

architecture **unlimited**

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PHOTO: ELIF SİMGE FETİHOĞLU

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MAURICIO PEZO AND SOFIA VON ELLRICHSHAUSEN FROM CHILE. OPEN AIR INSTALLATION IN GIARDINI, PHOTO: ALI ÇALIŞKAN



Competence and sincerity, or humane image of architecture

In the present day where every product and individual is reproduced through its constructed image for the sake of branding and the market that represents the prevailing value, architecture, exhausted under the weight of designing iconic buildings symbolizing power, is bending towards “goodwill” at a shared crossroads. Using references of architectural heritage simultaneously with the benefits of technology, and in accordance with urgent and long term needs, architectural practice is looking for a clean path. This path passes through nature, the democratic sharing of urban facilities, and a global solidarity centred in fairness.

As a pleasant coincidence, the first issue of *Architecture Unlimited* is being published in these days which mark the beginning of the Venice Architecture Biennale. Assessing the voices coming from this platform—in a way presenting the draft roadmap of the architecture world—is inevitable as a primary instrument to monitor contemporary architectural course for this publication.

Not far from the subject matter of the Biennale, the theme of the first issue was determined as “place making in the stage of place changing”. The issue is prepared in this framework with the contributions of notable figures from national and international circles who have been focused on this subject.

In this first issue, we concentrated on how those displaced by social, natural or individual disasters, and those that have deliberately chosen another “place” for themselves, and how they deal with, or fail to deal with this matter in our present age. Articles tackle the process of changing place and the notions of “the abandoned place” and “the new place” from various aspects, engaged on topics like how states, individuals, and professionals from relevant fields react to this mobility and what they propose in response. These research articles concern not only the perspective of those who were made to digest and accept a different place as “home”, either permanently or as guests; but also the condition of welcoming “newcomers” with all their dissimilarities. Those left on the road, in the Limbo, remain the most pressing and crucial issue kept lingering in the world stage.

In the past couple of years we have closely witnessed - both through shared time and shared geography- forced and precautionary migration at their most intense. Not only a humanitarian question but its dimension deter-

mining economies and national/international policies, the matter have led the world to a massive deviation from the path. Taking sides, individuals and institutions with different stances are in a way pinned down to their fronts.

While the world is at this critical juncture which no geography is exempt from, architects are “reporting from the front”, echoing the main theme of the 2016 Venice Architecture Biennale, not only to each other but to everyone.

The woman standing—though with some difficulty—on top of a stepladder in the main promotion poster, gazing around not from her usual vantage point, but from a different perspective, reminds the exhibition curators contributing to the Biennale that as of receiving the call, there actually is a choice of adopting a different viewpoint. (We learn from Aravena’s introduction text that the woman in the photograph is archaeologist Maria Reiche, during her research in South America. Standing on the ground, the stones did not make any sense; they were just random gravel. But from the height of the stair those stones became a bird, a jaguar, a tree or a flower; by changing her angle and looking at them from another point let her understand.)

After Rem Koolhaas’ research-based scan *Fundamentals* focusing on history and process in the previous Biennale, this year’s exhibition curated by Chilean Architect Aravena seeks answers to the question “And what to do now?” Having brought reliability and several awards including Pritzker to Aravena, *Elemental*—which proposes solutions to non-architectural problems through Aravena’s “architecture” which he himself describes with the notion of *Designomics*—is in a sense representative of the understanding of design where fundamental knowledge (which Koolhaas compiled in the previous biennial) responds to fundamental needs.

In the next step following the discourse “it is about architecture, not architects” of Rem Koolhaas (who was again a part of presentations this year) in the previous Biennale, Aravena, in the social language bestowed to him by the experience of being from Latin America, says that “it is about participants, not architects”.

Commenting on the title *Reporting from the Front*, the President of the Biennale Paolo Baratta explains that they have made space for different fronts:

We are not interested in architecture as the manifestation of a formal style, but rather as an instrument of self-government, of humanist civilisation, and how it demonstrates the ability of humans to become masters of their own destinies.

Rem Koolhaas, on the other hand, proposes a new space to talk about reality in saying that “we should establish a relationship with the robotized world and real architecture to interact with the user”. Can we readily answer the question of what “real architecture” is, for example? In comparison with the strictly delineated solution proposals of engineering, can reality be defined with a sharp language in architecture?

What we can conclude is that merely constructing buildings; sharply delineating boundaries—albeit through perforated facades; building cities foreshadowing segregation, consisting of “museum objects” which you can approach only to a certain distance, are—judging by the spectacles architects prepare to be recorded—no longer cherished. Yet, simply put, it is actions that speak; so as “participants” we will also follow up their actions.

Despite the sudden downpour of Venetian rain, and the uneasy feeling of knowing that many of the actors on the stage of sincerity would fail to pass the test of genuineness, thus holding on to our suspicion when it comes to candour, it seems best for now to say that with its exhibitions in Arsenale and Giardini and others spread around the city—many of which are very impressive—the 2016 Architecture Biennale is optimistic if nothing else, which is essential for us, and to thank those who have contributed. It can be visited until November. In this first issue, we will be sharing notes on our picks from the exhibitions.

At a time when the reuse of everything that is consumed is not only an obligation but also a fashion, is it not rational to reuse architectural values that have evolved over thousands of years of experience as well? With the hope of asking the question: “Would a powerful conceptual transformation give rise to a front which fosters the hope of creating further opportunities and possibilities, instead of rising higher and shining?” with wider participation, and above all with sincerity, we wanted the magazine to be plain and intense. Like coffee. Cordially.

Kâmil Kül

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Meşrutiyet Cad. 67/1 34420 Tepebaşı,
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Editors-at-large:
Merve Akar Akgün, Oktay Tutuş

Editorial coordinator: Sena Altundağ

Content editors:
Gonca Arık Ç.
Elif Simge Fettahoğlu

Editor-in-chief (responsible):
Merve Akar Akgün
merveakar@gmail.com

Photography editor: Elif Kahveci
Advertising and project director:
Hülya Kızılırmak
hulyakizilirmak@unlimitedrag.com

Office assistants:
İdil Bayram, Naz Meşulam

Design: Vahit Tuna

Contributors: Olaf Bartels, Merve Bedir, Angelo Bucarelli, Gonca Arık Çalışkan, Ali Çalışkan, Enise Burcu Derinboğaz, Emre Dörter, Elif Simge Fettahoğlu, Paul Finch, Esra Beray Göktuğ, Tomas Koolhaas, Burcu Kütükçüoğlu, Sinan Logie, Thomas Mayer, Luca Molinari, Deniz Ova, Suha Özkan, Augustin Reynaud, Superpool, Ayşe Şentürer, TA_ Atelier, Zeynep Tümertekin

Translation: Müjde Bilgütay, Hande Erbil, Gülce Maşrabacı, Aykut Şengözer

Communication address:
Refik Saydam Caddesi Haliç Ap. 23/7
Şişhane, Beyoğlu, İstanbul
Ofis: +90(212) 243 24 90 / 91
info@unlimitedrag.com
Instagram: unlimited_rag
Web: www.issuu.com/artunlimited_tr

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Tel: 0212 281 64 48 Sertifika No: 12168

Making places is not the same as changing places

Paul Finch*



The 2016 Venice Biennale was a successful demonstration of the extent to which architecture can engage with how the world is changing, not simply by making buildings, but by addressing issues including refugees, immigration, armed conflict, mass housing, and environmental improvement. Most people who attended found the results thoughtful and occasionally provocative.

One of the big issues implied by the title of the Biennale, *Reporting from the front*, was the question of whether architects and architecture can play a truly proactive role in helping to create better futures, or whether they are, in a striking Rem Koolhaas phrase, “caught between megalomania and impotence”. There were plenty of ideas on display in Venice, for example

in the US pavilion dealing with possibilities of reviving Detroit, where the point was not so much whether propositions could be immediately implemented, but what scale of thinking might be required to approach the regeneration of a once-great industrial city.

In turn, this raised the question of how changing places relates to the idea of place-making, that is to say the creation of buildings and their associated environs, streets, areas, neighbourhoods and communities. If only the two were the same thing. Unfortunately, we know only too well that the history of changing places shows no guarantee that the environments created will be an improvement on what went before.

By contrast, the phrase ‘making places’ carries within it the notion that architectural and planning activity

should think beyond the literal and metaphorical red line of client and planning authority control; instead they should examine how a whole project can be made greater than the sum of its parts. In combination, built form, landscape and urban design can produce areas of desire, even if object buildings are neither iconic nor even excellent. A good place-making master plan cannot be ruined by a bad building; however, a good building cannot save a bad master plan.

Buildings featured in the Venice Biennale are treated, by and large, as autonomous objects, divorced from their immediate surroundings. This is emphasised (for example in the otherwise splendid Spanish pavilion) by photography or drawings aimed at delineating the unique nature of the architectural proposition. This is a perennial problem with exhibitions and awards, which celebrate the one-off structure.

It is a problem with which we grapple at the World Architecture Festival, where we expect to receive more than 750 entries this year. One of the ways we try to address this is by asking the shortlisted architects to make presentations to jurors and delegates at the Festival (this year in Berlin). They will be able to explain the context and the contextual nature of their response to a brief from a client who may or may not be interested in the broader opportunities that any new building, or group of buildings, may offer to its neighbourhood.

Skilled architects invariably analyse the area in which they are designing in order to produce an intelligent architectural response. The question, which has to be asked about any urban response, is: Does it do something ‘for’ its environment, or ‘to’ its environment? Good buildings are good if they help to make good places; if the consequence of a building is that it diminishes the quality of a place, then it is a bad building, whatever its formal architectural qualities may be.

That is why ‘making places’ and ‘changing places’ are very different ideas, whatever the development industry may think.



HOLLAND PAVILLION, BLUE, PHOTO: EMRE DÖRTER



Reporting from the front

Luca Molinari*



The theme of this year, the 15th International Architecture Exhibition is *Reporting from the front*, doesn't solely center upon the project's human side, and on the need to reconsider it as a key element of society. Despite the agitation of the title, seen the extreme number of real active battlefronts in the world now, the exhibition was expected to convey us numerous concrete and positive project stories potent to shift reality, by resisting limited possibilities, and harsh environment conditions. The main objective of this exhibition should have been to emphasize that wherever it is built, architecture is our 'common interest', and that the end user of the transformed spaces is still human-centered.

The biennale has the power to ask questions about how we will convey the content and complexity of such an expertise-requiring discipline, also so significant in our lives. Organized bi-yearly, the International Architecture Exhibition appears as a strong narrative screen opening this mechanism to discussion, under the effect of its curator, and the content he presents.

Some of the notable exhibitions with their installations are still in our minds: Aldo Rossi's *Teatro del Mondo* (*Theater of the World*) dated 1979, Paolo Portoghesi's *La Strada Novissima* (*Brand-new Way*) dated 1982, Massimiliano Fuksas' long video series dated 2000, exhibited along Corderia (the space for rope production in Venice Port) curated by Fuksas himself, Kazuyo Sejima's work at the biennial that she directed, and Japanese, English, Belgian, Swiss, French and Northern countries' pavilions with unexpected, surprising, and thought-provoking curatorial selections... Especially in recent years, a new important approach has been added to the latter that blur the minds between art and architecture, positively increasing the level of complexity about the definition of borders almost becoming a thin line.

All of this reflect the deep metamorphose state that architecture went through in the last ten years, and adds on to the structural crisis state that our society lives in respect to language and symbols. In these historical times when the local and global world we live in and transit by, produces deep requests and desires of transformation, there is an obvious distress about the new mediums that will respond to this situation, and the creation of new narration.

From time to time, it feels like words are missing to describe and comment on what's happening to us. In the social network world of today, can 'home', once a personal space, apart from the public, still be described as such? Can the word 'city' still describe an entity where more than twenty million people reside in? Can 'square' still be that place where the whole community expresses itself? It feels like it no more matches up with the level of the daily contradiction and complexity that we live in the words that we use, and most of the architects dominating the magazines cannot well interpret our world.

Is it why the traditional instruments expressing archi-

tecture are in deep crisis? Then, *Reporting from the front* can also be about the critical state that the design and architecture magazines turning into advertising vehicles rather than being critical thought mediums, creating alternative opinions.

It feels like the real problem is in our point of view of the magazines, brochures, and personal publications being from last century's percept: We believe that these are the only methods to determine the positions of the innovators, and certain other movements in the opinion market, and to express themselves. Before the press expanded globally in the metropolis of the dominating bourgeois, the communication of architecture, and its content was only through books and scientific papers in the use of a narrow intellectual and privileged elite class.

