“ARCHITECTURE’S DIFFERENT MODES OF REPRESENTATION”: AN INQUIRY

A THESIS SUBMITTED TO
THE GRADUATE SCHOOL OF NATURAL AND APPLIED SCIENCES
OF
MIDDLE EAST TECHNICAL UNIVERSITY

BY

BERRE YAŞAR

IN PARTIAL FULFILLMENT OF THE REQUIREMENTS
FOR
THE DEGREE OF MASTER OF ARCHITECTURE
IN
ARCHITECTURE

SEPTEMBER 2025

Approval of the thesis:

“ARCHITECTURE’S DIFFERENT MODES OF REPRESENTATION”: AN INQUIRY

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ABSTRACT

"ARCHITECTURE'S DIFFERENT MODES OF REPRESENTATION": AN INQUIRY

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September 2025, 213 pages

This study investigates "architecture and its image" through the theoretical and practical framework provided by the graduate course *ARCH524 Architecture and Different Modes of Representation* at the METU Faculty of Architecture. Given the insufficiency of current archival practices and the absence of an architecture museum in Türkiye, the study aims to contribute to the documentation of architectural knowledge by archiving one of the Faculty's courses, *ARCH524*, in terms of content, objectives, and outcomes. In this context, the recurring theme "Architecture Is Art," adopted in the last three semesters, occupies a central place in the thesis as it presents potential for representing and exhibiting architecture. While direct comparison between architectural drawings and paintings or models and sculptures is not possible, the statement creates a platform where aesthetic and spatial parallels can be explored. This ambiguous zone was tested by *ARCH524* students, who sought novel answers to the question of "How to represent architecture?". Within this scope, three exhibitions organized at CerModern with the aim of representing METU further reflected this ambiguity, demonstrating how exhibitions themselves can emerge as one of the "modes of representation".

Keywords: ARCH524, Exhibition Design, Architectural Representation, Architectural Education

ÖZ

"MİMARLIĞIN FARKLI TEMSİL MODLARI": BİR İNCELEME

Yaşar, Berre
Yüksek Lisans, Mimarlık
Tez Yöneticisi: Prof. Dr. Ayşen Savaş Sargın

Eylül 2025, 213 sayfa

Bu çalışma, ODTÜ Mimarlık Fakültesi'nde verilen *ARCH524 Mimarlık ve Farklı Temsil Biçimleri* adlı yüksek lisans dersinin sunduğu kuramsal ve pratik çerçeve üzerinden "mimarlık ve imgesini" incelemektedir. Türkiye'deki mevcut arşivleme pratiklerinin yetersizliği ve bir mimarlık müzesinin bulunmaması göz önüne alındığında, çalışma, *ARCH524*'ü içerik, amaç ve çıktıları açısından belgeleyerek mimari bilginin arşivlenmesine katkıda bulunmayı hedeflemektedir. Bu bağlamda, son üç dönemde ders kapsamında benimsenen "Mimarlık Sanattır" teması, mimarlığı temsil etme ve sergileme potansiyeli sunması bakımından tezin merkezinde yer almaktadır. Mimari çizimlerle tabloların ya da maketlerle heykellerin doğrudan karşılaştırılması mümkün olmasa da, bu önerme estetik ve mekânsal paralelliklerin araştırılabileceği bir zemin yaratmaktadır. Bu alan, "Mimarlık nasıl temsil edilir?" sorusuna yeni yanıtlar arayan *ARCH524* öğrencileri tarafından sınanmıştır. Bu kapsamda, ODTÜ'yü temsil etme amacıyla CerModern'de düzenlenen üç sergi de sergileme pratiğinin kendisinin de bir "temsil biçimi" olarak ortaya çıkabileceğini göstermiştir.

Anahtar Kelimeler: ARCH524, Sergi Tasarımı, Mimari Temsil, Mimarlık Eğitimi

To my family

ACKNOWLEDGMENTS

First and foremost, I would like to express my heartfelt thanks to my supervisor, Prof. Dr. Ayşen Savaş. Her patience, constructive criticism and guidance have illuminated my path throughout this study and my graduate education. Beyond her scholarly support, her genuine care has made this journey both inspiring and reassuring. She has been a remarkable model for the academician I hope to become. This thesis would not have been possible without her encouragement, and words fall short of expressing my appreciation.

I would also like to thank the members of the examining committee, Prof. Dr. İnci Basa and Asst. Prof. Dr. Seray Türkay Coşkun, for their comprehensive discussions and insightful comments, which contributed significantly to this study. I am additionally indebted to Prof. Dr. İnci Basa for her invaluable support, both through her graduate courses that I attended as a student and through the experience of working as a research assistant in her design studio, which have profoundly shaped my academic journey over the past three years.

I feel fortunate to have my dearest friends and colleagues, Beyza Yağlı, İdil Bilici, Atakan Harmancı, Mehmet Kaplan and Neslihan Asena Can. Their companionship in both academic and personal life created an environment filled with laughter and learning. I would also like to thank the entire ARCH524 team for making all the exhibition processes enjoyable and for making this research possible.

I am blessed with the most loving and supportive parents, Neslihan and Coşkun Özkoç, whose unconditional love has carried me through every stage of my journey, and I am also grateful to my sister, Beril Özkoç, who has been the light and joy of my life. I would like to extend my gratitude to my grandmother, Nebahat Dindar, who raised me with kindness and consistently encouraged my studies.

Last but not least, I am sincerely grateful to have my husband Murat Buğrahan Yaşar by my side. I feel truly blessed for his compassion and unwavering support since we were sixteen. He has always been the one to lift me up during long and stressful times, making me believe that everything would eventually be all right.

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CHAPTER 1

INTRODUCTION

Departing from the title *ARCH524 Architecture and Different Modes of Representation*, this study aims to make an inquiry into architecture's "different modes of representation" through the lens of this graduate course conducted at the METU Faculty of Architecture.[1] The research re-examines "architecture and its image" by engaging the theoretical framework of *ARCH524* in dialogue with broader discussions on representation,[2] and it offers a critical first-hand account of course's methodology, content and outcomes for the Spring 2023, Fall 2023 and Fall 2024 semesters.

The motivation behind this investigation can be grounded in a few key reasons which have been discussed and responded within the scope of *ARCH524*.[3] The first is the fact that the collection of architectural memory is relatively limited in Türkiye. Even though some institutions such as Salt Research, Vehbi Koç Ankara Studies Research

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[1] *ARCH 524 Architecture and Different Modes of Representation* has been conducted by Prof. Dr. Ayşen Savaş since 1995. The author participated *ARCH524* first as a graduate student in the Spring 2023 then as the course assistant in Fall 2023 and Fall 2024 semesters. It also needs to be emphasized that this thesis is not the first study to examine the course as a "pretext". See Beril Bilge Kapusuz. Perspective for the Reproduction of Architectural Space: ARCH 524 as a Pretext, Master's thesis, METU, 2012.

[2] The book *Architecture and Its Image: Four Centuries of Architectural Representation* has been influential in the content of the course. See Canadian Centre for Architecture. *Architecture and Its Image: Four Centuries of Architectural Representation*. Edited by Eve Blau and Edward Kaufman. Montreal: Canadian Centre for Architecture; Cambridge, MA: MIT Press, 1989.

[3] These ideas were shaped through Prof. Dr. Ayşen Savaş's lectures and our discussions throughout the development of this thesis.

Center (VEKAM) and Istanbul Research Institute exist; the insufficient number of archives restricts the ability to collect, preserve and access data. The situation gets even more concerning considering there are no architecture museums. At the turn of the 19th century, architecture -like many other professions- sought for ways to institutionalize the works produced within the Enlightenment.[4] While it is known that there had been some attempts, such as the initiative of the Ankara Chamber of Architects, a project for architecture museum has never been realized.[5] Lack of an institution which serves as a central body for curating and exhibiting architectural knowledge negatively influence the dissemination of value of architecture. This kind of an institution is expected to contribute to the preservation of the profession's dignity and standards while shaping the physical environment, in cooperation with reputable schools of architecture, chambers of architects, and architectural associations.[6]

By the same token, the history of Department of Architecture at METU had not been sufficiently archived until the receipt of "Keeping it Modern" from the Getty Foundation in 2017 which led to the preparation of the report *Research and Conservation Planning for the METU Faculty of Architecture Building Complex by Altuğ-Behruz Çinici*,[7] and the establishment of Salt Galata Archive. In particular, the content, methodology and outcomes of the courses provided within the department are rarely documented. In this context, this study aims to reveal the importance of archiving and exhibiting the knowledge of architecture through the approach adapted

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[4] Ayşen Savaş, "Turkish Architecture Museum: The Space for Sharing the Architectural Culture," *Mimar.İst* 4 (Winter 2002): 49.

[5] Ibid.

[6] Ibid.

[7] Ayşen Savaş, Bengisu Derebaşı, İpek Gürsel Dino, Sezin Sarıca, Serra İnan, and Şahin Akın, "Research and Conservation Planning for the METU Faculty of Architecture Building Complex by Altuğ-Behruz Çinici", Ankara, Turkey," *Keeping It Modern Project Report*, Getty Foundation, 2018, 7.

in *ARCH524*. Additionally, the study serves as a documentation of the course content and methodology -particularly for the Spring 2023, Fall 2023 and Fall 2024 semesters- aiming to encourage the documentation of the other courses with a strong history and significant influence on the architecture curriculum.

The archive of *ARCH524*, located in *Room 11* of the Faculty of Architecture, was founded due to similar concerns about collection of architectural knowledge, as one of the course outcomes in 2020. The symbolic meaning of the archive was more important than its limited physical conditions, creating a space to store the documentation of both the faculty and the course itself (Figure 1.1). Some booklets that belong to the courses of the department, documents and the original faculty items are preserved together with the student works developed for *ARCH524*. Even though the conceptual approach of the course towards the "archive" and the exhibitions held within this scope will be further discussed in the upcoming chapters, it is relevant to mention its physical conditions since they provide clues about its *raison d'etre*. At the entrance of *Room 11*, the concept of "surface of emergence" introduced by Michel Foucault in *The Archeology of Knowledge & the Discourse on Language* is written in perspective. Even though Foucault employs the term to describe the abstract conditions under which a discourse emerges,[8] this inscription at the entrance of the archive may be interpreted as a tangible correspondence. One may argue that it positions archive where the ideas, memories and interpretations are made visible. By using the perspective which constitutes one of the central themes of the course, it refers to a vanishing point in the archive room and elevates the room into a symbolically important position.

[8] Michel Foucault, *The Archaeology of Knowledge and the Discourse on Language* (New York: Pantheon Books, 1972), 41.



Figure 1.1. The archive of ARCH524, *Room 11*

Photographs taken by the author

As it was highlighted before, the dissemination of knowledge is as crucial as its storage through archives. In this context, alongside with *ARCH524* exhibitions that aims to present the architectural memory through creativity, the temporary exhibition *From Shadows to Light: A Storage Exhibition* at the Erimtan Archeology and Art Museum was also influential for the thesis (Figure 1.2).[9] The exhibition focused on revealing the archeological objects of Yüksel Erimtan's collection which remained in the shadows in the depot of the museum. These objects were not able to find their place in the permanent display. Through a process of "architectural curation", which implies a process highlighting the relationship between the space and the object rather than a curatorial practice based on the actual archeological periods of the displays, these objects were brought into the light and made visible.

[9] The author served as a co-leader of the exhibition's execution process together with Beyza Yağlı under the guidance of Prof. Dr. Ayşen Savaş. The exhibition was realized through the collaborative efforts of the graduate team including N. Atakan Harmancı (architect's assistant), İdil Bilici (graphic design team), Emre Yetkin (graphic design team), Selen İlhan, Ebru Evin, Alp Yılmaz, Gizem Yılmaz and Fall 2024 *ARCH524* students. The further information about the design and production processes of the exhibition will be given in the upcoming chapters.

Within the scope of “architectural curation”, design decisions were guided by the rules of perspective. A long display table which narrows towards the vanishing point was designed to collect and exhibit the valuable objects of the collection while the sizes of the displayed objects get smaller to further emphasize the perspectival effect, same with the sign of the archive. In the exhibition design, the main idea was to reflect the working environment of a collector. Within this context the cabinet of curiosities -an early form of exhibition of rare and valuable objects; collected by aristocrats, collectors and scholars of the 16th and 17th century Europe- provided a significant reference for the table (Figure 1.3). By acting as an archive and display element simultaneously, cabinet of curiosities is a significant product of practices of collection and representation. In this sense, similar to the approach adopted in *ARCH524*, *From Shadows to Light: A Storage Exhibition* critically discusses the position of “cabinet/storage” for dissemination of knowledge through exhibitions.



Figure 1.2. *From Shadows to Light: A Storage Exhibition*, Erimtan Archeology and Art Museum, 2024

Photograph taken by Gizem Yılmaz



Figure 1.3. “Musei Wormiani Historia” Ole Worm’s cabinet of curiosities

Source: https://www.britishmuseum.org/collection/object/P_1872-0511-1004

Beyond the absence of institutions for archiving and exhibiting architecture in Türkiye, the second reason behind this investigation lies in the challenge of reflecting the value of architecture due to its undefined disciplinary boundaries. Positioned ambiguously between art and engineering, architecture resists fixed definitions. Charles W. Moore highlights the “frontier” dimension of art, stating that:

> **“**Art is not art, I would submit, unless it is acting on the frontiers of knowledge or past those frontiers, out in the realm of chaos, where it can work its magic and simulate order**.** This seems to indicate that before we look to produce art or artists, we should try to find out where the frontiers of knowledge are.”[10]

Robin Evans also emphasizes the inventory power of architects, by giving example from the architectural drawing. He states that “the imaginative intelligence of the architect is divided between inventing the drawing and inventing the thing drawn".[11]

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[10] Charles W. Moore, “Architecture: Art and Science,” *Journal of Architectural Education* 19, no. 4 (June 1965): 55.

[11] Robin Evans, “Architectural Projection”, in Architecture and Its Image: Four Centuries of Architectural Representation, edited by Eve Blau and Edward Kaufman (Montreal: Canadian Centre for Architecture, 1989), 21.

In this sense, the development of the technique is closely related to imagination, where methods of representation grounded in geometry enable the aesthetic construction of the architectural element. The fortification walls drawn by Albrecht Dürer exemplify this connection: they were shaped with projection with geometric precision, which allows the direct translation into construction.[12] The drawing functions more than a visual representation, it also gives clues about how the real element was/ could have been built (Figure 1.4).[13]

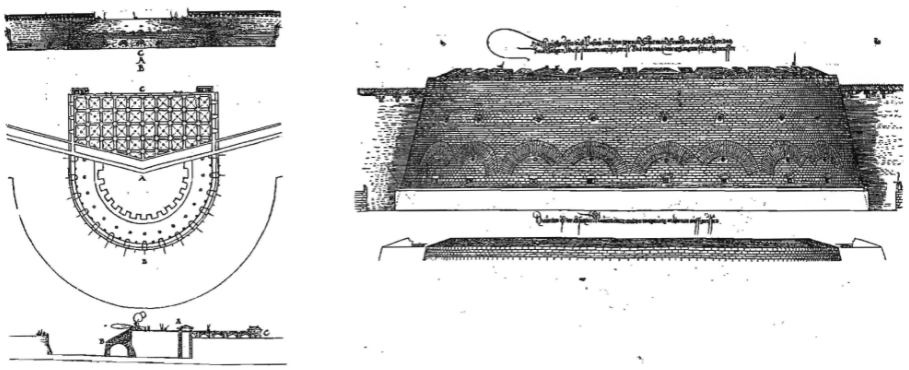


Figure 1.4. Dürer, Elevation of a Bastion, from Etliche underricht (1527).

Source: Robin Evans, "Architectural Projection" in *Architecture and Its Image: Four Centuries of Architectural Representation*

On the other hand, this inherent ambiguity also creates certain problems in education. The changing models of architectural education throughout history reflect this condition. In this context, the Renaissance artist's workshop, La Bottega, is a significant instance to examine that embodies the dual nature of architecture. With an emphasis on artistic skill, material knowledge and technical precision, these workshops used hands-on learning as a teaching methodology which was guided under a master. These environments of production and learning was eventually

[12] Ibid., 22.

[13] Ibid.

adapted to architectural design studios where creative exploration and technical abilities were brought together (Figure 1.5).



Figure 1.5. La Bottega, artists' shop

Source: https://www.e-skop.com/skopbulten/sanat-ve-emek-ronesans-bottegasindan-montaj-hattina-sanatci-studyosunun-gelisimi/2010

École des Beaux-Arts is another important model that prioritizes the master-apprentice relationship, evident from the education system which allows pupils to select any professor from ateliers of the design, construction and drafting-room work.[14] As a more formal institution, its foundation dates back in the seventeenth century when the national government of France supported architecture as a branch of fine arts and promoted the schools over guilds for the education of the artists.[15] In the 19th century, Napoléon established the *École Impériale et Spéciale des Beaux-Arts* which provided education in architecture together with painting, sculpture and engraving accepting architecture as a branch of fine arts and uniting them under the

[14] Paul P. Cret, "The École des Beaux-Arts and Architectural Education," *Journal of the Society of Architectural Historians* 1, no. 2 (April 1941): 11.

[15] Ibid., 3.

same roof.[16] Even though it emphasized the aesthetical values, the school offered comparatively limited possibilities about technical aspects of architecture while the graduates often lack material knowledge and practical experience.[17]

Another major shift in the architectural education was introduced by Walter Gropius, who envisioned a new world where all the arts are united, as stated in his 1919 Bauhaus manifesto:

> "The old schools of art were unable to produce this unity; how could they, since art cannot be taught. They must be merged once more with the workshop. The mere drawing and painting world of the pattern designer and the applied artist must become a world that builds again. When young people who take a joy in artistic creation once more begin their life's work by learning a trade, then the unproductive 'artist' will no longer be condemned to deficient artistry, for their skill will now be preserved for the crafts, in which they will be able to achieve excellence. Architects, sculptors, painters, we all must return to the crafts! For art is not a 'profession'. There is no essential difference between the artist and the craftsman. The artist is an exalted craftsman.[18]

According to Gropius, art cannot be taught, but crafts certainly could.[19] Therefore, he invited architects, painters, sculptors to be trained in crafts, within the workshops. While art held a more privileged position in École des Beaux-Arts education, with Bauhaus it became more integrated with everyday life and objects. With Bauhaus, architectural education was redefined as an integration of artistic vision, craft practice and modern industrial production.

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[16] Ibid., 6.

[17] Ibid., 13.

[18] Walter Gropius, *"Programme of the Staatliches Bauhaus in Weimar, 1919,"* in *Programmes and Manifestoes on 20th-Century Architecture*, ed. Ulrich Conrads (London: Lund Humphries, 1970), 49.

[19] Ibid., 50.

As the Bauhaus building in Dessau shows, architecture schools represent more than their pedagogical approach, they become images which are correlated with their ideology.[20] Uğur Tanyeli, however, states that architectural education in Türkiye could not complete its institutionalization, lacking an identifying space and leaving the knowledge produced within these institutions inaccessible.[21] Another problem in the architectural education of Türkiye is caused by the curricula of the departments. Although the followed educational models may vary -as seen in Mimar Sinan Fine Arts University- technical universities dominate the architectural education in terms of numbers. Moreover, all architecture schools admit students according to their quantitative scores which imply the success primarily in mathematics. In the graduate level, this remains the same while considerable number of theses of the faculty of architecture are conducted within the Graduate School of Natural and Applied Sciences. As a result of this approach which prioritizes the "technical" aspects, courses within the program of architecture may remain insufficient addressing the aesthetic dimension of the discipline. Ayşen Savaş states that:

> "Aesthetic choice, taste, or in better terms, "art", however, like in many architectural schools in technical universities, has always been a part of, but remained marginal to its curriculum. METU was the most influential Modern Architecture School in the region and yet, its teaching kept art in a critical distance. The school's teaching methods were influenced by the second hand of, what I would call "a third hand" Bauhaus education. Material workshops and particularly the first year education has been executed in line with the practical teaching methods of Bauhaus. Craftsmanship and the artistry were the major keywords of almost all the introductory courses. However, there were almost no art courses; and it should not be an overstatement to say that the only bridge between the two disciplines –art and architecture– for the last couple of decades was single handedly established with a series of courses conducted by Jale N. Erzen. Motivated with continuous observation,

[20] Uğur Tanyeli, *Türkiye'de Mimarlık Eğitimi: Bir Kurumlaş(ma)ma Tarihi* [video], YouTube, published February 5, 2024.

[21] Ibid.

> interpretation and discovery, her work, very productively, went beyond the 'objective' methods of a 'Technical University'".[22]

Yet, together with the insufficiency of art courses, this emphasis of the "technical" is also not reflected in the architecture curricula which leads to the lack of transmission of the essential material and structure know-how. In this context, explaining why architecture is valuable and elevating it to the status of "art" by highlighting its aesthetical dimensions is essential for educating both students and society to help the discipline to reclaim its rightful position. Representing, exhibiting and practicing architecture through the appropriate know-how is significantly instrumental for the accomplishment of this goal.

The third and final reason of this study is to show the outcomes of *research by design* methodology in the context of ARCH524, since it is not acknowledged sufficiently in the graduate architectural education in Türkiye. This thesis aims to reflect the possibilities offered by this approach for conveying the architectural knowledge, by giving references from the produced works within the scope of the course as well as organized exhibitions.

The recurring theme "Architecture Is Art" was introduced to ARCH524 as the central topic for the last three semesters. The theme and the modules of the course syllabi contributed to the framework while the exhibitions offer significant cases for the thesis. Even though it enables novel interpretations for representation and exhibition design, stating that "architecture is art" is challenging due to the functional, social and legal responsibilities attributed to architecture. In *Art and Architecture: A Place Between* Jane Rendell reveals reasons why these disciplines may be deeply related with each other, stating that:

> "Architecture's curiosity about contemporary art is in no small way connected with the perception of art as a potentially subversive activity

[22] Ayşen Savaş, "Art for Architecture," in *Jale N. Erzen: Testimonial*, ed. Ayşen Savaş and Sevin Osmay (Ankara: METU Faculty of Architecture, 2017), 8.

> relatively free from economic pressures and social demands; while art's current interest in architectural sites and processes may be related to architecture's so-called purposefulness, its cultural and functional role, as well as the control and power understood to be integral to the identity of the architect. Artists value architecture for its social function, whereas architects value art as an unfettered form of creativity." [23]

According to Rendell, art can be "functional in traditional terms", providing shelter and responding to social needs as well as proposing a ground for self-reflection and critical thinking while offering "a place and occasion for new kinds of relationship 'to function' between people".[24] On the other hand, architecture is not given this freedom of having no function or prioritize critical concepts as the primary aim.[25] According to Rendell, there is a productive dialogue between architecture and art, provided by the "freedom" search of architecture and the interest of art about "function" and relationship with society. This tension has established a common ground where these two disciplines intersected, such as in the cases of installations or some conceptual representations of architects (Figure 1.6 and Figure 1.7).

From the legal point of view, architecture is recognized more than a technical discipline in Turkish legal context, it is a branch of fine arts. Architectural designs, models, drawings and urban planning projects are regarded as original materials and protected together with other branches of art such as paintings, sculptures and photographs within the scope of Law No. 5846 on Intellectual and Artistic Works (FSEK). Ideally, the law approves the artistic value of both the built object and its representations, providing it the rights of the other creative disciplines. However, the presence of many legislations regarding the construction processes that challenge the creativity and production of architects is undeniable. About these external influences that have significant effect on architecture, Stan Allen states that:

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[23] Jane Rendell, *Art and Architecture: A Place Between* (London: I.B. Tauris, 2006), 15.

[24] Ibid., 15.

[25] Ibid., 16.

> "Almost unique among creative disciplines, architecture's objective is given from outside. Even in the most ideal of careers, the decisive limits to building programs will be determined by agencies beyond the control of the individual architect… As creative subjects, architects react to these demands, inventing in response to the occasion of the commission, specifiying and particularizing a given set of abstract variables. The practice of architecture tends to be messy and inconsistent precisely because it has to negotiate a reality that is itself messy and inconsistent."[26]

Even though there are many limitations and requirements that needs to be taken cared of by the architect that may have a negative impact on the creative production -which differentiates architecture from art-, the aesthetics provided by these constraints were explored in the exhibition "Architecture as an Instruction Based Art" curated by Farshid Moussavi at Harvard Graduate School of Design in 2024. By collecting construction coordination drawings from several offices, the exhibition revealed the artistic quality behind the elements that serve for security needs, lighting, sustainability and safety constraints (Figure 1.8).



Figure 1.6. Dan Graham, Dhaka Pavilion, 2008, Reina Sophia Museum

Photograph taken by the author

[26] Stan Allen, *Practice: Architecture, Technique and Representation*, 2nd ed. (New York: Routledge, 2009), xiv.

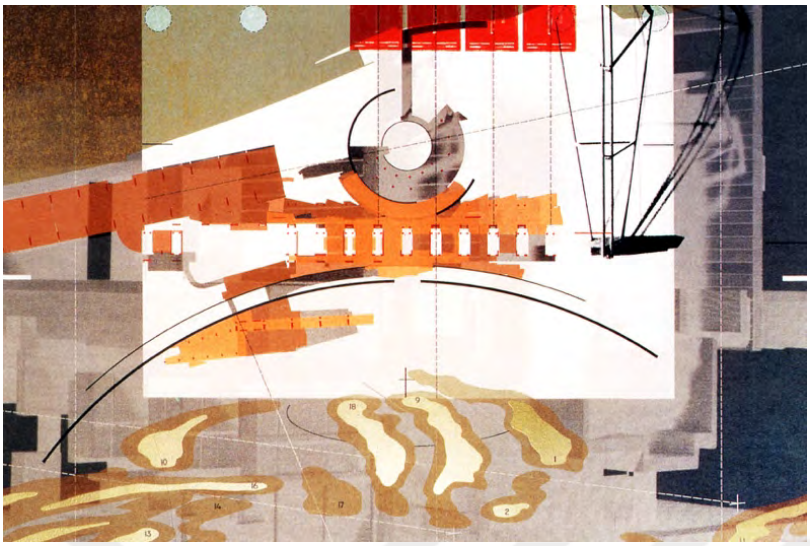


Figure 1.7. Thom Mayne, Sculptural Drawings

Source: https://www.detail.de/de_en/thom-mayne-ausstellung-1?srsltid=AfmBOoo_j6oMkGnzyUOL2pT9eN9UTQJkNnkp5mlG_5BrzsP2Dx7-6VP8

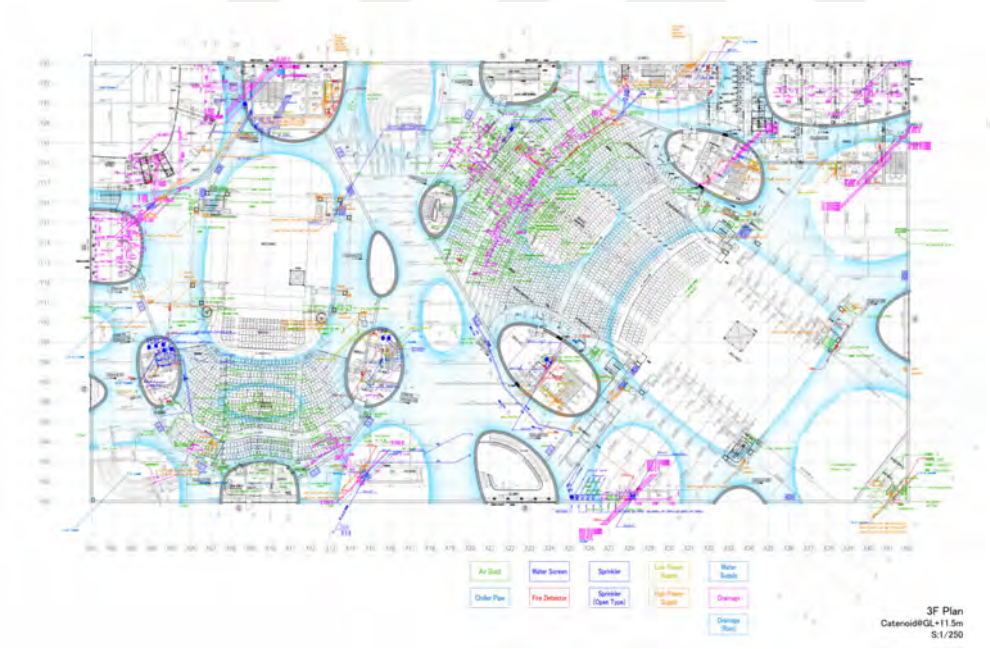


Figure 1.8 Construction drawing of National Taichhung Theater by Tyo Ito & Associates

Source: https://www.gsd.harvard.edu/exhibition/architecture-as-an-instruction-based-art/

Another influential perspective on the relationship between architecture and art was presented by Le Corbusier. He argued that the invention of the camera started a new period -one in which the society became surrounded by the images- altering the role of the painting.[27] Painting had always been "figurative and documentary" before, while according to him, camera initiated a new, collective period where painting has lost its primary aim.[28] He says that in this new context, the position of painting and sculpture will be alongside with architecture.[29] He states:

> "I believe that we are entering upon an epoch that is infinitely more serious, in which we no longer have the right to "stick something on something," but in which the pure spirit of renovation will be expressed by organisms possessing an interior mathematics, together with fixed and inalienable places where the work of art will radiate in all its power in exact concordance with the potential forces in the architectural work".[30]

Le Corbusier envisions a new architecture which integrates the arts not as surface decorations, but as irreplaceable tectonics elements through a collaboration between architects and artist.[31] Within the scope of modern architecture, he believes that spatial composition, light and proportion are significantly instrumental to achieve this intention.[32] The Museum for Architectural Drawing can be an example of Le Corbusier's understanding of integration of architecture and arts- perhaps in a way that is overly literal (Figure 1.9). The museum celebrates drawings as display element and engravings of the concrete facades, while they compose the content for the architectural program and become tectonic elements at the same time. There is no differentiation between surface and ornamentation as Le Corbusier mentions, they

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[27] Le Corbusier, "Architecture and the Arts," *Daedalus* 89, no. 1 (1960): 46.

[28] Ibid.

[29] Ibid., 47.

[30] Ibid., 49.

[31] Ibid.

[32] Ibid.

become one single element. Clear forms, proportional volumes, glass and concrete surfaces follow the principles of modern architecture while building itself becomes a sculptural entity.



Figure 1.9. The facade of Museum for Architectural Drawing by SPEECH Tchoban & Kuznetsov

Source: https://tchobanvoss.de/en/projects/museum-for-architectural-drawing

Having outlined the motivation and inspiration behind this study, the final part of the introduction clarifies the methodology and the structure of the thesis. As previously highlighted, this is an applied study based on an *in-situ* investigation of display environments, with its focus on the architectural exhibitions organized within graduate course *Architecture and Different Modes of Representation* under the title "Architecture Is Art". The study documents first-hand knowledge produced during the course hours and final exhibitions- knowledge that would otherwise remain inaccessible without the perspective of participants. The *ARCH524* exhibitions invite a critical inquiry, undertaken within the scope of this thesis, beginning with the overall development of the course to establish its theoretical foundation and extending to a re-evaluation of its concepts in terms of representation and exhibition design.

