

MIDDLE EAST TECHNICAL UNIVERSITY
DEPARTMENT OF ARCHITECTURE

GRADUATE SEMINARS

AH504 – AH 604
2022-2023 FALL SEMESTER

January 20, 2023

hybrid at Kubbealtı and via Zoom

Meeting ID: 951 1352 1190

Passcode: 304155

<https://zoom.us/j/95113521190?pwd=cE5rYXNxeUxZS>

DdCTEZRZlhnUTdTUT09

AH 504
Prosthesis Seminar in Architectural History
Coordinator: Ekin Pinar

10:00 - 10:30

Defne Tozkoparan — Spaces of Cultural Politics in Izmir at the Turn of the 20th Century

Supervisor: Elvan Altan

Jury: Pinar Aykaç Leidholm, Ekin Pinar

By 2015, it was declared by UNESCO that “culture will undoubtedly be in the heart of the future sustainability”. This could be understood as an attempt to officially declare what was understood at the turn of the century by urban capitals. The museums, and cultural institutions of the twentieth century were born out of mainly the attempt to create and embrace a national identity; towards the end of the century the local emerged as the focus of identity, and a shift from central governments to local municipalities occurred in acting as the actor of cultural production in urban context. This thesis will focus on this aspect by analyzing the case in Izmir, a city in the west coast of Turkey. Cultural spaces and urban politics of the period from the 1980s to the early 2000s will be studied. The political agendas of the central government and the municipality will be compared in order to evaluate their relationship with culture through their use of space. This research hopes to contextualize cultural initiatives through urban and architectural space, and to enlighten the exemplary case in Turkey’s cultural politics through the relations between culture and space.

10:30 – 11:00

Berfin Güzel— A Screen in the Urban Void: Izmir Open-Air Cinemas

Supervisor: Ekin Pinar

Jury: Şebnem Yücel, Elvan Altan

This study concentrates on the open-air cinemas of Izmir from the 1950s to the 1980s with a particular focus on the open-air cinemas of the Alsancak region as a case study within the framework of the concept

of heterotopia. Doing so, the analysis intends to shed light on the internal dynamics of open-air cinemas to analyze the mobile and flexible character of these spaces in relation to their neighborhoods as well as urban networks. Accordingly, the impact of these urban voids-cum-neighborhood cultural hubs on a variety of urban scales forms the core of this study. Methodologically, the thesis will be an interdisciplinary one bringing together architectural and urban history with cinema studies. As sources, it will utilize existing documents on the history of the open air-cinemas such as maps, ticket stubs, posters, newspaper announcements, and photographs as well as oral histories and documentary films on the subject. At the same time, the thesis will dwell upon some comparisons with examples from other cultures. Doing so, this study aims to draw a framework for the general spatial characteristics of the open-air cinemas in Izmir in the period from the 50s to the 80s and will open a ground for discussion of selected examples and their position in the urban context.

11:00 - 11:30

Elif Özkan — Living in Industrial Settlements: Club Buildings of Karabük Iron and Steel Factory Campus

Supervisor: Elvan Altan

Jury: Meltem Özkan Altınöz, Lale Özgenel

This study focuses on the Engineers Club, Officers Club and Workers Club of the Karabük Iron and Steel Factory campus as social structures of the campus built in the early Republican period. While being exemplary of the architectural approaches of the period, the club buildings were also designed to meet the social needs of the three main employee groups in the campus. These buildings were designed by Iron and Steel Enterprises during the 1940s, and used by factory workers until the 1990s; and studying the differences in their usages will help discuss social hierarchies in the campus and in the larger urban context. In this direction, firstly, the spatial and historical features of these buildings will be examined, and then from a social perspective, how these structures indicated stratification in the city will be evaluated.

11:30 - 12:00

Sümeyye Kaya — Transition from Traditional Palaces to Western-Style Palaces in the Light of Topkapı and Dolmabahçe Palaces

Supervisor: Ali Uzay Peker

Jury: Çağla Caner, Pelin Yoncacı Arslan

Societies and cities are in alteration. The Ottoman Empire also experienced political, social, and cultural changes in the 19th century. This transformation procedure is the process of adapting to the conditions of the world undergoing structural change. Palaces are one of the most influential units in identifying societies. Ottoman palaces represented both the state's administrative center and the sultan's house. Therefore, the current art approaches and management traces were reflected in the palaces. Thus, palaces are among the units where innovations were first observed. The subject of this study is the alteration of traditional-style palaces to Western-style palaces. Transformation processes are one of the fundamental parameters that affect architecture and social life. Topkapı Palace, which symbolizes a traditional palace, and Dolmabahçe Palace, considered a Western-style palace, are the two realms containing traces of the East and West. In this research, the social transformation will be handled within the scope of architectural sociology as a methodology. How social change in the Ottoman Empire was reflected to palace architecture and their interiors, how the changing state policy was described within the palaces, and how the Western lifestyle and the palace identities were shaped are the questions to be inquired. These two palaces will be interpreted through the architectural plans, the furniture used in daily life, the locations, the visual images presented to the outside world, and the relationships between lifestyles.