The 19th and especially the 20th centuries tremendously increased the possibility of expanding architectural culture's view and visuals, and I am sure in a couple of years we will remember the 20th century as the century of the magazines. But today this model looks overstepped as well. The reason for this was because of the fake democrats of this model, and that this model self validated itself by a limited number of actors and decision makers monopolizing the circulation of information. With big universities, competent architecture studios, teachers, critics, and historians, the design and construction companies caused a strong and severely increasing disintegration amongst the developed worlds, Third World, center-suburb, architecture and daily life, by keeping under control the transfer and domination methods of information flow, architecture, and its advanced statements. These vehicles cannot grasp the interaction and freshness instantly created by bloggers, and independent young writers who are able to change their points of view from the ground up.

The meeting of the society with the Internet, shut the system down by increasing the relationships, the movements, the participants, and the communication networks at a maximum level. Today, everyone can potentially become editor in chief of an architecture magazine. Now, each active community can design the critical and visual means that can express the projects, the initiatives, and the desires that have the full potential to shift reality by extending the scenarios that we will look at.

Most of the magazines that are on their deathbed, trying to hardly find themselves a place in the global market, did not understand that the main problem is the myopia, and the lack of ability to interpret the completely modified reality, asking architecture to become civil art –that we most certainly are in need of-, and the inability to learn, and to listen.

There is no news in the magazines that would allow benefiting from the road that this Biennale points at, especially news from the other fronts. It is unacceptable that most of the magazines published on the equator line connecting Tokyo, Milano, Amsterdam, London, New

York, and Los Angeles, do not cover –or really provide a small space- to the opinions and events in South-Eastern Asia, Middle East, Africa, Australia, and South America.

These are no more secondary realities, but change, and research laboratories about environmental sensitivity in the metropolitan scenery changing the image of our world, and about the social and work sensitivity in the modern architecture scenarios. Most of the architecture studios ever-evolving from within this formation have the ability of extraordinary experimentation, and networking, deeply altering the role and the mission of the architect with creative young coming from university institutes, local communities, and different disciplines. The project is seen as an active lab subject, and as an open table seated by the users. Here the architect stands as a cultural intermediary, and vision producer able to create new scenarios.

We are going through radical transformation times when extraordinary levels of listening and empathy are required from architecture, which would save itself from sterile stylism, and self-applauding autobiography shallowness. For this reason, all instruments that would present the society with contemporary projects need to act in this direction.

Presented in various locations across the world, giant exhibitions, and biennales, instead of being the exhibition space of good quality works where a passive role is given to the viewer, should transform into laboratories, and workshops encouraging participation. This is also, and especially valid for the level of attention shown for the phenomenon of change, and the deep transformation of this discipline, scenarios that would start a new era, and architecture magazines that would create perspectives. Leaving behind a heavy year like the 20th century is no easy task. Yet this is a choice to be made in order to start a new period that could contribute to the urgent problems about the metropolitan explosion of this architecture, the consumption of land, new forms for temporary communities, big and dramatic migration waves, environmental and life quality. Thus, the idea that architecture is a 'common interest' should be put forward, and this should become an objective to be followed by the whole community.

This is a cultural and civil responsibility that our generation should take, and we all need to be in charge. Maybe this will happen by sending in the bin the many prestigious magazine and institutions that need to really completely renovate in order to survive this new millennium. This is a choice to be made in order to return to the center of attention of the community we live in.

The Venice Biennale made a clear choice, and we hope that Venice can become in the following months the active and global lab that contemporary architecture is in great need of.

Scientific director, Spazio FMG for Architecture; Editor, Skira

INSALATA BIENNALE 2016: A biennial compilation

TA_Atelier



Talking city and space in a lilliputized Venice

It is almost a month since Biennale 2016 opened. Two days; 40,000 steps; the heat and the rain; rushing between Giardini and Arsenale; losing oneself among words, images and architectural models; plenty of selfies; photos instantly shared or meticulously preserved for #tbts; live streams from the front—preferably including the starchitects passing by—and the *Biennale* direction arrow scribbled on an A4 sheet in the shop window of a grocery store. What did the biennial have to say that melds these hundreds of memories and experiences?

Yes, Aravena speaks of fronts and encourages architects to report from the front. The built environment is much too valuable to be left to architects; yet a built environment where architecture cannot be part of the equation to discuss itself, its resources, and its position, is similarly prone to other problems. Architecture is in a state of crisis, so we are told; but perhaps it feels so because it foresees its failure to bring a holistic perspective to universal production. Rem Koolhaas' *Fundamental Cabin* spoke through modernism's own tools with encyclopedic studies and indisputably objective products. *Elemental*'s Aravena, on the other hand, puts on display a narrative that is polyphonic and fragmented, where architecture turns to itself, while at the same time speaking about the outside with words that become stronger precisely because of the inward turn.

Material and its limits; architecture that goes back to production and localities: house, shelter, brick and concrete, adobe and cow dung, odor and light. In the middle of it all, the essence of the biennial: Representation. The very first step into Giardini makes it very clear; what welcomes us here is a condition both *post-* and *pre-*. The ruins of the previous biennial become the entrance of the new one: we read its *making of* through its *made of* in a stylized and dictating space that points at and reconstructs. Not for nothing is production present at the initial point of encounter; as are the ironstones of the signboards with concrete footing—

whose “slapdash” appearance is purposefully, designed. The biennial, virtually praise to production that is not independent of process, is proud to bear the marks of process in its own reflection.

Pushing the boundaries of material and doing so in a seemingly effortless yet impressive way, the giant brick vault by **Gabinete de Arquitectura** from Paraguay in Giardini, winner of the Golden Lion; **Foster's** Droneport, which makes use of tension by way of materials mutually supporting each other, coproduced with the ETH Block Research Group, and also *Armadillo* by the same group, are without a doubt the works which have attracted the greatest attention with their scale, process, and plainness. These pieces draw parallels with Simon Vélez's works of bamboo, which Vélez describes as “vegetable steel”. At the other end of the material world, tackling a realm hidden in between statistics and sentences from news reports, **Forensic Architecture** transforms aesthetic visuals, which we are accustomed to seeing, using and admiring, into a highly political shape framing a human condition impossible to turn a blind eye to. In a world where everything is photographed or recorded on video, it recreates crime scenes departing from these different sources of data, which are insufficient in themselves, and the traces in the material world. It has a self-assured and unapologetic language, which reveals itself as it is. Yes, there are three bodies where there are no shrapnel pieces, and these bodies are probably no more. Yes, this is a drone strike. And yes, everything is crystal clear. It echoes with **Jan van Pelt**, who, by reading Auschwitz in reverse, proves once again that these spaces are spaces of death, spaces of crime; in a way that leaves no room for denial.

Another work, whose object of representation is not as multilayered and fraught with different readings as those discussed above, also strikingly demonstrates the inexhaustible value of the power of representation. **marte.marte's** small scale interventions in infrastructure exhibited in the form of carved blocks, manifests its aesthetic language in a poetic, sculptural, unexpect-

ed, and at the same time familiar manner. The black and white stylized videos running in the background justify the choice of the title “appearing sculptural”. The question of whether such a “sculptural” stance is so strained as to make the spontaneity of the relationships the works establish with the space questionable, or whether it strengthens the timeless-placeless quality of the works, occurs to us only after we have left the venue where the work is exhibited.

Chipperfield's Naqa museum in Sudan is a building with no windows, archaic even with its architectural plan, laying bare its construction techniques, and perfectly blending in with its location between the sand and the mountain, sky and earth, not having to scream its presence: to the contrary, it strikes the attention precisely because of this peculiar stance. Collecting all the light indirectly, a timeless building is created using fundamental architectural elements. And the power of its representation lies in its simplicity and clarity. In fact, all it needs is a cross-section model to allure us and establish a relationship with the large background photograph.

Constructing its representation with a similar clarity, the creative replies of **VAV Studio** from Iran to the “forced” localities that the embargo brought, are told first on earth with simple exhibition tools in the pavilion designed like a tent-like venue, and then, through the convex mirror hung above reflecting how this earth appears to us. The work conveys a chronological panorama of Iran's dire condition with striking projects. Turning viewers into participants from the moment they duck their heads to get inside and stimulating emotion with the exhibited archive, this plain design, albeit probably not drawing very much attention, makes its point clear: Doesn't each story change with the vantage point, with the gazing eye?

Sverre Fehn's Nordic exhibition in the permanent pavilion, which is an alcove of peace with its perfect simplicity, invites us to a vertical movement with its wooden structure constructed almost like a “temple”; we carefully climb each step, and bend over to get information on selected projects. The pyramid is not only



NORDIC COUNTRIES PAVILION, 'IN THERAPY', PHOTO: EMRE DÖRTER



SPANISH PAVILION, 'UNFINISHED', PHOTO: ELİF SİMGE FETTAHOĞLU



A. ARAVENA GIVING A TOUR OF THE SPANISH PAVILION TO THE HEAD OF BIENNALE P. BARATA AND PRIME MINISTER OF ITALY MATTEO RENZI, PHOTO: EMRE DÖRTER



INFRASTRUCTURE INVENTIONS BY CEMENT BLOCS OF MARTE.MARTE



'TRANSOLAR', ANJA THIERFELDER, PHOTO: EMRE DÖRTER

physical, but also representative of Maslow's hierarchy of needs. These are projects selected with an open call and grouped in a threefold structure as *foundational*, related to *belonging* or in a state of *recognition*. If you do not prefer to climb and explore, it is also possible to be a guest at Nordic living rooms and relax. It is as plain, influential and genuinely healing as to tempt you into revisiting it again and again.

The installation of Chilean architects **Mauricio Pezo** and **Sofia von Ellrichshausen** represents another healing stance: this is in effect a labyrinth consisting of ten overlapping cylinders. From the moment you step inside, it leads you to re-experience both the constructed venue itself and Giardini that hosts it, with the smell of tree barks laid on the ground, sounds intensifying as you move along, the undefined and yet defined spaces of cylinders, and the shadows cast on their textured surfaces. At once, we have an increased awareness of the tree leaves that lie above us, the sound of birds, and the space we inhabit; we take separate steps both inside and outside. The block benches of Chilean landscape architect **Teresa Moller** which constitute a modest example of her experiential projects that depart from plainness, simplicity, the condition of "being there", and instincts; and right next to it a familiar work repositioned in a new context: the Pinohuacho observation deck by **Rodrigo Sheward**

and **Martín del Solar**. It has been dismantled from its location on the mountain and reassembled in Arsenale. It is more worn out than it appears in its photographs, we cannot climb on it since that would be "dangerous", yet there it is: reconstructed in its "new place" for the same purpose. But of course, it is impossible for it to capture the same poise and the same harmony, albeit bearing their traces, as it did on its native mountains of Chile. The contribution of Chile does not end with that. Besides curator Aravena and the works in the main exhibition, there is the Pavilion of Chile, which houses small-scale interventions made by students from the University of Talca as part of their graduation requirements using "leftover resources from agricultural processes". Through projects improving the quality of the built environment with various functions, such as rest stops, viewpoints, and sun shelters, presented with delicate, light models sitting on sheet metal roof parts procured from earthquake ruins, it tells a local and poetic story on the rural, and manages to do so with an agreeable simplicity.

Among the three pavilions which place the architectural model at the center of their representation, the tens, perhaps thousands of models assembled in the Danish Pavilion give the feeling that the model of every building yet to be built is already there, finished, done: *Art of Many* is a self-confident form of togetherness.

The pavilion is made intelligible and complete with Jan Gehl's video about the space "between buildings", the city, and urban life. Along the same line, what complements the US exhibition *Architectural Imagination* and its projects is the rough and realistic voice of the group **Detroit Resists** coming from the outside. Finally, with models of shared houses intending to transform a society that is getting lonelier with each passing day, the Japan Pavilion stimulates the desire to be there and live productively through sharing.

