

MIDDLE EAST TECHNICAL UNIVERSITY
DEPARTMENT OF ARCHITECTURE

GRADUATE SEMINARS

AH504 – AH 604
2020-2021 SPRING SEMESTER

July 9, 2021

Meeting ID: 969 9950 2645
Passcode: 039242

<https://zoom.us/j/96999502645?pwd=WjdIY29QMIFUZWtXRFZUTGp2OVowZz09>

AH 604

Seminar in Architectural History

Coordinator: Ekin Pinar

13:30 - 14:00

Zeynep Gür — Modern Museums and their Changing Dynamics: Management, Experience, and the Public

Supervisor: Ekin Pinar

Jury: Namık Erkal, Pınar Aykaç Leidholm

Starting from their emergence, museums have been hubs for the development of art and knowledge. Since their opening to the public arena in the 18th century, they have had different goals and priorities such as education, entertainment, and experience. The changing agenda and agency of these institutions also affected their role and their targeted audience. Such changes have gained acceleration after the 1960s by the shift in the dynamics of display and exhibitions which altered the passive position of the viewer and turned authors, curators, and audience into the parts of the narrative. By the end of the 1980s, the advancing commercialism and the highlighted mission of museums as entertainment places led to the introduction of new functions such as cafes, shops, and cinemas to museums also with the aim of maintaining the financial continuity. Within a framework of the elitist-populist debate of the era, this study aims to concentrate on the changing dynamics of museums especially in North America and Europe after the 1980s in terms of their ever-evolving functions, role, and purpose within the society and the different levels of communication with their public to create a solid background for generating more questions on the future of the museums.

14:00 - 14:30

Melis Acar — Venetian Bridges in the 18th Century City Views

Supervisor: Pelin Yoncacı Arslan

Jury: Namık Erkal, Ekin Pinar

Starting with the first bird's eye view, produced in 1500 by Jacopo de' Barbari, artists and geographers

represented the urban body of Venice from multifocal engagements. 16th- 17th-century Venetian painters such as Jacopo Bellini, Gentile Bellini, Giovanni Bellini, Giorgione, Tiziano, and Tintoretto mostly depicted Venetian urban scenes as backgrounds of religious ceremonies and motifs. Meanwhile, 16th-17th century cartographers like Benedetto Bordone and Matthaus Merian the Elder produced holistic views of Venice from a bird's eye view, referring to de'Barbari's Venice view as a precedential work. In the 18th century, in particular, painters like Canaletto, Guardi, and Belletto started to focus specifically on architectural and urban representations and produced Venetian cityscapes. The visual structure of the Venice views used perspectives that show the urban fabric and architectural structures in detail. When analyzed closely, the bridges, among many other unique Venetian structures, figured prominently in these cityscapes. For a view maker in Venice, in the city with narrow streets and tight building texture, could only suggest a viewpoint from relatively open spaces or in-between spaces, which appear to be the bridges in the city. Therefore, this study reviews 18th-century Venetian views that include bridges, the most 'in sight' urban element of the city, to reflect the urbanity of Venice through imageability. Through research on the urban history of Venice, the paper will elaborate on the views of Venice and their impact on constructing the urban image, revealing that Venice cannot be depicted without its bridges.

14:30 - 15:00

Selin Çoruh — A Sacred Landscape: Monasteries of Uludağ (Mount Olympos of Bithynia)

Supervisor: Pelin Yoncacı Arslan

Jury: Suna Güven, Ayşe Belgin Henry

Uludağ, the highest mountain rising on the west side of Anatolia, formerly known as Mount Olympos of Bithynia or Mysia, is located in the southeast of the Marmara Sea, where the city of Bursa is located towards its skirts. Thanks to its various geographical forms and climate, Mount Olympos has become one of the most important "Holy Mountains" of the Byzantium since the 4th century AD., having the great

advantage of being close to the capital Constantinople, the religious center of Nicaea and the city of Bursa. During the iconoclast period, Mount Olympos became a hideout for clergy fleeing persecution. The monastic life of Olympos reached its peak in the 8th and 9th centuries as the number of monasteries and religious settlements was around a hundred, according to various primary sources and church documents. Not surprisingly, Olympos was thus known as the “mountain of the monks” until 1925. This paper investigates the history, geographical location and architecture of these monasteries in and around Mount Olympos and the immediate surroundings. The main aim is to reveal the role and meaning of Olympos as a significant monastic landmark among other famous religious centers in Byzantine lands. Through a literature review and a field survey covering a small portion of the foothills, the paper will demonstrate how the monasteries of Mount Olympos were relatively understudied and will try to illuminate its importance in the history of Christianity.