In this context, Chapter 2 *"ARCH524 Architecture and Different Modes of Representation"* provides a general investigation of the course. The first part of the chapter analyzes its objectives and theoretical framework to reveal the conceptual ground of the thesis. The second part traces the development of the course and its syllabi over time, together with the outcomes which are the final exhibitions. It then examines the influence of the statement "Architecture Is Art", which predates the Spring 2023, Fall 2023 and Fall 2024 semesters. From the very beginning, *ARCH524* has maintained a close engagement with art, a relationship illustrated in this part. Additionally, other visual references provided in the lectures/ introductory course posters are discussed in terms of their relevance for representation and visual culture, as well as to the relationship between architecture and art.

Chapter 3, *Unfolding the "Modes of Representation"*, examines the "different modes of representation" that are interpreted by the students throughout the course. It delves into the methods of representation such as projection and model-making and assesses their use in architecture and art. Additionally, it addresses blurred territories of representation from the perspectives of these two disciplines with reference to the works of architect- artists. In this chapter, the potential of the statement "Architecture Is Art" for representing architecture is explored.

Chapter 4, *"How to Exhibit Architecture",* refers to the weekly representation assignments of *ARCH524*. It begins with a theoretical discussion on "archive" and "curation" and how these concepts are interpreted in the course. The chapter then provides a historical overview of the development of architecture exhibitions. It further examines the relationship between architecture and art within these spaces while exploring the opportunities provided by display environments for the mediation of these two disciplines.

Chapter 5, *"Architecture Is Art" Exhibitions* provides an in-depth analysis of the ongoing "Architecture Is Art" exhibitions. It re-introduces the METU Campus -an

important example of modern architecture- as the subject and CerModern -an art center which follows the same architectural tradition- as the venue of the exhibitions. The final section of the chapter offers deeper insights into the preparation, execution and design processes of these exhibitions along with their spatial layout.

CHAPTER 2

"ARCH524 ARCHITECTURE AND DIFFERENT MODES OF REPRESENTATION"

As previously explained, the thesis unfolds the statement "Architecture Is Art" from the representational and practical dimensions, while also exploring the possibilities that it offers for understanding and disseminating architecture. The statement was introduced within the scope of the graduate course "ARCH524 Architecture and Different Modes of Representation" taught by Prof. Dr. Ayşen Savaş and selected as the main theme of the course and its final exhibitions during the semesters Spring 2023, Fall 2023 and Fall 2024. More than providing a point of departure, the course has shaped the method and the subject of this thesis. *ARCH524* sets a productive ground for interpreting the relationship between architecture and art, therefore, understanding its objectives, methodology and outcomes is significant. As well as establishing the theoretical framework for the thesis through the assigned readings and weekly lectures, the course also provides important case studies which are final exhibitions.[33] As it was highlighted before, this thesis is not the first study to examine *ARCH524* as a case, master's thesis of Beril Bilge Kapusuz[34] provides important information about the course. While benefiting from them, the thesis investigates the

[33] These exhibitions will be analyzed deeply in the upcoming chapters.

[34] See Beril Bilge Kapusuz. *Perspective for the Reproduction of Architectural Space: ARCH524 as a Pretext*, master's thesis, METU, 2012.

development of *ARCH524* after 2012,[35] focusing on the recurring theme "Architecture Is Art" particularly.

2.1 Objectives and Theoretical Framework

The main outcome of *ARCH524 Architecture and Different Modes of Representation* is to teach to design an exhibition while providing an understanding of visual culture and discourse of architectural representation. The relationship between vision and architecture is investigated by referring to historical and contemporary approaches as well as exercising hands-on activities such as representation assignments, curation and exhibition design practices.

In *ARCH524*, students are expected to tackle with a series of assignments called "How to represent…?" (see Figure 2.1). The blank space in the question can refer to anything- an object a concept, a painting or any subject of representation. In the classes, these assignments are examined in an interactive process in which students are asked to describe the work of their peers without any interpretation. This exercise is about providing a discipline in seeing but it also leads the discussions on limits of objectivity in representation. As John Berger states, "seeing comes before words".[36] On the other hand, "the relation between what we see and what we know is never settled" and perception is profoundly shaped by intellectual background and context.[37] The ambiguity between the image and meaning is also represented by the Surrealist painter René Magritte (see Figure 2.2), who questions the relationship between what is seen and what is understood. Building on these ideas, this exercise

[35] The thesis of Beril Bilge Kapusuz provides significant insights about the development of the course until 2012.

[36] John Berger, Ways of Seeing. Based on the BBC Television Series with John Berger. (London: Penguin, 2008), 7

[37] Ibid.

helps students to practice and problematize the act of representation by introducing them to the tensions of the visual culture.



Figure 2.1. *ARCH 524* Fall 2023 semester student works of "How to represent 'word' on the wall of 90A?"

Photograph taken by the author



Figure 2.2. René Magritte, *The Treachery of Images*, 1929, Los Angeles County Museum of Art

Source: https://en.wikipedia.org/wiki/The_Treachery_of_Images

To establish a conceptual framework for the thesis, it is essential to clarify the theoretical foundation of the course. It is possible to state that even though the syllabus of the course changed in time parallel to the change occurs in its focal themes, some seminal readings that establishes the theoretical foundation remained unchanged. The ideas of important figures including Albrecht Dürer, Erwin Panofsky, John Berger, Robin Evans, Diana Agrest, Jonathan Crary and Yve-Alain Bois shaped the discussions on visual culture and discourse of representation in the classes.

In this context, Robin Evans stands among the most influential references for the course together with Jonathan Crary. The lecture notes and writings of Evans formed the basis of *ARCH524* and shaped its syllabus.[38] According to him, architectural representation is a dynamic process in which an unsettled relationship between the building and its drawing is established through "projection lines".[39] Drawings "arrest and freeze" these invisible lines in a way that the hidden information can be deciphered, interpreted and altered by the observer's imagination.[40] As Evans states, observers' imagination tangles this relationship even more and allow different possibilities for the final design. Ayşen Savaş states that the distance between architecture and its representation delays the composition of the final object and leads to a longer design process while "architects' dreams" are expecting to be revealed from the drawings.[41] According to her, similar but reversed process occurs

[38] In her graduate studies, Prof. Dr. Ayşen Savaş was a student of Robin Evans and took the course entitled "Rational and Irrational in Architecture" at Harvard University. In addition to Evans, the courses of Benjamin Buchloch, Yve-Alain Bois, Leila W. Kinney were influential for the development of *ARCH524*.

[39] Op. cit. Evans, "Architectural Projection", 19.

[40] Ibid., 20.

[41] Ayşen Savaş, "Campus Utopias I: Middle East Technical University Ankara, Creative Rereading", OverHolland, v.14, n.22, (2023): 57.

when representing an existing structure, and once again, imagination and interpretation play a significant role.[42]

As the title "Architecture and Different Modes of Representation" also suggests, the infinite, complex relationship between architecture and its representation provides a basis for the course. Especially after 2017,[43] representing and exhibiting the METU Campus buildings in the scope of "conservation by documentation and creating awareness" became a significant focus in *ARCH524*'s curriculum. Throughout the preparation of the exhibition material, archival research is conducted to find the available documents such as original drawings (plans, sections and elevations) and related visual and written documents of the METU Campus.[44] After that, students navigate the web of "projection lines" that Robin Evans describes and reverse the process. Through this methodology, they create two-dimensional and three-dimensional representations of the existing buildings. In these "creative re-readings", they seek unique ways to "re-present" the modern heritage of METU Campus.[45]

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[42] Ayşen Savaş. "Mimarlık Sanattır." In *Sanat ve Mimarlık*, edited by Celal Abdi Güzer. (Ankara: Fol, 2024), 77-78.

[43] In 2017, the project received the "Keeping it Modern" grant from the Getty Foundation. The exhibitions organised under this grant will be discussed in the following subsection. See Ayşen Savaş, Bengisu Derebaşı, İpek Gürsel Dino, Sezin Sarıca, Serra İnan, Şahin Akın, "Research and Conservation Planning for the METU Faculty of Architecture Building Complex by Altuğ-Behruz Çinici, Ankara, Turkey", Keeping It Modern Project Report, Getty Foundation, 2018.

[44] The original drawings of Altuğ and Behruz Çinici and photographs of the METU Campus buildings can be found in the Salt Archives. See https://archives.saltresearch.org/handle/123456789/133?locale=tr

[45] Campus Utopias- graduate course conducted in collaboration with TU Delft and METU- is another course given by Prof. Dr. Ayşen Savaş which "creative re-readings" is used as methodology to represent architecture of modern campuses. The course was opened in 2021-2022 Spring Semester. For more details about the course content and its outcomes see Ayşen Savaş, Esther Gramsbergen, Yağız Söylev (2023) "CAMPUS UTOPIAS- A visual re- reading". Docomomo Journal, no.69, (2023): p.106-113. https://docomomojournal.com/index.php/journal/article/view/606

Since the beginning of the course, perspective has been a central theme for understanding spatial representation. Perspective projection is interpreted more than a technical tool, as a generative medium in which the space is constructed and perceived. In this context, Erwin Panofsky's ideas which investigates perspective as a "symbolic form" is frequently discussed in class.[46] In his book, Panofsky argues that the linear perspective explored during the Renaissance period is not merely a mathematically constructed geometric system, but it also symbolizes values such as individualism and rationality.[47] By giving reference to Albrecht Dürer and Leon Battista Alberti, Panofsky states that perspective means "seeing through" and writes:

> "We shall speak of a fully "perspectival" view of space not when mere isolated objects, such as houses or furniture, are represented in 'foreshortening', but rather only when the entire picture has been transformed – to cite another Renaissance theoretician - into a "window," and when we are meant to believe we are looking through this window into a space."[48]

The representation of depth and volumetric relationships through a two-dimensional picture plane raises the question of which kind of spaces does the perspective projection enable in architectural drawings and paintings. This question is actively interpreted in *ARCH524* by students, and various developed methods were applied in the exhibitions.

Jonathan Crary's discussion on vision has been another important research topic for *ARCH524*. In *Techniques of the Observer: On Vision and Modernity in the Nineteenth Century*, he explains the historical construction of vision while emphasizing the formation of a new type of observer in the nineteenth century.[49] He

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[46] Erwin Panofsky, *Perspective as Symbolic Form*, trans. Christopher S. Wood (New York: Zone Books, 1991).

[47] Ibid.

[48] Ibid., 27.

[49] Jonathan Crary. *Techniques of the Observer. On Vision and Modernity in the Nineteenth Century*, (first edition was published in 1990) Cambridge MA: the MIT Press, 1991.

suggests that there had been a "rupture" in visuality from the classical Renaissance model, which resulted with a change in the relationship between the observer and modes of representation.[50] Abstraction and computerized technologies lead generated images not to refer to a real observer but to electronical data.[51] The developments in the empirical knowledge of physiology lead to the discussions of "afterimage" and invention of new visual devices such as stereoscope and phenakisticope, which pushes the limits of perception.[52] Camera obscura's central position which allows understanding the visual truth with observation was challenged by modern vision, which was more autonomous and abstracted.[53] Crary mentions that observer became an object of scientific investigation who is free from the rigid structures of camera obscura and its inside/outside, subject/object relationships.[54] The dialogue between the observer and the image is discussed during the classes of *ARCH524*, especially in the "How to represent …?" exercises. Camera obscura and other visual devices such as stereoscope and phenakisticope are highly interpreted in the course content in some years, constituting the central theme of the exhibitions as well (Figure 2.3). Additionally, the evolution of digital media including AI in the production of various representations are tested in display environments.

[50] Ibid., 3.

[51] Ibid., 1-2.

[52] Ibid.

[53] Ibid.

[54] Ibid., 24.

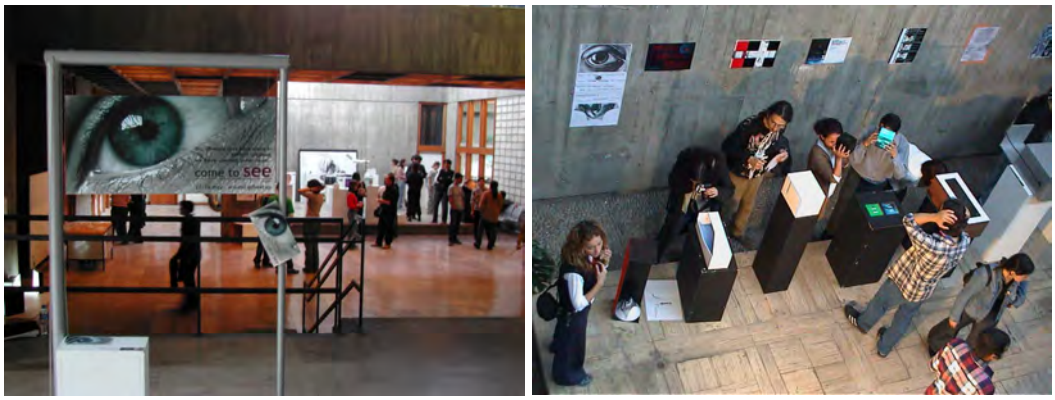


Figure 2.3. *Come to See* Exhibition, 2004, poster designed by Evren Başbuğ

From the personal archives of Ayşen Savaş

Diana Agrest is another influential figure for the content of the course. She discusses that representation is not merely a medium for presentation, but it also bridges theory and practice by shaping the design and enabling the architect to think through creative media.[55] Her discussions on camera obscura also play a central role in the course discussions. Agrest describes the intimate relationship between architectural space and representation made possible by camera obscura as "place for representation or the representation of a place".[56] She presents camera obscura as a link between architecture and photography -a device where real converges into the representational,[57] and defines architectural photography as an "en abyme", since it is a "representation of a representation, for it frames reality itself".[58] In line with the Agrest's understanding; architectural photography is not just a tool for documentation for *ARCH524*, but also a critical medium for interpretation and

[55] Diana Agrest. "Representation as Articulation between Theory and Practice" (commentary, Pratice: Architecture, Technique and Representation. (first published in 2000), London, Routledge, 2003: 164.

[56] Agrest, Diana. "Framework for a Discourse on Representation." Cambridge, MA: MIT Press. (1991): 157.

[57] Ibid.

[58] Ibid., 167.

representation. Through photography, students reveal and communicate the value of architecture, which is then disseminated in the context of final exhibitions.

2.2 Development, Syllabi and the Outcomes

The development process of *ARCH524* gives strong clues about its objectives and outcomes.[59] The course was first incorporated into the graduate program curriculum of METU Department of Architecture in 1995 under the title of "Architecture and Different Modes of Representation: Orthographic Set, Perspective, Axonometric, Model and Photography".[60] While the initial name of the course strongly reflects its content, it was found quite long by the institute of Natural and Applied Sciences at that time and was changed after a few years.

Starting from 2003, for nearly seven years, the course followed a similar outline, with an emphasis on vision.[61] The Renaissance peepshow boxes exhibited in Amsterdam Rijksmuseum became also inspirational for the course. In 2003, some of the earlier works were produced (Figure 2.4), while the influence of camera obscura and peepshow as important visual devices continued in 2004 (Figure 2.5). These works became the reflections of the course discussions on visuality while also composing representations of different spaces hidden within the visual tool. The perspectival constructions were also displayed through known devices such as Brunelleschi's mirror (Figure 2.5).

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[59] The timeline of *ARCH524* prepared by the author is provided in the Appendix D.

[60] The development of the course needs to be considered alongside with the increasing prominence of the museology programs in the 80-90's, as well as the establishment of important museums including Sakıp Sabancı Museum. The former students pursued academic careers in both national and international schools, where they taught related courses.

[61] Beril Bilge Kapusuz, *"Perspective for the Reproduction of Architectural Space: ARCH524 as a Pretext"* (master's thesis, Middle East Technical University, 2012), 22.



Figure 2.4. Camera obscura (left), peepshow box (middle), catoptric box (right) produced by the students of 2003

From the personal archives of Ayşen Savaş



Figure 2.5. *Come to See* Exhibition, 2004

From the personal archives of Ayşen Savaş

In 2005 the perspective became the central subject of the course for the following semesters.[62] In 2009 the field of visual culture centralized the discussions within the course. Figure 2.6 shows three different interpretations of the students of *ARCH524* on vision/visuality. Designed for Spring 2005 semester by Orçun Ersan -who at the time was a graduate student and is now the leading architect of ACE Mimarlık- the first installation is an anamorphic image which can only be perceived perfectly from

[62] Ibid.

a specific viewpoint. Another anamorphic installation, “Re-stair” was designed by the students of the Spring 2007 semester. Located on the right of the real stairs, this work introduced the illusion of an actual stair when the observer looks at it from a certain point, creating a duplication of a significant tectonic element of the faculty. The third installation, *Trompe l’oeil*, was completed in the Spring 2009 semester by Seray Türkay, who is now an architect and faculty member at TED University. *Trompe l’oeil* presents an illusion similar to anamorphic images, on the other hand, this illusion does not depend on a single vantage point. By using two dimensional surfaces and perspective, this work created the impression of a three-dimensional space.

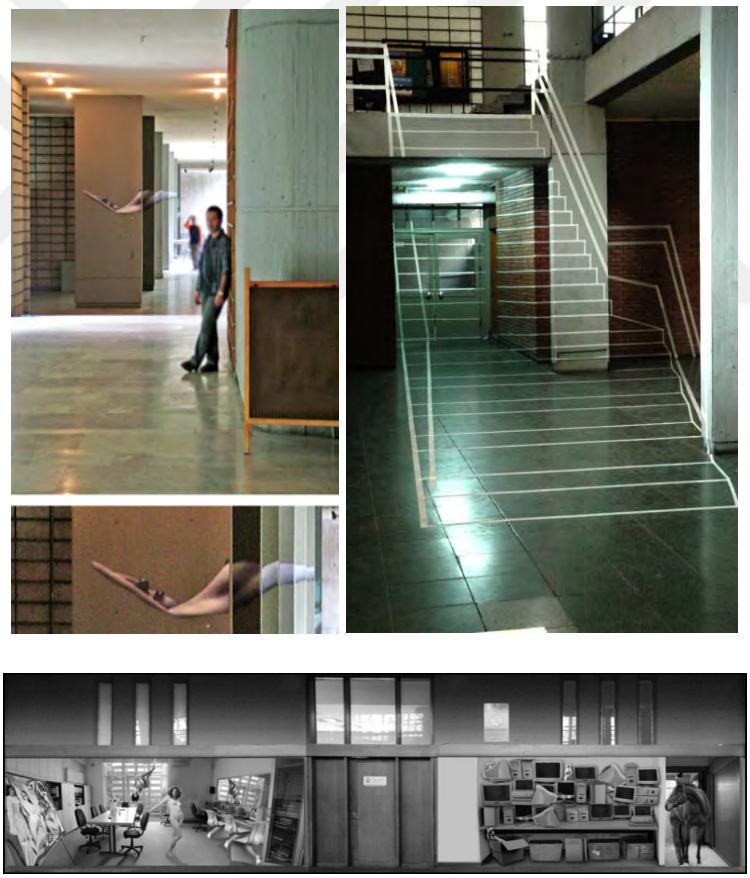


Figure 2.6. Photographic images from the *ARCH524* final exhibition; Spring 2005, 2007 and 2009 Semesters
Installations: Orçun Ersan (top left), Seray Türkay and Özlem Yalçınkaya (bottom)

Source: *Perspective for the Reproduction of Architectural Space: ARCH524 As A Pretext* by Beril Bilge Kapusuz, From the Personal Archives of Ayşen Savaş

In 2010, a selection of abstract artworks was represented and exhibited. Containing both two-dimensional representations and models, they offered tools for production of architectural space (Figure 2.7). After 2010, the focus subject of the course shifted to "point, line and surface" and computational representation methods in 2011 (Figure 2.8).[63] In the exhibition of 2011, a modern dance performance was organized to in relation with the theme. The dancers wore special costumes so that, when viewed from the upper side of the building they were perceived as points. The costumes have additional fabrics, which made them lines and finally, when they spread them, they became surfaces.

In terms of course syllabus**,** the book of Stan Allen **(***Points + Lines) as well as* the sources which are still essential parts of the reader (*Ways of Seeing* by John Berger, *Framework for a Discourse on Representation* by Diana Agrest, *Interpretation Without Representation* by Svetlana Alpers and *Architecture and the Arts* by Le Corbusier) were integrated into the course curriculum.[64] The final exhibitions took place in the Faculty of Architecture, in also unusual spaces to enhance their spatial quality; these spaces included the toilets, alcoves under the stairs and the canteen of the faculty which was closed at that time (Figure 2.9).[65] It can be claimed that in these exhibitions, shadows have a more special role than merely reflecting the memory of a long-gone object. Shadow is a significant concept for representation since it is also a type of projection. Through these installations, the presence of students was abstracted and flattened into the two-dimensional surfaces of the

[63] Ibid., 23.

[64] The course syllabi of 2009 and 2011 is provided by Beril Kapusuz in *"Perspective for the Reproduction of Architectural Space: ARCH524 as a Pretext"* in Appendix A.

[65] Ibid., 25.

faculty. In general, it is possible to state that in these exhibitions students investigated the possibilities of vision in the designed display environments while benefiting from the architectural and spatial characteristics of the faculty building. Visual narrations were constructed in the exhibition space with the implementation of photography and drawing as representation tools. Architectural elements and spatial arrangement of the building also assisted the composition of these narrations.

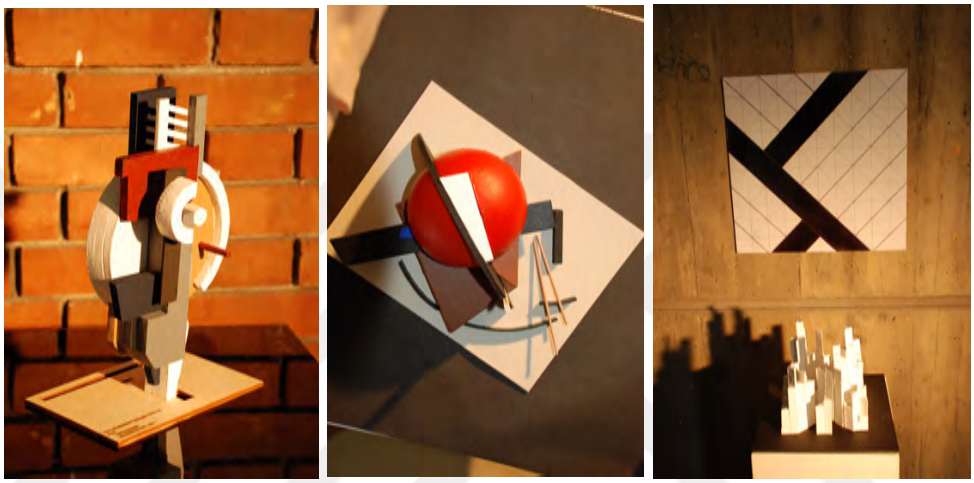


Figure 2.7 Models produced by *ARCH524* students in 2010

From the personal archives of Ayşen Savaş

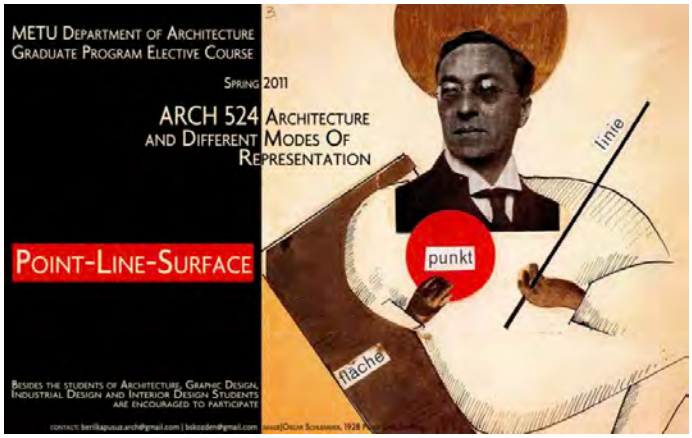


Figure 2.8 The poster design for the course *ARCH524* in Spring 2011

Prepared by Beril Kapusuz



Figure 2.9. Exhibitions in the unusual spaces in the faculty

From the personal archives of Ayşen Savaş

In 1999, a project was proposed by Ayşen Savaş to make a documentation of the "relatively unknown Modernist University Campus project in Ankara" and the first exhibition was organized by her under the title of "METU Documented" in Culture and Convention Center.[66] The exhibition unveiled the photography collection at the METU archives (Figure 2.10). She states that:

> "As depicted in the early black and white photographs, the construction of the campus and the cultivation of the forest took place on a dramatically vast stretch of land. Beginning with similar modernist ideals, they were to form one of the largest projects of the new Republic. If photographs of the campus and the forest are instigate nostalgia that is definitely not for the past, but for a once imagined future".[67]

This exhibition can be seen as a starting point for addressing METU in *ARCH524*, even though exhibitions directly focusing on campus were organized years later. More than highlighting the value of METU as a modernist entity, the exhibited photographs trigger thinking about the "once imagined future", and whether its desired aspects are still approachable. Yet, the fact that some of the photographed

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[66] Ayşen Savaş, "The METU Campus Documented V: Representing Itself, May 2019, TU Delft," *METU Journal of the Faculty of Architecture* 36, no. 1 (2019): 285.

[67] Ayşen Savaş, *METU Documented* (Ankara: Middle East Technical University, Faculty of Architecture, 1999), 6.

elements of METU -such as the laboratories- do not exist anymore is thought-provoking. Although there are no surviving photographs revealing the exhibition itself, once can still hope that they exist and will be revealed one day.



Figure 2.10. Photographs of METU, exhibited in METU Documented at KKM, 1999

Source: *METU Documented* by Ayşen Savaş

In the year of 2013, due to the necessity of an urgent conservation planning, a graduate studio with the motto of "Conservation by Documentation" was founded to record the cultural and material significance of the Middle East Technical University Faculty of Architecture building.[68] In 2016, the first of the "Representing Itself"

[68] Op. cit. Savaş et al., *Research and Conservation Planning*, 7.

exhibition series entitled “METU Lodgings Documented” was organized under the course “ARCH524 Representing Itself: A Modern House/ Interpretation with Reproduction”[69] as part of a research project that aims documenting the Modernist Housings.[70] The “lodging#5” was selected for the exhibition and it was transformed into a house museum with the assistance of graduate students to create awareness about the spatial and cultural significance of these buildings.[71] The course aimed to design a travelling exhibition and students were asked to design a display environment that allows the understanding and interpretation of existing METU Houses.[72] Within this scope, the main idea was to take a 1/1 section of the house through light, which was an idea developed by the students of *ARCH524*. Exhibition was prepared within three months and the intention was to create “local awareness” while making the architecture “invisible” rather than visible, to prevent any harmful intervention towards it.[73] Using various modes of representations such as drawings, photographs, moving images and models; the information is provided yet the house itself was kept concealed.[74] The exhibition narrated the architectural and aesthetical value of the building with detail drawings that are displayed adjacent to the tectonic elements (Figure 2.11).

[69] Ayşen Savaş and Agnes van der Meij, eds., *Diamonds in Sahara: METU Lodgings Documented* (Ankara: Middle East Technical University, Faculty of Architecture, 2018), 21.

[70] Op. cit. Savaş et al., *Research and Conservation Planning*, 403.

[71] Ibid., 403.

[72] Op. cit. Savaş and van der Meij, *Diamonds in Sahara*, 22.

[73] Ibid., 22.

[74] Ibid., 23.

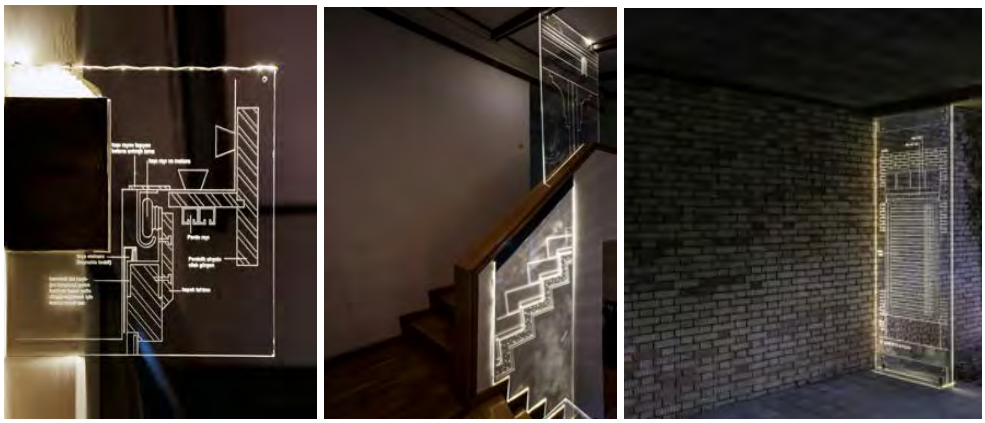


Figure 2.11. Detail drawings from the exhibition

Source: *Diamonds in Sahara, METU Lodgings Documented* by Ayşen Savaş

The project "Conservation by Documentation" earned the grant of "Keeping it Modern" from the Getty Foundation in 2017,[75] and the exhibitions started to be organized under this grant.[76] Since "Conservation by Creating Awareness" was an essential policy of the project, the organized exhibitions were significantly important in terms of disseminating the value of the campus buildings to public. Starting from 2017, a new theme which is "archive" was introduced in the course syllabus. The aim is to reveal the archival documentation of METU Faculty Building through exhibition design (Figure 2.12).[77] As it is also highlighted in the reader, the archive is a system that organizes and groups certain elements based on a series of meaningful relations.[78] It also decides under which conditions these elements appear, reappear or disappear by shaping their visibility and presence in time.[79] The archive

[75] Op. cit. Savaş et al., *Research and Conservation Planning*, 7.

[76] For more information about the project please see the website: http://kimproject.arch.metu.edu.tr

[77] The introductory and exhibition posters of *ARCH524* from 2017 to 2020 are provided in the Appendix C.

[78] Op. cit. Foucault, *The Archaeology of Knowledge and the Discourse on Language*, 129.

[79] Ibid.

is not a unified whole -it is a fragmented structure- yet its existence is inescapable. The temporal distance allows analyzing the archive, unless the documents have been damaged.[80] In light of this theoretical framework, *ARCH524*'s approach to archive is more than a storage system. It was regarded as a process which enables representation and curatorial practices. The end products produced by the students have power the criticize the archival material while also constituting the knowledge by becoming the archive themselves. The second archive exhibition -"A Moment, A Memory, A Memoir"- was organized in 2017 as well and the subject was the memories from the 1967's summer internship.



Figure 2.12. The first archive exhibition, 2017

Source: http://kimproject.arch.metu.edu.tr/en/gallery/exhibitions

Within the scope of the project, "Alumni Day Exhibition" was organized in 2018. The members of the 60's generation was invited to talk about their memories through interactive events including games and the aim was to collect their memories. *ARCH524* followed a similar trajectory in the Fall 2018 semester with a strong emphasis on archive as well as the representation of METU Faculty of Architecture building. In this semester, another important exhibition was organized under the title "Re-composing the Archive" which was accompanied by a symposium entitled

[80] Ibid., 130.

