

**MIDDLE EAST TECHNICAL UNIVERSITY  
DEPARTMENT OF ARCHITECTURE**

# **GRADUATE SEMINARS AH504 - AH604**

**2023-2024 FALL SEMESTER**

**JANUARY 19, 2024 | 11.30 - 15.30 | @KUBBEALTI**

**Coordinators:** Ekin Pinar

**Meeting ID:** 275 981 910 136

**Passcode:** SZrisy

(Microsoft Teams will be used.)

MIDDLE EAST TECHNICAL UNIVERSITY  
DEPARTMENT OF ARCHITECTURE

**GRADUATE  
SEMINARS  
AH504 – AH 604  
2023-2024 FALL SEMESTER**

January 19, 2024  
hybrid at Kubbealtı and online

Microsoft Teams  
Meeting ID: 275 981 910 136  
Passcode: SZrisy

**AH 504**  
**Prothesis Seminar in Architectural History**  
Coordinator: Ekin Pinar

**11:30 – 12:00**

**Zeynep Köksoy** — Event on Display: The Theatre within Urban Processions of Roman Asia Minor

**Supervisor:** Pelin Yoncacı Arslan  
**Jury:** Suna Güven, İdil Üçer Karababa

Processions and festive events were essential for the Roman way of living. The spectacles frequently dominated the urban landscape and urban life in Roman cities. The movement of the processions defined routes within cities, including certain nodes that the processions passed by, passed through, or reached where a sequential act was created. The nodes were significant for both the spectacles and the spectators to achieve a reciprocal interaction. The theatrical spaces along processional routes were spectacularly important as their spatial qualities constituted a unique spatial atmosphere essential for this interaction. Therefore, this study aims to investigate the ancient theatre and its role as a nodal station on the Roman processional routes with social, urban, architectural, and sensory focus, besides its physical formation. The study focuses first on Rome and then on provincial cities in Roman Asia Minor to present how the effects of Roman ideologies at the center can be observed in the provinces. Investigating the theatres and their role in accommodating the Roman processions of Roman Asia Minor will express the use of the theaters as urban interiors to accommodate the spectacles, as nodes to create urban memories of these spectacles, and as nodes to provide a reciprocal experience.

**12:00 - 12:30**

**Gökberk Tezer** — Saint Pierre Han in Galata District: Urban And Social Identities of a Building from the Late Ottoman to the Early Republican Period

**Supervisor:** T. Elvan Altan  
**Jury:** Pelin Yoncacı Arslan, Neşe Gürallar

This thesis aims to investigate Saint Pierre Han's pivotal role in the urban/spatial and socio-economic context of Galata district from the late ottoman to the early Republican period. Originally built as an integral component of a historic building complex dating back to the 13th century, associated with the Saint Pierre and Paul Dominican Catholic Church, the historical significance of Saint Pierre Han from the mid-nineteenth to the mid-twentieth century covers significant events from the Ottoman Bank's establishment there in 1856, following with World War I and the Republic's declaration, until the urban transformation project of İstanbul in 1956. The objective of the study is to evaluate Saint Pierre Han as an exemplar of Galata's Han buildings by exploring its changing uses in relation to social networks among many actors and institutions, and thus emphasizing its role in shaping Galata's dynamic character within evolving socio-spatial contexts. The research adopts a methodological approach drawing on primary sources from the Saint Pierre and Paul Church Archives, Salt Research archives, Municipal Archives, and the Directorate of State Archives, supplemented by a field survey during the ongoing restoration project.