The biennial prompts us to re-question materials, ways of doing, and representation. What remain with us are mock-ups, dreams, those discourses we could faintly touch amidst all the rush, and an architect's delight we get from all of this. With so many fronts, is war possible? While architects are fighting their own battles for the built environment they create, are they not giving rise to brand new fronts? This is virtually the exhibition of Don Quixotes fighting against windmills; thanks to these mostly rural and small scale stories—save for the Urban Age exhibition and its view of/at the city(ies) and the FAR Game of Korea—these "reports" which indicate that all we can do is to start from somewhere, there is still hope. The potency and despair of architecture lie at these fronts. **TA_Atelier**

About the pavilions

Pavilion of Singapore

Burcu Kütükçüoğlu

Singapore Pavilion was one of the most interesting pavilions of the Biennial with its architectural and urban themes and its exhibition design. The exhibition focuses on how residents of bloc housing -one of the base units of urban placement- personalize their spaces and how they fight in order to make their lives special and lively. Blocs that are represented with small models in glass prisms suspended on eye level and a few indoor photographs create a tension. City blocs, becoming miniature and abstract with the same material and color, stand back, become indistinct and leave the leading role to the private space, which is knitted with colors, objects and personal touches of a house. Watching this duo that switch roles with each other makes the visitor think about affinities and differences: Houses are so different and so resembling at the same time. Is there any front acquired in the war of personalization?

Pavilion of Uruguay

Deniz Ova

To view methodologies borrowed from art practices such as performance is ordinary for the visitor at the Venice Architecture Biennale. This year as well, following the preview, people wearing plastic capes designed as green tents for camouflage, appeared out of nowhere at the least expected moments. It is obviously a mysterious situation; one curiously finds him/herself at the Uruguay Pavilion to follow up and participate. The Italian collective Ati that we already knew from the Istanbul Design Biennale transforms its representation in Venice into the most mobile act. The fiction of the exhibition originates from two unforgettable events from the country's history: The tunnels built by the town guerilla organization Tupamaros in order to freely move in the city, and the shelters built by the Uruguayan rugby players following a plane accident they had in 1972. By putting these two events under the scope, it investigates the main objectives of architecture, and invites the viewers to be a part of this act. The Ati collective digs a hole in the pavilion, theoretically Uruguayan land, and packs the earth extracted from the ground. By donating a piece from other country's pavilions, one can own Uruguayan piece of land. Thanks to enthusiastic participants, this act comes to such a stage in the last day of the preview that the pavilion shuts down. This might be the most beautiful interrogation act ever.

Pavilion of Britain

Esra Beray Göktuğ

I was very impressed from the British Pavilion. Compared to all the other pavilions, despite the fact that its formation of spaces were the most familiar and mundane, as soon as stepped in, "Gosh, where am I?" I said. Is this a shop? NY Soho, like Prada's... To the right, the reception, flyers, clothing, neon lights, and hung blouses ... Household sentiment becomes sounder towards the right as I proceed. We first entered the house of Hours. The cutest guy ever, a bald, tall gentleman with black frame glasses said "Come in, welcome. Want to sit down? You can go to bed, you can hang out as if they were home, that's why you're here." I would never guess that he was the curator. But I knew who was standing right in front of me: Jack Self! In a moment, I found myself in the white linens, very comfortably. Snow white of sheets and bedspread yet is for the newly opened exhibition, or they would do the daily cleaning as in a hotel, until the end of the exhibition in November. Everywhere was covered with green plywood - one of the simplest materials. I have found peace in the bed, but did this simplicity and plainness has spread to other rooms, the living room, and the kitchen? "Wait a second, hey, a cupboard! Is this a stove or what?" So the fatigue after the excursion between the pavilions, I could not get up out of bed, where my body and soul took a rest. Albeit difficult, I got out of bed and walked inside; we were in the blue room. In the same simplicity, living room, bedroom, and desk... it was like a mini studio, with more space and more 'things', and here, the residency time had increased. "Of;" I'd say, "Let's hang out here, let's stay." Passing from one space to another, the mops were to answer all your questions; the messages implemented on the floors direct the viewers of the exhibition; a note indicating hourly, daily, monthly, annual, for decades or lifetime 'homes'. Materials, textures, colors and words lead the audience, and you go to where the curator wants you to experiment. We are at Days... Not a big room, indeed, with two huge inflatable plastic balls inside into which I jumped in bouncing, leaving ... backpacks, cameras, everything in the corner, as soon as we hear the guide saying: "You can go in ". I didn't have a chance to ask to verify, but the subject is: In the future things will 'roll' us, sometimes with our own actions and will, and sometimes with outer effects, as in here, with colliding balls. I almost hear the curator saying, "Here, I want you to kind of experiment and feel this". You can take the ball and get connected to the network at the point you wish; it's your vehicle and house at your disposal. The spot sentence that impressed me most has been "You travel every - Increasing distance, yet live in an ever decreasing circle of references." Isn't life the house we live in this body? Where are you, when did you come in and get out? House is a liminal space, like the exhibitions of Venice Biennale. You're there for a purpose, experiencing, researching, and learning and then you're off the scene. Next day, you are there again, maybe for the same reasons, again and again. If we divide our lives into hours, to days, to years, as in the British Pavilion, we do as we do here.

Pavilion of U.S.

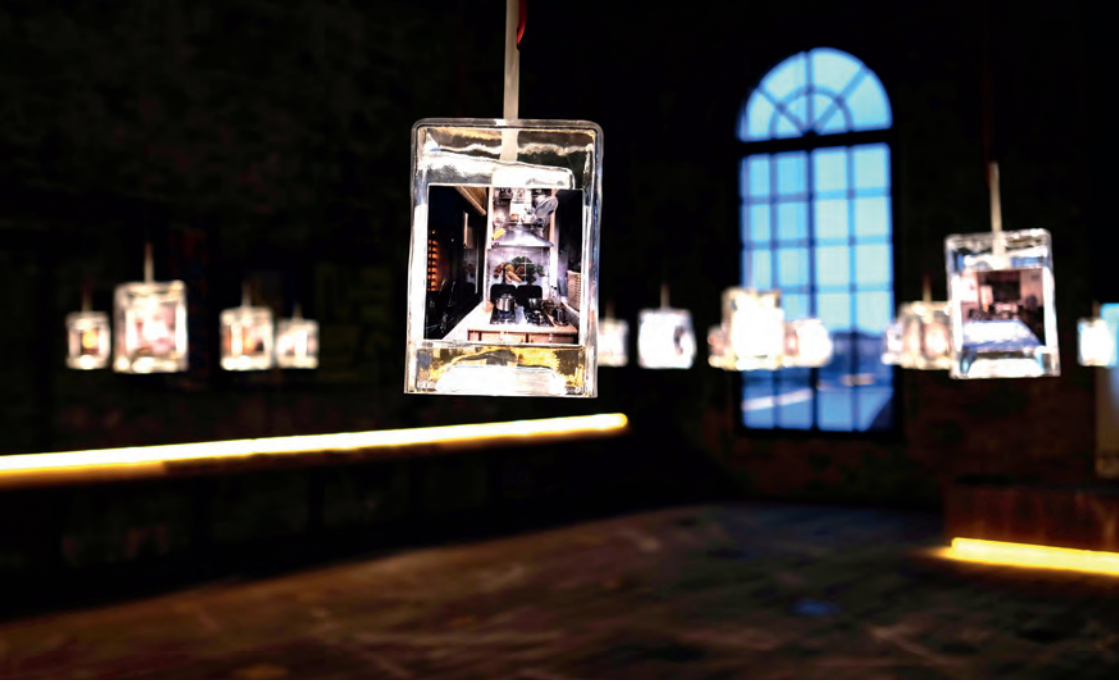
Zeynep Tümertekin

When architects enter battles while designing other than 'Business As Usual' Aravena's curation opened up a conversation on how architecture could propose solutions to emerging world problems. He encouraged architects to share their knowledge from the battles they give responding to humanitarian needs. U.S. Pavilion embraced the topic in the most realistic level with *The Architectural Imagination* exhibition. They chose Detroit as their case study since the post-industrial city has a long history filled with inventions and filed bankruptcy in 2013. Twelve architects worked on four different sites designing three projects for each. While designing, each team worked with local communities, aimed to start a conversation which can affect positively the dated infrastructure. Working collectively with the society, they captured public imagination and tackled realistic problems while combining program with form. U.S. Pavilion proposed strong tools for their identified battles and raised awareness.

Pavilion of Switzerland

Ali Çalışkan

The much-awaited exhibition of Aravena proved well my expectations the moment I saw the entrance arrangements. Many chosen projects were searching for the possibilities of the land on which the architecture was placed. The curator's own proposed area takes this approach to its extreme, and he used the panels and galvanizes of the previous exhibition as his material, by focusing directly on Giardini. The pavilions are mostly faithful to the main theme. Although it doesn't look that way at first, we can see the same manner in the Swiss pavilion, as well. Maybe not in terms of material use but in terms of fundamentals of architecture based on research, the exhibition voices a fascinating interpretation. Apart from the design, emphasizing the human factor in production, the work that affected me most was the cave-like inside space experience, which evokes the shelter need of a human being. Another work that must be seen in this year's biennale is Keres' cloudlike installation, which produces infinite perspectives, totally free of angles.



SİNGAPUR PAVYONU: 'SPACE TO IMAGINE, ROOM FOR EVERYONE'. FOTOĞRAF: ELİF SİMGE FETTAHOĞLU



URUGUAY PAVILION: 'REBOOT', PHOTO: SENA ALTUNDAĞ



USA PAVILION: 'ARCHITECTURAL IMAGINATION', PHOTO: ELİF SİMGE FETTAHOĞLU



BRITAIN PAVILION, 'HOME ECONOMICS', PHOTO: EMRE DÖRTER



SWITZERLAND PAVILION: 'INCIDENTAL SPACE', PHOTO: EMRE DÖRTER

About the pavilions

Pavilion of Poland

Emre Dörter

The exhibition was pointing the unfair working conditions of construction workers, immigrants that are providing cheaper labour force, the augmentation of working hours in direct proportion with lower income, and alienation between the maker and the user of the building.

The most impressive – and the very real - part of the exhibition, was to be inside of a real building cage, as dirty and mutilated as we see all around the World within building areas and to experience the construction site as we are really inside of it via –mostly- video installations of barrets’ cameras records.

Everyday sterile buildings with clean finishes that we live in are actually built through a rough process, and more then mechanical force they are made by hundreds of workers that we don’t even know their names; facing this reality has created a powerful emotion and reminds Brecht’s lines:

Who built the seven gates of Thebes?
The books are filled with names of kings.
Was it the kings who hauled the craggy blocks of stone?
And Babylon, so many times destroyed.
Who built the city up each time? In which of Li-ma’s houses,
That city glittering with gold, lived those who built it?
In the evening when the Chinese wall was finished
Where did the masons go? Imperial Rome
Is full of arcs of triumph. Who reared them up?
Over whom
Did the Caesars triumph? Byzantium lives in song.
Were all her dwellings palaces?

Far from being pompous -you wouldn’t want to take selfies inside -Polish Pavilion aims to set up empathy beginning from your entry to the exhibition building and makes you rethink about architectural buildings that you admire or pass by saying just ‘nice or ugly’, about chic places and your living or working spaces by its authenticity and casual temper, so every visitor can feel the meaning of it.

Raising justice out of production process Polish Pavilion designates the existence of nameless construction workers that build our comfortable living spaces with their physical force and sometimes by risking their lives. And also it gives the visitor a chance of confrontation by interrogating their ethnicity. No it puts it in their face.

From this front, is an equitable production possible?

Pavilion of Japan

Deniz Ova

The intriguing Japanese Pavilion that I always look forward to seeing at each Biennale, this year again exhibits its architecturally rich culture and tradition. The pavilion reads the soul of the tough period the country went through in economic crisis following the big earthquake. In times of economic, cultural, and political change, the Japanese society went through a period of radical transformation as well. Getting away from the modern Japanese culture’s mostly established urban life based on individuality, it produces fictions on alternative concepts such as the new spirit of sharing, participation, and the sense of community. The Pavilion laying emphasis on the young being tested by unemployment, and living in unequal conditions, presents us with examples on how a sharing community develops new living styles in our neo-liberal world. The young leave aside individual battles and create answers with a collective mind, and they in some way ‘report from the very front’..

Pavilion of Cyprus

Gonca Arık Çalışkan

Contested fronts: Communing practices for conflict transformation

15th Venice Biennial and specifically Pavilion of Turkey, has been subject of hot debates in national platforms since the announcement of the project. But the aim of this text is shifting our eyes to another example, slightly distant from both Giardini and Arsenale.

Pavilion of Cyprus this year is focusing on how open source networks and interdisciplinary collaborations can transform into a progressive tool for urban reconstruction. Responding to Aravena’s call for ‘authentic documentation’ curator Sokrates Stratis reports from *Contested Fronts*.