12:00 – 12:30

Yaz Ertürk — Halet Çambel and Nail Çakırhan as Agents of Place-Making

Supervisor: Belgin Turan Özkaya

Jury: Neşe Gürallar, Lale Özgenel

This thesis approaches archaeologist Halet Çambel and her partner Nail Çakırhan as collaborators in place-making by focusing on Karatepe-Aslantaş Open-air Museum and the architectural work of Nail Çakırhan. As members of the mid-twentieth century intellectual milieu of Turkey, Çambel and Çakırhan possessed strong views about heritage, culture, and conservation. I would argue that Çambel and Çakırhan saw archaeology, conservation, and architecture as opportunities to create place. Karatepe-Aslantaş Open-Air Museum was a prominent early example of on-site archaeological display and local collaboration. The archaeological remains of the 8th-century BCE Hittite fortress, with its valuable orthostats, were left in place, restored, and turned into the first open-air museum of Turkey, thanks to Halet Çambel's determined work at the beginning of the 1960s. Since then, the area has been used and valued. Gradually, it has become a natural/cultural environment by going beyond being a museum. As such, it was appropriated by local people becoming an example of inclusive archaeological/conservation intervention.

12:30 – 13:00

Hilal Polat— Acts of Erasure in Commemorative Mediums: Cases from Late Antique Ravenna

Supervisor: Pelin Yoncacı Arslan

Jury: Maria Cristina Carile, Suna Güven

Transformed from imperial residence to an important center of episcopacy in Northern Italy, late antique Ravenna illustrates outstanding cases where bishops and saintly cults validated each other's promise of salvation. As it appears to be, this reciprocal validation was mainly practiced in commemorative forms, by which, Ravennate bishops marked church spaces with saints' names and images in the absence of their bodily remains at first, and visually, bodily, and mentally inscribed themselves in church spaces at

second. The legitimation and justification of this process was appropriated through eradication and even damnation of memory. This paper investigates the subtle visual and inscriptive strategies by which bishops manipulated the memory of the past perpetuated in commemorative mediums. Dwelling upon recent discussions, it suggests the concept of "erasure" to explore how these strategies successfully manipulated memory of the past. I will focus on the manipulations in the passio of St Apollinaris and St Vitalis, and the alterations on mosaics' iconographic programs in Sant' Apollinare Classe, San Vitale, and Sant' Apollinare Nuovo. While the distorted passio of saints validated their adaptation and promotion in Ravenna, mosaic re-carvings redefined the figures to be commemorated. For all these alterations, erasure is employed in the sense of negating physical and mnemonical evidence of the past to rehabilitate Ravenna's cultural, episcopal and hagio-memory. By this way, Ravennate bishops controlled the collective memory regulating the Christian community.

AH 604

Seminar in Architectural History

Coordinator: Ekin Pinar

13:00 – 13:30

Didem Savaş — A Review of the Current Literature on Late Ottoman Perceptions of Byzantium

Supervisor: Pelin Yoncacı Arslan

Jury: Şule Kılıç, Çağla Caner, Belgin Turan Özkaya

The nineteenth century in the Ottoman context is the period that marks the beginning of major reforms corresponding with the development of Ottoman archaeology and emerging responses towards antiquities. Considering the Byzantine past of the Ottoman Empire as part of this antiquity, tracing the newly developed historical consciousness allows us to explore how Byzantium was perceived, represented, and displayed through multiple practices and discourses. From the mid-nineteenth century

onwards, Byzantium achieved historical legitimacy. While the legitimizing process has yet to remain consistent over time due to political and ideological influences, the recent re-interest in Byzantium opens new paths and possibilities for rediscovery. Reconsidering the contemporary interest, this paper aims to review the current scholarly literature, roughly the last twenty-five years, and critically engage with several ways of research integrating the Byzantine past into Ottoman imperial identity. These include the new encounters with the Byzantine-built environment, the role of actors and institutions, and the context of museums and exhibitions. Dealing with the Ottomans' appropriation of the concepts such as "the West" and "Europe" provides this research an insight into the changing interaction with the Byzantine past through new urban interventions, archaeological activities, restoration campaigns, publications, and displaying practices.

.