**12:30 - 13:00**

**Kumsal Temizsoylu** — A Study on the Epigraphy of the Alhambra as a Palace-City

**Supervisor:** Ali Uzay Peker  
**Jury:** Meltem Özkan, Çağla Caner Yüksel

The Alhambra Palace is the only surviving Islamic Palace from the medieval age. There is no data about the Palace's construction phase, nor is there any other Palace to which it could be compared. In this scenario, epigraphy supplies an alternative to the absence of information. Although scholars use the inscriptions to provide insight into the functions of the places they are in, there is no consensus in the speculations put out thus far. But what if ornamentations and inscriptions follow interrelated patterns? It could make sense, given that the Alhambra is a Palace City. This thesis attempts to give an integrated perspective on the inscriptions and

places of the Alhambra by treating its interiors and courtyards as interrelated, unlike the previous studies. It tries to understand the link between architectural formation and inscriptions by first merging courts and surrounding rooms and then with historical events, cosmological meanings of the inscriptions, rulers, court poets, and suggested potential functions thus far. It aims to unearth new medieval meanings and create fresh discussions in literature.

**13:00 – 13:30**

**Emine İnci Şahin**— Understanding Site-Specificity: A Critical Review of Turkey's Contemporary Art and Architecture

**Supervisor:** Ekin Pinar

**Jury:** Belgin Turan Özkaya, Ayşen Savaş

Site specificity as a term; has emerged as a trend in art in the 1960s as a response to the commodification and institutionalization of art. The principal idea was to overcome the marketing of art by very closely associating it with its site, meaning, context, and time; so that the act of removing it from this immediate context per se would amount to the destruction of the work. As a result, various art practices such as land art, environmental art, and institutional critique have emerged. However, the meaning of the term site specificity has also changed over time with its associations to different mediums, communities, and sites. In the context of Turkey, the discourse of site specificity can be traced vis-à-vis the privatization of cultural spheres in the nineties. A great variety of new practices, mediums, curators, and discussions have emerged in this period within the newly emerging spaces dedicated to modern and contemporary art such as museums, galleries along with public spaces. In light of these conditions of contemporary art in Turkey, this study aims to shed light on the art and site/space relationship of these works and their associated architectures. While analyzing site-specificity as a transnational discourse, this study uses the concept as a new tool to trace the transformations observable in Turkey's contemporary art. With this aim in mind, the analysis focuses on a series of collective, curated and public art exhibitions

such as Gar (1995), Anı/Bellek (1995), Küreselleşme: Devlet, Sefalet, Şiddet (1995), İstanbul Pedestrian Exhibition (1995), and the 4th Istanbul Biennial (1995) as they provide a foundation for a discussion of contemporary art and architecture through a site-specific lens. It is the claim of this thesis that redefining the cultural dynamics of Turkey in the 1990s through a site-specific framework would reveal new ways of understanding and conceptualizing art and architecture of the nineties.

**13:30 – 14:00**

**Batuhan Yerlikaya**— “Faculties” Challenging the Convention: Radical Assemblages of Florence and METU Architecture Students, 1960s-1970s

**Supervisor:** Belgin Turan Özkaya

**Jury:** Haluk Zelef, Mesut Dinler

This pre-thesis study explores the possibly connected narratives of two Mediterranean architectural departments, the Faculty of Architecture at Florence and METU, in the transformative decades of the late 1960s and early 70s with the transnational influences of the student movements. It particularly addresses the challenging, experimental, and multidimensional sets of productions executed by architecture students at these two faculties, including but not limited to radical student projects, participatory environments/happenings, and still/moving images. The study mainly questions whether the Florentine experiments, constituting the roots of the Radical Architecture movement in Italy, served as an influential source for the METU students in this charged era and whether it was a subsequent pedagogical model to the American adaptation of the Bauhaus legacy in the faculty's foundational years that have largely manifested in the existing literature. To assess these questions, the methodology of entangled histories is planned to be activated to delve into the different types of possible interactions between these groups -publications, travels, etc.- while creating their productions that are structured according to the systematic and parallel categorizations of the idea of assemblage. The proposed repertoire of objectual, environmental, and

visual assemblages might be extended for both faculties through further analysis of the current scholarship, investigation of the department archives, and a series of oral history studies with the then-students and faculty members.