Design of the exhibition clearly supports the general idea; it is an archive. An open source archive built around the Hands-on Famagusta project, *Contested Fronts* focuses on the city of Famagusta. (Not Nicosia which is well known divided state but Famagusta because it seems to be the next one) Coming from both communities, international group of participants surpassing the divisive mental and physical divides, construct projects underlining alternative approaches for a unified city.

Reporting from the borderline front of Mediterranean, *Contested Fronts* is also a call for open source collaboration and deserves more visibility, attention and space in current debates in a global sense. It is not necessary to look further away for optimistic examples.

Pavilion of Germany

Olaf Bartels

The Deutsche Pavilion at this year’s Venice Architecture Biennale had new additions. A fresh breeze blowing through a building from the period of National Socialism... The openings allowed new views: the Giardini and the Lagune. As the Federal Environment Minister Barbara Hendricks said during the opening of the exhibition: Germany is committed to being a country of immigration. Since the summer of 2015, the country has taken 1.1 million refugees. For their integration into German society, Germany wants to learn from their mistakes in dealing with earlier waves of immigration. The Canadian journalist Doug Saunders’ book Arrival City had an important impetus for the exhibition. It showed how a society should welcome immigrants. The exhibited architectural examples were suitable –not very clear- for the integration of the new arrivals, with their own needs.

Pavilion of Turkey

Angelo Bucarelli

30 meters, 500 pieces, many of them suspended, and 11. Those numbers belong to one of the highly spoken pavilions among curators and implementers. Maybe not beautiful but surely very interesting: Darzanà, Turkish pavilion of the Venice Architecture Biennale. Ships carrying loads of intensive messages from Istanbul to Venice... It’s architecture (projects and construction), art (visual language) and above all concept: The cultural roads of Istanbul and Venice go through the Mediterranean, reflect on the state of the shipyards, construction spaces, speaks about contemporary contradictions, migration, decomposition of cultural integration, racism, and language. This is how all pavilions should be.

Pavilion of Korea

Enise Burcu Derinboğaz

Although Aravena did not really request national pavilions to follow the theme he designated I pursued the sparks of his notion of architecture in every single national pavilion. This was perhaps caused by my personal opinion which came out when I first read the text he declares the theme: Turkey could suggest many ideas upon this subject! I did think that architects in Turkey could ‘report from the front’ quite efficiently due to the fact that a kind of creative attitude emerges in Turkey while one tries to deal with a variety of oddness in everyday life being surrounded with several activities either architectural or non-architectural. Running across this concept not at the pavilion of Turkey but Korea was a happy coincidence indeed. Briefly the pavilion unfolds the fact that how real estate developments shift the regulations and how architectural practice transforms due to this fact.



POLAND PAVILION: 'FAIR BUILDING'; PHOTO: EMRE DÖRTER



POLAND PAVILION: 'FAIR BUILDING'; PHOTO: EMRE DÖRTER



JAPAN PAVILION: 'ART OF NEXUS'; PHOTO: SENA ALTUNDAĞ



KOREA PAVILION: 'FAR GAMES'; PHOTO: SENA ALTUNDAĞ



TURKEY PAVILION: 'DARZANA: TWO ARSENALES, ONE VESSEL'; PHOTO: ALİ ÇALIŞKAN



GERMANY PAVILION: 'ARRIVAL CITY: MAKING HEIMAT', FOTOĞRAF: EMRE DÖRTER



CYPRUS PAVILION: 'CONTESTED FRONTS'; PHOTO: ALİ ÇALIŞKAN



ROMANIA PAVILION: 'SELFIE AUTOMATION', PHOTO: ELİF SİMGE FETTAHOĞLU



RUSSIA PAVILION: 'VDNH', PHOTO: EMRE DÖRTER



SIRBIA PAVILION: 'HEROIC- FREE SHIPPING', FOTOĞRAF: EMRE DÖRTER



CANADA PAVILION: 'EXTRACTION', PHOTO: ELİF SİMGE FETTAHOĞLU



KOOLHAAS VISITS HOLLAND PAVILION: 'BLUE', PHOTO: ELİF SİMGE FETTAHOĞLU



CROATIA PAVILION: 'WE NEED IT- WE DO IT', PHOTO: ELİF SİMGE FETTAHOĞLU

Puglia, Italy



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NATUZZI
ITALIA

HARMONY
MAKER

Go to the ‘border-line’

Border-line is calling you...

A necessary – phenomenological– walkway

Ayşe Şentürer*

1- Academy, metropolis and the architectural design studio → Go to the border-line

Towards border-line... University, doctorate, research, theory... The phenomenon of aesthetics in architecture, perception, conception, sensation, admiration, evaluation, interpretation, creativity, and critic. Studio, ‘architectural design studio’, quest, pedagogy, critic, poetry... Representation, drawing, model, statement. And of course the base of architecture. Town, the perception of town, and life, the context, the questions. Problems, potentials... The representation, and design of the town, visible, invisible... Complex, complicated urban situations. Borders as the place of outage, crisis, encounter, cooperation, urban-public space. And time, border-lines as the ‘new’ spaces of place, and life.

à *Designing is to Design the Borderlines!*

2- Changing perception, world, and representation > Go to the border-line

And. A new look at complex urban situations, pursuit for perception. Pursuit in representation from 20th century’s mass, speed, and objective oriented approaches towards 21st century. Cinema, cubism, surrealism... and 60’s, and architecture’s old and new conventions... plan, section. Industrial design. Transportation, Access, communication attacks... interface designs, and network society. Intellectual constructions. Frankfurt School, critical pedagogy, phenomenology, post-structuralism... Entropy, relationality, correlation... Freire, Grosz, Bergson, Derrida, Deleuze... Virtual, actual, real. Organic regime, inorganic regime. Motion-image, time-image. Synergy of Past-today-future... Crystal image. Montage and Eisenstein. Urban re-reading, involvement in the ‘moment’, opening up of the ‘moment’, change, transformation, temporal, and spatial passages... Game and Agamben... New urban publicity, privatized spaces, expansion with residential... à Walk around the metropol’s/Istanbul’s, opinion’s, design’s border-line, and shores.

3- Heterogeneity, dialogue, autonomy, and poetics... getting and covering the crisis > Go to the border-line

Border-line. Ready made critical sections. The area where differences appear. Natural, artificial, cultural, nested, visible-invisible, transitive, non-transitive, different, side by side, back to back structures. Different areas of usage, covers, scales, sizes... The area between different situations, and identities. The area where crisis appears. The confrontation, possible encounter, meeting area. Town’s visible and invisible, time and space. The unopened, undesigned space. The space of disassembly, connection, and re-assembly. The ‘critical’ line awaiting for timing, temporality, spatiality. Conditional change in case of non-opening, the place calling for transformation, opening the necessary space...

The place waiting for connection, investigation, dialogue, freedom, opinion, and design... timing, temporality, and spatiality. à Connect: think, ask questions, communicate, move.

4- Critical sections of nature and culture, creative intervals of design and representation > Go to the border-line

Being pregnant. Different vital, spatial, temporal motion space one on top of the other. Life and place’s creative codes, design and representation’s triggers. The place of every kind of discussion, opinion, criticism. New modes of perception, comprehension, and representation... the space of design. Debate places of the practice of architecture, landscape, and urban design... of economy, ecology, and politics. The inevitable place of architectural design, design studio, criticism, and questioning, and of the creative existence. Dramatic topographies... cuts, dead ends, wire fences, speechlessness, conflicts... à Walk around life’s multi-layered, steep, turbulent, and potential lines.

5- Critical-cultural & cinematographic city conceptions, ‘5C’ > Go to the border-line

Spacing. Critical-cultural approach! Inevitable handling of the comprehension and representation of the city and the urban life. The attitude encouraging asking questions, dialogue, democracy, and empathy. Different sections, people, link constituting communication between theories. The approach distinguishing ‘other’ people, attitudes, situations. The attitude calling for reality, actuality, imposing transformation, reinstallation. Pedagogical, situational, contextual, relational being... Forcing to disassembly. Belonging to ‘duration’. Cinematographic! That which can show cuts, gaps, spaces, superposition, jumps. That which can cut and superpose, assembly. That which can comprehend with motion. That which can record, put on the record, collect... Advancing and reversing. Periodize. Thematic. Critical. Schematic. à Open a gap: periodize, disassemble, dream, animate.

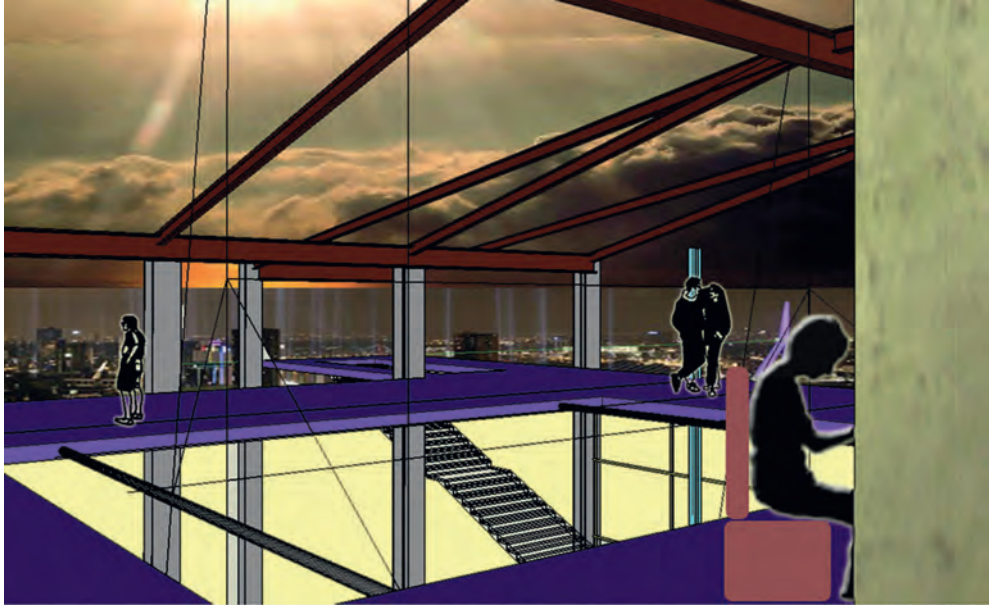
6- Designing through layered archi-cine sections – ‘5C’ as an architectural design approach > Go to the border-line

Passage. A question of architectural design and representation! Grabbing what’s critical in the complex structure of the town and urban life, comprehension, show, and design. To ask questions, to connect, to envisage. To be involved, to dream. To open up, to look behind and inside. To see the invisible. To sleep for a dream... To disassemble, and reassemble. To position in today, yesterday, and tomorrow... Vertically layered architecture – composing cinematographic sections, plans. Theory, technics, method... Contextual, and imaginary. Relational, and imaginative. Constituent, and poetic à Draw, read, write, photograph, film, cut, montage, redraw...

7- New intervals of life / metropolis, design, and architecture – Studio/atelier and project > Go to the border-line

After that... Critical conditions of interaction, and dialogue. New ideas, representations, techniques... Life via critics, communication, and representations, and discovery of the space’s critical gaps. Provocation. Putting forward the interactions and modes of life experience, and places... Imagery, impersonation... Phenomenal. Poetic. à Gather up, bring together, superpose, juxtapose, design, throw in the future...