15:00- 15:30

Dilara Burcu Giritlioğlu — Cyprus in Architectural Historiography: Always “the Other”

Supervisor: Pelin Yoncacı Arslan
Jury: Marko Kiessel, Suna Güven

Situated at the southeastern edge of the Mediterranean, Cyprus has a rich architectural history that can be traced back to approximately 7,000 BC to the Khirokitia Neolithic settlement, which continues through the Chalcolithic, Bronze, and Iron ages, followed by Phoenician, Assyrian, Egyptian, and Persian dominations on the island. Classical, Hellenistic, and Roman monuments, and remnants of a rich medieval past that includes Byzantine churches, Gothic and Venetian monuments, Ottoman mosques, and mansions can be encountered on the island. They are the testimonies to the turbulent history of Cyprus, and together, all these compose a multilayered mosaic of architectural histories. However, in the context of architectural historiography, studies concerning Cyprus do not

effectively reflect the ‘entanglements of successive cultures which are not only synchronically but also diachronically intertwined.’ Although an increasing number of architectural historians are now trying to understand the complex network of relations, there is still a tendency to regard Cyprus as a bridge between superior cultures and see Cypriot culture as a continuous reflection of those in surrounding regions. Thus, Cyprus and its monuments have often been dismissed as regional variations of their grander counterparts. The edifices on the island are often kept out of the global architectural surveys even though many structures stand tall to represent their respective periods in better conditions than their famous peers. Rather than highlighting the complexity and variability in the island’s architectural formation and searching for the origins of certain styles, this paper aims to focus on the historiography of the island. A detailed literature review will demonstrate how Cyprus’s architecture was excluded and perceived inferior to their contemporaries, and always labeled as “the other.”

15:30-16:00

Nesrin Erdoğan — Revisiting the 1990s Queer Space Theory: queer/ queering/ queerly approaches

Supervisor: Belgin Turan Özkaya
Jury: Burkay Pasin, Ekin Pinar

In the early 1990s, with the rise of the queer theory scholarship, queer space has become indispensable for the inquiries into queer lives. Both discourses demonstrated a keen interest in conceptualizing the queerness and its space by centering around the notions of fluidity and contingency to transgress the heteronormative matrix. In so doing, however, queer space became an overarching term posited in an ambiguous framework to conceive what makes it queer. On one hand, within the scope of architectural history, scholars selectively focused on particular homonormative places such as gay and lesbian bars, clubs and baths whether they were designed for such exclusive use or queerly appropriated. On the other, the praxis of architecture critically engaged with making queer theory visible through a series of texts

and exhibitions since the mid-1990s, which are themselves now worth treating as historical subjects. Therefore, this study aims to trace and unfold the prominent trajectories based on definitional points where the intersection between queer theory and queer space theory became relatively visible. It is envisioned as an initial stage to the queering of architectural histories.

AH 504
Prosthesis Seminar in Architectural History
Coordinator: Ekin Pinar

16:00-16:30

Zeynep Eda Gönen — Mise-en-Scène in Photographs from Production to Exhibition: Case Studies of Gregory Crewdson, Jeff Wall, and Thomas Struth

Supervisor: Ekin Pinar

Jury: Belgin Turan Özkaya, Sevil Enginsoy Ekinci

This paper analyzes the intricate relations between realism, agency, and control in photographic representation and the spaces of photographic production, texts, and exhibition in the historical period after the rise of digital photography. In the prevalent practice of staged photography in the art production of the post-digital era, the level of the photographer's involvement, especially in the production of a specific mise-en-scène and/or postproduction process of editing, increases the degree of agency in digital photography especially when compared to its analog counterpart. Accordingly, the spaces of photographic production and exhibition as well as spatial and contextual features of photographic images gain new prominence to the extent that these spaces largely open themselves to the design ideas and the control of the photographer. Focusing on the mise-en-scène of the photographic work of Gregory Crewdson, Jeff Wall, and Thomas Struth, the study explores the role of the spatial and contextual details of these artists' photographs in the production of meaning in digital photography.

16:30 -17:00

Alâ Haj Taleb — Body, Space, & Medium: A corporeal examination of the historical avant-gardes, the case of Dada

Supervisor: Ekin Pinar

Jury: Jale Erzen, Pelin Yoncacı Arslan

This paper focuses on through and right after the Great War period (1916-1920) to explore the relationship between body-space-materiality in Dada especially as it unfolded in their appropriation of cabaret/gallery/ballroom cultures and mediums of magazine, collage, photography, and film. The paper is in two folds. In the first part, I review two studies theorizing avant-garde movements presented by Poggioli and Bürger in the light of several concepts on the subject of the body provided by Bourdieu, Douglas, Elias, Foucault, Goffman, and Merleau-Ponty. I propose that these theories of the body provide us with fresh perspectives to analyze Dada's construction of intricate relationships between various bodies, spaces, and media. In this context, using surfaces as mediators between dualist understandings may prove useful in managing the problems exposed by my inquiry on theory. With all these in mind, an analysis on the institutional conditions around the Great War that Dadaism has emerged under, reacted against, tried to change, and been dissolved by, constitutes my focus in the second half. At the output, I stress a need for an integrated focus on the event spaces with specific attention to corporeality to be able to evaluate the artworks of Dada more accurately.