"Türel Saranlı: First Year Architectural Design Education". The selected design works produced within the scope of "ARCH101: Basic Design" was exhibited in the faculty building. In January of 2019, the second "Representing Itself" exhibition was held in the METU Faculty of Architecture (Figure 2.13).[81] The exhibition was organized at the end of *ARCH524* course as a part of "archive" exhibition series. Once again, the aim was to represent the significance of the Faculty of Architecture building through different representation techniques. As it is stated in the course syllabus:

> "The major goal behind these exhibitions is the collection of the archival material that is focusing on the establishment years of the university and the formation of its physical environment. The documentation procedures, preparation of the exhibitions and the formation of the archive have been conceived and designed as analogous processes. Rather than the construction of an institution, the idea was to initiate a process of archiving in which "archivization" is seen as a way of conservation. The end product therefore, rather than being a frozen entity, is conceived as a progressive collection, that is based on a series of representation processes. Preparation of a living archive is a "critical operation", using the Tafurian terminology. It is a continuous interpretation process, effective even after the completion of the institutional procedures. Thus, the ultimate objective of this archive is to protect the campus and its outstanding architectural elements. As Derrida states 'the archivization produces as much as it records the event', the structuring of the archive, in other words the process of archivization, amplifies both the concept and the future productions."[82]

The exhibition narrated the architectural significance of the building within the building, by displaying its original materials and objects, as well as its various representations. "Exhibiting a building within a building" presents a paradoxical situation which was tested through the exhibitions of "Representing Itself", and it can be argued that "architecture of the exhibition" mattered as much as "architecture

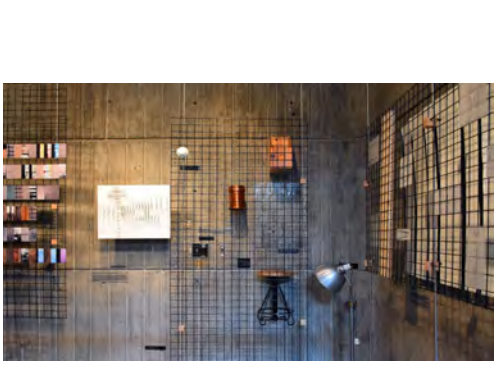
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[81] Op. cit. Savaş et al., *Research and Conservation Planning*, 403.

[82] Ayşen Savaş, *ARCH 524: Architecture and Different Modes of Representation*, Course Syllabus, Middle East Technical University, 2019.

in the exhibition".[83] Through exhibition design, the physical space was transformed and reconfigured. In May of 2019, these exhibitions of METU Campus was hosted by TU Delft in the "Research Week Campus Exhibition", which fulfilled one of the aims of creating documentation of the campus and displaying it through "travelling exhibitions".[84] The exhibition was prepared with the assistance of the graduate student team (Figure 2.14),[85] consisting of three parts which are "University as a Society", "Transcoding the Bauhaus Paradigm" and "Diamonds in Sahara/Museum for one hour" which took place two different spaces in TU Delft (Figure 2.15).

After the Covid-19 outburst, the course followed a remote-approach which required the implementation of computer-based technologies. The theme of the semester of Fall 2021 was "How to Represent Volume?" and a digital exhibition environment was designed incorporating QR codes that allowed the extension of exhibition experience to users wherever they may be, accessible through their mobile phones (Figure 2.16). The constant change of the exhibition environment allowed the composition of different narrations compared to the physical space, with the usage of digital representation techniques.





[83] Op. cit. Savaş and van der Meij, *Diamonds in Sahara*, 23.

[84] Op. cit. Savaş et al., *Research and Conservation Planning*, 407.

[85] The exhibition team was composed of Alper Alkan, Sezin Sarıca, Bengisu Derebaşı, Serra İnan, Şahin Akın, and Bad Vahl (TU Delft Model Workshop), together with Agnes van der Meij.

Figure 2.13 “Representing Itself”, METU Faculty of Architecture, 2019

Source: http://kimproject.arch.metu.edu.tr/en/gallery/exhibitions

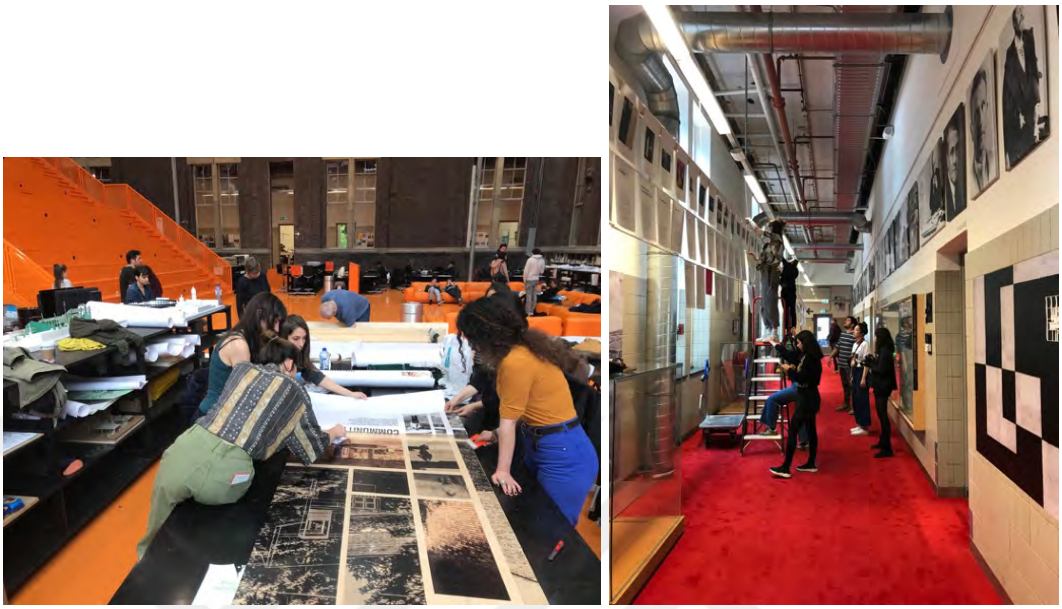


Figure 2.14 Preperation of the “Representing Itself”, TU Delft; 2019

From the personal archives of Ayşen Savaş



Figure 2.15. “Representing Itself”, TU Delft; 2019

Source: http://kimproject.arch.metu.edu.tr/en/gallery/exhibitions



Figure 2.16. The digital exhibition space of "How to Represent Volume?", 2021

Source: http://kimproject.arch.metu.edu.tr/en/gallery/exhibitions

2.3 "Architecture Is Art"

In 2023, the course adapted a new sub-title, "Architecture Is Art", which also introduced a new media for representing architecture. In Spring 2023, Fall 2023 and Fall 2024 semesters, specific artworks were selected, and "creative re-readings" of METU Campus buildings were composed by the students following the representation tools provided by them.[86] The final works were exhibited at CerModern, an art center, revealing the attempt to situate architectural representations within the realm of art.[87]

[86] In the 2023 Spring semester, I was enrolled in the course as a graduate student and I assumed the role of a student assistant during the semester. In the following semesters, I was the research assistant of the course and had the chance to actively observe the lectures and be a part of the exhibition process. The course syllabi of *ARCH524* between the years of 2023-2024 are included in the Appendices A and B.

[87] The final exhibitions organized in these semesters form cases for this thesis; therefore, they will be discussed in detail in the Chapter 5.

On the other hand, this was not the first encounter between the course and art. From the very beginning, ARCH524 has maintained a close engagement with art. In 1995, when the course began with a "gender" theme, it took into account the key turning points of modern art, including the *Olympia* by Édouard Manet (Figure 2.17). Following the tradition of École des Beaux-Arts, the students practiced drawing the contours of the nude body during classes.



Figure 2.17. Édouard Manet, *Olympia, 1863*

Source: https://www.filomythos.com/olympia-edouard-manet-1863/

Examining selected paintings to understand how the space is represented -and revealing the hidden volumes that they contain- is an essential tactic of the course. During class sessions, not only the artworks selected for the final exhibitions are studied; other paintings are also analyzed to initiate broader discussions on spatial representation. Among these works, Diego Velázquez's *Las Meninas* holds a special role, and it has been in the course syllabus for many semesters. In this context, Michel Foucault is another highly influential author for the *ARCH524*'s course content. His textual description of *Las Meninas* (Figure 2.18) in the first chapter of *The Order of Things: An Archaeology of the Human Sciences* plays a central role in course discussions. Foucault highlights how the painting challenges the conventions

of representation through the constant shifting between the object and subject, caused by the gaze of the painter as well as the invisible presence of the king and the queen.[88] The gaze of the painter is ambiguous: it is not certain where he looks at, what he represents or whom he is being seen from.[89] Typically, painters depict, observers examine, and the painting represents. In the case of Las Meninas, the subject (Velázquez, or the observer) exists in the outside of the canvas but suddenly; by being portrayed within the painting, it becomes the object.[90] As observers, we are given a privileged position in the painting. However, the reflection in the mirror proofs that we are outsiders.[91]

The painting provides a ground to discuss the relationship between the observer, the image and the act of vision. Its spatial configuration is influential for the course, as it represents a dual space: one composed from the visible scene illustrated in the painting and the second consisting of the inhabited space by the observers.[92] These hidden volumes depicted in not only *Las Meninas,* but also different paintings are uncovered with the innovative modes of representations. This process offers insights on how the course interprets relationship between architecture and art. *The Arnolfini Portrait* by Jan van Eyck is another example discussed in *ARCH524* (Figure 2.19). It presents a controversy about the identity of the portrayed people and the event taking place (whether it is a wedding ceremony or memorial) in the scene. According to Erwin Panofsky, the portrayed couple is Giovanni Arnolfini and Jeanne de

[88] Michel Foucault. *The Order of Things: An Archaeology of the Human Sciences*, (first edition was published in 1966 as *Les Mots et les choses*) New York: Vintage Books, 1994, 3–16.

[89] Ibid., 5.

[90] Ibid.

[91] Ibid.

[92] Ibid., 14.

Cename;[93] and the scene functions a "pictorial marriage certificate" instead of a wedding ceremony.[94] The presence of Jan van Eyck in the painting is due to the legal requirements for validating the wedding, his role is stated in the painting as "Jan van Eyck had been there".[95] Similar to *Las Meninas*, the mirror in the background of the portrait doubles the space, giving clues about the unseen part of the painting as well. Aside from the mysteries of the painting, the details of the interior space -the representation of glass beads, the Passion Scenes depicted around the mirror, the chandelier with one candle lit- and their symbolic meanings is explored in class. *The Ambassadors* by Hans Holbein the Younger is another frequently discussed artwork in *ARCH524* (Figure 2.20). Especially the anamorphic skull positioned at the bottom of the painting is influential as it presents a challenge for the conventional modes of seeing. As it was also referred in the previous exhibitions, anamorphosis -as a technique which tests the limits of perspective- is explored commonly in *ARCH524* (Figure 2.21). Surrealist paintings of René Magritte offer another critical reflection on visuality. As an example, his work *Not to Be Reproduced* addresses a failure in representation with the impossibility of the reflected image regarding the orientation of the depicted figure.

All of the selected artworks for the posters, class discussions and final exhibitions reflect the theoretical stance of *ARCH524* on the complex relationship between architecture and art, in alignment with the theme explored for three consecutive semesters. The main goal behind these assignments is to question the possibility of developing a new device for the production of architectural space. The following chapters will address a broader conceptual framework of the course which are

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[93] Erwin Panofsky, "Jan van Eyck's *Arnolfini* Portrait," *The Burlington Magazine for Connoisseurs* 64, no. 372 (March 1934): 117.

[94] Ibid., 124.

[95] Ibid.

representing and exhibiting architecture in relation to the statement of “Architecture Is Art”.



Figure 2.18. Diego Velázquez, *Las Meninas*, 1656, Museo Del Prado, Madrid

Source: https://www.museodelprado.es/coleccion/obra-de-arte/las-meninas/9fdc7800-9ade-48b0-ab8b-edee94ea877f



Figure 2.19. Jan van Eyck, *The Arnolfini Portrait*, 1434, The National Gallery of London

Source: https://www.nationalgallery.org.uk/paintings/jan-van-eyck-the-arnolfini-portrait



Figure 2.20. Hans Holbein the Younger, *The Ambassadors*, The National Gallery of London

Source:https://www.nationalgallery.org.uk/paintings/hans-holbein-the-younger-the-ambassadors.

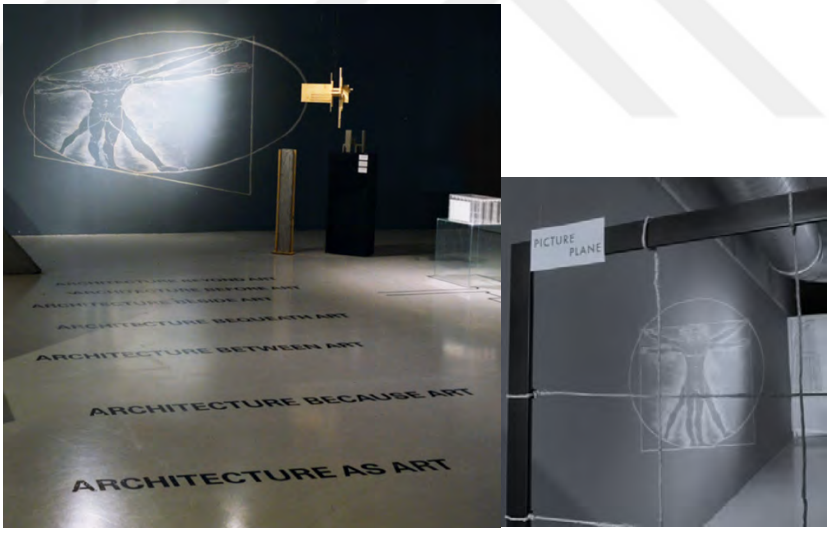


Figure 2.21. *Anamorphic image Vitruvian Man* by Artun Yayla, from the *ARCH524* Fall 2023 Exhibition

Photographs taken by Nehir Melis Doğu (left) and the author (right)

It is relevant to examine the semesters of *ARCH524* through the lens of the prevailing artwork(s) featured in the course. In each semester, the selected image for the

introductory course poster reveals some clues about the course content while also reflecting how the relationship with abstraction is established.

In Spring 2023, a photograph by Belgian photographer John Vink*, Dialogues with the Dead #24,* was selected for the poster (Figure 2.22). The photograph illustrates two people looking at *The Death of Marat* by Jacques Louis David. As they examine the painting, their postures unintentionally mimic the pose of the depicted figure. The scene captures an intricate dialogue between the artwork and the observer in which the painting itself choreographs the act of seeing. In Fall 2023, *State of Being* by Chiharu Shiota was selected (Figure 2.23). The work is productive for the start of the semester since it provides a novel answer to the question of "How to represent architecture?". It enables the hidden volume in the space become tangible while also showing its connection to the elements contained within it. Lastly, in Fall 2024 semester, the introductory poster featured *Leap into the Void* of Yves Klein, photographed by Harry Shunk and János (Jean) Kender (Figure 2.24). The photograph proposes a constructed reality since the represented scene is staged to create the illusion of an impossible jump to highlight the depicted urban void.

All of the artworks selected within the scope of the course serve as initial stimuli for brainstorming, provoking deeper reflections among students in preparation for the "How to represent...?" assignments. The next chapter reveals the extent of these "different modes of representation".



Figure 2.22. Poster of ARCH 524 Architecture of Different Modes of Representation, poster designed by Ayşen Savaş, Spring 2023 Semester.

Image from web https://in.pinterest.com/pin/26951297766132219/

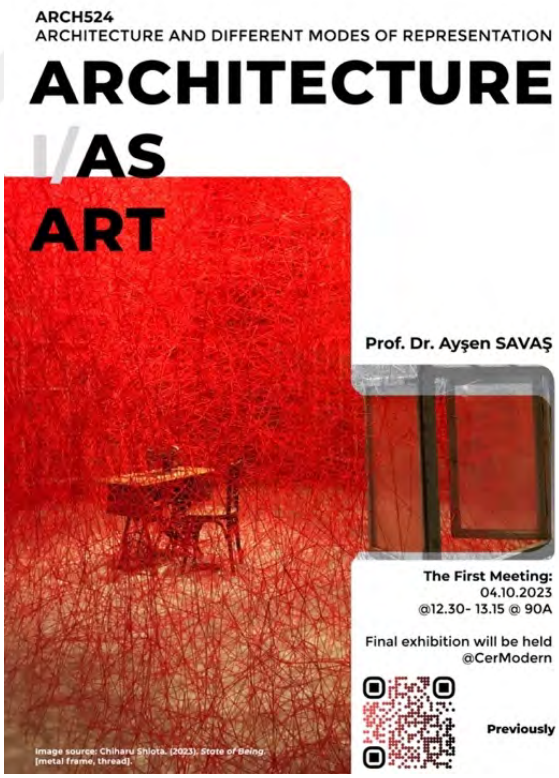


Figure 2.23. Poster of ARCH 524 designed by the author for the Fall 2023 Semester, photograph taken by Ayşen Savaş

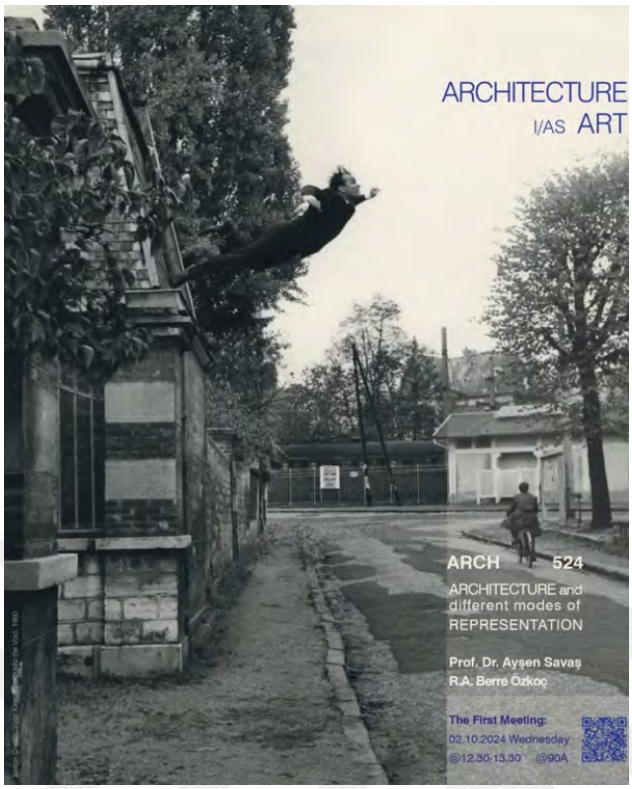


Figure 2.24. Poster of ARCH 524 designed by the author for the Fall 2024 Semester

CHAPTER 3

UNFOLDING THE "MODES OF REPRESENTION"

Drawings and models are fundamental "modes of representations" in architecture and constitute a central focus of *ARCH524*.[96] The statement "Architecture Is Art" enables revealing shared perspectives of these two disciplines in terms of representation. Within this context, certain parallels can be speculated between architectural drawings and paintings as well as between models and sculptures. In this section of the thesis, the abstraction strategies, geometrical relationships and spatial constructions will be discussed in the context of discourse of representation in relation to the statement "Architecture Is Art".

Marc-Antoine Laugier starts the *Essai sur l'architecture* with a striking quotation stating that "it is the same in architecture as in all other arts: its principles are founded on simple nature, and nature's process clearly indicates its rules".[97] He presents the mythic narrative of the "primitive hut" by imagining a man seeking for shelter. In the narrative, the man moves with his natural instincts; starting from resting on grass, moving to the shade of a forest, then finding protection in a cave.[98] At the end of the story, he constructs the "primitive hut" by using branches.[99] The "primitive hut" is

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[96] Although other media such as photography, film and AI also played important roles in exhibition practices of *ARCH524*, this chapter focuses primarily on drawings and models, as they constitute the main focus of the course.

[97] Marc-Antoine Laugier**,** *An Essay on Architecture*, translated by Wolfgang and Anni Herrmann (Los Angeles: Hennessey & Ingalls, 1977), 11.

[98] Ibid., 11.

[99] Ibid., 12.

the symbol for the origin of architectural tectonics, and its representation in the frontispiece of *Essai sur l'architecture* is as compelling as the narrative itself. The female figure depicted in the engraving is "architecture", and the cherub is the primitive man in the story.[100] This very early stage of architecture is represented within an artistic and allegorical setting that contains figures appearing mythical (Figure 3.1), and the engraving locates architecture to a symbolically supreme position.



Figure 3.1. Charles-Dominique-Joseph Eisen, *The Primitive Hut*, 1755

Source: https://drawingmatter.org/other-lives-charles-eisen-and-laugiers-essai-sur-larchitecture/

Two interpretations of *The Origin of Painting* by Karl Friedrich Schinkel and David Allan can be mentioned here to further elaborate on this subject (Figure 3.2). The

[100] Rebecca Williamson, "Other Lives: Charles Eisen and Laugier's *Essai sur l'Architecture*," *Drawing Matter*, December 26, 2019. https://drawingmatter.org/other-lives-charles-eisen-and-laugiers-essai-sur-larchitecture/

works reveal the distinction of how object of drawing functions in architecture and Western art.[101] In that context, Evans state that in architecture, drawing exist before anything else; its role is not depicting, it is bringing out a new form of existence.[102] He states "drawing in architecture is not done after nature, but prior to construction; it is not so much produced by reflection on the reality outside the drawing, as productive of a reality that will end up outside the drawing".[103] As also stated by Anthony Vidler:

> "Architectural drawing has always been, as Walter Benjamin remarked, a 'marginal case' with respect to the major arts. In the sense that it precedes the building, that it is produced without reference to an already constituted object in the world, it has never conformed to traditional formulations of "imitation". In the sense that it is a drawing toward the work of art itself, it is inevitably regarded as a supplement, part of the evolutionary narrative of a building's production, but not to be valued as art per se." [104]

Returning to the two versions of the story of Diboutades -the woman who is tracing the shadow of her departing lover-, Robin Evans states that there are significant differences in terms of the order of existence of drawing and architectural subject, reflecting the two different approaches of architecture and art.[105] In David Allan's version, the artist depicts the birth of representation in an interior setting in which architectural subject already exists before the drawing.[106] On the other hand, Karl Friedrich Schinkel depicts the story in an-outdoor pre-architectural setting, implying

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[101] Robin Evans, *"Translations from Drawing to Building",* in *Abstraction: A Special Issue*, October 143 (Winter 2013) (Cambridge, MA: The MIT Press, 1997), 163.

[102] Ibid., 165.

[103] Ibid.

[104] Anthony Vidler, "Diagrams of Diagrams: Architectural Abstraction and Modern Representation," *Representations*, no. 72 (Fall 2000): 6.

[105] Op.cit. Evans, *"Translations from Drawing to Building",* 163.

[106] Ibid., 165.

that the act of drawing precedes and initiates the subject of architecture.[107] These two paintings illustrate diverse the position of representation within architecture and art. The form generating nature of drawing is emphasized in Schinkel's version, where creation starts with an idea projected onto a surface. His depiction locates the birth of representation as a foundational moment for architecture. Similar to *The Primitive Hut* by Charles-Dominique-Joseph Eisen, *The Origin of Painting* by Karl Friedrich Schinkel reveals how architectural narratives can be demonstrated in the mythical settings of art and become subjects of art themselves.



Figure 3.2. The Origin of Painting by Karl Friedrich Schinkel, 1830 (left) and David Allan, 1775 (right)

Source: https://artuk.org/discover/artworks/the-origin-of-painting-209750, https://www.researchgate.net/figure/Karl-Friedrich-Schinkel-Die-Erfindung-der-Zeichenkunst-The-Invention-of-Drawing-1830_fig2_349203055

One can also claim that architectural drawings have always dominated the other modes of representations in architecture due to their accessibility, while "drawing's hegemony over the architectural object has never really been challenged".[108] This

[107] Ibid.

[108] Ibid.

privileged position that centralizes the drawing as the primary medium of architect's work can also be observed in some portraits such as Willison's portrait of Robert Adam (Figure 3.3). Like a sculptor or a painter, Robert Adam was depicted with his drawing rather than his building- at a time where only clients, not architects, were portrayed with buildings.[109] This serves as evidence that drawing is more than a mere tool; it is an essential component of architectural practice and often regarded more significant than the final structure. In addition, this painting also presents a statement. Commodities such as gold, jewels, textiles and exotic goods are used alongside with the figures to show power in paintings. There is a similar attitude towards drawing in the portray of *Robert Adam*, it is a key asset symbolizing his authority and intellectual wealth.



Figure 3.3. George Willison, *Robert Adam*, 1770, National Portrait Gallery, London

Source: https://en.m.wikipedia.org/wiki/File:Robert-adam.jpg

Sketches and maquettes are more closely aligned with paintings and sculptures than drawings are with buildings.[110] "Models are as old as architecture itself, fundamental

[109] Ibid., 166.

[110] Op. cit. Robin Evans, "Translations from Drawing to Building". 156.

to the art of building, presenting and representing the man-made world", and they cooperated with many architects and builders throughout history for the construction of medieval cathedrals, modern architecture buildings and many more.[111] During the Renaissance, models became important representations of architectural projects while in the Baroque period, the ruling class, architects and religious authorities used models for the communication of complex design schemes.[112] Mass-produced Roman models constituted an important part of the collections (such as those of Louis François Cassas and Sir John Soane), which were later presented to the public and contributed to the establishment of first architectural museums (Figure 3.4).[113] Once placed in museums, architectural models became an object of display, introducing an artistic dimension to their primary purpose.

Additionally, models can communicate different ideas as powerful sources of representation. Tatlin's Tower can be a significant instance for this situation. Even though it was never built, the model was a representation of the Russian Revolution which conveys a strong political message (see Figure 3.5).[114] Rather than belonging strictly to one category, Tatlin's Tower shows how architectural models can be both be symbolic entities for architectural representation and aesthetic objects.

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[111] Mari Lending and Mari Hvattum, "Model Temporalities," in *Modelling Time: The Permanent Collection 1925–2014*, ed. Mari Lending, Mari Hvattum, Andreas Svenning, Christina Leithe Hansen, and Martin Ahlèn (Oslo: Torpedo Press, 2014), 9.

[112]Jean-Louis Cohen, "Models and the Exhibition of Architecture," in *The Art of Architecture Exhibitions* (Rotterdam: NAi Publishers, 2001), 25.

[113] Ibid., 26.

[114] Jeremy Dixon, "Reconstructing Tatlin's Tower," *AA Files*, no. 64 (2012): 44.



Figure 3.4. Models from Louis François Cassas Collection, Paris, 1806. Exhibited at the Pavillon de l'Arsenal, Paris 1993

Source: Models and the Exhibition of Architecture by Jean-Louis Cohen



Figure 3.5. Tatlin's Tower

Source: https://en.wikipedia.org/wiki/Tatlin%27s_Tower

Models have the power to "revise the past, edit the present and idealize the future"[115] because they are not simply the records of a building. They can be envisions for a future design or interpretations of missing information about a past structure. They can convey a variety of messages depending on their levels of abstractions. Rosalind Krauss states that:

> "The logic of sculpture, it would seem, is inseparable from the logic of the monument. By virtue of this logic a sculpture is a commemorative representation. It sits in a particular place and speaks in a symbolical tongue about the meaning or use of that place". [116]

On the other hand, modernist sculpture has become not-architecture and not-landscape, losing any relation to site.[117] Abstraction and contextual detachment shared by both architectural models and modern sculptures may account for the fluid boundary between these two types of representations. While modern sculptures can propose spatial envisions, architectural models can also become modern sculptures due to the search of new materials and creative model making techniques. Frank Gehry's process models are remarkable instances for this issue, representing a purgatory state between architecture and art (Figure 3.6). A comparable exploration can be found in Thom Mayne's *Sculptural Drawings* Exhibition. Curated by Kristin Feireiss and Esenija Bannan, the exhibition took place in Tschoban Foundation Museum for Architectural Drawing in Berlin. In the exhibition, the dynamics between drawing, model and sculpture was explored by Thom Mayne by using drawing as the previous phase in the entrance of three-dimensional realm. Through experimentation in form, volume and materials his works that challenges the boundaries between two-dimensional representation and sculptural construction (Figure 3.7).

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[115] Op.cit. Mari Lending and Mari Hvattum, "Model Temporalities" , 9.

[116] Rosalind Krauss, "Sculpture in the Expanded Field," *October* 8 (Spring 1979): 33.

[117] Ibid., 36.

The tectonics of architecture and model can be examined across varying scales. In thiş context, the notion of architecture as sculpture is as significant as that of the architectural model as sculpture. Tectonic qualities and material know-how of these disciplines will be discussed in the following sections.



Figure 3.6. Process model by Frank Gehry

Source: https://www.lesliefeely.com/exhibitions/frank-gehry

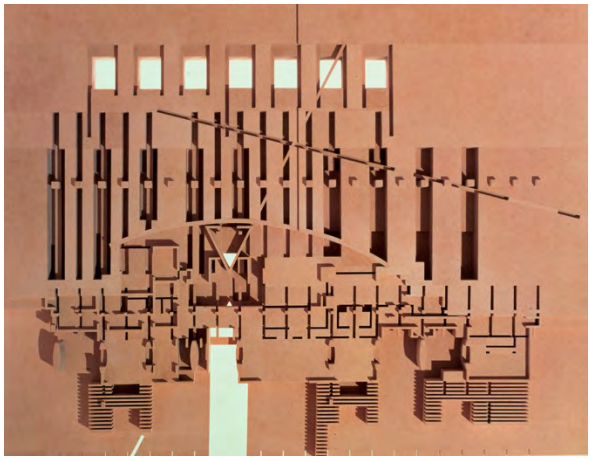


Figure 3.7. Thom Mayne, Sculptural Drawings

Source: https://www.detail.de/de_en/thom-mayne-ausstellung-1?srsltid=AfmBOoobjbF3UMPYfChlu5F14z84hmJrprXfcZT-iNcVGha1XgLgTNF4

3.1 Projection as a Tool for Abstraction

Both in paintings and architectural drawings there is a necessity to flatten the imagined/existing space and comprehending the concept of "projection" allows understanding the hidden spaces contained within them. As stated by Robin Evans "architectural drawings are projections, which means that organized arrays of imaginary straight lines pass through the drawing to corresponding parts of the thing represented by the drawing".[118] Projection lines allow establishing a continuous dialogue between the three-dimensional object and its representation; bounding them infinitely. These lines have no directionality, which means that they can work in either direction; architecture takes flat representations to compose embodied objects,[119] and architectural elements/spaces are captured by projection lines to be reflected into two-dimensional media. Architects reveal and interpret the "hidden" in these drawings, making the invisible tangible. The process also works in reverse, the envisions of architects are also flattened by projections.[120] Drawings capture the vectors of projections and hold them in a static phase while the observers obtain the power of unfreezing the information by their imagination.[121] As explained by Evans:

> "When a workman looks at a workshop drawing and envisages what the finished result of his labour will be, he is, by envisaging it, briefly turning the projection around, cutting out the final term by predicting the result of its existence before it has been made. The arrow does not go straight from A to B. As soon as we introduce the observer with a capacity to imagine-and indeed who must, in order to accomplish his task, have a clear idea of what he is doing, a clear mental picture of what he is aiming to produce-then the line between the design drawing and the finished article seems to be

[118] Op.cit. Evans, "Architectural Projection", 19.