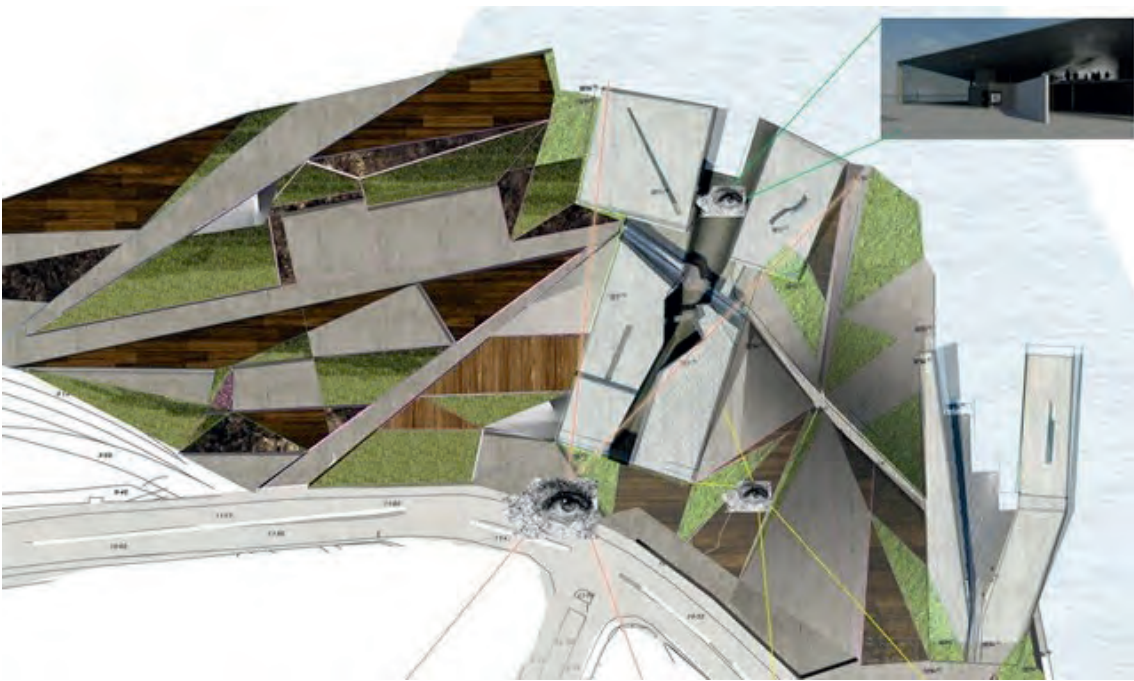
* A. Şentürer, “Designing Today is to Design the Borderlines and the Passages” in XXXIII IAHS World Congress on Housing: Transforming Housing Environments through Design, September 27-30, 2005, Pretoria, South Africa 2005, Proceedings, CD-Rom.



EVERYTIME(LESS) PASSAGE, D.SAĞLAM, 06-07 SPRING, ASSITAN: E.GÜRBÜZ



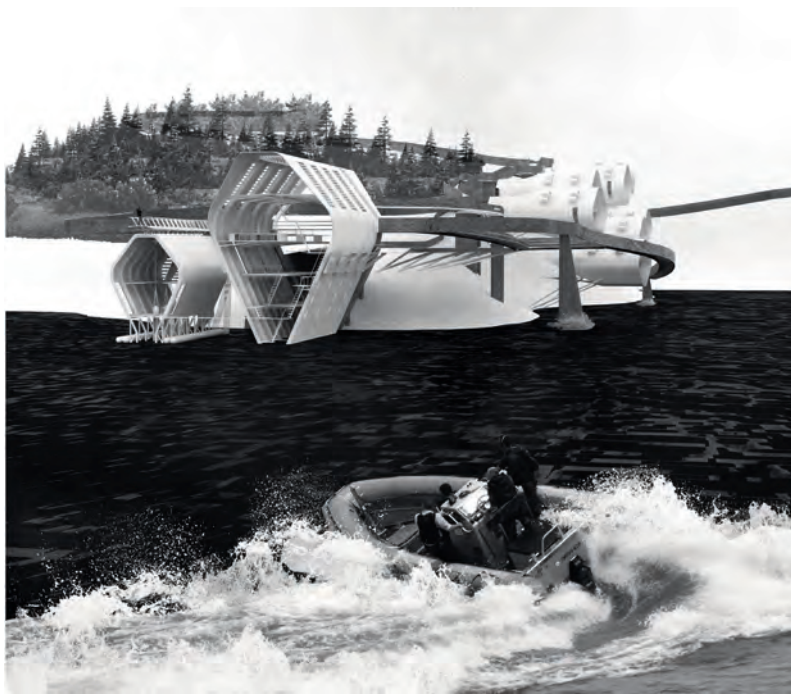
DERIVATIVE, Y. T. SEZGİN, 13- 14 FALL, ASSITANT: H. ŞENGÜN



PULIC MAT, C.TUNALI, 11-12 FALL, ASSISTANT: B.YILMAZ



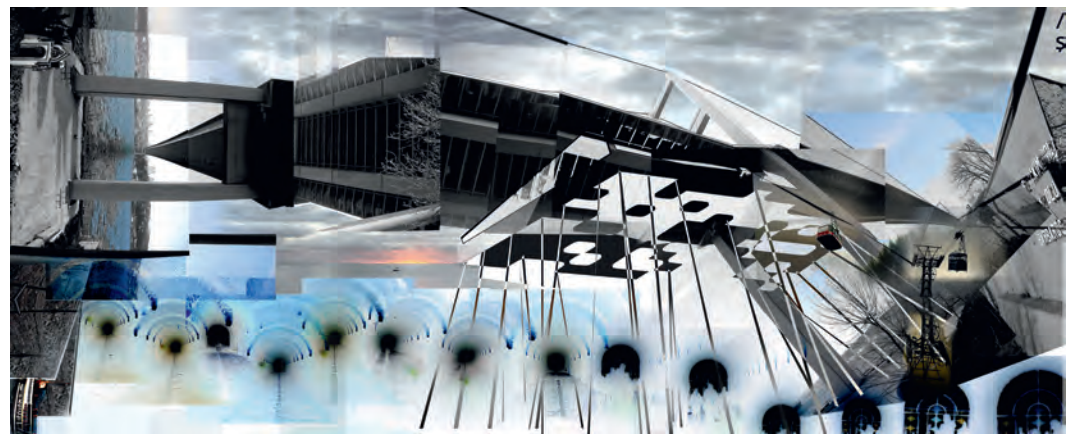
DERIVATIVE, Y. T. SEZGİN, 13- 14 FALL, ASSITANT: H. ŞENGÜN



HYDROLAB, E. ÜNGÖR, 14-15 SONBAHAR, ASİSTAN: H. ŞENGÜN, E. BÜYÜKTOPÇU



ONEIRIC HOUSE, B.ÖZÇELİK, 14-15 FALL, ASSISTANT: H.ŞENGÜN, E.BÜYÜKTOPÇU



CONSTRUCTION UNDER BRIDGE, DİLŞAD ANIL, 11-12 SPRING

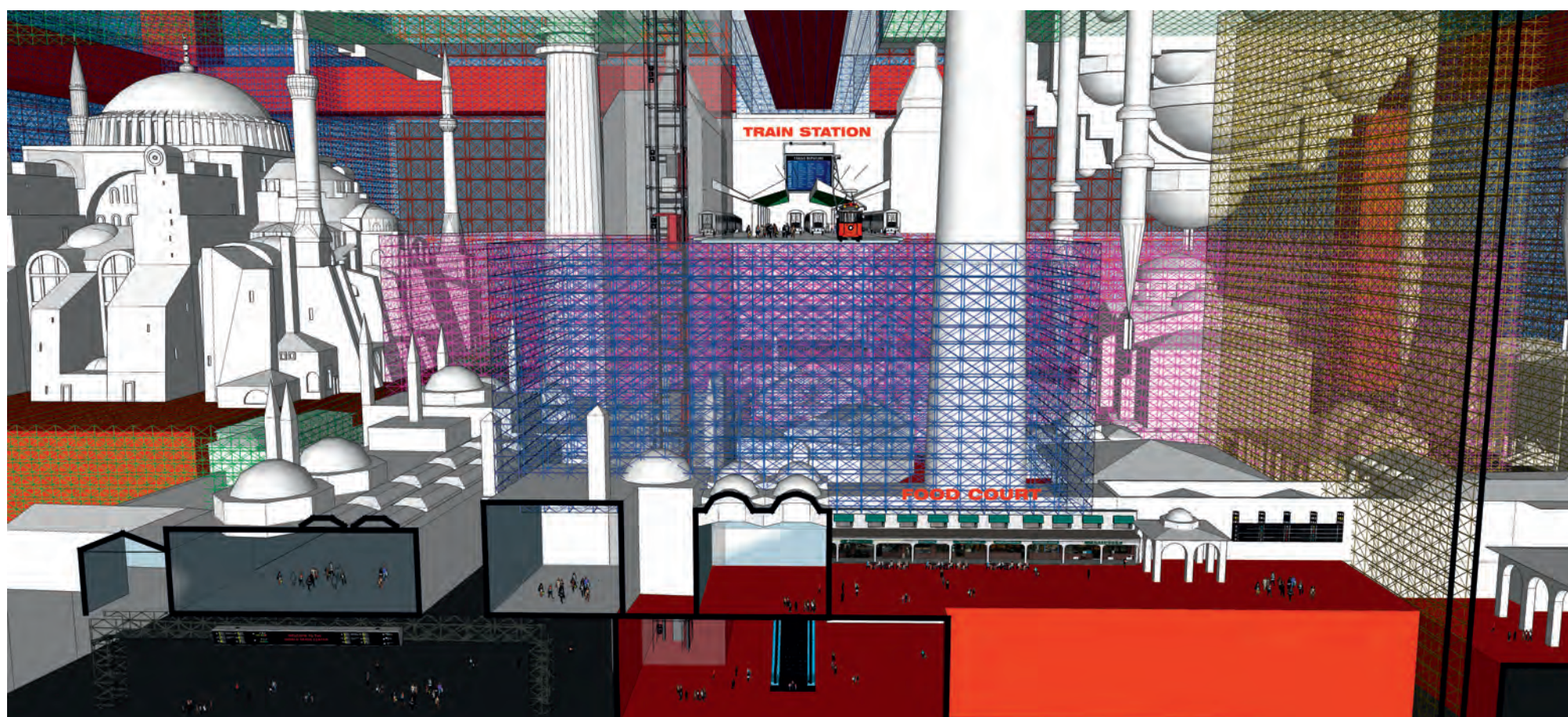
Utopia-Dystopia //

Megastructures-Acupuncture

Studio led by Sinan Logie and Augustin Reynaud

“A map of the world that does not include Utopia is not worth even glancing at, for it leaves out the one country at which Humanity is always landing. And when Humanity lands there, it looks out, and, seeing a better country, sets sail. Progress is the realisation of Utopias.”

Oscar Wilde, *The Soul of Man Under Socialism*



'GENERIC ISLAND'; AYŞEGÜL KARAMAN

At the turn of the 21st century, Istanbul undergoes the most spectacular mutation since the collapse of its walls. We might say that the city is facing a siege again, not the one of an army, but a more immaterial one: International capital. While most of European countries are enduring the violence of economic politics under the name of 'Austerity', the same capital is massively investing in Turkey or other developing markets, under the name of 'Growth'. These processes are creating similar forms of disasters such as the disappearance of middle classes or the dawn of working classes with in-existent social rights. Of course, 'Growth' has an aesthetic, the one of exclusion with the advent of the gated community as the new urban pattern for envisioning the city. In 2009, six hundred gated communities were recorded in the province of Istanbul.⁽¹⁾

This ubiquitous existence of gated communities on Istanbul's territory is comparable to the tacit acceptance of an urban "Enclosure act". Started in the 12th century in England, the "Enclosure acts" were put in place till the industrial revolution. They consisted in the progressive privatization of the common lands, formerly collectively cultivated by peasants. Interestingly, enclosures in Istanbul are also popping up in former agricultural territories, such as the ancient farm of Resne-

li⁽²⁾, in Başakşehir. The latter being the megapolis' district with the largest amount of closed entities. Nevertheless, natural areas are also targeted by these new forms of spatial segregation. For a decade, developers are attracting upper classes towards the city's northern forests. An important part of the Istanbulites are now conscious of the impact that these developments will have on their environments. Especially, when taking into account the upcoming infrastructural projects, in the north of the department.

Moreover this domination of walled communities on Istanbul's territory seems to engender other side effects. As Rem Koolhaas' Generic City Istanbul is becoming fractal⁽³⁾. It can be reconstructed by walls: Physical ones, certainly, but also mental ones. They reflect the increasing polarization between groups seeking to hold on to some narrow identities. A recent study classified Turkey as Europe's leader in terms of social inequalities and the absence of any project aiming to harmonize public space is definitely a source of concern. Istanbul is locking itself, as Turkey is, on a larger scale. Between the dreams of exclusivity in gated compounds and a wobbly ambition to become a regional power, the end of the story might look like the one in Tahsin Yücel's book "Skyscraper", with the uprising

of the excluded.

In this context of intense construction activity, the Istanbulite architectural scene is frequently shinning by its success in the frame of national or international awards. Nevertheless, most of these awarded projects are rarely contributing to the common welfare of Istanbul. Urban crimes, privatization of public spaces, forced evictions and penetrations into the northern forest are frequently awarded and rarely subject to criticism among professionals. The rule of "If I don't do it, someone else will" reigns. Architecture might be a form of art, but before all it's a profession of collective interest. In this frame, educating new generations of architects is quite a challenge.