**AH 604**

**Seminar in Architectural History**

Coordinator: Ekin Pinar

**14:00 – 14:30**

**Iuliia Tümdağ** — Why Were There No Well-known Female Architects in the 1920s-1930s Soviet Union?

**Supervisor:** Belgin Turan Özkaya

**Jury:** Haluk Zelef, Senem Yıldırım

The study examines female contribution to the artistic and architectural sector in 1920-1930. Amazons of the Russian avant-garde. What caused the phenomena of their brief rise? The paper focuses on Soviet Avant-Garde art/architecture in connection with gender roles. It reveals the degree of women's involvement in artistic endeavors in 1920, alongside their male counterparts. Following the October Revolution, women were granted equal rights, they were accepted to study architecture and get a licensed diploma. Why there were no great women architects? Does sexual equality exist? The paper traces the evolution of women's integration in architectural education from the period of Tsarist Russia, and the transformation of the artistic educational system at the beginning of the XX century with the establishment of MVTU and Vkhutemas. It argues that women are better represented in “minor architecture” mainly decorative and applied art since the architectural sector is heavily male-dominated. Analyzing the examples of female and male students' architectural projects at Vkhutemas, the study proposes whether and how female artistic methods are different. Finally, the transition period from the constructivist architecture of 1920 to the Stalinist style along with the reestablishment of patriarchal gender roles reveals women architects and their projects who broke the glass ceiling. The study is supported by archive materials and photos from the Markhi

Museum (former Vkhutemas building) collected in 1989-2004, RGALI, private archives, Tretyakov Gallery, Shysev's Museum of Architecture, Mayakovskii Museum, the Museum of Moscow Textile Institute.

**14:30 – 15:00**

**Berkay Hayırlı** — Nâzım Hikmet's Human Landscapes from My Country: Spaces of Public Sphere

**Supervisor:** Ekin Pinar

**Jury:** Belgin Turan Özkaya, Bülent Batuman

This article analyzes the spaces found in the first book of Nâzım Hikmet's *Human Landscapes from My Country (Memleketimden İnsan Manzaraları)*. Employing the research methodologies of architectural literary analysis and eco-criticism, it explores how literary fiction can provide unique insights into the essence of spaces and the perception of nature. Nâzım Hikmet, a writer with advanced linguistic and fictional skills, stands out in the history of literature because of his profound observational ability, which allows him to delve into all layers of society. Thus, his work *Human Landscapes from My Country* contains a documentary quality, detailing the urban life and natural perception of the period between the Turkish-Greco War and World War II, providing key insights for architectural history writing through narrated spaces. This article focuses on two main spaces: Haydarpaşa station and trains, both of which are evaluated here in relation to the public sphere.

**15:00 – 15:30**

**Şehri Kartal**— Ottoman Palace Terminology: An Archival Reading on Grand Vizier Palaces

**Supervisor:** Ali Uzay Peker

**Jury:** Ömür Bakırer, Filiz Yenişehirlioğlu

The term Ottoman palace has been analyzed in the literature in the context of imperial administrative palaces. This is due to the fact that the surviving examples are imperial palaces, the heart of the

administration. However, the pasha palaces, of which hardly any examples have survived, were quite dominant in the residential fabric of Istanbul. In studies on the architecture of grand vizier palaces, due to the lack of sufficient data on their visuals, written sources are important. Therefore, architectural and historical studies on the Ottoman palace tradition require a comprehensive knowledge of Ottoman palace terminology. Since the construction and occupancy of the palaces relate to the period we are not in, having knowledge of the terminology used among the people of that period or in state correspondence brings about the effective use of written data on the architecture of palaces. This study examines the grand vizier palaces from a chronological, architectural, etymological and terminological perspective. The study will contribute to the palace literature as it deals with the grand vizier palaces within the disciplines of history and architecture, and based on archival sources.