[119] Ibid.

[120] Op. cit. Savaş. "Mimarlık Sanattır", 78.

[121] Op.cit. Evans, "Architectural Projection", 19.

composed of a series of eddies and circuits rather than a single vector".[122] Projection lines transcend being a mere technical device and take part as active participants enhancing the creativity of architect while composing aesthetic solutions. Without the imagining observer, drawing becomes solely a technical matter which results in two serious consequences: the loss of any difference between the object/its architectural drawing and the loss of potential of generation of different possibilities.[123]

This two-way traffic between the drawing and building highlights the importance of drawing as a generative tool rather than an end product. According to Evans, the process of conveying architectural ideas share resemblances with translations between languages and it is not possible to argue the possibility of a space which a direct translation occurs.[124] As in the translation from language to another language, the process does not follow a homogeneous graph where everything takes place exactly how they should be; things that are facing the translation can change.[125] Therefore, architectural drawings are not direct translatory mediums- or they should not be. As also stated by Evans, "… something similar occurs in architecture between the drawing and the building, and that a similar suspension of critical disbelief is necessary in order to enable architects to perform their task at all", while the power of the drawing relies on this gap of "unlikeliness to the thing that is represented, rather than its likeliness to it".[126]

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[122] Ibid., 19-20.

[123] Ibid.

[124] Op.cit. Evans, *"Translations from Drawing to Building"*,154.

[125] Ibid.

[126] Ibid.

This ambiguity between the object and its representation can be understood through the process of abstraction inherent in projection, as it leaves room for interpretation. Although it was not defined as projection at that time, several fundamental abstraction techniques were explored by Filippo Brunelleschi and Leon Battista Alberti and Piero della Francesca. Brunelleschi and Alberti -both architects- introduced the perspective projection while orthographic projection was described by the painter Piero della Francesca.[127] These developments show how architecture and art also intersect through development of abstraction techniques. Both of these projections aid the generation of representational space, allowing three-dimensional forms to be conveyed into two-dimensional surface. They can reflect existing spaces as well as allowing to envision imaginary ones, acting as tools for both design and documentation.

Beyond their technical role in representation, these projections also embody cultural and intellectual aspects. Therefore, Erwin Panofsky interprets perspective more than a visual device, but as a "symbolic form". His argument focuses on diverse historical approaches to perspective, emphasizing that the question is not whether the perspectival construction exists in different periods, the question is which type of perspective is used at a particular time. In the art of classical antiquity, the emphasis was placed on the individual objects while the space was represented as a residual and ununified element which was constructed with unsystematical superpositioning.[128] Perspective projection has shown significant development from antiquity until reaching the rational, infinite and systematized space of Renaissance. This perspective follows simple rules:

> "First, all perpendiculars or "orthogonals" meet at the so-called central vanishing point, which is determined by the perpendicular drawn from the eye to the picture plane. Second, all parallels, in whatever direction they lie,

[127] Robin Evans, "When the Vanishing-Point Disappears" *AA Files*, no. 23 (1992): 6.

[128] Op. cit. Panofsky, 41.

> have a common vanishing point. lf they lie in a horizontal plane, then their vanishing point lies always on the so-called horizon, that is, on the horizontal line through the central vanishing point. If, moreover, they happen to form a 45-degree angle with the picture plane, then the distance between their vanishing point and the central vanishing point is equal to the distance between the eye and the picture plane. Finally, equal dimensions diminish progressively as; they recede in space, so that any portion of the picture – assuming that the location of the eye is known - is calculable from the preceding or following portion."[129]

Hubert Damisch notes that understanding of perspective as a "symbolic form" did not originate from Erwin Panofsky, as it is also admitted by himself, Panofsky derived this idea from philosopher Ernst Cassirer.[130] In *The Philosophy of Symbolic Forms*, Cassirer argues that science and logic are not the only means by which humans give meaning to the world; systems like language, myth and art -which are called symbolic forms- are also instrumental for this purpose.[131] According to this framework, perspective is among these forms and it transcends being a mere technique and, shaped by culture, becomes a symbolic way of seeing the world.[132]

These theoretical accounts highlighting the perspective as a cultural construct becomes also visible in the Renaissance. As well as proposing a new method for representation, Brunelleschi -one of the key figures of Renaissance and said to be the inventor of perspective projection- opened a novel way to reveal the envisions and ideals of the period (rationality, symmetry, geometry) through painting.[133] On the other hand, even though its rules were defined by these principles, perspective was

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[129] Ibid., 28.

[130] Hubert Damisch, *The Origin of Perspective*, trans. John Goodman (Cambridge, MA: MIT Press, 1995), 6.

[131] Ibid., 7.

[132] Ibid.

[133] Ibid., 59.

an ambiguous concept which was hard to understand and explain.[134] Brunelleschi spent much time perfecting the perspective projection, his method *intersegatione* (sectioning) uses plans and elevations to compose the perspective image as the projection plane becomes a vertical section in the visual pyramid.[135] As can be seen from Figure 3.8, the integration of these different drawings proposes more than a methodology. The spatial characteristics and relationships between the different parts of the building can also be revealed through intersections of different geometries. The methodology developed by Brunelleschi demonstrates the application of the tools originally belonging to architecture (plans and elevations) beyond the composition of architectural drawings, extending their use to perspectival artworks as well. An example of the geometric logic behind the perspective construction can be the fresco *The Holy Trinity* by Masaccio. The work is one of the earliest examples of linear perspective, and the representation of depicted elements appears to follow strict orthographic principles (Figure 3.9).

Filarete's *Treatise on Architecture* is an essential source to understand early Renaissance theories on perspective. As Hubert Damisch explains:

> "On this point his argument is identical to that of Vitruvius: for both the problem was that of determining how to delineate on a plane the lines of a building (or any other object) in its designated spot, in conformity with the rule stipulating that the lines of lateral facades converge toward a single point, or, as Vitrivius would put it, toward a single 'center' ".[136]

Filarete suggests the a useful experiment to understand how elements behave under perspective projection. In the method, a simple ceiling is observed through a mirror

[134] Ibid., 69.

[135] Ibid.

[136] Ibid., 62.

to demonstrate the foreshortening in a simple way.[137] According to Filarete, this is how Brunelleschi discovered perspective.[138]

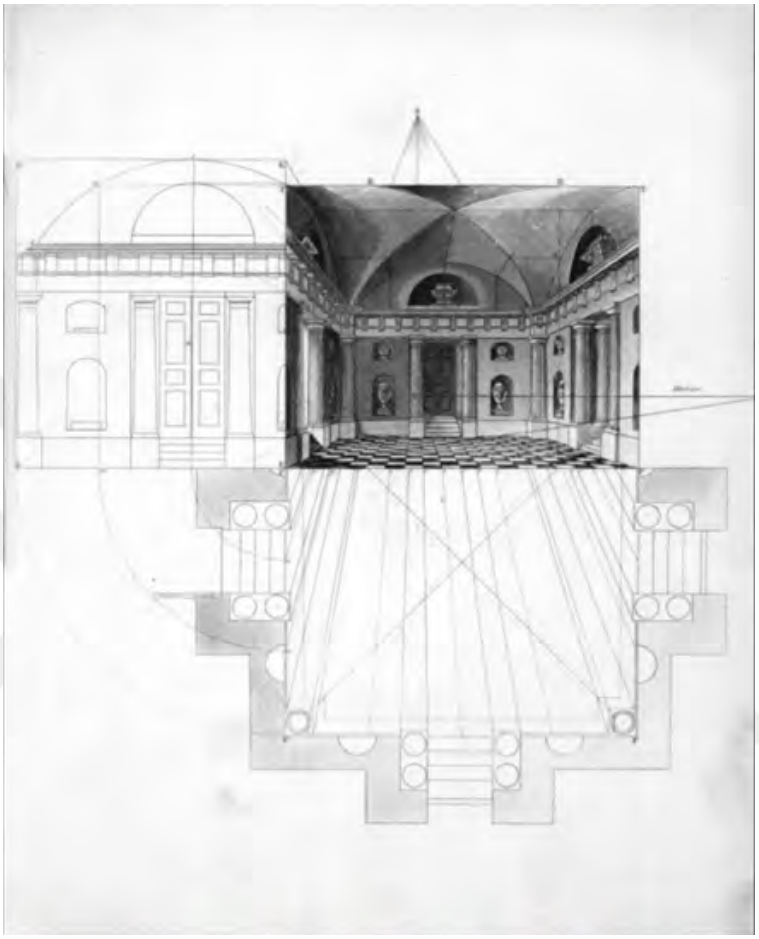


Figure 3.8. Perspective drawing from plan and elevation

Source: https://www.ribapix.com/perspective-drawing-of-the-interior-or-chapel-of-a-mausoleum-created-from-the-plan-and-elevation_riba23335

[137] John R. Spencer, *Filarete's Treatise on Architecture* (New Haven and London: Yale University Press, 1965), vol. 1, 303-304.

[138] Ibid.

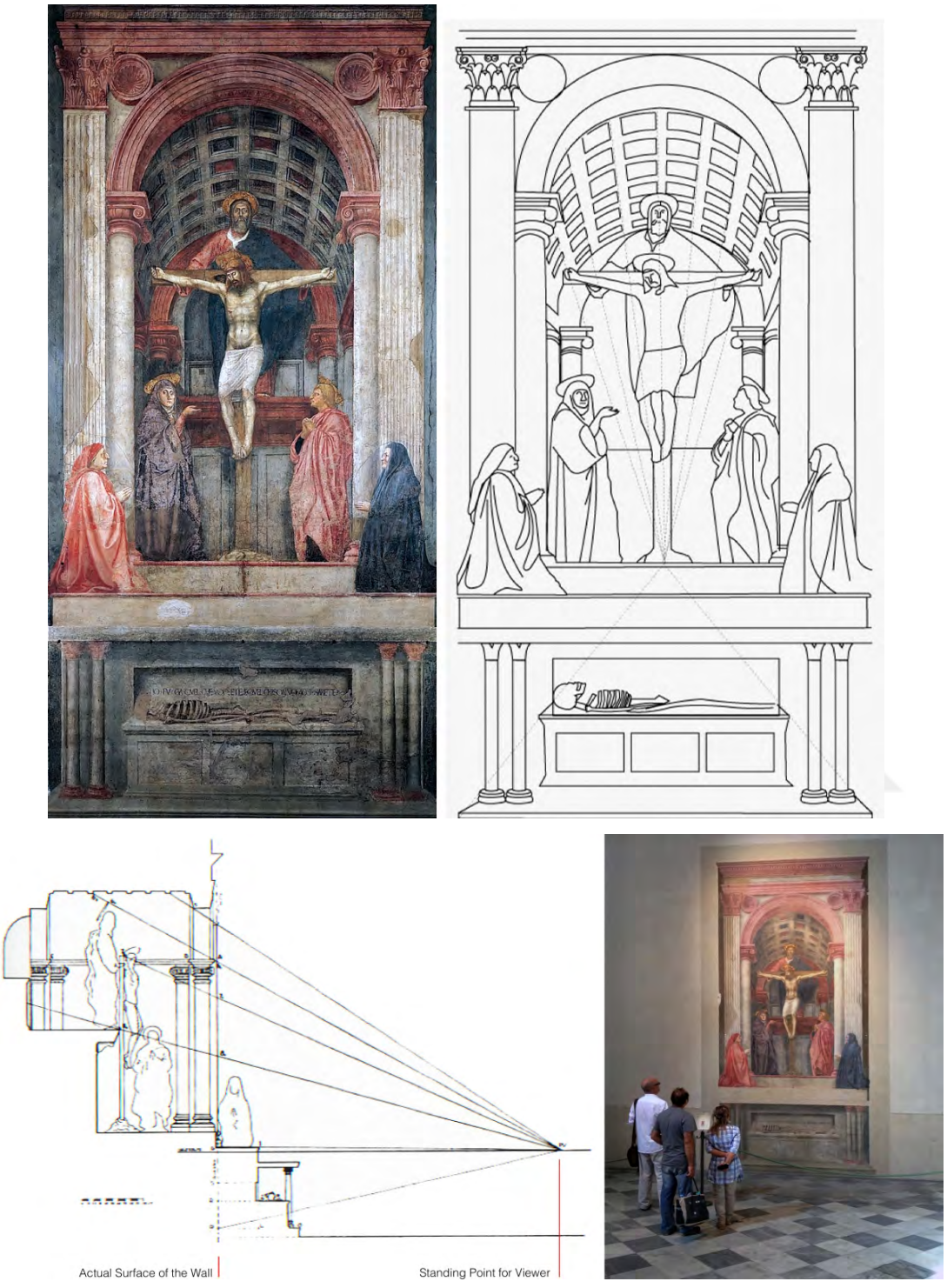


Figure 3.9. Perspective organization of Masaccio, *The Holy Trinity*, 1426-1428, Santa Maria Novella, Florence

Source: https://lookingatcities.info/2018/07/28/perspective-a-tool-for-designing-in-three-dimensional-space/

Brunelleschi's mirror experiment process can be explained in two steps: the first step is composing the drawing with the aid of camera obscura and the second step is applying peep show technique for viewing the object.[139] Another metaphor of perspective was presented with Alberti. He contributed to the development of this projection method with his book *Della Pittura* (the art of painting) which focuses on the rational and geometrical construction of perspective. In the book he proposes a new approach to understand perspective construction using the metaphor of a window. As explained by Samuel Edgerton:

> "From the scientific standpoint, it is clear enough that if one takes for granted that a picture should present itself as an illusionistic open window, with the viewer standing centrally before it, then the perspective configuration of the objects in such a picture will indeed approximate the way the same objects would look in 'reality' ".[140]

While Brunellechi's mirror is an empirical tool to test the accuracy of the perspective drawing, Alberti's window is more of a conceptual tool that allows envisioning the space beyond the picture plane (Figure 3.10 and Figure 3.11). The role of the viewer also changes in these two examples. While Brunelleschi's mirror allows for a more participatory environment, the central point of view is emphasized in the Alberti's window.[141] In a way, at the end, the mirror becomes a window which perspective can be seen.

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[139] Shuji Tsuji, "Brunelleschi and the Camera Obscura: The Discovery of Pictorial Perspective," *Art History* 13, no. 3 (September 1990).

[140] Samuel Y. Edgerton Jr., *The Renaissance Rediscovery of Linear Perspective* (New York: Basic Books, 1975), 6.

[141] For the comprehensive explanation of the "mirror" and "window", see Beril Bilge Kapusuz. Perspective for the Reproduction of Architectural Space: ARCH 524 as a Pretext, published master's thesis, METU, 2012.

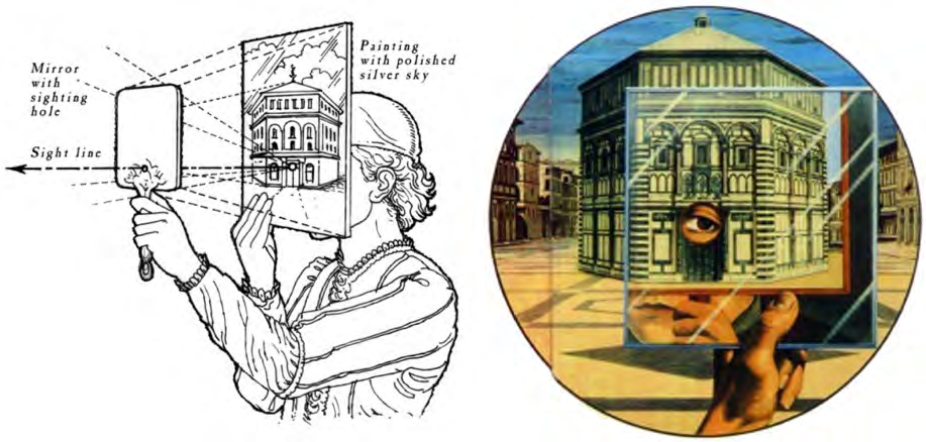


Figure 3.10. Brunelleschi's mirror

Source: https://lookingatcities.info/2018/07/28/perspective-a-tool-for-designing-in-three-dimensional-space/

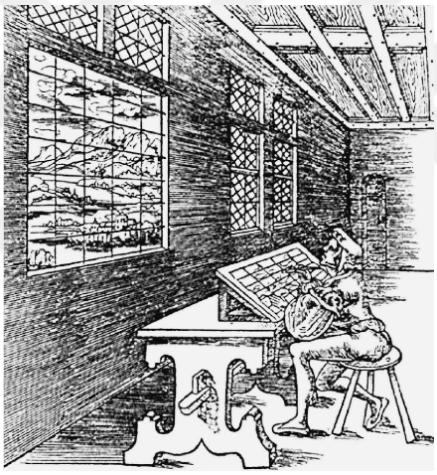


Figure 3.11.Alberti's window

Source: https://federicoart.wordpress.com/2015/07/10/17/

The differences of the approaches between Leon Battista Alberti and Piero della Francesca needs to be highlighted here to understand the diverse potentials enabled by projection systems. Perspective projection function, as highlighted by Piero della Francesca, in five components which are the eye, form of the object, the distance of the object from the eye, the lines that start from the edges of the object and arriving

to the eye and the surface of the Picture.[142] Evans states that:

> "Everything within this system is confined to the space between the eye and the object. There is no reference to, no intimation of, the staggering metaphysical void extending to infinity behind the picture, using Alberti's construction. This is not merely a matter of words. Alberti said almost nothing about the vanishing point but used it. Piero too avoids saying anything about it but he also avoids using it". [143]

Piero della Francesca's approach to perspective is more self-contained and geometric than Alberti's. He constructs space between the eye and the object without implying an infinite depth beyond the picture plane. His avoidance of the vanishing point suggests a different understanding of spatial representation—one that is more about controlled measurement than about creating an illusion of infinite recession.

Albrecht Dürer achieved to invent a machine to convert the challenging three-dimensional forms into two-dimensional planes. The system works with a weighted line, two hinged frames and a cursor- which lead to the birth of orthographic projection (Figure 3.12).[144] Following the theoretical framework of the perspective founded by Brunelleschi, Piero della Francesca and Albrecht Dürer enabled the composition of mathematically accurate and geometrically consistent representations of imaginary things.[145] The invention of orthographic projection was as important for painting as it was for architectural drawing. In *The Flagellation of Christ*, the influence of another perspective method can be observed with elevation-like elements and clear geometrical composition (Figure 3.13). Additionally, the

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[142] Piero della Francesca, *De prospectiva pingendi*, ed. Chiara Gizzi (Venezia: Edizioni Ca' Foscari, (2016), 46. Original Italian: "La qual parte contiene in sé cinque parti: la prima è il vedere, cioè l'ochio, seconda è la forma de la cosa veduta, la terça è la distantia da l'ochio a la cosa veduta, la quarta è le linee che se partano da l'estremità de la cosa e vanno a l'ochio, la quinta è il termine che è intra l'ochio e la cosa veduta dove se intende ponere le cose."

[143] Op. Cit. Evans, "When the Vanishing-Point Disappears", 5.

[144] Op. cit. Evans, "Architectural Projection", 24.

[145] Ibid.

narrative of the painting is as compelling as the "other method" of Piero della Francesca, the scourging of the Christ is happening at the background of the painting while three figures are positioned in a critical position.[146] The same abstraction method can also be observed in *Adoration of the Holy Wood and the Meeting of Solomon and the Queen of Sheba* in which the influence of a parallel projection is evident (Figure 3.14). These paintings that share similarities with architectural elevations show the representation of space through orthogonal projection (Figure 3.15). Evans also state that Piero's method resembles architectural drawing:

> "Piero's Other Method makes pictures of light paths between points in exactly the same way that architects make pictures of buildings. Such a statement may lead us to think that we have found a handy explanation for the aspect of Piero's paintings which is so reminiscent of architecture, its monumentality."[147]

Piero's "other method" of projection works more like an architectural drawing technique than a conventional painter's perspective. By mapping spatial relationships through geometric projection, his paintings achieve a sense of order, making them feel architectural in nature. Alberti's painters (Botticelli, Raphael) placed architecture within strict perspective while allowing figures to move freely.[148] Piero's system treats both figures and objects under the same spatial rules, resulting in a unique visual and compositional effect.[149]

In perspective projections, the imaginary lines which mimic the existing pattern come together at a single point and become a very close representation of the real situation whereas orthographic projection, projections lines do not come together,

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[146] Op. cit. Evans, "When the Vanishing-Point Disappears", 4.

[147] Ibid., 6.

[148] Ibid.

[149] Ibid.

instead, they remain parallel.[150] Since this is contradictory to how the regular vision works, these types of projections are more open to interpretation.[151] This means that there is much more space for the imagination of the observer to explode the superimposed layers provided by the parallel projection. This is further emphasized by Evans stating that orthographic projections are more commonly used "on the way to buildings" whereas the perspective projections are "coming from the buildings".[152] The orthographic projection is the outstanding method for envisioning and conveying information about architecture before anything was built.

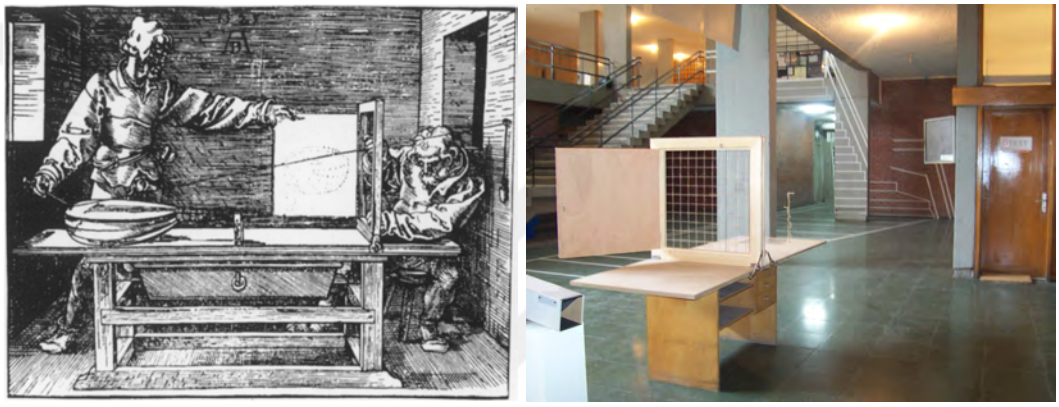


Figure 3.12. Perspective machine from Dürers Underweysung der Messung, 1527 (left); *Dürer's Setup,* 2007 produced by Ayşen Savaş for Leonardo exhibition (right)

Source: https://www.researchgate.net/figure/Albrecht-Duerers-1525-woodcut-Drawing-a-Lute-showing-the-construction-of-a-perspective_fig3_245870582 (left), from the personal archives of Ayşen Savaş (right)

[150] Op. cit. Evans, "Architectural Projection", 21.

[151] Ibid.

[152] Ibid.



Figure 3.13. Piero Della Francesca, *The Fallegation of Christ*, 1459-1460

Source: When the Vanishing Point Disappears by Robin Evans

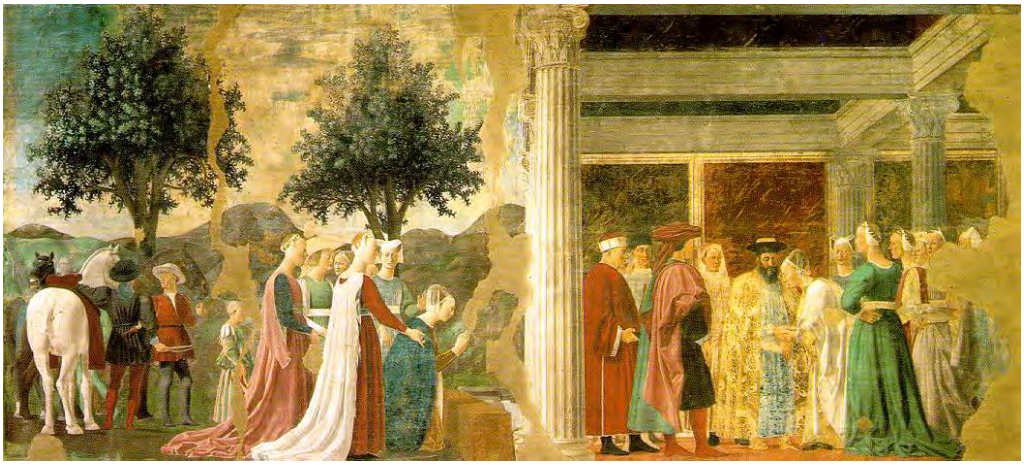


Figure 3.14. Piero Della Francesca, *Adoration of the Holy Wood and the Meeting of Solomon and the Queen of Sheba*, 1452

Source:https://commons.wikimedia.org/wiki/File:Piero,_arezzo,_Adoration_of_the_Holy_Wood_and_the_Meeting_of_Solomon_and_the_Queen_of_Sheba_01.jpg



Figure 3.15. Elevation drawing of the New Hofburg Theater, Gottfried Semper and Carl von Hasenauer

Source: https://www.albertina.at/en/press/en-exhibitions/architectural_drawing/

3.2 The Alternative "Modes of Representations"

Even though perspective and orthographic projections play a central role in representation, their dominance was hardly challenged in architecture.[153] Various movements have questioned the perspective projection including Cubism, Futurism, Suprematism and Constructivism in painting, yet the dominancy of orthographic projection stayed prevailing in architecture while the criticism focused on other different concerns such as ornamentation, materials and structure.[154] On the other hand, there are two notables changes occurred in drawing which are axonometric and sketch; as explained by Evans:

> "The sketch is a peculiar phenomenon. It is impossible to decide, except by dogmatic means, whether it is a projection or not. In so far as it is like a scale drawing, it is projective; but its capacity to absorb so many other interpretations, to be whatever one wants to see in it, and to multiply

[153] Ibid., 33.

[154] Ibid.

> ambiguities and inconsistencies, make it work quite differently. Its relation to its object is far more uncertain than with the drawings discussed so far."[155]

These alternative "modes of representations" in architecture establish an interface in which not only architectural thinking is reflected, but also a dialogue between architecture and art is enabled. Some works transcend the conventions of architectural drawing and become part of artistic expression environments. These drawings conceal conceptual spaces embedded in the lines that can be interpreted as both architecture and art. This multi-layered character of lines, points and their juxtaposition can give hints about the envisions of architects' spatial imagination.[156] The combination of orthographic projection and axonometric projection is a valid example of this approach (Figure 3.16). The *Plan* by Gabor Bachman shows how different projections can compose a representational entity. The inconsistency of the lines in what he calls as "architectural painting" are open to different interpretations. Even it is possible to read these drawings through different projections -they can be "plans", sections or elevations- which provide multiplicity in spatial scenarios (Figure 3.17). Making these drawings a display in the exhibitions also enhances their artistic value, allowing them to become more than architectural representations.

The works of architect-artists and their contribution to hybrid forms of representations blur the disciplinary boundaries between architecture and art. In this context, figures such as Lebbeus Wood, Zaha Hadid, Thom Mayne and Daniel Libeskind stand out for producing visually inspiring works. For example, Lebbeus Wood's drawings portray detailed built environments which are not composed for the sake of construction, but to show a vision of different spatial possibilities (Figure 3.18). Each drawing is governed by its own internal principles set by Woods.[157] In

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[155] Ibid.

[156] This was also explored in *ARCH524* with the theme "Point-Line-Surface" in Spring 2011.

[157] Stephen Games, "Dream Cities: Lebbeus Woods – Origins," *AA Files*, no. 11 (Spring 1986): 85.

his drawings, the act of drawing precedes the theory by becoming the process of thinking itself, he generates and amplifies his ideals through the process of drawing.[158] On the other hand, one can claim that the drawings of Louis Kahn also transcends the conventional limits of architectural drawing, by proposing a similar visionary quality through a dramatically different approach (Figure 3.19). Peter Cook asks the question of whether architectural drawings should response to the practical requirements of the built environment or originate from artistic traditions where the depiction of building remains secondarily.[159] He states that similar to writers who develop methodologies for structuring their thoughts, architects also need to find visual habits to organize their process of thinking.[160] According to him, these methodologies: "easily cross beyond the thresholds of technique, preoccupation or style so that the priorities of an ideal emerge – to be described in drawn lines that may enjoy those priorities."[161]



Figure 3.16. Gabor Bachman, *Plan*, 1996, Ludwig Museum, Budapest

Source: https://contempoauctions.com/bachman-gabor-terv?lang=en

[158] Ibid.

[159] Peter Cook, *Drawing: The Motive Force of Architecture*, 2nd ed. (Hoboken, NJ: Wiley, 2014), 9.

[160] Ibid.

[161] Ibid.



Figure 3.17. Gabor Bachman, *Fuggerhaus Project II*, 1993

Source: Bachman Gabor, *Architectural Paintings, Arcitectural Projects*, 1990-1994

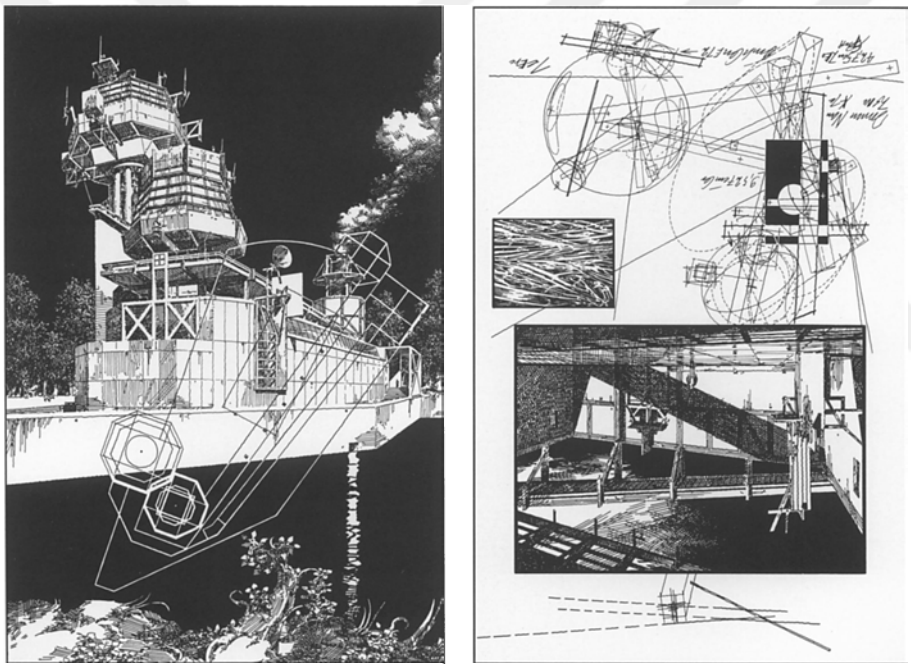


Figure 3.18. Lebbeus Woods, Center for New Technology

Source: Stephen Games, “Dream Cities: Lebbeus Woods – Origins”, 1986



Figure 3.19. Louis Kahn, Interior, Parthenon, Acropolis, Athens, Greece, 1951,

Source: https://www.frieze.com/article/louis-kahn

Architectural diagrams are other in-between conditions for architecture and art due to their abstract nature. Le Corbusier, as a supporter of post-cubist development in painting and sculpture, considered abstraction as a significant aesthetic quality.[162] According to him, it is a strong "weapon" against historicism and supporter of form-based architecture.[163] As Vidler states:

> "The architect works in code, code that is readily understood by others in the trade but is as potentially hermetic to the outsider as a musical score or a mathematical formula. These encodings of representation have, throughout the modern period, suffered from a second level of difficulty. At a time when architecture was tied to the classical conventions, or later to the historical styles, the amateur might easily enough recognize the period or genre, identify the cultural reference, and comprehend the implied commentary. Modern architectural drawings, however, depict a more or less abstract object, assembled out of geometrical forms, with few recognizable building elements such as columns or decorative motifs. Abstractions of abstractions,

[162] Op. cit. Vidler, "Diagrams of Diagrams: Architectural Abstraction and Modern Representation" 11.