As academics, should we produce an army of CAD manipulators, ready to accept each mission? Should we enhance future architects' skills to design "beautiful" buildings only? Or should we admit that we are now facing a new generation of young professionals who, for most of them, were in the streets full of tear gas, three years ago, during the Gezi protests? Then, how to sharpen the critical means of these new architects who are seeking for new ways to define the future of their profession? New ways of togetherness?

Architecture might be our binoculars to read and un-



'UTOPIA// PROPAGANDA', TUBA TOPALOĞLU



'AN UTOPIA, POTENCIAL OF DISCOVERING THE CITY', ELVAN ARIKER



'AN UTOPIA, POTENCIAL OF DISCOVERING THE CITY', ELVAN ARIKER

derstand our urban landscape. Sometimes it can also offer us the opportunity to express our fears better than words. In this sense, utopia and dystopia are precious friends. The studio we led, last fall, with Augustin Reynaud took the opportunity to question the questions above. Freely inspired by the innovative and politic visions of paper architecture activists such as Archigram, Super Studio and others, the studio opened Istanbul's entire department as field of intervention. Beyond developing a critical point of view through an utopic or dystopic attitude towards their projects, students were also required to develop a position between a mega structural or acupunctural approaches.

Each student was invited to adopt a book as guideline to the design. This book could belong either to urban theories or to fields like science fiction. Invited lecturers as Bülent Tanju and Bülent Somay offered new critical positions towards utopias. In the other hand, invited Artists like Murat Germen, Ceren Oykut, Ahmet Doğu İpek and İsmet Değirmenci helped the students to explore new means of expression. Some walks or 'drifts' (Inspired by the Italian activists 'Stalker') in peripheral areas of the megapolis have also been a part of the reflection process. We are pleased to share a sample of the works hereafter.

'The Generic Island' by Ayşegül Karaman

Based on Rem Koolhaas' text: *the generic city*, Ayşegül

Karaman envisions the future of tourism in Istanbul as an Island. The megastructure, linked to the third airport hosts replicas of major landmarks visited by foreign visitors in the megapolis. The selected buildings are presenting a large spectrum, from Byzantine patrimony to modernist and contemporary buildings with, of course a dominance of the Ottoman ones. Functioning as a huge shopping mall, entertainment center and hotel, the project questions the notions of place and non-place.

'An utopia, the city's unseen potentials' by Elvan Arıker

Elvan Arıker focused on the urban transformations issues in Istanbul's Kadıköy district. The municipality is currently the scene of an intense construction activity. Kadıköy is losing its green fabric. To "prevent" this loss, the municipality recently added a new rule imposing a one-meter setback from the plot's limits, creating a minimalist two-meter wide green corridor in-between buildings. After having explored Italo Calvino's "Invisible cities", Elvan imagined a near future for Istanbul as a city of greed. This quest for profit will end by the construction of a two-meter wide superblock on the "green" corridors envisioned by the municipality. This new block, developed by the student, creates organic links with the existent urban fabric by the share of common functions.

'Utopia // Propaganda' by Tuba Topaloğlu

Tuba Topaloğlu's approach was concentrating on urban acupuncture. The student analyzed the impact of propaganda and commercials in our daily life, and how these elements are shaping our mental patterns. Tuba's proposal seeks to create little spaces in the dense urban area, where inhabitants will have the opportunity to isolate themselves from the permanent presence of commercials and propaganda. Those little spatial pockets, build in *corten steel*, are foreseen on a bridge over the railway in Pendik, in a ruin in a neighborhood of Maltepe and in the middle of İstiklal Avenue.

Bilgi University, Faculty of Architecture, Architectural Design Master Studio, Fall 2015.

Students: Ayşegül Karaman, Burçin Aracı, Claudia Çakan, Ceyhun Ömür, Elvan Arıker, Hüseyin Altaş, İsmail Akşit, Kamile İrem Topaloğlu, Mehmet Köhserli, Merve Naz Yalçın, Mevan Baceoğlu, Polen Vurankaya, Tuba Topaloğlu

- 1 "Istanbul, city of profit and city of fear...", (summary of "Istanbul 2010 conference lecture", Berlin, Jean-Fançois Pérouse)
- 2 Lands aquired by Resneli Niyazi Bey in the early 1900 by the eviction of local Armenian communities.
- 3 Rem Koolhaas & Bruce Mau, "S,M,L,XL", Monacelli Press, 1995

Disposal human and waste lands of migration

Merve Bedir*



LEFT OVER LIFE JACKETS FROM REFUGEES, LESBOS ISLAND



VIEW FROM CAMP GRANDE SYNTHÉ

If you arrive in Paris by train, most probably you get out at Gare du Nord, right next to Gare de l'Est and Stalingrad neighbourhood. Stalingrad is the 'arrival neighborhood' of Paris, where recently a non-formal refugee camp emerged under the train tracks. Once in while an announcement from above, where the metro stop is: "Dear passengers, there are pick-pockets at this station, please secure your belongings." Stalingrad Market sells hardly anything local, but has the world in it. Shop windows are in Russian, Arabic, English, etc. street-stalls-on-cloth offer cell phone chargers, combs, socks, and belts for a quarter worth of the shopping center. The non-formal area for refugees runs all along the tracks from Stalingrad till Jaurès stop, has beds and tents laid out tight together. The basketball court is not in use anymore, and graffiti on every pillar: No one is illegal. Similar posters cover the three pillars ('liberty', 'equality' and 'fraternity') of the Monument to the French Republic at Place de la République: "Democracy, where are you?" and "Borders kill: Solidarity with the migrants."

Going from Paris to Dunkirk and Calais takes 3 hours. First Dunkirk, the site of the former encampment. While waiting to become an "eco-village," the land between the small stadium and the residential neighborhood was used as a temporary refugee camp, managed by the municipality and MSF. The new location of the temporary camp is not nearby (in Grande Synthe), right between the highway and the railroad, completely invisible, except for the two police cars at the entrance to the site. Used as a former linen factory, this place is around 20 km away from the first encampment location.

The Grande Synthe camp is run by Utopia 56, an NGO that is erecting an 'autonomous and self-organized camp' together with the refugees. The camp manager is proud of the amount of 'public space' for the refugees. Continuing to walk, the space feels like a huge left over land between the highway and the train tracks, several things look like they are recycled from something else. There is a functioning carpenter's workshop, and a common kitchen, a big eating

area under construction, a couple of wood baskets for growing plants, two football posts.

Fares, one of the 'residents' of the camp, tells about how he got here, his back-and-forth trips between Turkey and Greece, Germany and France, the fact that nobody registered him till now, but finally he ended up at the threshold of UK. He says "I came this far, my mom, my brother, my sister are all in U.K. But we spent all our money, now I have to wait here, before I can make it near them as well." Fares is from Kuwait. He doesn't know when he was born. He never had an identity card. He worked in Syria and Dubai, before he had enough money to leave. He and his family had a lot of trouble until now, he says "But I know it will all be different when I have the British passport." His response to my question about the former camp and this one is that he feels neglected here. There were people visiting them from the neighborhood, from the city, bringing soup, sitting down for a conversation. Here, nobody comes, nobody would come, it's not easy to reach for them, also "people think we are fine, we are taken care of, now, but that's not the case."

Because he wasn't registered until now, will he also be sent back to Turkey, or stay here, or can he ask to be sent next to his family? He doesn't know if/when he is leaving, or how long he will stay in this camp. Might that feeling of neglect also be resulting from that?

Calais is another 30-minute drive from Dunkirk, the border construction with three levels of fences and police officers every kilometer prepare you to the 'security' regime in effect. Approaching the camp site, the police officers try to dissuade the you from entering the Jungle. Only part of the Jungle exists now, the other side expanding towards South is cleared, except for the Ethiopian church. Going through the left overs of the Jungle, you reach to the formal camp, where the digital humanitarian shelter, in the form of a container camp in a gridiron layout, is implemented. The containers for the people are exactly the same as the water tanks used for the camp. A white iron fence runs all around the camp, separating it from the Jungle, with security cameras at different spots. The formal camp

seems empty, it seems like nobody lives there. On the way out, through the Jungle, you bump into the Embassy for Rojava, a prayer space for the Alawites. The corridor of non-formal economy is still partially there with the hairdresser, the restaurant, the bakery, etc., as well as several flags possibly representing where people are coming from.

It seems, as the migration regime is changing for the EU, the spaces of migration are also transforming. Control and security are becoming more paramount elements of refugee camps, while communicating the message that people are being taken care of.

It's not possible think of what is happening in Calais or Dunkirk independent from what is happening in Place de la République. The 'crisis' is not about security, because of which one has to be checked 3 times in 2 hours in the train from Rotterdam to Paris; or migration, because of which people end up in 'waste land's like Grande Synthe. The 'crisis' is about the corruption, the decay of the nation state and social welfare. How is Grande Synthe different than Lesvos after the EU-Turkey deal? Not much, it seems. People are disposable either in Lesvos or in Dunkirk.

Another aspect of the phenomenon is the very existence of the camp. Current debate on camps compare them to each other, as forms of temporary settlement, budget, security, daily life, economy, formality/informality, etc. But, why don't we question what is public in a camp? Is there public in the formal container camp in Calais? Is there public in Grande Synthe? Can we talk about public space without the existence of a public? Can we talk about public, if there is no prospect for people about where they will go, what they will do tomorrow, the next day, in a month, in a year? Can we talk about public, if 'the future' is missing from the camp? What is the logic of constructing camps, and new economy around it, if we don't really know what the purpose of camps for the prospects of people? Land + Civilization Compositions, Founding partner

Place making in the stage of place changing

Thomas Mayer



ILLUSTRATION: ELİF KAHVECİ

2 years ago, May of 2014, my friend Stefan Klein, journalist of *Sueddeutsche Zeitung*, wrote a touching story about two young men from Mali who tried to cross over the up to eight meters high, three level fence between Morocco and the Spanish exclave Melilla – officially claimed by Morocco which considers it ‘occupied territory’. After almost 2 years of insecure and desperate escape from Bamako, Mali through the



THOMAS MAYER & ABOU BAKAR SIDIBE

Sahara desert - full of deprivation and without any money - they had arrived on mount Gourougu to an improvisational camp with hundreds of other refugees from various countries. From mount Gourougu, they could see the fence and the undreamed paradise of Melilla where they intended to ask for asylum in Europe. During many unavailing efforts, they were hurt by the highly secured fence, caught and beaten up by the Moroccan police and brought far away to Rabat by bus, but always came back after a time of begging for the money of a bus ticket.

In March 2015 Stefan Klein called me and told me that Abou had made it and by hazard had arrived in my city, Neuss. I met him in person. As he was about the same size as our son Simon, we were able to provide him with lots of clothing.

We met him as a quiet, congenial young man, with good humour, never complaining about anything but the cold weather of winter season. Unfortunately he was later transferred to Bavaria, far away from our home, but we got to stay in regular contact. Last autumn he asked if we could help him to get a laptop for writing down his escape story. When Carla, 21-year-

old daughter of a friend, heard about Abou’s story, she immediately donated her first laptop, a beloved souvenir from her one year stay in New Zealand.

Abou told us that during his stay at mount Gourougu, a German and a Danish filmmaker had given him a small film camera and asked him to document the life of the refugees in the camp as well as his escape. His first thought was to sell the camera but then he realized that they kept on sending him money to cover the costs; yet he began to be enthusiastic about filming. At the end of last year, the film *Les Sauteurs* [*Those Who Jump*] was showed for the first time on the Berlinale Film Festival and won the prize of the ecumenical movement.

A month ago I saw his documentary movie *Les Sauteurs* at the Munich DOK Festival and I was deeply impressed. Abou received standing ovations and gave an interview. He answered to all questions with a decent English.

His status is still unsafe; he can currently stay in Germany for nine months, travel and work but no one knows when he will get the granted asylum status.

"We all need to be worried about the future..."



REFİK ANADOL, PHOTO: SEZER ARICI

We met with Refik Anadol who returned from Seattle with the Global Design Honor Award, at the intersection of digital production and architecture. We spoke to Anadol, currently working on a synchronized data sculpture project, in collaboration with Siemens, Four-square, Microsoft, and Google.

TA_Atelier: As digital production can occur in any medium where the technical tools are, it generates an unrestricted/unlimited medium. In this context, what are the capabilities of the obtained product in describing its relationship with the 'place'? Would it be right to say that your works are exhibited as art pieces independent of any certain place, and how would you comment on the subject of art being site-specific?