[163] Ibid.

> they have increasingly over the last two centuries become little more than ciphers understood only by the professional circle around the architect ".[164]

The exhibition *Diagrams* organized by OMA in Fondazione Prada in 2025 reveals this abstract nature of them (Figure 3.20). OMA explains this stating that diagrams are neutral representations stripped of ornament, scale and context and their authority is derived from the arrangement of structure and proximity.[165] Such simplicity brings aesthetic sensibilities, highlighting the inherently design-oriented nature of diagrams.

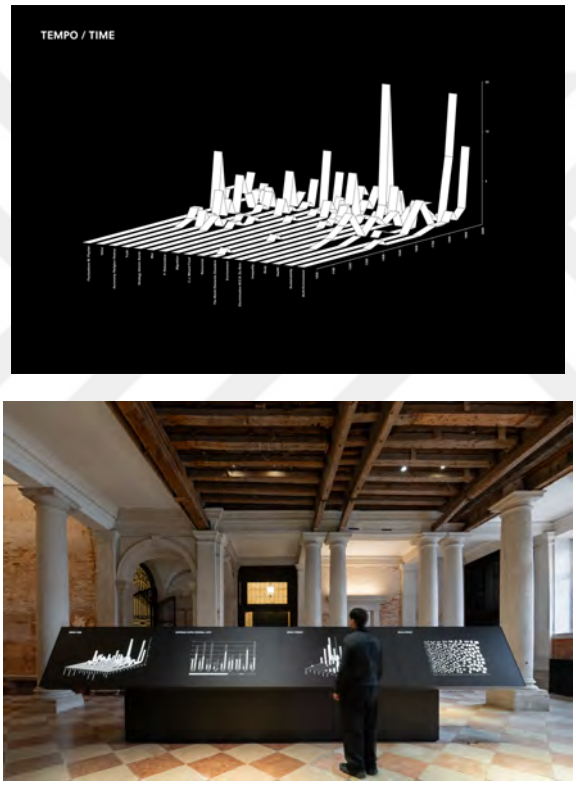


Figure 3.20 OMA, Diagrams, Fondazione Prada, Venice, 2025

Source: https://www.oma.com/projects/diagrams

[164] Ibid., 7.

[165] OMA. *"Diagrams."* Accessed August 12, 2025. https://www.oma.com/projects/diagrams.

Abstraction opened the possibility for architectural drawings to be interpreted through different spatial scenarios. In the same diagram, several architectural outcomes can be derived. The depth of the spaces, position and size of the elements, relationships between different parts of the structure are always open to interpretation (Figure 3.21). At the same time, it also enables some creative professionals to perceive some paintings as if they are spatial constructs (Figure 3.22). Understanding abstraction in art offers remarkable insights into its potential relationship with architectural diagrams.

The emergence of abstraction in modern art was shaped by three major stylistic movements which are Romanticism, Impressionism and Expressionism. One of the most influential pioneers of abstract art, Vasili Kandinsky argues that instead of the expression of the visible world, art should reflect spiritual and emotional concepts through colors and forms.[166] In this context, even though it had a "dogmatic and purely naturalistic" approach, Neo-Impressionism represented a significant step leading to abstraction in painting after Impressionism since it emphasized light, color and sensation.[167] Another important figure, Paul Cézanne established a bridge into the abstraction by supporting the shift from Impressionism. He represented the life within objects with color and structure by composing new living entities in an artistic reality.[168] Henri Matisse pursued similar goals by using color and form to reach divine.[169]Another key figure, Pablo Picasso, destroyed the material form in fragments, spread them in the canvas and led to the birth of Cubism. [170] While

[166] Wassily Kandinsky, *On the Spiritual in Art*, trans. M. T. H. Sadler (New York: Solomon R. Guggenheim Foundation, for the Museum of Non-Objective Painting, 1946).

[167] Ibid., 31.

[168] Ibid., 31-32.

[169] Ibid., 32.

[170] Ibid., 32-33.

Matisse emphasized color and Picasso followed a more form-based structural logic, the common goal of both of these artists was the same which was moving beyond the external beauty and expressing the inner, spiritual truth.[171] All of these developments led to the disappearance of the figurative in painting, leaving room for interpretation, as is also the case with architectural diagrams.

Rather than focusing solely on the possible parallels between abstract art and diagrams, it is essential to address abstraction as a methodology. Within this scope, as it has been explored in *ARCH524*, converting paintings into architecture can be a fruitful experiment of representation. On the other hand, *ARCH524* is not the first course at METU to use the analysis of paintings as method for understanding compositional structure. Following the Bauhaus tradition, ARCH 101 Basic Design education also incorporated such assignments. In 1964, the task titled "Analyzing Compositions" required students to work on two paintings- Fra Filippo Lippi's *Annunciation* and August Macke's *In the Bazaar* (Figure 3.23).[172] They were asked to "express the line composition, the principles of movement in a line pattern, and were also instructed to show the distribution of light and dark areas and their relationship".[173] This method was influenced by Bauhaus instructor Johannes Itten, who assigned the first-year students *Adoration of the Magi* by Master Francke (Figure 3.23).[174] Such exercises allowed first-year students to abstract paintings into diagrammatic compositions, while *ARCH524* students later explored this methodology to develop spatial representations (Figure 3.24).

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[171] Ibid.

[172] Ayşen Savaş, *"For the Faculty of Architecture at METU – Bauhaus Was a Promise," Bauhaus Imaginista*, May 15, 2019.

[173] Ibid.

[174] Ibid.

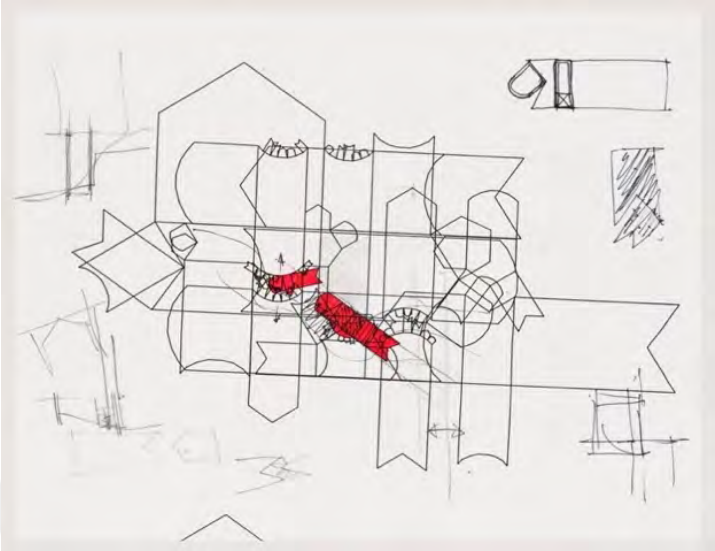


Figure 3.21 Peter Eisenman, Schematic plan, Biozentrum - Biology Center for the J.W. Goethe University, Frankfurt am Main, Germany, 1987

Source: https://www.cca.qc.ca/en/search/details/collection/object/430594



Figure 3.22 Piet Mondrian, *Composition with Yellow, Blue and Red*, 1937-1942, Tate

Source: https://www.tate.org.uk/art/artworks/mondrian-composition-with-yellow-blue-and-red-t00648



Figure 3.23 The assigned paintings for ARCH101 students, Fra Filippo Lippi's *Annunciation* and August Macke's *In the Bazaar*, 1964 (left), Diagrammatic analysis of *Adoration of the Magi* by Master Franke (right)

Source: "For the Faculty of Architecture at METU – Bauhaus Was a Promise," by Ayşen Savaş



Figure 3.24 "*Satire on False Perspective" with Shadows*, Nisa Gezer, Fall 2023 (left); William Hogarth, *Satire on False Perspective*, 1754 (right)

Source: *ARCH524* Course Archives (left), https://onlineexhibits.library.yale.edu/s/hogarths-topographies/page/perspectives?utm_ (right)

3.3 Tectonics and Material Know-How

Understanding the tectonics of architectural models, and architecture itself, is essential when investigating the significance of the statement "Architecture Is Art" for representation. While artists generally possess the necessary knowledge of materials and production techniques in composing their works, such familiarity is often absent in architecture,[175] due to several reasons such as the lack of emphasis on know-how in education and the impossibility of direct contact with the completed work.[176] Therefore, a deeper understanding of "poetics of construction",[177] enables a more in-depth reading of architect's skillful interventions and allows architecture to be represented as an art form.

The development of the term tectonics reveals the strong connection between architecture and art. It derives from the Greek word "tekton" meaning carpenter or builder, while in Sanskrit the word "taksan" means craft, carpentry and the use of the axe.[178] In Homer it appears in relation to carpentry and the art of construction whereas in Sappho, the first poetic approach to tectonics emerges with the tekton (carpenter) acting as a poet.[179] It can be seen that the term evolved from a material connotation such as carpentry, to a more generic notion of construction and finally acquires a poetic dimension.[180] In its final form, the term no longer refers to

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[175] Remark made by Ayşen Savaş during *ARCH524* course lectures.

[176] Op. cit. Evans, *"Translations from Drawing to Building",* 156.

[177] Frampton, Kenneth and John Cava. *Studies in tectonic culture: The Poetics of Construction in Nineteenth and Twentieth Century Architecture*, (Chicago: Graham Foundation for Advanced Studies in Fine Arts, 1996).

[178] Ibid., 3.

[179] Ibid.

[180] Ibid., 4.

construction in a purely technical sense but approaches it from a poetic perspective, highlighting the aesthetic and representational aspects.

Within this framework, Kenneth Frampton's approach to tectonics places a significant emphasis on representation, as evident from his frequent highlight of "poetics of construction". Frampton states that by tectonics, he does not envision a pure revelation of physical construction but rather a "poetic manifestation of structure in the original Greek sense of poesis as an act of making and revealing".[181] The work of Carlo Scarpa reveals this poetic dimension clearly. The door of the Fondazione Querini Stampalia demonstrates how the assembly of different materials, through careful detailing, constructional mastery, and architectural sensibility allow an architectural element to acquire artistic quality (Figure 3.25). Another, yet significantly different, parallel between architecture and sculpture was drawn by Gordon Matta-Clark. Trained as an architect, Matta-Clark criticized the reduction of human experience to objective measures while challenging the conventional reliance on architectural drawing through his art.[182] Although drawing played a significant role in his practice, it was not in the conventional sense, since he regarded "cutting" itself as an act of drawing.[183] He expanded the term by rendering it more to constructional processes, assuming the role of sculptor or mason (Figure 3.26).[184] By making physical interventions in the tectonic entity of the building, he enabled it to be perceived as an object of display through the act of demolition. In these works, the cut functioned as a physical section that revealed the

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[181] Kenneth Frampton, "Rappel à l'ordre: The Case for the Tectonic," in *Theorizing a New Agenda for Architecture: An Anthology of Architectural Theory 1965–1995*, ed. Kate Nesbitt (New York: Princeton Architectural Press, 1996), 519.

[182] Stephen Walker, "Gordon Matta-Clark: Drawing on Architecture," *Grey Room*, no. 18 (2004): 118.

[183] Ibid.

[184] Ibid.

structural and material composition, making the representational dimension of the architectural tectonics visible.



Figure 3.25. The door of Fondazione Querini Stampalia by Carlo Scarpa

Source: https://www.flickr.com/photos/dteil/7596908004/



Figure 3.26. Gordon Matta-Clark, *Conical Intersect*, 1975

Source: https://www.galeriethomasschulte.com/content/feature/143/artworks-12095-gordon-matta-clark-conical-intersect-1975/

Moving towards the tectonics of sculpture and models, it may not be accurate to claim that they are directly comparable, yet they certainly share affinities in terms of tectonics, materiality and aesthetics. Picasso's *Guitar* is a significant example through which these affinities can be explored. *Guitar* is often regarded as the founding work of twentieth century sculpture.[185] Constructed from paper, cardboard, glue, tape, painted wire, pins, twine and string; it presents a new "process of construction", by adopting a different approach than carving and modeling solid masses.[186] Through the interplay of surfaces, voids and cuts, Picasso explores a new understanding of space and form, one that refines the inside/outside relationships.[187] Although it introduces a new method of making the sculpture, some scholars interpreted the work reducing its material construction, Werner Spies states that:

> "The oft-invoked architectonic conception underlying these works does not exhaust their significance: architectonics in the Constructivist sense presupposes a certain indifference to material. This is in fact the case in the *Guitar* where Picasso's concern was to interpret a form, make it sculpturally intelligible, and use it to create a materially neutral model."[188]

It can be claimed that this approach denies Picasso's "unprecedented manipulation of ordinary, nonartistic materials, his embrace of fragile structures and improvised techniques" and undermining the material aesthetics of the first guitar, by assuming the second Guitar -which is made of metal- is the final work.[189] On the other hand, the guitar presents a capacity for volumetric and spatial generation, while also constituting an innovative tectonic experiment (Figure 3.27).

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[185] Christine Poggi, "Picasso's First Constructed Sculpture: A Tale of Two Guitars," *The Art Bulletin* 94, no. 2 (June 2012): 274.

[186] Ibid.

[187] Ibid.

[188] Werner Spies, *Picasso: The Sculptures*, catalogue raisonné of the sculptures, in collaboration with Christine Piot (Ostfildern-Stuttgart: Hatje Cantz, 2000), 82.

[189] Op. cit. Poggi, 274.

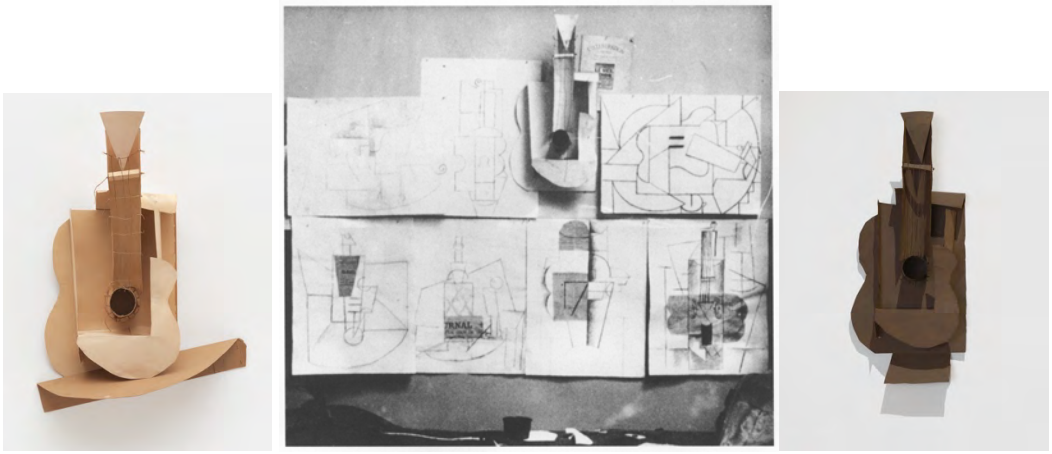


Figure 3.27 Pablo Picasso, *Guitar*, October 1912 (left), installations at Picasso's studio (middle), Pablo Picasso, *Guitar*, October 1914 (right)

Source: https://www.moma.org/collection/works/81723 (left), "Picasso's First Constructed Sculpture: A Tale of Two Guitars" by Christine Poggi (middle), https://www.moma.org/collection/works/80934 (right)

Models also engage with questions of form, materiality and construction. However, they are often not given enough freedom to become more than reflection of a real object or envisions for a future design. Rendel states that:

> "Architectural design conventions locate models either as representations of real spaces or as fictions, not as both. Models might be conceptual diagrams to be used as research tools for clarifying an idea or scaled down replicas of the 'real thing' that demonstrates to the client, developer or end-user the way the building will look and be constructed. Taken out of such a context and presented with no site plan or map, the architectural model can operate both as determination and speculation." [190]

Within this framework, some students explore the models of both "determination" and "speculation" in the context of *ARCH524*. Figure 3.28 shows the model of *Physics Auditorium* produced in the Spring 2023 semester. While it illustrates the infrastructural systems and volumetric relationships of the building, it also demonstrates how models can operate as visions, through abstraction. This

[190] Op. cit. Rendell, 62.

abstraction is achieved by the representational method and the tectonic qualities of the materials. By combining plexiglass and wooden elements, the model reveals a series of sections which are connected through architectural elements. Its transparency and stability emerge from both the choice of materials and their junctions. The model allows for multiple spatial readings while its method of representation operates as both speculation and interpretation.



Figure 3.28 Physics Auditorium, produced by *ARCH524* students and Ömer Faruk Ağırsoy, Spring 2023

Photograph taken by Sonat Özcivanoğlu

Models are constructions in their own terms, possessing structural logic, details and connections. Among these, the joint -where the different materials meet- is especially significant, being "a condensation" of its tectonic,[191] much like it is in the buildings. Because of this role, the joint becomes decisive artistic quality of the model. While it assumes a remarkable role, the joint may be the most problematic part of it as well, since it reveals the challenges of material compatibility, precision and craftsmanship. To exemplify on a larger scale, the display "table" constructed for the Erimtan

[191] Op. cit., Frampton, *Studies in Tectonic Culture*, 299.

Archeology and Art Museum *From Shadows to Light: A Storage Exhibition,* can also be interpreted as a model by assuming not only a functional role but also a constructional and aesthetical one.

The temporary exhibition hall of the Erimtan Archology and Art Museum had a main wall which was composed of three different angled segments (Figure 3.29). For the exhibition, a display "table" was designed in following the contours of this wall, governing the layout both spatially and practically (Figure 3.30). The "table" was composed of three different materials which are glass (later replaced by plexiglass), styrofoam (later replaced by black mattress foam) and MDF boards (Figure 3.31). The display element was originally intended to be suspended from the ceiling using only steel cables, drilled to the MDF boards and stabilized with steel stoppers, forming an almost perfect joint. As Pierre von Meiss observes, the idea of "aesthetics of gravity" rests on the fact that forms evoking the feeling of gravity or weightlessness are deeply connected in our perception, therefore affecting the cultural notions of beauty and our intuitive sense of correctness.[192] Yet, gravity -by being a great inspiration and challenge at the same time for architecture- had a major influence on the final design. Since the number of steel cables were insufficient to carry the load of the table, additional footings had to be introduced, erasing the initial suspension idea and turning the entire process into a demonstration of the importance of know-how and material. In the end, the footings and MDF boards became representation of the real-world, reflecting the long-lasting relationship between the column and slab in architecture. The resolution of the joints, on the other hand, was achieved through gluing the footings into MDF boards which further revealed the inherent challenge of tectonics in both architecture and model-making.

[192] Pierre von Meiss, *Elements of Architecture: From Form to Place*, 1st ed. (London: Routledge, 1990), 270.

The other significant material of the design was black mattress foam, which played an essential role for display acting as a nest for the archeological objects. The foam was an inherently beautiful material. Yet, even the material possesses beauty, it is the process of making that reveals the aesthetic qualities of the final work. As Evans states:

> "Art often conspires to cheat us of our expectations. We wait expectantly for the conspiracy to hatch between the artist and the things the artist uses. These things already have art in them: red pigment, straight lines, sheets of canvas, musical instruments, words, sentence structures, reinforced concrete and perspective construction, for example. The aspects of art which are not subject to predetermination are those which arise out of the interplay between fabricator and fabric. By itself, the artist's 'idea' is inert.".[193]

Although the foam had its own aesthetics as a material, it still needed to be covered with velvet to display the archeological elements in a more appealing way, which was a challenging task. Due to the geometry of the foam, the fabric inevitably left visible seams. An alternative was inspired by the jewelry boxes which already use velvet-covered foam. However, adapting the production of the material for the context of exhibition design required a different know-how and since it had not originally been intended for such case and fabricators lacked the necessary expertise to cut the material in the intended sizes. The laser machine that is used for cutting the material had size limitations and once the foam is cut, the velvet was applied to it by hot press which results in occasional bubbles in the surface. As a consequence of all these factors, several revisions had to be made in the original design of the foams. This experience once again proved the importance of understanding the operational dimensions of a material. These construction processes which involve negotiations with materials and structure are inherently iterative and require creative solutions along the way. In this sense, the final outcome is more than a representation, the process itself becomes an act of representation.

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[193] Op. cit. Evans, “When the Vanishinf Point Dissapears”, 4.

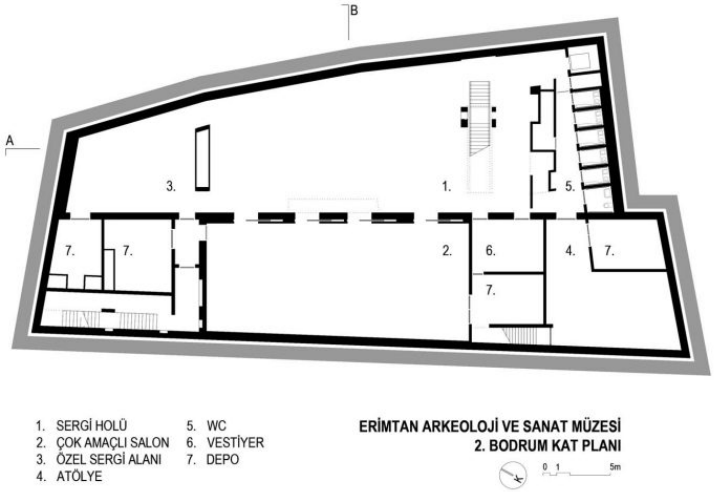


Figure 3.29 The plan of the temporary exhibition hall of Erimtan Archeology and Art Museum

Source: https://www.arkitera.com/proje/erimtan-arkeoloji-ve-sanat-muzesi/



Figure 3.30 The display "table" of *From Shadows to Light: A Storage Exhibition*

Photograph taken by Yiğit Kantarcı

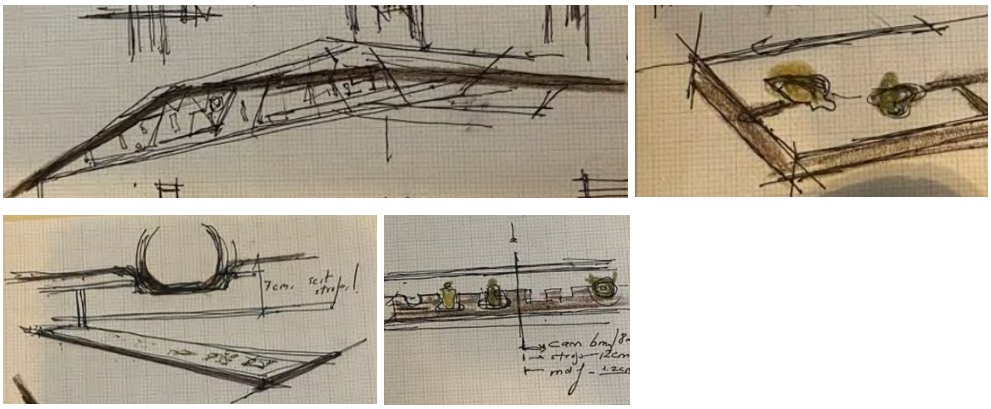


Figure 3.31 Initial sketches of Ayşen Savaş for the *From Shadows to Light: A Storage Exhibition*

Photographs taken *in situ* by the author

CHAPTER 4

"HOW TO EXHIBIT ARCHITECTURE?"

4.1 Archive and Curation as Critical Practices

As mentioned in the previous chapters, the concept of the "archive" holds a significant place for *ARCH524*, both theoretically and practically. The archive -in its most basic definition- is:

> "Created as much by state organizations and institutions as by individuals and groups, the archive, as distinct from a collection or library, constitutes a repository or ordered system of documents and records, both verbal and visual, that is the foundation from which history is written."[194]

More than being an "ordered system of documents and records" or a module in the course syllabus, "archive" functions as a methodology and a content for the final exhibitions. In 2017, following the receipt of the "Keeping It Modern" grant from the Getty Foundation, the policy "conservation by documentation and creating awareness" gained further importance in dissemination the values of the METU Campus; positioning the "archive" as a central theme for the exhibitions that made the documentation of the campus visible. The *ARCH524* archive, *Room 11*, served as a physical embodiment of the theoretical approach on the places of storing the architectural knowledge while also becoming an environment for preparatory exhibitions over time (Figure 4.1).

[194] Charles Merewether, "Introduction: Art and the Archive," in *The Archive*, ed. *lwona Blazwick* (London: Whitechapel Gallery; Cambridge, MA: MIT Press, 2006), 10.

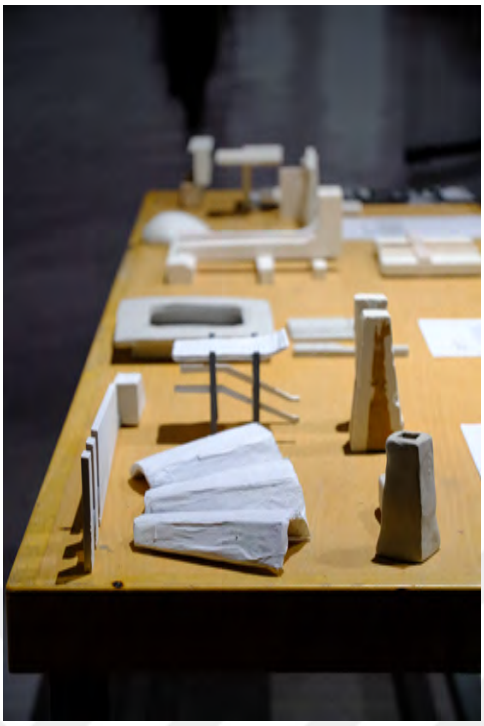


Figure 4.1. Preparatory exhibition in *Room 11*, architectural elements of METU Campus, Spring 2023

Photograph taken by Ayça Tuğran

Archiving and curating the architectural artifact involve certain responsibilities. Ayşen Savaş states that:

> "As we have observed, architectural artifacts are traditionally conceived as documents which are collected, preserved and exhibited in specialized institutions. The documentary status of artifacts is not a given but a construct, sustained by institutional practices. We have also seen that institutional procedures can declare the autonomy of architectural artifacts. These practices turn artifacts into objects. By doing so, they give a different identity to artifacts, recalling the quality of monument as defined by Foucault. Thus, specialized institutions in architecture have the capacity to construe artifacts as monuments."[195]

[195] Ayşen Savaş, *Between Document and Monument: Architectural Artifact in an Age of Specialized Institutions* (PhD diss., Massachusetts Institute of Technology, 1994), 223-224.

According to Savaş, whether an object will be a "document" or "monument" is decided by the institutions. A similar duality is valid for the archive itself; the *Room 11* oscillates between being a site of preservation or a space for display. The way in which the archival content is conserved, its conditions, format and extent also form an institutional authority. On the other hand, this authority is composed by the students within the scope of *ARCH524* by making curatorial decisions that shape the visibility of the elements. Even the dismantling processes of the exhibitions refer to a critical archival practice conducted by the students, since essential decisions are made regarding the present and future situation of the artifacts.

As it was highlighted before, archive is more than a physical structure, it is a conceptual approach which enables conservation and interpretation. In this context, the responsibility of the curator towards archive is another significant discussion. Hans Ulrich Obrist criticizes the overly usage of the term "curator", since it decreases the original value of the practice.[196] He emphasizes the care-taker role of curator, coming from the Latin word curare, which constitutes its close relationship with archives.[197] According to him, among the four responsibility of the curator which are preservation, selection, contribution and making of the exhibitions; the last one is prevailing in the contemporary curation practice, underestimating its "care-taking" aspect.[198]

Additionally, there is another risk in the practice concerning the life cycle of the objects – whether held in archives or in exhibitions- that they may turn into static or lifeless entities. As Theodor W. Adorno explains:

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[196] Hans Ulrich Obrist, *Ways of Curating* (New York: Farrar, Straus and Giroux, 2014).

[197] Ibid.

[198] Ibid.

> "The German word *museal* [museumlike] has unpleasant overtones. It describes objects to which the observer no longer has a vital relationship and which are in the process of dying. They owe their preservation more to historical respect than to the needs of the present. Museum and mausoleum are connected by more than phonetic association. Museums are the family sepulchers of works of art.".[199]

In contrast to Adorno's notion, the archival elements can maintain a dynamic life cycle. This concern has been acknowledged by the participants of the course who made significant efforts to keep them active and meaningful with the curatorial and archival practices. In this context, it is necessary to give the distinction between archiving, archivization and archivalization. Eric Ketelaar states that:

> "The archive has different phases. Archiving in the customary sense (Webster's: "to file or collect as records or documents in or as if in archive") is mostly understood to be the activity that follows upon the creation of a document. Archival theory, however, carries archiving one phase forward: at the front end of a recordkeeping system documents are captured, that is accepted by the system. Archivization extends beyond capture, it includes the creative phase before capture. Before archivization, however, is another 'moment of truth'. It is archivalization, a neologism which I invented, meaning the conscious or unconscious choice (determined by social and cultural factors) to consider something worth archiving. Archivalization precedes archiving. The searchlight of archivalization has to sweep the world for something to light up in the archival sense, before we proceed to register, to record, to inscribe it, in short before we archive it."[200]

With a similar approach in *ARCH524*, the processes regarding the archive are seen significantly dynamic, as practices of conservation, representation and curation. Ayşen Savaş states "preparation of a living archive is a "critical operation", using the Tafurian terminology. It is a continuous interpretation process, effective even

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[199] Theodor W. Adorno, "Valéry Proust Museum," in *Prisms*, trans. Samuel and Shierry Weber (Cambridge, MA: MIT Press, 1981), 175.

[200] Eric Ketelaar, "Tacit Narratives: The Meanings of Archives," *Archival Science* 1, no. 2 (2001): 132-133.

after the completion of the institutional procedures."[201] Foucault's approach which sees the archive as a system that organizes, and groups certain elements based on a series of meaningful relations is adapted by the course.[202] Through exhibitions, archive became a vital organism which constantly regenerates itself in *ARCH524*. The process starts with archivalization – the identification of which elements should be collected and preserved. This is followed by archivization which involves determining how the elements will appear, reappear and disappear. At this stage, curating the collected materials according to certain design principles is crucial. Archiving photographs of the exhibition, composing the exhibition catalogues and arranging the objects in *Room 11* according to a curatorial selection and spatial order are all significant parts of the process followed by *ARCH524*.

On the other hand, the archival practices often extend beyond their physical and conceptual boundaries. Douglas Crimp argues that the "death of modernism" led to the decline of the principles such as unity, purity and order to lose their values in museums, enabling greater freedom in the curation practices.[203] Especially, the rise of the visual culture occurred in the late 20th century initiated another kind of archival condition with digitalization, which is "archive without museums".[204] Hal Foster states that:

> "Might the discourse of visual culture at the end of the twentieth depend on two parallel preconditions -on the foregrounding of the visual virtuality of contemporary media, and on the attention to cultural multiplicity in a post-colonial age? A third parallel might be proposed straightaway… Might visual culture rely on techniques of information to transform a wide range of

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[201] Op. cit. Ayşen Savaş, *ARCH 524: Architecture and Different Modes of Representation*, Course Syllabus, Middle East Technical University, 2019.

[202] Op. cit. Foucault, *The Archaeology of Knowledge and the Discourse on Language*, 129.

[203] Douglas Crimp, *On the Museum's Ruins* (Cambridge, MA: MIT Press, 1993), 44-45.

[204] Hal Foster, "The Archive without Museums," *October*, no. 77 (Summer 1996): 97.

> mediums of image-text -a database of digital terms, an archive without museums?" [205]

André Malraux's *Museum Without Walls,* is a significant example which denies the conventional boundaries of the museums and composing curatorial acts in a different environment through active selection, ordering and combination processes (Figure 4.3). Using the reproduction techniques (photographs of multiple artworks from diverse time periods), Malraux creates an experimental environment which aligns with the "third parallel" that Foster defines.[206] Crimp states that "Malraux was enraptured by the endless possibilities of his Museum, by the proliferation of discourses it could set in motion, establishing ever new stylistic series simply by reshuffling the photographs." [207] Acting as an archive and exhibition at the same time, Malraux work achieved to compose multiple narrations through a collection of photographic images.

Similar to Malraux's *Museum Without Walls*, another fragmented, experimental and temporary curatorial practice is defined by Hal Foster. The "archival impulse", as he puts it, refers to artists who "seek to make historical information, often lost or displaced, physically present".[208] Thomas Hirschhorn, Sam Durant, and Tacita Dean are significant figures producing relevant works.[209] About the difference between conventional archives and these works, he says:

> "The archives at issue here are not databases in this sense; they are recalcitrantly material, fragmentary rather than fungible, and as such they call out for human interpretation, not machinic reprocessing. Although the

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[205] Ibid.

[206] Ibid.

[207] Op. cit. Crimp, 58.

[208] Hal Foster, "An Archival Impulse," *October* 110 (Autumn 2004): 4.

[209] Ibid., 3.

> contents of this art are hardly indiscriminant, they remain indeterminant like the contents of any archive, and often they are presented in this fashion- as so many promissory notes for further elaboration or enigmatic prompts for future scenarios. In this regard archival art is as much preproduction as it is postproduction: concerned less with absolute origins than with obscure traces (perhaps "anarchival impulse" is the more appropriate phrase), these artists are often drawn to unfulfilled beginnings or incomplete projects-in art and in history alike-that might offer points of departure again."[210]

These works retain from providing fixed information, instead, they raise questions and invite interpretation of the observers. *Otto Freundlich Altar* by Thomas Hirschhorn, acts as an archive and exhibition at the same time by collecting and rearranging everday, low-cost elements as well as documents. The work is a remarkable example on how these artistic practices can respond to social issues. In this case, it acts as a memorial that honours the artist, Otto Freundlich, who believed that art could achieve social harmony and universal equality, which led to his murder by the Nazis (Figure 4.2).



Figure 4.2. Thomas Hirschhorn, Otto Freundlich Altar, 1998

Source: https://www.thomashirschhorn.com/otto-freundlich-altar-2/

[210] Ibid., 5.

Similar curation practices were explored by *ARCH524* students in not only final exhibitions but also weekly "hands-on" activities. Challenging the conventional modes of display, students were asked to curate their own work in various environments. The environments of the exercises allow multiple possibilities for the construction of various narratives. This curatorial process also functioned as a pedagogical method, encouraging students to be critical in selection, arrangement and presentation (Figure 4.3).



Figure 4.3. *ARCH524* Preparatory exhibition, Fall 2023 (top), André Malraux composing his Musée Imaginaire, 1950, photograph by Maurice Jarnoux, Paris Match (bottom)

Source: Photograph taken by the author (top), https://log.fakewhale.xyz/malraux-museum-without-walls/ (bottom)

4.2 Architecture Exhibitions

Organized as the outcomes of the course, *ARCH524* exhibitions offer a platform to investigate the statement "Architecture Is Art". However, before moving on to contemporary environments where the boundaries of these two disciplines get blurred, a critical inquiry into to display environments may initiate a fruitful discussion.

4.2.1 From *Wunderkammer* to White Cube: An Overview

In the 16th and 17th centuries, the display practices became more systematized with cabinet of curiosities -in German, *Wunderkammer*- serving as the precursors to the first museums. In *Wunderkammer* objects from a variety of categories are stored and exhibited together. Taking their motivation from the curiosity of the collector, they are more than drawers or cupboards, reflecting the aesthetic taste through processes of recording, classification, cataloguing and labeling. The distinctions between art, natural history and educational/didactic collections were made as a result of these practices.[211] One of the first examples of a private collection that was opened to public belonged to Manfredo Settala, reflecting the *Wunderkammer* tradition acting as a massive, spatial cabinet of curiosities (Figure 4.4). [212] Mathematical and physical instruments, rocks and minerals, fossils, zoological remains, seeds, ethnographic objects, weapons and archeological items were present in the inventory of the museum. [213]

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[211] David Carrier, "The Display of Art: An Historical Perspective," *Leonardo* 20, no. 1 (1987): 83.

[212] Oliver R. Impey and Arthur MacGregor, eds., *The Origins of Museums: The Cabinet of Curiosities in Sixteenth- and Seventeenth-Century Europe* (Oxford: Clarendon Press, 1985; reprint, Oxford: Ashmolean Museum, 2000), 32-33.

[213] Ibid.

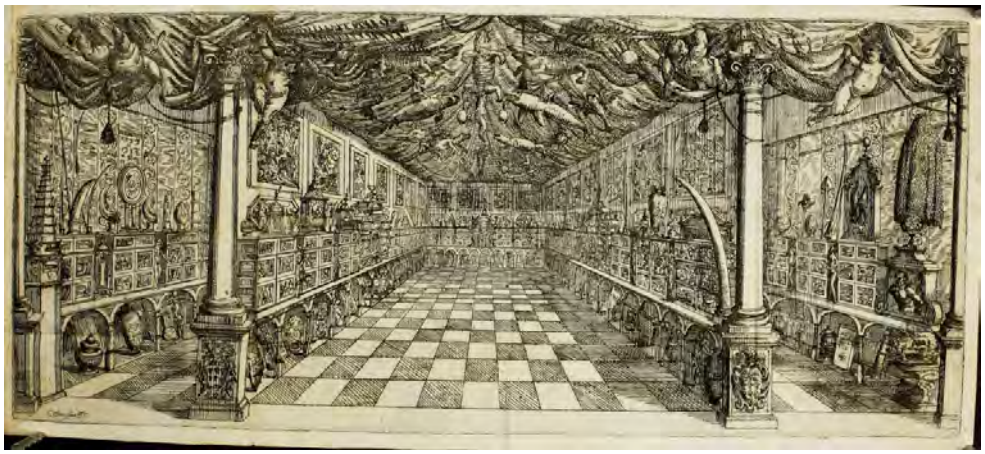


Figure 4.4 Interiors of Galleria Settala, 1666

Source: https://www.cabinet.ox.ac.uk/settala-collection-1666

It was not until the 17th and 18th centuries, alongside with the establishment of the democratic states, painting and sculpture presented to the public in a more structured way with the state-run museums- such as the Louvre in 1793 (Figure 4.5). In the 19th century, the art was displayed through a "salon" style in which the objects covered all the surfaces in the museum, from ceiling to floor, with almost no spacing between them.[214] In the first world fairs especially with the Courbet and Manet pavilions in 1867, an initial departure took place from this quantitative method which prevailed between the 15th and 19th centuries.[215] Through the newly adopted expository method, the emphasis was placed on the individual work.[216] It was in the 20th century that a significant shift happened with the modernism and works of Impressionists,

[214] Op. cit. Obrist.

[215] Germano Celant, "A Visual Machine: Art Installation and Its Modern Archetypes," in *Thinking About Exhibitions*, ed. Bruce W. Ferguson, Reesa Greenberg, and Sandy Nairne (London and New York: Routledge, 1996), 262.

[216] Ibid.

which introduced spacing between the display elements, allowing a certain level of visual isolation.[217] Celant states that:

> "This interval between artworks has in time devoured the frame, the wall, the environment, and the architecture, establishing the world of the installation. The idea of a totality which is not undifferentiated but organized according to a sequence ranging from personal discourse to historical-theoretical schemes, establishes a methodology for exhibiting whereby issues of where and how to install are linked to specific, non-generalized constant factors."[218]

This shift eventually led to the minimalist, white-walled gallery – which is known as the white cube- of modernism.[219] The space itself became a framing device, therefore, all the other "distractions" that can stand in the way between observer and art was eliminated.[220]



Figure 4.5 Hubert Robert, *Project d'aménagement de la Grande Galerie du Louvre,* 1796

Source: https://commons.wikimedia.org/wiki/File:Hubert_Robert_-_Projet_d%27aménagement_de_la_Grande_Galerie_du_Louvre_(1796).JPG

[217] Op. cit. Obrist.

[218] Op. cit. Celant, 262.

[219] Op. cit. Obrist.

[220] Ibid.

In the 20th century, the change in the display practices became even more visible. In 1905 at the Salon d'Automne in Paris, the Fauves organized an exhibition. The exhibition design was kept as a neutral backdrop while the works of Fauvism were organized under a specific color (Figure 4.6 and 4.7).[221] In 1913, another important exhibition, Armory show also known International Exhibition of Modern Art, was organized to reveal the "modern" to American public (Figure 4.8).[222] The exhibition design significantly differed from the Fauvism exhibition, since the Armory Hall was remarkably big in scale; the installation itself needed to dominate the space.[223] Nearly 1600 works that belong to famous artists including Picasso, Matisse, Cézanne, Gauguin, Redon and Kandinsky were exhibited.[224] As seen in Figures 4.6 and 4.8, while the Fauvism exhibition adopted a design principle with minimal spatial intervention, the *Armory Show* employed large-scale display structures that both enhanced the presentation of the artworks and controlled the vast exhibition space.



Figure 4.6 Fauvism exhibition at the Salon d'Automne in Paris, 1905

Source: http://histoiredelarta2.unblog.fr/2014/11/05/la-fauvisme/

[221] Op. cit. Celant, 263.

[222] Ibid.

[223] Ibid.

[224] Ibid.



Figure 4.7 One of the exhibited artworks in the Fauvism exhibition at the Salon d'Automne in Paris by Henri Matisse Woman with a Hat (Femme au chapeau), 1905

Source: https://www.henrimatisse.org/woman-with-a-hat.jsp



Figure 4.8 Armory show, International Exhibition of Modern Art, 1913

Source: https://en.wikipedia.org/wiki/Armory_Show#/media/File:Armory_Show_3.jpg (left); https://www.thenation.com/article/archive/february-17-1913-armory-show-opens-new-york/ (right)

On the other hand, the function of the wall in the exhibition space had not still completed its evolution. As Celant explains:

> "But before fading into an achromatic state, the wall continues to fulfill a decorative function, explicated in the visual motifs and material surfaces—

> canvas, velvet, wallpaper. Before their banishment, these signs become active participants in the art-making process. They become sensitized by the overflow of painting and drawing from the paintings outward to the walls. According to Balla's Futurist drawings, "Il progetto di arredamento futurista" ("Project for Futurist interior design"), 1918, and "La Festa futurista in casa Depero" ("Futurist holiday at the Depero House"), 1923, the wall surface is synthesized with the painting surface. That is, the walls no longer frame the painting but are themselves painting. The entire space, therefore, is subject to a color scheme which activates every detail of the interior architecture."[225]

In time, the boundaries between exhibition space and artworks starts to dissolve, which becomes also visible in Futurism exhibitions. The differentiation between paintings, wall and furniture disappear. Another similar approach was adopted by El Lissitzky in his several works, where the architecture of the exhibition space and art blended into each other, making the installation as the main artwork.[226] These shifts enable a "new spatial conception" that offered a number of possibilities in which the mobility of the paintings just like the sculpture.[227] "Freed from two dimensional representations of foreground/ background, vertical/horizontal, they begin to rotate in the space. There is no longer one way of looking at and exhibiting art, based on the frontality of the wall. Rather, there is now a sort of "spherical perception," as artworks can be exhibited on all sides."[228]

Bauhaus exhibitions rejected architectural context, all elements were detached from their surroundings. Introduction of movable walls and new materials enabled self-contained and flexible environments. [229] Figure 4.9 illustrates these principles. A series of experimental display elements, detached from the boundaries of the exhibition space, form an integral part of the design idea. A variety of materials

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[225] Ibid., 264.

[226] Ibid., 265.

[227] Ibid., 266.

[228] Ibid.

[229] Ibid.

including steel and glass as well as surfaces that have different levels of transparency were used in the exhibition.



Figure 4.9 The original drawings of *Room of the Present* by Laszlo Moholy-Nagy and Alexander Dorner, 1930 (left); *Room of the Present* exhibition constructed in 2009 from the original drawings, Van Abbemuseum, Eindhoven (right)

Source: https://gebertkrueger.com/projects/room-of-the-present/

One of the most influential ideas for the exhibition design was the "white cube" that was in the beginnings of the 20th century. Mostly being used by the De Stijl and Bauhaus groups at first, the "white cube" has become primary setting for the exhibition of art over time. Brian O'Doherty highlights its physical attributes in a poetic way, stating that:

> "No longer confined to a zone around the artwork, and impregnated now with the memory of art, the newspace pushed gently against its confining box. Gradually, the gallery was infiltrated with consciousness. Its walls became ground, its floor a pedestal, its corners vortices, its ceiling a frozen sky. The white cube became art-in-potency, its enclosed space an alchemical medium. Art became what was deposited therein, removed and regularly replaced. Is the empty gallery, now full of that elastic space we can identify with Mind, modernisms's greatest invention?".[230]

[230] Brian O'Doherty, "The Gallery as Gesture," in *Thinking About Exhibitions*, ed. Bruce W. Ferguson, Reesa Greenberg, and Sandy Nairne (London: Routledge, 1996), 227.

White cube is a sterile, distraction-free container with its bare walls allowing art to be presented in an uncontaminated "virgin" environment.[231] However, even though it has significantly shaped the modernist exhibition design, the tension between the aesthetics of gallery space and autonomy of artwork was emphasized by some scholars, stating that it raises the question whether the "white cube" is contributing the display of the artwork or it is merely representing its own ideology (Figure 4.10).[232]

In 1938 *International Exposition of Surrealism* curated by Marcel Duchamp at the Galerie des Beaux-Arts in Paris, a different approach was adopted through an immersive environment which contains "erotic, atmospheric, natural and unreal situations", allowing a psychologically charged environment.[233] This experimentation implemented in the exhibition design is explained Claire Grace and Kevin Lotery as:

> "In the first half of the twentieth century, exhibition design served a central and multivalent function: As spaces of the public sphere, exhibitions offered sites for aesthetic experimentation, for the confrontation with new technologies, and for the dissemination of propaganda materials. Rather than elaborating a medium per se, artists who turned to exhibition design sought tactical, site-specific—even project-specific—interventions in the pressing questions of their present, and they did so by positioning their work within the terms, materials, and technologies then active."[234]

The *First Papers of Surrealism,* exhibited in 1942, reveals a similar approach to the dynamics between architecture of the exhibition space and the artworks (Figure 4.11). Curated by Marcel Duchamp and Andre Bréton, it provides an interactive and surprising environment, quite different from the modernist "white cube". Through

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[231] Op. cit. Celant, "A Visual Machine: Art Installation and Its Modern Archetypes", 268.

[232] Ibid.

[233] Ibid.

[234] Claire Grace and Kevin Lotery, "Artists Design Exhibitions: Introduction," *October*, no. 150 (Fall 2014): 3.

an installation by Duchamp that used nearly sixteen miles of twine, a playful experience was offered to visitors while integrating art and exhibition space together.



Figure 4.10 *Cubism and Modern Art* Exhibition, Museum of Modern Art, 1936

Source: https://www.moma.org/calendar/exhibitions/2748?installation_image_index=22

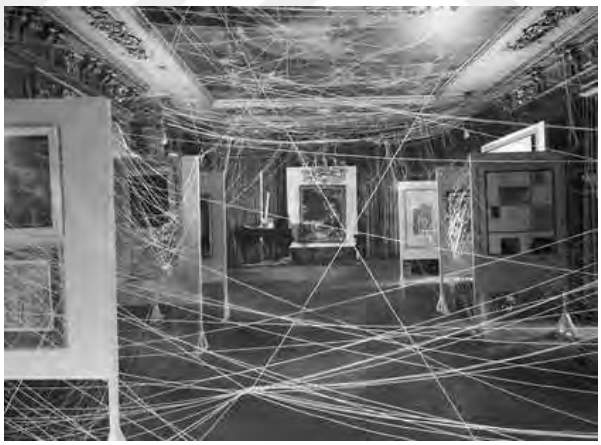


Figure 4.11. *First Papers of Surrealism,* Phildelphia Museum of Art, 1942.

Source: https://www.tate.org.uk/research/tate-papers/22/duchamp-childhood-work-and-play-the-vernissage-for-first-papers-of-surrealism-new-york-1942

4.2.2 Architecture on Display

The establishment and reorganization of architectural museums modern architectural archives and galleries compose another story that dates back to the end of the 20th century.[235] However, an earlier step in the development process can be traced to the late 18th and early 19th centuries.[236] Private collections of architectural artifacts (Alexandre Lenoir, Choiseul Gouffier, Frangois-Louis Cassas, and Sir John Soane) were transformed into public organizations, which are known as Musée des Monuments Français (1791–1816), the Galerie d'Architecture (1806), the Musée de Cluny (1843) in Paris, and in London, Sir John Soane's Museum (1833) and the RIBA Drawings Collection (1835).[237] Efforts on the promotion of architecture through taxonomies, inventories catalogues and encyclopedias were made by these individuals.[238] Another significant event was the establishment of architectural societies and organizations in the first half of the 19th century.[239] The notions of originality, authenticity, totality, continuity and uniqueness were adapted in the foundation of these societies, public institutions and museums. [240]

The house museum of John Soane provides a significant example of the aforementioned collections. In 1788, Soane embarked on a Grand Tour to Italy where he met Giovanni Battista Piranese and obtained four of his *Vedute di Roma* engravings. Still hanging in the Soane Museum today, these engravings were

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[235] Op. cit. Savaş, *Between Document and Monument: Architectural Artifact in an Age of Specialized Institutions*, 9.

[236] Ibid., 12.

[237] Ibid.

[238] Ibid., 13.

[239] Ibid.

[240] Ibid.

inspirational for him since: "they indicate a dual inclination, the dichotomy that emerged from the Enlightenment thinking between rationality and emotion, finding new ways of reasoning and a pre-romantic enthusiasm for the artistic imagination".[241]

The museum also reflected this duality in its design by integrating the spatial and optical mechanisms to create a holistic narration (Figure 4.12).[242] Through unexpected vistas, optical effects and a rich variety of objects (artworks, models, books, drawings, architectural fragments), a "picturesque aesthetic and eccentric taste for narrative" emerged.[243] As Psarra explains:

> "Soane's interest in the union of the arts is evident in the integration of artefacts with the architecture. So, the vistas are marked with objects and the eye is led to the perimeter of the rooms dissolved through the reflections. The ceilings are varied through skylights of tinted glass, creating strong contrasts between areas of darkness and light. The chiaroscuro effects, the varied sectional treatment and the 'erosion' of the walls enhance the illusion of depth, implying that each room is part of a larger space".[244]

Curating architecture and art as a unified experience, it is possible to claim that Soane approached the museum as *Gesamtkunstwerk*. Bringing together architectural models, drawings, sculpture and paintings he created a rich environment where these elements harmoniously coexist (Figure 4.13). The design decisions and spatial configuration of the museum itself contributed to this unity: the exhibitions space was not approached as a minimalistic background but as an essential part of the display. Functioning as a residence, personal archive and educational space for the

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[241] Sophia Psarra, *Architecture and Narrative: The Formation of Space and Cultural Meaning* (London: Routledge, 2009), 111.

[242] Ibid., 112.

[243] Ibid., 113.

[244] Ibid., 116-117.

young students at the same time,[245] its hosts a collection which "stands at the threshold between the private and the public. It also shows "the characteristics of the formal (aesthetic) analysis of the eighteenth century and the cultural (historical and didactic) approach of the nineteenth century. Both characteristics are correlated in a single collection".[246] As an example of transformation from the private to public collection, it can be regarded as a precursor to architectural museums, as it served educational purposes and exhibited architectural representations within a structured display environment.

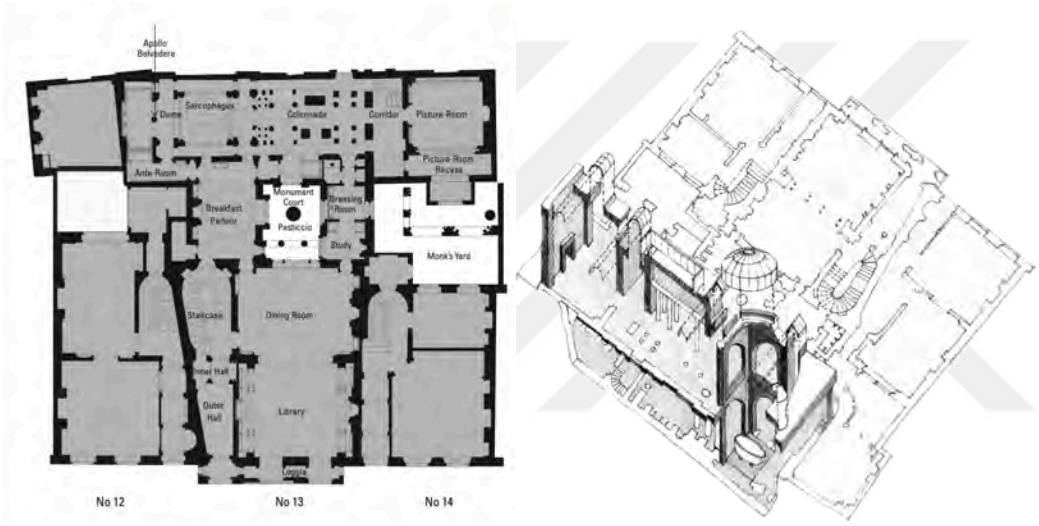


Figure 4.12. Plan and axonometric drawing of Soane's Museum, London

Source: *Architecture and Narrative* by Sophia Psarra

[245] Ibid., 113.

[246] Op. cit. Savaş, *Between Document and Monument: Architectural Artifact in an Age of Specialized Institutions*, 16.



Figure 4.13. The Sarcophagus at the back of the house, The Illustrated London News, 1864

Source: https://en.wikipedia.org/wiki/Sir_John_Soane%27s_Museum#/media/File:Soane_The_Sarcophagus_Room_ILN_1864.jpg

Royal Prussian Academy exhibitions were other significant examples of the early architectural exhibitions, with architecture becoming an essential subject following the reestablishment of the academy in 1786.[247] Miller explains the position of architecture and its relationship with art in the Royal Prussian Academy as:

> "At the Prussian Academy exhibitions, architecture was exhibited as both an independent discipline and a subject for other works of art. The kind of object varied and its position changed, especially relative to sculpture and applied art. This was more than a logistical issue; it was an ontological one. Unlike

[247] Wallis Miller, "Exhibitions, Objects and the Emergence of Modernism in Germany," in *Exhibiting Architecture: A Paradox?*, ed. Eeva Liisa Pekonen, Carson Chan, and David Andrew Tasman (New Haven, CT: Yale School of Architecture, 2015), 3.

> painting, sculpture, drawing, and engraving, architecture never had a permanent home at the Prussian Academy exhibitions because its very nature—for example, architecture's changing relationship to building—challenged the taxonomies that structured the exhibition and, more generally, defined the arts. Architecture could be defined as a kind of object, a particular subject, the creation of an architect, or in terms of a specific position relative to the other arts. From this perspective, exhibitions can enrich our view of the theoretical discussions of architecture's definition—for example, architecture defined as art—and therefore contribute to our understanding of the emergence of modern architecture in Germany and elsewhere. In this context, models are good examples for consideration because their difficulties fitting into the art exhibition reflect these issues.[248]

These exhibitions of architectural models provided fruitful discussions on the definition of the term and its relationship with art. Architecture's position and modes of display in the exhibitions were constantly changing. Therefore, the Royal Prussian Academy exhibitions negotiated a position for architecture in between art and "building".

The *Bauhaus Exhibition* took place in 1923 was another significant milestone for the architecture exhibitions and architectural models were displayed as the main elements. In the exhibition, while the models of Walter Gropius and Mies van der Rohe were dominant, the works of other Bauhaus colleagues and students were also exhibited through various modes of representations that included drawings and photographs.[249] Miller states that exhibition of models were tied to avant-garde movement at the beginning of the 20th century; after the Bauhaus exhibition, *The Architects of the De Stijl Group Holland* and Gustav Platz's *Typen neuer Baukunst* were other examples which implemented models as a focus.[250] Models were also instrumental in drawing the public interest, also explored in the Chicago World Fair

[248] Ibid., 3.

[249] Ibid., 1.

[250] Ibid, 3.

in 1893 (Figure 4.14).[251] Acting as architectural sculptures, they become significant sources that convey the spatial and constructional knowledge.



Figure 4.14. Architectural models of Chicago World Fair, 1893

Source: https://www.atlasobscura.com/articles/relics-of-the-world-s-fair-chicago

Another influential exhibition which dramatically change the trajectory of both the display practices and architecture itself is *Modern Architecture: International Exhibition*, organized at the Museum of Modern Art in New York (Figure 4.15). Curated by Philip Johnson and Henry- Russell Hitchcock, the exhibition reflected the architectural principles of a newly founded "International Style". These principles were as followed: "emphasis upon volume- space enclosed by thin planes of surfaces as opposed to the suggestion of mass and solidity; regularity as opposed to symmetry or other kinds of obvious balance; and, lastly, dependence upon the intrinsic elegance of materials, technical perfection, and fine proportions, as opposed

[251] Ibid., 4.

to applied ornament".[252] The exhibition had a worldwide impact, simultaneously transforming the prevailing architecture practices, aesthetic norms and display environments.



Figure 4.15 *Modern Architecture International Exhibition*, MoMA, 1932

Source: https://www.archdaily.com/409918/ad-classics-modern-architecture-international-exhibition-philip-johnson-and-henry-russell-hitchcock

Today, architecture museums such as Canadian Center for Archtitecture (CCA), Netherlands Architecture Institute (Het Nieuwe Instituut), and Architekturmuseum der TU München, along with the architecture galleries of major art museums such as the Museum of Modern Art, Victoria and Albert Museum and MAXXI (National Museum of the 21st Century Arts) contribute to shaping the principles of displaying architecture. By placing architecture within the framework of an exhibition, these institutions help elevating it to the status of artwork, while also assuming a didactic role. The function of the exhibition space as a shared ground between architecture and art will be examined in the next section.

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[252] Alfred H. Barr, "Preface," in *The International Style*, by Henry-Russell Hitchcock and Philip Johnson (New York: W. W. Norton, 1966), 13.

4.2.3 Exhibition as a "Legitimate Ground"

Understanding the exhibition as a "legitimate ground" in the thesis was initiated by Ayşen Savaş's observation on sculpture's ability to reach into other disciplines and her question of whether a similar expansion is possible for architecture as well. Following the ideas of Rosalind Krauss' *Sculpture in the Expanded Field*, she states:

> "… sculpture was able to expand its borders to invade the field of landscape and architecture, while at the same time maintaining its own autonomy. The question that is now being raised is whether or not architects will be able to reverse this process so as to expand the borders of their own field to explore not just landscape, but through sculpture and art. Are we able to identify a legitimate ground between built and non-built architecture and art?". [253]

Jane Rendell refers to this "legitimate ground" -or as she puts it "a place between"- as "critical spatial practice".[254] Primarily introduced to redefine public art, Rendell employes this term to explain the work that exceeds the limits of both architecture and art, generating social and aesthetic environments.[255]

Constructed to be exhibited, the Serpentine Pavilions can be interpreted as structural laboratories which spatial and material ideas are tested. Since they merge the aesthetic experimentation with public engagement, they can be positioned within the scope of "critical spatial practice". Pavilions temporality and scale enable greater operability and freedom to architects -similar to exhibition design-,[256] making them as "frontiers of knowledge" in the sense Charles Moore uses in his definition of

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[253] Ayşen Savaş, "Installation: A Tool for the Transformation of Architectural Space," keynote lecture in *Rethinking Art & Architecture: A Challenging Interdisciplinary Ground*, ed. Zeynep Uludağ and Gülşah Güleç (Ankara: Nobel Yayıncılık, 2014), 68.

[254] Op. cit. Rendell.

[255] Ibid., 20.

[256] Gonca Zeynep Tunçbilek, *Temporary Architecture: The Serpentine Gallery Pavilions* (Master's thesis, Middle East Technical University, 2013).

art.[257] The pavilion of 2016 designed by Bjarke Ingels Group is a significant example that reveals the sculptural and experimental aspects of the pavilions (Figure 4.16).



Figure 4.16 Serpentine Pavilion 2016 designed by Bjarke Ingels Group (BIG)

Source: https://www.serpentinegalleries.org/whats-on/serpentine-pavilion-and-summer-houses-2016/

Returning to the interiors which constitute the focus of the thesis, an example of the expansion of sculpture maintaining autonomy -as discussed by Savaş- can be seen in one of the works of Philip Johnson. In the New York State Theater, Philip Johnson appears to have explored a new interface between sculpture and architectural space. As Cécile Whiting explains:

> "When selecting works of art to place in and around his buildings, Johnson looked for contrast as well as compatibility; he did not want the artworks to be subservient to his architecture. While he considered the inclusion of art to be a crucial part of architecture, he did not seek its integration, in the sense of reducing it to a mere decorative supplement to the building's overbearing style. Nor did he want it to be entirely separate."[258]

[257] Op. cit. Moore, 55.

[258] Cécile Whiting, "Philip Johnson: The Whence and Whither of Art in Architecture," *Journal of the Society of Architectural Historians* 75, no. 3 (September 2016): 320.

In this example, architecture and art exist in harmony without one subsuming the other (Figure 4.17). This directly corresponds to Savaş's statement, where sculpture maintains its disciplinary autonomy while defining a distinct space within architecture. As Figure 4.17 shows, the works are placed in a clearly defined area and blending with architectural elements. Yet, they retain enough contrast to remain identifiable as independent artworks, creating an interface for the visitors between architecture and art.