Refik Anadol: These are in fact some of the questions I have been thinking about ever since my first media architecture project. In every project where I used light as material, and architecture as canvas, the work being site-specific was an absolute feature. In short, in most of my projects, the state of the work of art being site-specific is described as the point where media arts intersect with architecture. I need to add that many projects that are not site-specific remain to be weak, that there is always a missing piece in those. Seeking to answer these questions, Lev Manovich's article entitled *Poetics of Augmented Space* (2004) was most helpful in my research. In this article, Manovich, states that the architectural discipline can make the invisible (data and signals) reach out to reality in a poetic way only through media artists. Today, twelve years after, this is exactly what we are living.

TA: For the first time, with *Virtual Depictions: San Francisco*, a data sculpture takes a permanent place in public space. How was this received, what are the expansions and the new points of view this would bring in?

RA: I am now writing this on my way back from the Seattle Global Design Awards ceremony. With profound happiness, I must state that the project has won this award from among many other valuable projects, and for most critics the most important point was that for the first time the prize for a 'media architecture' project was given directly to its producer, the artist. To be able to win this prize from among world-renown companies such as SOM, Gensler, and Arup, I believe gives a very positive signal towards the future. The closeness/overlap of data and light as a material with architecture was very well received. I am now working on various similar projects. More importantly open source data is now visible, and experienced on an urban scale thanks to architecture.

TA: Your works are sometimes a surface, sometimes a canvas, sometimes part of a data set, and sometimes an integrated space. Could you describe the relationship your works establishes with architecture and place, or could you describe the places they establish? And what are the mediums of this relationship?

RA: Here the medium is most certainly architecture, and architectural experience. When the place is interpreted with time, the synergy of these conceptual forces opens the door for an infinite inspiration source. The

process of experiencing the statements towards the future, through the 'place', most of the time gives inspiration. The experiences emerging from this inspiration do not come into being as a physical body. For instance for the *Port City Talks* exhibition we created a space originating from the GPS information of the maritime ships traveling between Istanbul and Amsterdam. Hence data was transformed into a place even though virtually. In short we might think of these places as a whole body of poetic statements for the future. My principal for the future is well summarized in Charles Kettering's statement: "We all need to be worried about the future, because that is where we will spend the rest of our lives!"

TA: What do you think of the inclusion of media arts into the ever-digitized daily life practices? Does new media have other faces?

RA: Another face is demonstrated when we become anti-disciplinary. For instance, the concept of material can only come into being with obligate physical laws in architectural discipline. As for in media arts, thanks to meta-data, each digital artifact portrayed by the artist can become a material, a work of art. This is a magnificent freedom, and it opens doors to an inspiring reality. Look through this door; the 'new media' is a medium carrying us to the reality the door opens up to.

TA: Can you give us names of artists, and works that influence you?

RA: My greatest sources of inspiration are James Turrell, Anish Kapoor, Olafur Eliasson, Robert Irwin, and Dan Flavin.

Unexpected specimens



ROTOR, WALL TO WALL ACRYLIC FIBER CARPET, 2010, PHOTO: FLIPPO BENBERGHI

The Belgian collective Rotor – consists of a team with intersecting competences and disciplines, practicing both research and design – that over the years, has gathered a collection of most unexpected specimens. By introducing these materials into new contexts (such as exhibition spaces or private interiors), Rotor reveals the narrative potential of these objects.

The upshot are intense and original ‘works’, whose meanings open in multiple and very different directions. For the 2010 Architecture Biennale in Venice, for instance, they exhibited a series of carefully extracted building materials. Displayed on the walls of the Belgian pavilion as if paintings, these worn materials served as a reminder of the abstract nature of many other forms of architectural representation. One could say that Rotor placed background materials in the foreground, very consciously considering the other

Exhibitions at the Biennale as a backdrop.

A few pieces from this decisive exhibition *Usus/Usures* feature among objects brought to Carwan, alongside works that have never been shown before, and some of which were especially made for the exhibition.

A leather hide is exhibited with many large scars that result from the systematic use of caesarean incisions. These are necessary for the Blanc Blue Belge breed of

Belgian cows to give birth. The cattle has been crossbred to grow as much meat as possible and cannot otherwise give birth to their monstrous calves. Producing superior meat, the breed’s skins are virtually worthless to the leather industry. When displayed in a new context, the tanned skin immediately reveals its narrative qualities. In a direct way, the skin is a reminder of the polemics that surround industrial meat production. More indirectly, the object can also be seen as a comment on the hybridity of the concept of ‘nature’. Or furthermore, as a way to question the societal ideals of beauty...

Taken out of its industrial context, a series of plastic boxes, disqualified because they lie in between standard issue colours, can similarly be seen as a reminder to the constructed nature of norms. Machines don’t automatically produce standard products; it takes careful human orchestration to maintain such an illusion.

This is how the things found and repositioned by Rotor work: Their liminal status generate reflections, reveal controversies and produce meaning. A particular highlight of the exhibition comes in the form of a series of panels salvaged from the ruins of fishermen huts from Dalieh. These were destroyed by the Lebanese authorities because they were ‘illegally positioned on public land’. Bulldozing in the name of a common good,

quite conveniently makes place for a very controversial and large-scale private development on what constitutes Beirut’s historical and last remaining public access to the sea front.

With purple, turquoise, pink (brown along the edges), Rotor’s work – that has been shown extensively in institutional contexts, such as the Oslo Architecture Triennale, the Barbican Art Gallery in London, or at the Fondazione Prada in Milan – enters a private gallery for the first time. They’re subtle but sharp works are about to penetrate the private space of a home. Disguised by a raw form of beauty, their thorny and challenging objects hope to find a place among the daily life of private interiors as powerful and desecrating ‘conversation pieces’.

purple, turquoise, pink (brown along the edges) took place in Carwan Gallery brand new location in Beirut Seaside road, in a stunning and massive industrial architecture from the 30’s. The exhibition is co-curated by Carwan Gallery and Actant Visuelle.

Tomas Koolhaas

A meditative architectural documentary

Superpool is an international architecture practice based in Istanbul, Turkey. Founded in 2006 by its two partners Selva Gürdoğan and Gregers Tang Thomsen who met at Rem Koolhaas' studio Office for Metropolitan Architecture (OMA) in 2003, where they worked on various project in the U.S. until establishing Superpool. Selva and Greg choose to live in Istanbul instead of Copenhagen. The architect duo interviewed Tomas Koolhaas - son of Rem Koolhaas - the British filmmaker born in Northern London, worked as a visual director in LA since ten years who, nowadays, finishing a documentary called REM, about his fathers architectural works.



Interview Superpool

How did the idea of REM come about?

Initially, it was more of a feeling that something was being missed, a potential not being reached, rather than an ambition to make a film about Rem. To be super honest, before I made the film I would have said

its better to keep family and work separate. But as a filmmaker architecture films were frustrating me in general. Also I saw a missed opportunity in terms of Rem and his work and its cinematic potential. Basically I could not stand idly by anymore.

What do you think is the problem with how architecture is being documented?

I think the most obvious thing is the lack of meaningful representation of how people use buildings. Current films focus on three things: the design process; structural, empty representations of the finished piece; a retroactive intellectual rationalization and explanation from the architect of why they made the design choices they did. This obviously fails to incorporate any post-occupancy narratives of how the building is actually used, which really to me is the only thing that gives all those design choices any meaning. It also ignores the entire phase of construction, which is weird because that's one of the most interesting phases to me.

I studied architecture in Los Angeles; movies were always a backdrop to our conversations. It was an observation at that time, that if a modernist house was depicted in a Hollywood movie, it was most probably the home of the villain. Elrod House in Diamonds are Forever or the Sheats-Goldstein House in Big Lebowski are good examples. I wonder if the architects' failure to represent buildings as a part of daily life is somehow a part of the reason why.

I do not think it is only or even mainly practicing architects who are to blame for the constructed separation between architecture and "daily life" as you put it. I think there is a tendency in architectural discourse to

try and elevate architecture to a more ideological and theoretical level, away from its more practical roots, which separates it from its function and therefore its users and therefore "daily life."

I have been in many meetings not only at OMA but in many other architecture offices; and function -the needs of the users- were literally always of primary concern. Even in renderings you can see offices going out of their way to depict "daily life" in and around the building, kids playing, people feeding birds etc.

In my experience it is when the building reaches the architecture press and architecture schools that the discussion shifts away from "daily life" to the more cerebral, less functional more ideological perspective. I could imagine if people are exposed only to that last part of the process and discussion they would feel architecture is removed from "daily life" or even that certain architecture is cold, inhuman or even villainous but I think that is not the architects' doing, more the people responsible for discussing architecture after it has been built. Luckily there are exceptions and there is a new generation of architecture critics, teachers and writers who are using a much more humanistic perspective in their representations.

You mention that while filming you wait until people forget that the camera is there and start going about their own business. Does one just need to be patient to capture that life?

It is combination of patience and luck but also of focusing on images and narratives that people usually ignore. In my life I have mostly filmed narrative projects so it was a strange feeling at first for me to be totally at



Superpool Photo: Pinar Gedik Özer



SOME CAPTURES FROM REM DOCUMENTARY, COURTESY OF THOMAS KOLHAAS

the whim of circumstances -not being able to stage what I wanted. Many times I filmed a building and thought I did not capture any interesting stories, only when I watched everything back I saw connections and narratives unfolding. On a couple of occasions I only saw the possibilities of what I had captured once I had slowed the footage down into slow motion. In slow motion every look, every movement becomes more pronounced and meaningful.

Were there any surprises in the post-occupancy encounters?

In a way it was all surprising but in a way it was all exactly what you would expect if you really think about people's needs in the context of each building. The two homeless men I interviewed in the Seattle Library were surprising for many reasons, but maybe should not have been. If you think about what a homeless person does not have access to that we do, the list is endless but communication is one big one. We all take it for granted; most of us have numerous gadgets around the house we can text, call and video chat on. But if you are homeless, even if you could afford the device itself, you need an address and credit card to set up an account for service, so they are literally cut off from communicating with anyone. The library is their only means of reaching homeless shelters, potential employers and their loved ones. I expected the library to be important to them for many reasons (being able to shelter from the relentless Seattle rain, a place to wash up, to be safe) but communication was not really one of the primary ones I would have thought of, but both men told me that communication was the most important thing the library offered them.

Based on the trailers, it is obvious that there is a very high image quality for each scene. Every shot is beautiful in its own way; this is not very typical for a documentary, is it?

Thank you, and no it's not typical, unfortunately, especially for architecture films. My career has mostly been spent as a professional cinematographer, in LA, the most competitive place in the world for film work. In that environment as a cinematographer you literally have to have a super high image quality to your work or you will not get hired, simple as that. For me making a documentary I simply continued in the same mentality I have always had and brought it to the documentary. There are definitely limitations to making a documentary compared to a narrative feature but I do not think that is an excuse to have much lower aesthetic quality to the images.

I am very curious about the music/sound that accompanies the film. Who did you work with and what is the sound atmosphere of the movie?

The music for the film is a full original score composed by Murray Hidary, a super talented LA based pianist and musician who is mostly known for his non-linear improvised piano performances or "real time compositions" called "mind travel".

The film is more meditative and non-linear so working with Murray was a natural choice given that he specializes in fusing esoteric philosophy, physics and meditation into his performances.

How did you choose the buildings to portray?

I ended up filming every building I could within the constraints of time, geography, permission and budget,

so the term "choose" may not be very accurate in this context. I did not really base the film around built projects, more around ideas and philosophy. I always planned to do that; so choosing what buildings to shoot was never what guided my approach. It was more about how and where interesting ideas and connections could be made and explored in a visceral way.

And the research projects, which ones became a part of REM?

My film is not very linear so there was not a linear choice of "this one is in, this one is out." I would say, every research project is part of the film because the ideas discovered or explored in the research projects have influenced Rem's entire philosophy, work and life. Every building you film you are seeing the physical embodiment of those ideas, whenever he talks those ideas are infused into his way of analyzing and seeing everything so it is impossible to disconnect the research projects from one another and from anything he makes and thinks.

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Indeed. That was maybe the most exciting part of working for Rem. The reward of long hours of work for a competition was to read the project text that Rem had written. It would be ready as everything else was going to the print house or into crates. With that text the whole project would fit into something larger, more urgent and real.

Cannot help but wonder how the documentary fits into something larger. As in previous times, I wait for the deadline.

Zaha Hadid, dear friend

“I started out trying to create buildings that would sparkle like isolated jewels; now I want them to connect, to form a new kind of landscape, to flow together with contemporary cities and the lives of their people.”