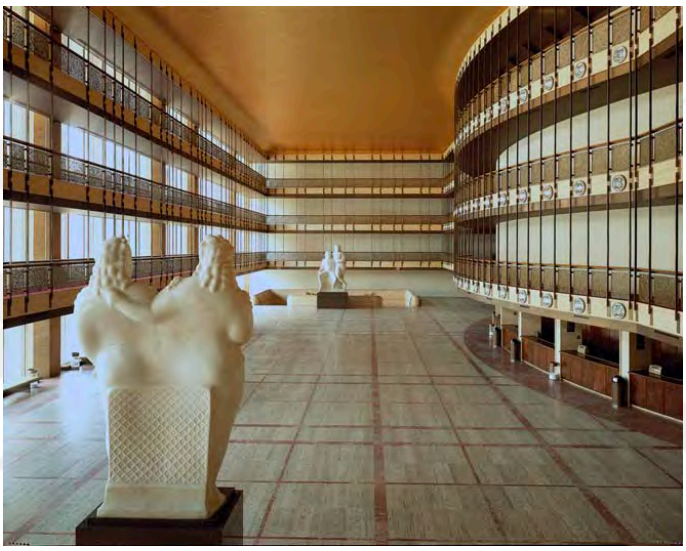


Figure 4.17. Philip Johnson, New York State Theater, Lincoln Center, New York, 1964, Grand Hall with two sculptures by Elie Nadelman (© Jerry L. Thompson).

Source: Philip Johnson: The Whence and Whither of Art in Architecture by Cécile Whiting

A similar dialogue between architecture and art can be observed in architecture exhibitions. Architecture exhibitions contribute to the production, representation and dissemination of architectural knowledge by incorporating creative and innovative approaches. They offer a "legitimate ground" for architecture and art. This role is shaped by three interrelated aspects: the possibility to intervene in and transform the space through exhibition design; the use of installations (which may be investigated

under the former category as well) and the aesthetic quality of the display elements such as drawings, models and the other “modes of representations”.

The notion “exhibitionism”, as introduced by Tina Di Carlo is a productive concept to discuss the first aspect: the aesthetic dimension and the role of design decisions in shaping the display environments. First defined in forensic psychology by Professor Ernest Charles Lasegue in 1877 in his article “Les Exhibitionstes”, it refers to “a range of flamboyant behaviors, as the "willful" display of oneself and one's person, psychological extremes and paraphilias formerly known as ‘sexual deviations’. Clinically, it encompasses the tendency to act rather than to verbalize internal conflict; it is the externalization of conflict through noncontact”.[259] It is a response based on action, productive and different from normative exhibition practices; it brings function and aesthetic value together.[260] Di Carlo asks “could an exhibition posit exhibitionism as a form of spatial praxis that curating architecture might assume through the very form of the exhibition itself?”.[261] The significance of design decisions such as layout, structure configuration and material choice cannot be overstated; these elements become the sources of expression in exhibitions. The aesthetic choices embedded within these decisions influence more than perception of the visitors, they construct a creative and participatory environment. *Scaffolding* designed for the Center of Architecture by OMA in 2017 is a rather extreme example, demonstrating the potential of exhibition design to transform space through steel structures, reflective surfaces and various modes of architectural representations (Figure 4.18).

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[259] Tina Di Carlo, “Exhibitionism,” *Log*, no. 20 (Fall 2010): 154.

[260] Ibid., 156.

[261] Ibid., 151.



Figure 4.18 The exhibition design by OMA, *Scaffolding,* 2017

Source: https://www.oma.com/projects/scaffolding

The aesthetic choices behind the display environments cannot be overlooked, while the didactic and conceptual aspects of these exhibitions are emphasized by some scholars. Kristin Feireiss states that:

> "For me, architecture exhibitions have always been primarily about conveying ideas and concepts, and not about art. The undoubtedly great artistic value of individual architectural drawings is an extremely pleasant side-effect but does not in itself justify their display in an architecture exhibition. The most important justification for inclusion, in my view, is the context of the design, the theoretical and historical background, the design

> and building process, the strategy and approach adopted, and its complexity."[262]

Here, the insufficiency of the purely didactic content is evident, an architectural exhibition should provide both entertainment and information.[263] While achieving this goal, curators and designers find solutions borrowing from the expressive strategies of art, using spatial narration, visual connection and emotional engagement.

Daniel Libeskind's *Beyond the Wall* installation commissioned by Kristin Feireiss is a significant example that reveals the intricate relationship between architecture and art by being a "sculpture in itself, an architectural building within a building" (Figure 4.19).[264] The installation was constructed by using the leaning walls made of steel panels which create a spatial experience for the visitors, allowing them to understand the conceptual approach behind Libeskind's work based on their own bodily perception.[265] The linearity as well as the continuity of the of the form and the implementation of sharp angles further enhances the impression of "sculpture", imposing strong feelings to visitors. The boundaries among sculpture, architecture and installation disappear. It is an example of construction of a space within the space which becomes an artwork at the end. Additionally, the installation defines the space where other models and drawings are displayed. The representations exhibited within the space also seek for novel methods in terms of media and materials.

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[262] Kristin Feireiss, "It's Not About Art," in *The Art of Architecture Exhibitions*, ed. Kristin Feireiss and Jean-Louis Cohen (Rotterdam: NAi Publishers, 2001), 8.

[263] Ibid., 10.

[264] Ibid.

[265] Ibid., 11.

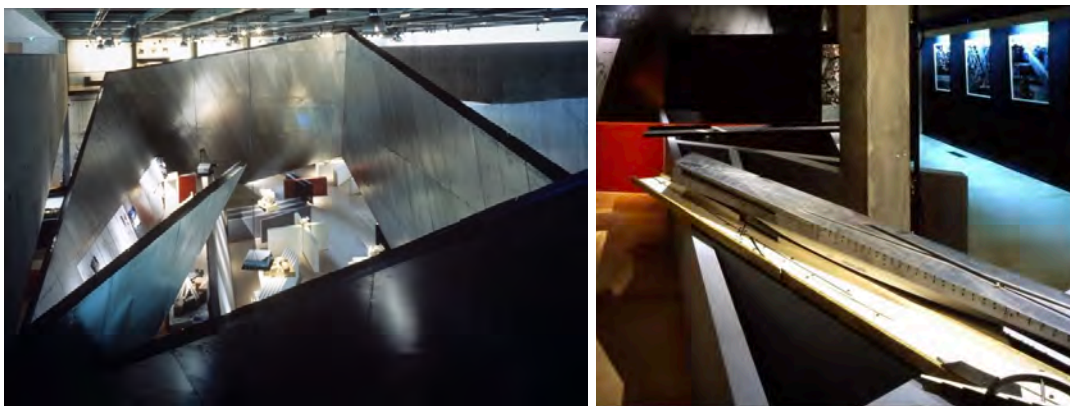


Figure 4.19 Daniel Libeskind, *Beyond the Wall*, Netherlands Architecture Institute, 1997

Source: https://libeskind.com/publishing/daniel-libeskind-beyond-the-wall-26-36/

Integration of different disciplines in exhibitions provide another "legitimate ground" for architecture and art. *Parallel of Life and Art of 1953*, even though it is not an architecture exhibition- offers a significant perspective. Alison and Peter Smithson, photographer Nigel Henderson, sculptor Eduardo Paolozzi and Ove Arup Engineer Ronald Jenkins worked together to compose a multi-disciplinary exhibition environment.[266] The exhibition space included enlarged photo-reproductions from various fields including art, architecture, advertising, calligraphy, technology, science and biology.[267] The photographs were displayed without an order, they were hung from the walls and ceiling.[268] In the space, cross-references and analogies were achieved for a "game of associations".[269] Through the integration of photographic representations with different spatial elements and surfaces, an expressive environment was designed (Figure 4.20).

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[266] *Art on Display 1949–1969*, Gulbenkian Museum catalogue (Rotterdam: Het Nieuwe Instituut, 2020), 89.

[267] Ibid.

[268] Ibid.

[269] Ibid.

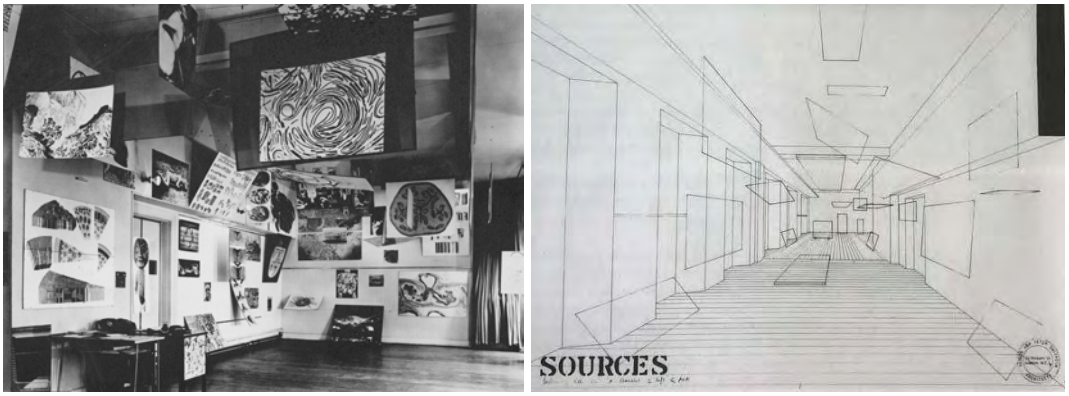


Figure 4.20 Installation view of *Parallel of Life and Art* exhibition by Alison and Peter Smithson, 1952

Source: https://www.tate.org.uk/art/archive/items/tga-9211-5-2-89/henderson-photograph-of-installation-view-of-parallel-of-life-and-art-exhibition

On the other hand, there is a paradox in exhibiting architecture, as also highlighted by Eve Blau. Architecture exhibitions cannot collect or display the building itself; they can only display the representations of a building which offers a significantly different experience compared to the real, physical environment.[270] The design process that includes imagining, producing and recording the ideas are reflected more than the finished structure in the exhibitions which presents another paradox.[271] The distance between architect and the work is erased in the exhibitions due to these reasons.[272] Blau states that:

> "In built work there always exists a distance between the object and its designer -a distance that opens the work to experience and to the interactive construction of "meaning" with its users. The exhibition structures a relationship between the author and the work that derives from traditional museum practices. It both reinforces an avant-gardist conception of the architect as artist and closes the architectural work itself off from active and

[270] Eve Blau, "Curating Architecture with Architecture," *Log*, no. 20 (Fall 2010): 20.

[271] Ibid.

[272] Ibid.

> contingent experience and engagement by the user. In other words, it strips architecture of its agency as material intervention in the physical world."[273]

Yet this is not only valid for exhibition design. Architects always face this paradox, since they cannot directly touch their designs. In a way, their aesthetic production is more bounded with the limits of representation. Evans highlights the difference between architecture and fine arts in terms of their relationship with the final object, stating that:

> "Bringing with me the conviction that architecture and the visual arts were closely allied, I was soon struck by what seemed at the time the peculiar disadvantage under which architects labour, never working directly with the object of their thought, always working at it through some intervening medium, almost always the drawing, while painters and sculptors, who might spend some time on preliminary sketches and maquettes, all ended up working on the thing itself which, naturally, absorbed most of their attention and effort".[274]

Therefore, even though exhibitions provide a "legitimate ground" for architecture and art through imagination, aesthetic concerns and creativity; the essential aesthetic quality of architecture – and perhaps inevitable- ultimately resides in its modes of representation.

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[273] Ibid., 21.

[274] Op. cit. Evans, *"Translations from Drawing to Building",* 156.

CHAPTER 5

"ARCHITECTURE IS ART" EXHIBITIONS

The "Architecture Is Art" exhibitions organized in the Spring 2023, Fall 2023 and Fall 2024 semesters are significant outcomes of *ARCH524*.[275] Their role exceeds being mere course products as they employ exhibition design as a tool for experimentation of the intellectual background provided by the course syllabus. For the same reason, they also reflect the theoretical foundation of this thesis. To grasp how these exhibitions unfold the "different modes of representation" and address the question of "how to exhibit architecture?", it is necessary to further understand both their subject, METU Campus, and the venue, CerModern, in which they were staged. Ultimately, the processes of preparation, production and exhibition design will be revealed to explain how they embody the initial proposition- "architecture is art".

5.1 METU Campus: "How to Represent Modernity?"

As one of the most significant examples of modern architecture, METU Campus is both a physical and an intellectual entity that needs to be preserved. It is a "manifestation of the modernist approach", with its architectural qualities including functional layout, open plan space distribution, transparent courtyards, large glass surfaces, brise-soleils, flat roofs and exposed concrete curtain walls.[276] Founded as a part of the modernization efforts of Türkiye, it achieved to transform the barren

[275] The exhibition inventories of Spring 2023, Fall 2023 and Fall 2024 semesters -containing information about the name, author, medium and location of the produced works- prepared by the author are provided in the Appendices E, F and G.

[276] Op. cit. Savaş et al., *Research and Conservation Planning*, 24.

Anatolian “bozkır” -praire- into one of the most prestigious higher education institute as well as a modernist landscape (Figure 5.1 and Figure 5.2).[277]



Figure 5.1 The forestation of the land, 1962

Source: “A University Is a Society: An Environmental History of the METU Campus” by Güven Arif Sargın and Ayşen Savaş



Figure 5.2 A look into the Campus from the METU pedestrian axis

Source: https://archives.saltresearch.org/handle/123456789/84106

[277] Güven Arif Sargın and Ayşen Savaş, “‘A University Is a Society’: An Environmental History of the METU ‘Campus,’” *The Journal of Architecture* 18, no. 1 (2012): 80.

In 1951, a collaboration between Türkiye and United Nations was established. [278] Within this scope, Charles Abrams (U.N. Expert on Housing and Town Planning) conducted research on housing and city planning in Türkiye.[279] As a result of this study, he proposed the foundation of the Graduate School of Architecture and City Planning in Ankara.[280] A year later, a charter was signed by Abrams and Vecdi Diker (the director of the progressive Highway Department of Türkiye) which initiated the establishment of a high-standard institute that follows American and British Technical Universities, making the METU first government owned establishment in the Middle East.[281] Following this, G. Holmes Perkin, the head of the Department of Architecture at the University of Pennsylvania, was invited to compose the academic program and mission of the school.[282] In the post-war period, Ankara was considered as a significant tabula rasa for the Turkish Revolution, simultaneously serving as a new model for higher education and a model environment of a university campus in Türkiye.[283] To reflect these values, an architectural competition was opened in 1959 that includes principles regarding pedestrian access, accommodation, environmental design (Figure 5.3); and among twenty-one proposals, Altuğ and Behruz Çinici's was selected to be applied.[284]

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[278] Ibid., 88

[279] Ibid.

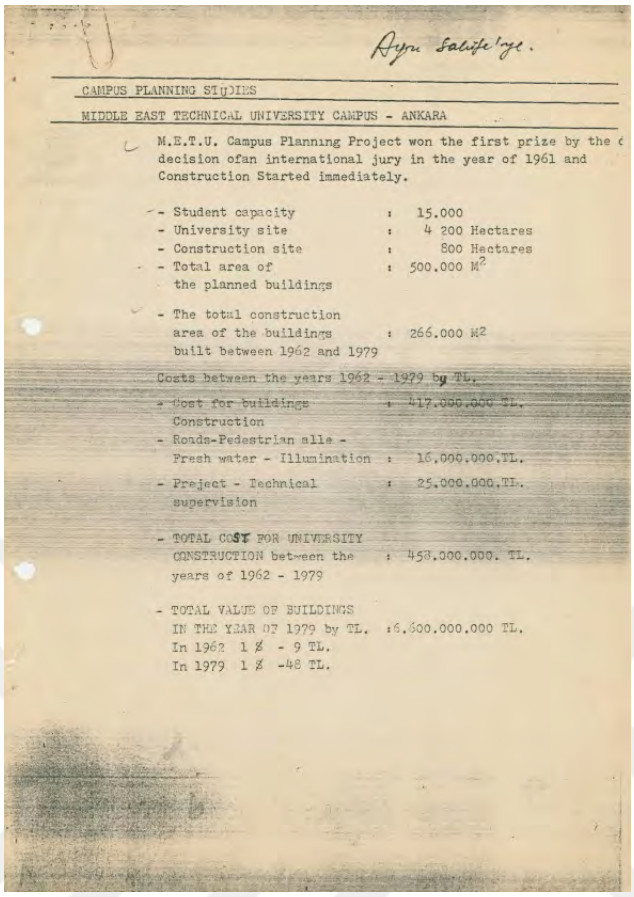
[280] Ibid.

[281] Ibid.

[282] Ibid.

[283] Op. cit. Savaş et al., *Research and Conservation Planning*, 27.

[284] Op. cit. Sargın and Savaş, *'A University Is a Society'*, 92-95.



Ayşe Salihe'ye.

CAMPUS PLANNING STUDIES

MIDDLE EAST TECHNICAL UNIVERSITY CAMPUS - ANKARA

M.E.T.U. Campus Planning Project won the first prize by the d
decision ofan international jury in the year of 1961 and
Construction Started immediately.

- Student capacity : 15.000
- University site : 4 200 Hectares
- Construction site : 800 Hectares
- Total area of the planned buildings : 500.000 M²
- The total construction area of the buildings built between 1962 and 1979 : 266.000 M²

Costs between the years 1962 - 1979 by TL.

- Cost for buildings Construction : 417.000.000 TL.
- Roads-Pedestrian alle - Fresh water - Illumination : 16.000.000.TL.
- Project - Technical supervision : 25.000.000.TL.
- TOTAL COST FOR UNIVERSITY CONSTRUCTION between the years of 1962 - 1979 : 458.000.000. TL.
- TOTAL VALUE OF BUILDINGS IN THE YEAR OF 1979 by TL. :6.800.000.000 TL.
  In 1962 1 $ - 9 TL.
  In 1979 1 $ -48 TL.

Figure 5.3 Competition brief including the main design principles of the METU Campus

Source: *Engaging Stakeholders*, presentation by Prof. Dr. Ayşen Savaş, Tunghai University, 2024.

The modernist approach adopted in the Altuğ and Behruz Çinici's proposal is not limited to its physical elements. The whole campus represents the intention of creating an "intellectual, ideological and architectural capital" as well as a

"society".[285] To understand this, modernism of METU should be evaluated above its formal tropes.[286] As Sarah W. Goldhagen observes:

> "What was, or is, modernism in architecture? In contemplating this question many readers -even some who try not to- will likely conjure up a sturdy parade of familiar formal tropes. Flat roofs. 'Transparency' and lots of glass: glass window walls, glass doors, glass partitions. Reinforced-concrete or metal buildings, tough-edged and stark. Compositions controlled with geometric rigor. Structural armatures split off from building skins, opening up free-flowing spaces articulated lightly with space dividers that barely touch the horizontal planes. A dynamically asymmetrical distribution of spaces. An absence of ornament or historical reference Calvinist in its rigor, an "abstraction," and a resulting emphasis on the compositional play between elements or volumes".[287]

Following Goldhagen's argument that modernism should be approached as a paradigm of architectural thought and practice rather than as a style,[288] the modernism of METU -though it includes these "tropes of modernism"- is better understood through its social, intellectual and cultural aspects which constitute the values carried by the design of the campus.

Within the scope of "conservation by documentation and creating awareness", both tangible and intangible values of METU have been disseminated through exhibitions. Containing a collection of aesthetic objects, the campus design carries an internal logic across multiple scales (architectural details, built-in furniture, building elements and planning principles),[289] that have facilitated and enriched the display practices (Figure 5.4). Additionally, the integration of artworks to the diverse

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[285] Ibid.

[286] Sarah Williams Goldhagen, "Something to Talk About: Modernism, Discourse, Style," *Journal of the Society of Architectural Historians* 64, no. 2 (2005): 144.

[287] Ibid.

[288] Ibid.

[289] Ayşen Savaş refers to this situation stating that "there is an inter-scaler consistency of design principles".

parts of the indoor and outdoor spaces revealed the strong relationship between METU and art, providing further material to be exhibited.

During the semesters, students tackled with the question of "How to represent Modernity?". At times, their responses focused more on the intangible subjects that composes the social and cultural characteristics- such as METU idioms or the attraction points that have a significant place in the collective memory, like Devrim Stadium. At other times they focused more on the elements of architecture, such as roofs, stairs, retaining walls and brise soleil, to better grasp the "tropes of modernism" (Figure 5.5).[290] Architectural details were also significant subjects of representation practices of *ARCH524*. Students were asked to select details from the campus buildings. The assignment was intentional since these architectural details reflected the technical capability and aesthetic sensibility at the smaller scales, supplementing the proposition "architecture is art". Kenneth Frampton defines Carlo Scarpa's work "use of montage as a strategy for integrating heterogeneous elements" while "the joint is treated as a kind of tectonic condensation, as an intersection embodying the whole in the part".[291] In the architectural details of METU, a similar attention was given to the materials and elements that are coming together through joints, it is a "ground of narrative and fertile details to be studied and discovered further, with individual levels of meaning contained in them, both physical and intellectual.[292] Figure 5.6 illustrates one of the examples of the details that *ARCH524* students used for their representations. The sections of the detail belong to the F

[290] These elements were also investigated by several master's theses. See Nejat Emre Özen, *Elementary Architectural Formations and the METU Campus* (Master's thesis, Middle East Technical University, 2021) and Batuhan Türker, *The Other Modes of Abstraction: Curating Architectural Elements of the METU Campus* (M.Arch. thesis, Middle East Technical University, 2022).

[291] Op. cit., Frampton, *Studies in Tectonic Culture*, 299.

[292] Ayşe Setenay Özsoy, *METU Campus Gate A1: An Architectural Detail* (M.Arch. thesis, Middle East Technical University, 2022), 2.

Block of Faculty of Architecture, which has a significant place for the course since the classroom of the course (90A) is also located here. Even though this design was not implemented for the stairs of this block, the drawings show the integration of timber, steel and concrete through diverse design acts such as interlocking, recessing, interpenetration, which creates a nucleus for understanding, representing and exhibiting the architectural value and aesthetics of METU, regardless of scale.



Figure 5.4. *Distraction of the Box*, N. Atakan Harmancı and Sena N. Cabadağ, Fall 2024

Photograph taken by Gizem Yılmaz

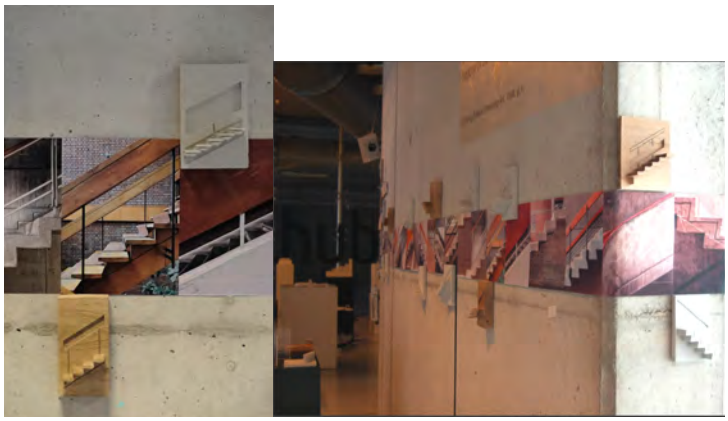


Figure 5.5 *Stairs of METU Campus,* A. Eren Demirel and Kübra İ. Gülhan, Spring 2023

Photographs taken by Ayça Tuğran (left) and Utku Coşkuner (right)

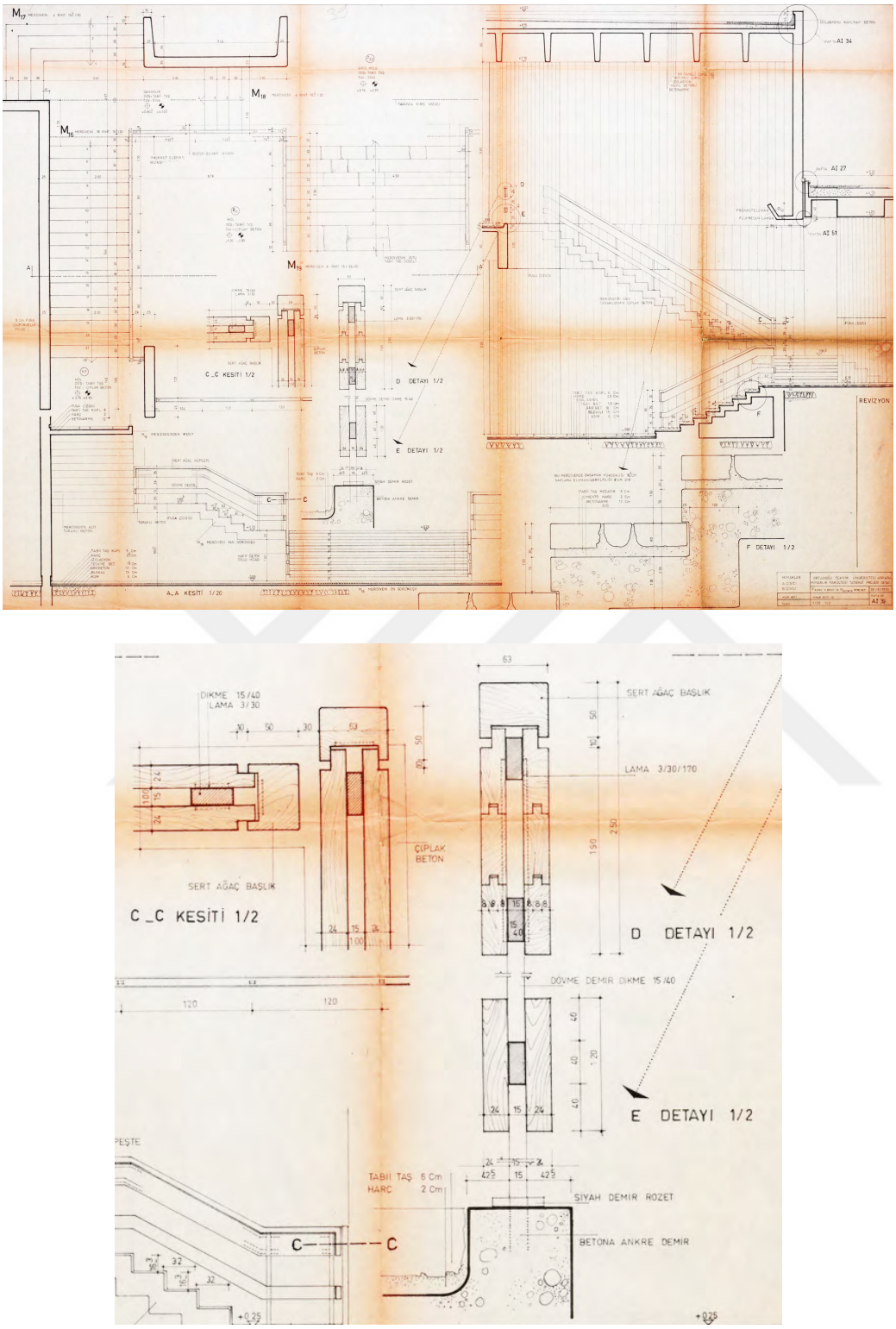


Figure 5.6 Stair and railing details of Block F

Source:https://archives.saltresearch.org/handle/123456789/71648

5.2 CerModern: "How to Exhibit METU?"

The selection of the venue for *ARCH524* exhibitions was a significant decision, as most of them had previously been staged within METU. The exhibition space needed to reflect the same modernist vision with the displayed object, therefore, CerModern emerged as a highly suitable option. The heritage value of CerModern, inherited from the former cer ateliers it had hosted, constituted a remarkable addition. To better understand the significance of this choice, the historical and architectural background of CerModern needs to be investigated.

In 1992, a national competition was opened for the design of the Presidential Symphony Orchestra Concert Hall on a site between Ulus and Sıhhiye which included a railway line with old traction ateliers and four train maintenance sheds dating from the 1920's (Figure 5.7).[293] Although the initial plan was to demolish these sheds, after Semra and Özcan Uygur won the competition, it was decided to turn them into an art museum, later named as "modern arts center".[294] Even though some of them were partly demolished and the others needed structural interventions, the sheds corresponded to the needs of the intended galleries; however, more facilities such as multi-purpose hall, café, museum shop were needed.[295] Therefore, a modern building was designed next to the sheds. The main idea was to keep the historical connection with the railway, retaining the tracks.[296] CerModern was opened in 2010 and since then it is a public hub, hosting events, exhibitions and

[293] Uygur Architects, "CerModern Arts Center," *Uygur Architects – Project Pages*, https://www.uygurarchitects.com/site/en/projects/cermodern.html.

[294] Ibid.

[295] Ibid.

[296] Ibid.

performances.[297] It integrates industrial heritage with modernist architecture principles to provide inspirational spaces for the exhibition of modern art (Figure 5.8).



Figure 5.7. Train maintenance sheds

Source:https://www.uygurarchitects.com/site/en/projects/cermodern.html



Figure 5.8. CerModern from the courtyard

Source: https://www.uygurarchitects.com/site/en/projects/cermodern.html

The main galleries are located at the ground floor. In 2023 in the northern gallery in front of the new building, a digital theater started to be organized. Named as *Flow*, these immersive exhibitions allowed the creation of an interdisciplinary art space.

[297] Ibid.

As it is also stated by the architects, regarded as lively and dynamic spaces, the museum galleries left without rigid divisions which allowed the contemporary needs to be placed in harmony with the spaces.[298] Additionally, the ground floor includes the café, museum shop and library. The basement floor houses another exhibition space (CerModern Hub), multi-purpose hall, foyer, temporary exhibition hall, artist ateliers and service areas. The structural system is composed of reinforced concrete and steel, with much of the building infrastructure was left exposed in the galleries. As METU graduates, Semra and Özcan Uygur followed the modernist approach adopted in the design of METU, using open plan space organization, wide glazed surfaces and exposed building materials in CerModern (Figure 5.9).

Three exhibitions were organized under the theme "Architecture Is Art" in CerModern. In Spring 2023, the first exhibition was held in the narrow corridor leading to the "Hub", in front of the ateliers. This rather modestly scaled space enabled a better control over the display area. In Fall 2023 semester, the second exhibition was organized in the "Hub", which was much bigger than the corridor. Therefore, exhibition team introduced specifically designed partition walls to manage the space. In Fall 2024 semester, the third exhibition took place in the temporary exhibition area connected to foyer. It was the largest and the most aesthetically appealing among the three venues, Therefore, larger scaled exhibition objects were designed by the students to effectively engage with the space.

[298] Semra Uygur and Özcan Uygur, "Cermodern: Ankara Çağdaş Sanatlar Müzesi ve Güzel Sanatlar Galerisi," *XXI Mimarlık, Tasarım, Mekan Dergisi*, no. 85 (October 2010): 55.