Zaha Hadid

Suha Özkan



PLANETARY ARCH BOYARSKY, 1983

The only habit she couldn't quit in her relationship with people was her Middle Eastern passion, and her name-calling. She used to call me 'Oz' for Özkan. When official, it would become 'Doctor Oz'. She would use 'Oz' mostly in imperative mood: "Oz, do this! Oz, give me that!" So much that there were times I asked to myself "Does she know my real name?" For instance I knew she called Hani Rashid 'honey bunny', and she had another name for Frank Gehry. Unfortunately, now neither I can tell you whether she knows my real name nor can you.

I discovered her at the Architectural Association (AA) School of Architecture's exhibition of senior projects. A student of mine graduated from the Middle East Technical University, doing his Phd in the UK, who knows my passion for futurist solutions noted "When you go the London, go to the AA's project exhibition. There is an Iraqi girl that you will absolutely find interesting." I had just started working for the Aga Khan Prize during those years. To observe the Third World architecture, and detect new talents, and provide them with opportunities was not only my job description, but also my objective. I found the project. Really,

the project was a mix of solutions from deconstruction originated from the Russian constructivists shattering attitude, to the integrality of the space capsule. I was hearing this name for the first time: Zaha Hadid.

When I went back to Geneva, I remember telling Egyptian historian Said Zulfikar, the then general secretary of the Aga Khan Architecture prize, "There is an amazing Iraqi talent at the AA. A woman! She's splendid. We need to benefit from her in some way. Her name is Zaha Hadid." Said, with his endless giggle said "Ah... I know her. Her brothers were at the same college with me at Cambridge, very handsome boys. Zaha was a thin-legged skinny girl. Is she an architect now? As far as I know she was studying mathematics at AUB (American University Beirut)". I didn't know their common past, and refrained to ask. In the following years, I understood that there was no problem between them. Yet, the Arabian prejudice had reigned, and we had missed including Zaha at the Aga Khan Awards. Zaha was out everywhere especially as a painter. Until the visionary employer Rolf Fehlbaum assigned her first project of Vitra Fire station, she remained on the agenda of competitions, and debate.

Zaha continued her professional career at the AA. Taking over the management of the AA when I was studying, and elevating the school in rank by saving it from shutting down, Alvin Boyarsky was always in good support of Zaha.

For the Hong Kong Heights Competition welcoming Zaha in the architectural world with big debate, he allocated her the *Barrel Vault* space behind the small school made up of three terrace houses in central London as a painting studio. With his distinct wittiness he self-criticized for his generous support: "All of the school's resources are now redirected to one being". In the period before Zaha, when movements like Post-modernism, and Classicism were storming through, AA was also blown away with that wind. When I met with Alvin at my school where I stopped by quite often, I asked him "What's happening in *Archigram's* nest?" With his natural humor he replied: "We have moved quite ahead at AA. We have yet come to the 19th century." Not more than 10 years later, under Peter Crook's guard, and Alvin Boyarsky's support just like in the *Archigram* case, Zaha moved, first her school, then the whole architecture to the 21st century almost by her-

self. Although the point of origin of the style to be called *Jetsons* after Zaha, was associated with the Hong Kong Heights competition, in fact, buildings looking like space capsules were designed long ago. Zaha resisted. Quite hard. She fought with the ignorant, underrating women and Arabs, presenting these attributes as design criteria, having no other virtue –if it’s a virtue- than seed history. She went to court when she won the Cardiff Opera project yet those who did everything in order not to build her work openly announced: “Well obviously, we will not consign such an important prestige building to an Iraqi woman.” She won. She glorified both her and women’s pride, and her finances. Her success was a great lesson for the racist discriminatory insolent type.

In 1996, Princeton alum, urban planner, Queen of Jordan Noor (Lisa Najeeb Halaby) was closely interested in Zaha Hadid, and her success, and asked her to do a speech in Amman. With the support of Suha Shoman, a close friend, and founding owner of the Darat al Funun (Art House), we decided that the speech was to take place in a natural amphitheater with Darat’s antique ruins, situated on a hill in the city center. We were going to come from Doha with Zaha. Rather, I was going to bring her there. Because when in 1992, she was in the jury of the Samarkand Urban Renewal Competition, she was seen at the Moscow Airport but had not come to Samarkand. Hence to me she was previously convicted. Although it was a short flight, it wasn’t easy to make her come to Amman from Doha. She had asked about the tiniest details, and tried every opportunity to cancel going to Amman. Her sweet smile was giving her away following each complaint. She liked me, and she was obviously trying to annoy me. She was testing my anger limits. But she couldn’t succeed. She later found out my perseverance and patience. I had almost locked myself on her. When she was asking: “what, how?” and I was responding: “You are the guest of his Majesty, you are the best of all” she would giggle, and although she did not take a sip from the tasteless coffee of Doha Flight Terminal, she did not complain.

We boarded on the plane at last. She wasn’t happy with the second row assigned to us. With her finger she insisted: “first row, first seat”. We had a rest in Manama. During that break, I kindly asked the flight attendants, and the gentle people on the first row -or shall I say I gently begged them- and somehow arranged to persuade them using her fame and significance as an architect. I am in no doubt that they felt my despair, and gave us their seats. Zaha fell asleep as soon as the plane took off. She woke up when we landed in Amman. When she woke up, I asked her: “Zaha, you didn’t even stay awake to enjoy your seat”, and she replied with a naughty smile; I felt relieved. Her smile originating from her spaced front teeth spreading to her whole face has remained one of my favorite impressions of her. While doing this, one always felt her hidden sense of humor, and self-confidence. When I told her that the gapped front teeth were perceived as good luck in Anatolia, she replied back “Yes, I am very lucky” without even questioning.

The conference at Darat al Funun was spectacular. Hundreds of architects, students, and art lovers had filled the space up, those who couldn’t find a place had perched on the trees. That scenery was worrying due to the risk of falling, on the other side, it had us say: “Here’s the love of architecture, and the celebration of success”. Zaha had just won a couple competitions, and she had two little buildings, one of them under construction. Both of them were in Basel. Like in most of her speeches I had witnessed, she solely spoke about herself. Just like the solutions she suggested, her inspiration sources were also all from herself. The only person she mentioned was

the constructivist painter Kazimir Malevich. Following a speech on ‘pleasure of space’ established on bright new expressions, during the Q&A session, a young sympathetic architect, after a couple statements of admiration, and appreciation, asked: “You had spoken at our university in the US. It was close to a project due date and I was very sleepy. So I came; I fell asleep, and missed your presentation. Do you owe this powerful and firm attitude to being a woman?” Zaha replied: “Should I wonder at you because you came to my speech, and you fell asleep?” The room exploded with laughter. The answer she gave to the following question became a much-cherished Zaha Hadid saying: “I’m an architect, not just a woman architect.”

Just like Rem Koolhaas said: “Zaha was a beautiful woman. Whenever she would come into a room, an unknown pleasant scent would fill up the room.” I used to think this scent was not coming from a perfume but from her aura. I have a specific interest hence a strong memory for scents. Yet this scent smelled like nothing I knew. She really always smelled beautifully. People, consciously or not, always wanted to remain close to her. When she would come into a room, the spiritual space would gain a new identity with her smile, and the nasal space with her scent.

Another indicator of her womanhood was her attire. I haven’t witnessed her wearing the same thing twice. When an international manager, remained a peasant, had a cheap witty criticism on her weight and inconsiderately told me: “Tell a tentmaker to sew a dress for your sister”, I had replied amongst the sullen face and beetle brows of the surrounding: “She has a tentmaker: name is Issey Miyake.” Following a short silence, we heard giggles, and the manager who made the joke left the place at once. Whether designed by Miyake or by herself, each of her dresses definitely had a design message. During juries, and speeches, she would put upfront her clothing as an integrating message of architecture. During events, her clothes would reinforce her presence.

She celebrated her 60th birthday with a long table at the Burlington Arcade next to the Royal Academy. I couldn’t go but my wife and brother were there, and told me that the celebration was a presence rather than a feast. She celebrated her last birthday at the Kensington Palace. As a design and architecture celebrity, and at the same time Pritzker Prize President of the Jury Lord Peter Palumbo, was at Zaha’s side. She was bravely wearing a one-piece tannish dress I couldn’t figure out if made of synthetic or natural plush. She was so sweet that everyone wanted to give her a hug. During the feast, everyone had talked about her dress as much as about herself.

She was loyal to her friends and her fans. She would call them to whichever country she goes to, and spare them time whatever her agenda would be. She would take great pleasure in getting together with her dearest, and she would do anything to bring them together. I remember when a dear friend of hers had a traffic accident, and was taken into custody, she had called me and commanded: “Oz, what are you doing there? Take him out. Make yourself useful” whereas I hadn’t even heard about the news. I don’t even remember which corner of the world she was calling me from. She was worried.

As managers of Pritzker Prize and Aga Khan Prize, we sustained our strong bonds. The two significant architecture awards had different objectives and methods. We weren’t competing with each other. I was a close friend with John Carter Brown, one of her managers who deceased in 2002, and Bill Lacey who replaced him. The candidature process was openly held, but the managers had great responsibility and effect on the presentation to the jury. In 2004, I sent a friendly note to Bill Lacey. I reminded him that no female architects had won the

Pritzker Prize since 1976, and that this gave the impression that this was a ‘Men’s Club’. I asked whether names like Denise Scott Brown, Gae Aulenti, Odile Decq, Francine Houben (Mecanoo), and Zaha Hadid could be considered. Bill’s answer was sweet firm. In short, Bill said: “Suha, you know as well that like with all architecture prizes Pritzker is given to talent and success, not gender”. Still, the fact that Zaha Hadid had won the award that year was appreciated by all of us. The fact that Pritzker had evaluated a woman, an Iraqi woman, and most importantly a talent broadening infinite horizons had earned it further respect. There were two beautiful things about the ceremony in Saint Petersburg.

First, Zaha had mentioned someone other than Kazimir Malevich among the conferences I had witnessed. This person was no one other than Rem Koolhaas who had greatly contributed to her success. Second was getting to know Zaha’s brothers, whom I had heard about almost since twenty years. Born in 1937, Foulath Hadid, was one of the greatest leaders of the Iraqi democracy, and freedom movement, as a writer and thinker. It is said that, Foulath who is a Professor in the UK, was very effective for Zaha Hadid’s annex building at the Saint Anthony’s College in Oxford.

I was president of the International Architects Union (UIA) in Istanbul in 2005. In general, two or three ‘famous’ architects are called to these congresses. I invited 30 celebrities to this event I called the budget to be ‘\$1’. Eyebrows were raised. First the UIA Management, and many others tried to convince me that this act was unnecessary, and out of question. From among these celebrities, Hands Hollein couldn’t come because of a health issue, Rem Koolhaas because of acute news from the CCTV structure in China, and Dominique Perrault because he had forgotten. The remaining 27 architects were there. From the talks, which were all like celebrations, Zaha Hadid, and Tadao Ando’s were like ‘pop star concerts’. The audience filling the room was cheering up like crazy when Zaha was giving a speech, and the flashes blinded the eyes. I introduced her as “the most known architect of our world, after Sinan”. Zaha reminded me this statement with love, and with little nuance by saying: “According to Oz...”

For the 60th year celebrations of the Middle East Technical University, my dear friends Professor Canan Özgen, and Professor Feride Acar asked Zaha to give a conference. I tried hard to convince her. Although she took a long time by saying: “Oz, I don’t do that kind of stuff. But I’ll think about it for you”, she finally said, “Yes”. She later kept postponing. The reason was her acute bronchitis, which also caused her loss. The conference never took place.

Who wasn’t at the funeral in London’s Central Mosque? Peter Palumbo, Richard Rogers, Thom Mayne, Hani Rashid, Peter Cook, Mohsen Mostafavi, Ian Ritchie, and her partner Patrik Schumacher, along with all of her employees were some of the silent and sad people at the mosque. She came to the mosque in a soft white coffin looking almost like designed by Zaha Hadid herself. Born in Baghdad, raised in Beirut, living in London, RIBA Gold Medal holder, Pritzker prizewinner, *Dame* Zaha HADid who is on the Queen of the UK’s pride list, flew away like a swan. She will be remembered in our memories as much as in her works. It is said that her current projects will take up to 10-15 years to be developed and built up. Let us wait.

For some reason she had said:

“For many years I hated nature. As a student, I refused to put a plant anywhere – living plant that is. Dead plants were O.K.”

Zaha Hadid



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