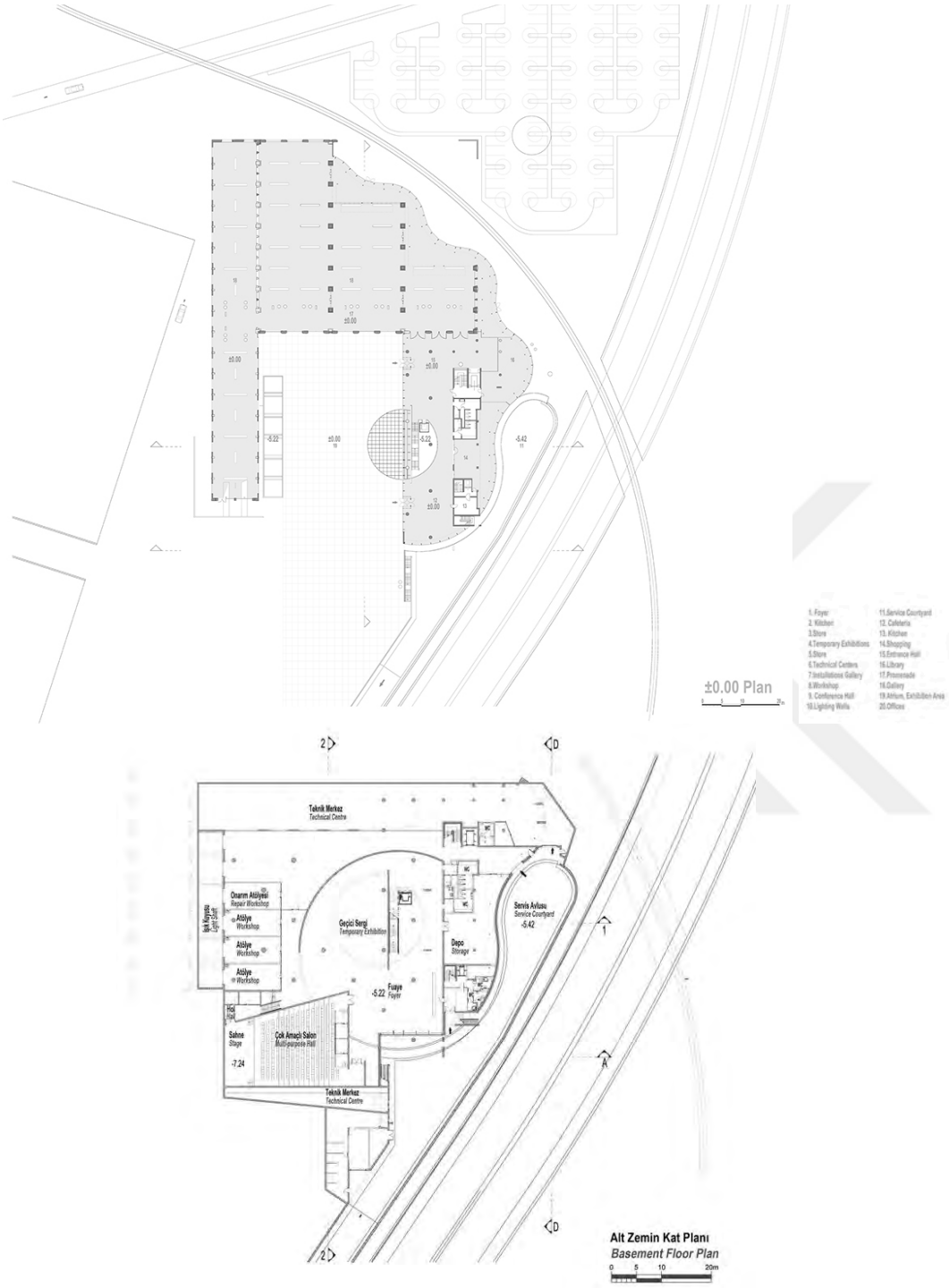


Figure 5.9 Ground and basement floor plans of CerModern

Source: https://www.uygurarchitects.com/site/en/projects/cermodern.html

5.3 Preparation, Production and Exhibition Design

ARCH524 exhibitions are organized as the result of intensive processes that include reading, discussing, producing and designing. Students are expected more than representing of related artworks and METU Campus; they are also expected to produce the display elements, take care of the technical requirements, prepare the exhibition poster and catalogue, organize the exhibition opening and manage the whole process.

Within the scope of production, understanding the characteristics of different materials is crucial since it provides important clues about in which ways they can be used and how they can get together with other materials. In this context, students visit various factories and artist ateliers. For instance, in the Fall 2023 semester, the selected material to be experimented was glass. The choice was due not only to the inherent aesthetics of the material but also to its suitability for representing a modernist architecture, METU, through a modernist material. This intention led to a factory visit. However, understanding the industrial processes behind the glass was not sufficient; therefore, an atelier visit was also organized to explore blown glass (Figure 5.10). Even though the students did not end up using this material for the final exhibition, it still provided important insights about the nature of the material. Like concrete, glass is a liquid material at the initial phases of its production, and again like concrete, the interventions and decisions made on this phase determine the final design. Ultimately, some of the students end up using concrete both in their final works and in the plinths and walls produced for the exhibition. Another exploration on different materials was done in the junkyard of METU. Exhibition team explored the potential of abandoned objects and leftover substances for the display environments. Timber panels, steel linear elements and meshes were collected from the junkyard to be reorganized. Interestingly, original items of the METU were also located in the junkyard. The team collected some of them to be exhibited (Figure 5.11).



Figure 5.10. Visit to glass factory and atelier

Photographs taken by the author



Figure 5.11. METU junkyard (top), lighting fixture from the junkyard in the exhibition (bottom)

Photograph taken by Asel Sude Aydın (top) and the author

As mentioned earlier, all the exhibitions were staged in the basement floor of CerModern, yet they occupied different areas within it (Figure 5.12). The design of the exhibitions varied considerably according to the scale, geometry, materials and lighting conditions of each space. These spatial qualities directly shaped the exhibition design. While larger areas allowed more extensive spatial interventions, the other needed careful strategies due to irregular geometries or limited access to light. Even the frequency of use had a significant impact on the process. For this reason, it is more meaningful to discuss each of them separately.

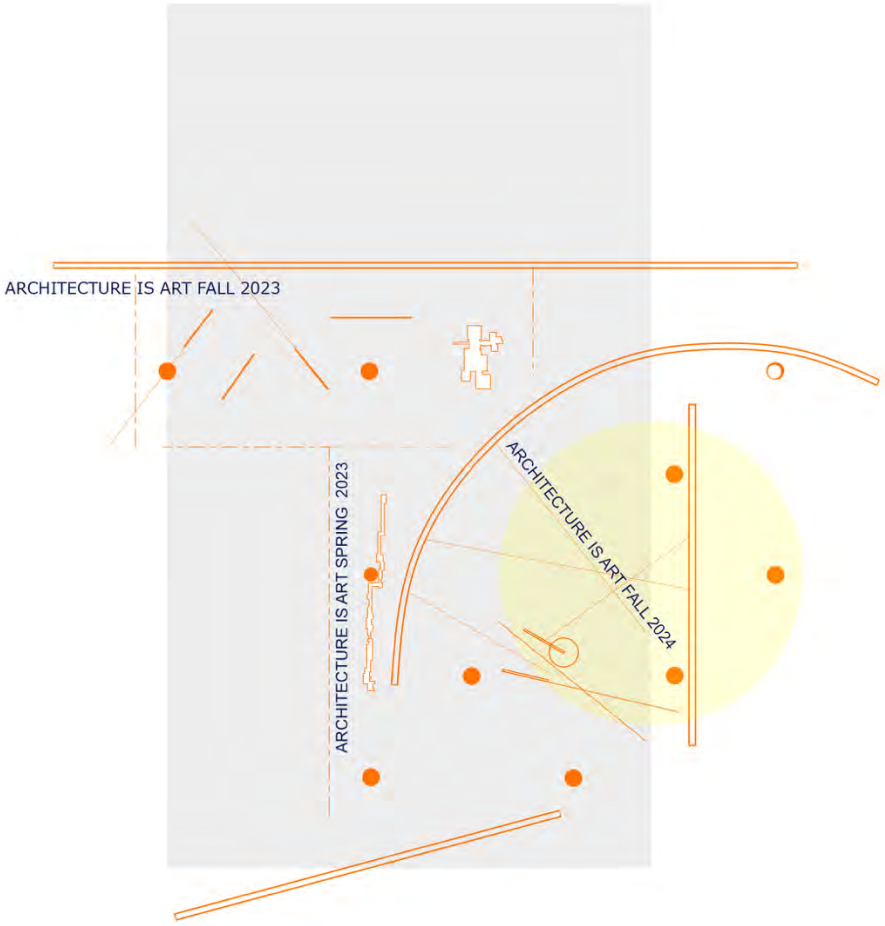


Figure 5.12 Diagram showing the exhibition layouts of the three semesters

Illustrated by the author

5.3.1 Spring 2023

In the Spring 2023 semester, Suprematism and Constructivism were inspirational in terms of course content and also influenced the design of the final exhibition. Therefore, to understand the outcomes of the semester, it is necessary to examine the theoretical background on which they were founded.

Suprematism was founded by Kazimir Malevich in the early 20th century, and it is an important step for abstract painting progressed through Impressionism, Cézannism, Cubism, and Futurism. According to Malevich a painting should not function like a window; therefore, he used two-dimensional forms to represent abstract concepts.[299] Malevich's friendship with Aleksei Kruchenykh (graphic artist and poet) and Mikhail Matiushin (violinist and painter) composed an essential milestone in the birth of this new style.[300] Together, they aimed to disrupt the old thought systems and offer a "creative enlightenment" by providing "a-logism" which implied to find emotion and order without avoiding rationality.[301] Malevich collaborated with Kruchenykh and Matiushin by designing the set and costumes of the opera *Victory over the Sun* performed in the "Futurists' First Evening".[302] The event was also defined as "the evening of word-makers" and "language creators" positioning Futurists as more than poets; this night was essential in the creation of a

[299] Based on the lecture by Prof. Dr. Kemal Reha Kavaş, discussing his master's thesis, delivered as part of the *ARCH524* Course, October 2025. See Kemal Reha Kavas, *Architectural Form Generation in Suprematist Painterly Space: The Significance of El Lissitzky's Proun Drawings* (Master's thesis, Middle East Technical University, 2005).

[300] Charlotte Douglas, "Suprematism: The Sensible Dimension" *The Russian Review* 34, no. 3 (1975): 268.

[301] Ibid., 269.

[302] Susan P. Compton, "Malevich's Suprematism – The Higher Intuition," *The Burlington Magazine* 118, no. 881 (1976): 577

new world with a new pictorial language which was suprematism.[303] Representation of real objects from nature was the primary concern of the movements before the Suprematism, "Cubism, Futurism and Expressionism were nothing more than attempts to endow the object with a new life". [304] In this intellectual context, Malevich composed a series of paintings in which he used distorted perspectives and fragmented views.[305] Later, he introduced Suprematism with more than thirty paintings -developed in secret- at the Zero-Ten Exhibition in 1915.[306]

Constructivism is another significant art movement that needs to be addressed here. The term was adapted in 1921 by some sculptors and painters who identify themselves as the First of Constructivists.[307] In 1922, it was already an accepted concept which was discussed at the Institute of Artistic Culture (INKHUK) in Russia.[308] In the same year, an international meeting at the opening of the International Constructivism Exhibition in Dusseldorf was held with the participation of El Lissitzky from the Russian Avant-Garde, Theo van Doesburg and Cornelius van Eesteren from the Dutch De Stijl, and German Dadaists like Hans Richter, Raoul Hausmann, Hannah Höch, and Otto Freundlich.[309]

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[303] Ibid.

[304] Esther Levinger, "Art and Mathematics in the Thought of El Lissitzky: His Relationship to Suprematism and Constructivism," *Leonardo* 22, no. 2 (1989): 228.

[305] Op. cit. Douglas, 269.

[306] Ibid.

[307] Patricia Railing, "The Idea of Construction as the Creative Principle in Russian Avant-Garde Art," *Leonardo* 28, no. 3 (1995): 193.

[308] Ibid.

[309] Ibid.

Given the challenging post-war circumstances, the political position of Russia may be responsible of this strong influence of Constructivism in 1920's.[310] In those years, this emerging style had an impact on diverse fields including painting, graphic design, architecture and theatre.[311] It can be claimed that Constructivism is a branch of geometric modernism in which the process of assembling diverse forms and materials -the construction itself- becomes the main organizational principle.[312] This new creative method includes "the content and the construction of space and time, as well as the dynamics and statics found in form, volume, materials and the relationships of all three".[313] There is a clear shift from the sensory perception as the main artistic subject; with the Constructivism, the emphasis is on the invisible principles underlying in the real forms which composes the basis for the non-objective art.[314]

Although El Lissitzky's work is commonly associated with Suprematism and Constructivism, it was differed from both of these movements.[315] His science-oriented perspective of art rejected all the metaphysical or spiritual concepts together with the use art for the sake of industrial production.[316] El Lissitzky's identity as an artist can be investigated under more categories including "Chagallian Lissitzky of Early 1919" with his children's book illustrations and "Stalinist Lissitzky" graphic

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[310] John Milner and Kirill Sokolov. "Constructivist Graphic Design in the U.S.S.R. between 1917 and the Present." *Leonardo* 12, no. 4 (1979): 275

[311] Ibid.

[312] Op. cit. Railing, 193.

[313] Ibid.

[314] Ibid.

[315] Op. cit. Levinger, 235.

[316] Ibid.

propaganda for the USSR in 1930's.[317] El Lissitzky's style does not follow a homogenous path -as also discussed by Yve-Alain Bois- there is a discontinuity in his oeuvre (Figure 5.13).[318]



Figure 5.13. The Fire Came and Burnt the Stick, 1919, Khad Gaya (left); Everything for the Front. Everything for Victory, 1941 (right)

Source:*https://commons.wikimedia.org/wiki/File:The_Fire_Came_and_Burnt_the_Stick.jpg,*https://commons.wikimedia.org/wiki/File:Everything_for_the_Front,_USSR_WWII_propaganda_poster.jpg

El Lissitzky has also produced works that extended beyond the flat plane, composing spatial correspondences of these tendencies. His *Abstract Cabinet* is also quite significant to discuss as intersections of architectural space and art. *Abstract Cabinet* was designed by El Lissitzky to be installed in Landes Museum in Hannover in 1927 to exhibit constructivist paintings.[319] After its demolishment 1936 by the Nazis, it was rebuilt in the same museum in 1968.[320] *Abstract Cabinet* has an essential role in

[317] Op. cit. Bois

[318] Ibid.

[319] Ernst Lueddeckens, "The 'Abstract Cabinet' of El Lissitzky," *Art Journal* 30, no. 3 (Spring 1971): 265.

[320] Ibid.

defining the relationship between modern painting, sculpture and art; which was also followed by some important artists such as Victor Vasarely and Jesús-Rafael Soto.[321] The movement and dynamism is one of the main principles of *Abstract Cabinet*. When observer moves in the room, the perception shifts due to metal strips inhabited within the space and changing colors; the room becomes an exhibit itself with its walls which act both as a background and display element (Figure 5.14).[322]



Figure 5.14. *Abstract Cabinet* in the Provinzial Museum, Hannover

Source: https://p665966.mittwaldserver.info/bibliothek/objekte/the-abstract-cabinet

The abstraction tools employed in Suprematism and Constructivism provide a significant perspective to represent architecture which were explored in the assignments given in *ARCH524*. Students were divided into different groups according to the METU Campus elements including retaining walls, brise soleil, columns and roofs. Representations of these elements through different media was

[321] Ibid.

[322] Ibid.

tested during the classes. In the semester, small preparation exhibitions were organized in the archive of the faculty building to prepare students for the final exhibition. At the final phase of the course, "Details from the METU Campus" were produced by the students by using the similar abstraction tools which were introduced throughout the semester (Figure 5.15).



Figure 5.15. Drawings produced by Batuhan Yerlikaya, Spring 2023 Semester

Source: *ARCH524* Course Archives

Returning to the exhibition, the first "Architecture Is Art" was opened with a quotation from Caroline A. Jones and Peter Galison's book *Picturing Science Producing Art*: "Do the alligators that hang from the ceiling in the late Renaissance cabinet of wonders at Wurms form part of the history of scientific classification, or part of the history of aesthetics?".[323] This question refers to the cabinet of curiosities of Ole Worm, "Musei Wormiani Historia" (Figure 1.3). Acting both as a classification tool and as a precursor to museums, the cabinet of curiosities created a space where the boundaries of science and art disappeared. As also mentioned in the

[323] Peter Galison and Caroline A. Jones, eds., *Picturing Science, Producing Art*, 1st ed. (New York: Routledge, 1998), 1.

Chapter 1, the distinction between these two disciplines is not that rigid. As Jones and Galison further argue:

> "Are theories of female reproduction in Cinquecento Italy marked more by discourses of medicine, or by contemporaneous casting techniques? Did early photographs of mammals in motion serve primarily to educate the eye, or to provide raw data for physiologists? To bring such questions into a late-twentieth-century frame, is entering an artist's website an artistic or a technological experience? As the chapters in this book demonstrate, the muchvexed inquiry as to whether science and art are incommensurable realms ofknowledge is misplaced. What promises more is a view of history that asks: What are the conditions under which objects become visible in culture, and in what manner are such visibilities characterized as "science" or "art?" We are after precisely these boundary conditions."[324]

In this context, the first exhibition of "Architecture Is Art" -and the two that followed- embodied a similar duality. Drawing upon Frampton's definition of architecture as a poetics of construction, negotiating between representation and technology,[325] these exhibitions displayed architectural tectonics through "different modes of representation". Departing from the methodologies adopted in the selected artworks, architecture was given freedom for self-expression within the scope of *ARCH524*. Additionally, Altuğ and Behruz Çinici's innovative construction strategies and skillfully crafted architectural details further revealed the relationship between architecture and art. The exhibitions operated as cabinet of curiosities, bringing together a variety of display elements ranging from original campus items, construction drawings, interpretations of artworks and models. At the same time, exhibitions themselves functioned as a distinct "mode of representation", composing an *en abyme*: a representation within a representation.

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[324] Ibid.

[325] Harry Francis Mallgrave, foreword to Kenneth Frampton, *Studies in Tectonic Culture: The Poetics of Construction in Nineteenth and Twentieth Century Architecture*, ed. John Cava (Cambridge, MA: MIT Press, 1995), ix.

There is a need to explain the content and physical conditions of the exhibition to further explain these ideas. As it was previously highlighted, Suprematism and Constructivism were influential for the students for the first “Architecture Is Art” exhibition. In this context, the possibility to convert architecture of METU into one of these artworks and similarly converting these artworks into architecture was explored (Figure 5.16). The exhibition poster also reflected this approach, assuming the role of both abstract art and architectural diagram that can be interpreted as plans, elevations or sections (Figure 5.17). The exhibition took place in a space which acted as an abstract composition itself, characterized by a curvilinear wall and a singular circle column. It was a narrow corridor leading to the “Hub” space- which is another exhibition hall. Initially, the plan was to use the temporary hall, adjacent to the foyer; however, as the number and the scale of the produced works were considered insufficient, the corridor was chosen by majority vote.



Figure 5.16. *Walls of El Lissitzky*, produced by the author in the Spring 2023 Semester

Photograph taken by Sonat Özcivanoğlu



Figure 5.17 Exhibition poster, Spring 2023

Poster design by Hazal Özkan and İdil Bilici

As mentioned before, the selected space had an irregular geometry defined by a curved concrete wall which became a significant element for the exhibition design. The part of the wall facing the temporary exhibition hall was used for the introduction of the display- to give clues about what awaited inside. To evoke the feeling of entering the campus, the model A1 gate of METU placed in front of this side of the wall.[326] Since the curved wall has a strong presence, the sequential stair photographs taken from the diverse parts of the METU Campus were displayed on the wall starting from the entrance side. In addition to the stairs, retaining walls of the campus were also exhibited here. In the corridor, the exhibition team introduced

[326] The model was produced using the drawings produced by A. Setenay Özsoy. See Ayşe Setenay Özsoy, *METU Campus Gate A1: An Architectural Detail* (M.Arch. thesis, Middle East Technical University, 2022).

the METU alley drawing to the floor to provide an order within the space, display plinths were placed according to this layout (Figure 5.18). In the exhibition, diverse media were used including sound, models, prints, film and AI, which required to be displayed in different environments. The column and the curvilinear wall hosted most of the drawings, reliefs, photographs and the film. Lighter models were also exhibited in relation to the wall, suspended from the corks inserted into the voids of the concrete. Through these different modes of representations, the wall has become a generative surface that is constantly shifting in depth (Figure 5.19).

Master theses of Ömer Faruk Ağırsoy and Batuhan Türker provided significant references for the final products of the exhibition.[327] Ağırsoy's thesis outcomes, particularly the digital models Underground Service Gallery, Physics Auditorium and Physics U3 Turnplate were used in the models produced by the students in collaboration with him (Figure 5.20). Another collaboration was established with Batuhan Türker, through a workshop on the production processes of his own interpretation of *Boîte en Valise* by Marcel Duchamp, which included the models and drawings of architectural elements of METU Campus. As a result of this workshop, students experimented with plaster models to represent the various elements of the campus which were eventually exhibited together with Türker's *valise* (Figure 5.21). Additionally, the limits of 3D printing were also experimented by the students. These plaster and 3D printed models included columns, brise soleil, roof, stairs and walls. As mentioned before, resulted with the smaller scaled objects, making the corridor a suitable setting for their display.

The corridor did not have access to natural light, which composed a problem. The artificial lighting of the corridor was insufficient for the displays; therefore, LED

[327] See Batuhan Türker, *The Other Modes of Abstraction: Curating Architectural Elements of the METU Campus* (M.Arch. thesis, Middle East Technical University, 2022) and Ömer Faruk Ağırsoy, *Intelligent Infrastructures: Anatomy of the METU Campus* (Master's thesis, Middle East Technical University, 2022)

spotlights were used where necessary. The placement of the LED spotlights on the floor enabled the composition of striking shadows when they met with the display objects. The controlled lighting of the space was also helpful for the projection of the documentary film, explaining the process of the making of the exhibition. Since the corridor was an underused part of the building, the exhibition also aimed to activate the space. This reflected the experimental exhibition design strategies previously adopted at METU, where the unusual spaces including the toilets, alcoves and under the stairs were used to enhance their spatial quality. The aim was to transform the space through exhibition design and bring visibility to an otherwise unutilized area, a strategy also proved valid for this corridor at CerModern.



Figure 5.18. Diagram showing the exhibition layouts of the Spring 2023

Illustrated by the author

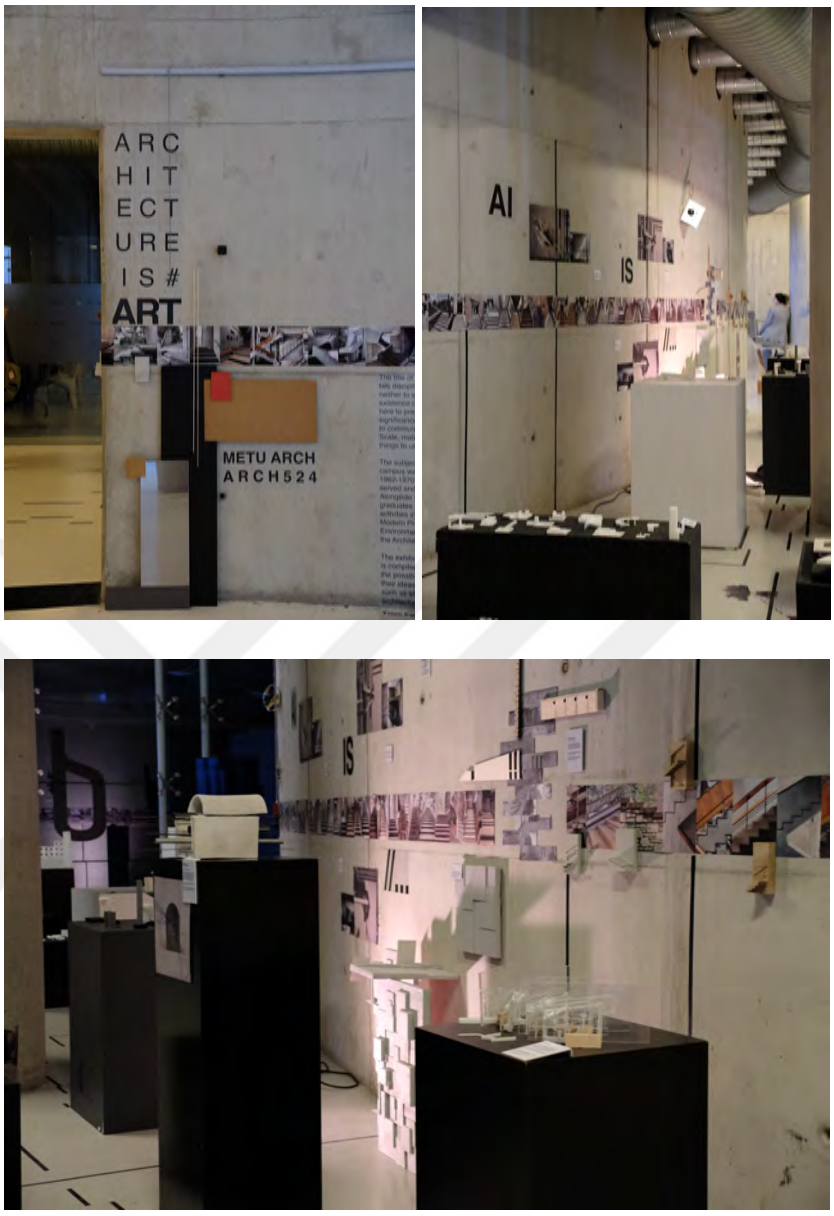


Figure 5.19. Photographs from “Architecture Is Art” exhibition, Spring 2023

Photographs taken by Ayça Tuğran

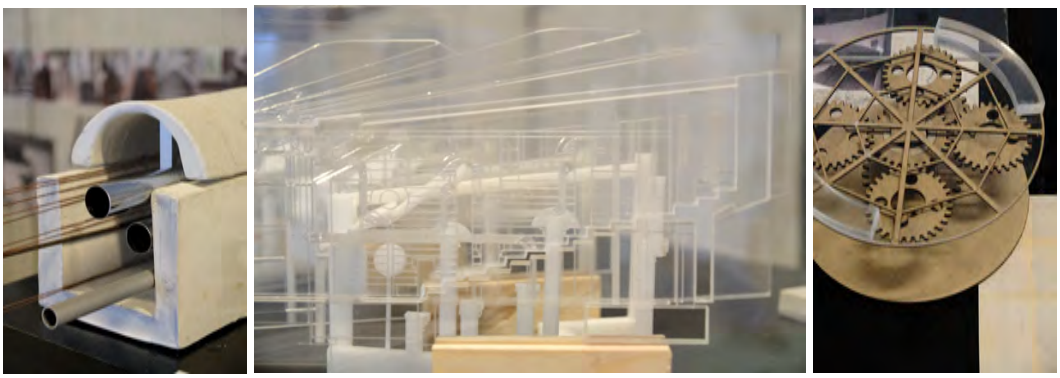


Figure 5.20. *Underground Service Gallery, Physics Auditorium and Physics U3 Turnplate* models; produced by Reyna Akşirin, Bilge Arslan, Hazal Özkan, Berre Özkoç, Emine İnci Şahin, İlkyaz, Sarımehmetoğlu, Batuhan Yerlikaya with Ömer Faruk Ağırsoy

Photograph taken by Ayça Tuğran



Figure 5.21. *Archive Box* by Batuhan Türker

Photograph taken by Ayça Tuğran

5.3.2 Fall 2023

In the following semester, Fall 2023, *Satire on False Perspective* by William Hogarth was selected as the artwork of the final exhibition (Figure 5.22). The

artwork is an engraving which was produced in 1754 as a frontispiece for Joshua Kirby's book on linear perspective,[328] and it was inspirational for the course since it provides a critique of perspective at a time when it was quite popular. At the first glance the engraving seems to illustrate a simple 18th century rural landscape which upon closer inspection; it can be observed that the represented spaces are actually juxtaposed together, it is not clear which element is located foreground and which is at the background and there are multiple vanishing points.[329] This humorous approach is explained in the caption: "whoever makes a design without the knowledge of perspective will be liable to such absurdities as are shown in this frontispiece". The impossible yet joyful juxtapositions of depicted elements in the engraving allow observers to become active participants in the discovery of various spaces. In that sense, the work functions as a pedagogical tool through the play of finding the errors. Examples of these errors include the fisherman's rod surpassing another figure who is behind him, the encounter of the woman in the balcony and man on a distant hill, the connection of beams of two different buildings containing a sign which is behind the two trees on the distant hill and the man beneath the bridge shooting at a swan in an improbable location.

The book of the engraving -*Dr. Brook Taylor's Method of Perspective Made Easy, Both in Theory and Practice*- itself works as an educational tool by providing essentials of geometry and optics as well as guidelines to draw perspectival compositions accurately.[330] These guidelines were prepared for mainly professional artists, on the other hand, Kirby invited everyone into "polite amusement" of drawing

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[328] "Frontispiece" is a synonm for the principal facade in architecture.

[329] Op. cit. Savaş. "Mimarlık Sanattır", 87.

[330] Yale University Library. "Perspectives." *William Hogarth's Topographies*. Accessed June 13, 2025. https://onlineexhibits.library.yale.edu/s/hogarths-topographies/page/perspectives.

and extending the scope of the perspective drawing into various fields.[331] Artists, shipbuilders, writing-masters, engineers and architects were among the subscribers of the book.[332] This further demonstrates that perspective projection is an abstraction methodology that bridges not only architecture and art but also many other diverse disciplines.



Figure 5.22. William Hogarth, *Satire on False Perspective*, 1754

Source: https://onlineexhibits.library.yale.edu/s/hogarths-topographies/page/perspectives?utm_

[331] Ibid.

[332] Ibid.

During the semester, several preparations were undertaken for the final exhibition. Students were asked to tackle with the problems of random words selected from the course discussions such as "How to represent word*"* and "How to represent *Nike?"*. Inspired by the sculpture located in Louvre Museum -*Winged Victory of Samothrace*- that depicts the ancient Greek goddess Nike, creative reflections were produced. As mentioned before, together with these assignments, trips were organized to ateliers and glass factory to learn the know-how about the materials. Display elements such as walls and plinths were also designed by the course participants to be used in the final exhibitions. Drawing on all of these experiences, students were expected to represent William Hogarth's *Satire on False Perspective*, reveal the hidden spaces through their works, and apply similar strategies in reinterpreting the spaces of the METU Campus.

In the exhibition, perspective has become a subject of theory and a matter of practice, extending also the exhibition design. Accordingly, vanishing point, foreshortening and the picture plane were essential concepts. As Alberto Pérez-Gómez and Louise Pelletier argue, "an invisible *perspectival hinge* is always at work between these common forms of representation and the world to which they refer", pointing to the gap between the representation and object, emphasizing that representations are always interpretative.[333] Perspective drawings operate on a given geometric system yet they also reflect the point of view of the author. In the case of the exhibition, this "hinge" revealed itself in both the student interpretations of Hogarth's work and display design. In this sense, the students re-presented the purposeful slippage between reality and representation (inherent in the wrong perspective construction of the *Satire on False Perspective),* effectively doubling the hinge by making the interpretation of an interpretation (Figure 5.23). The second intervention within this scope was realized through the walls. By carefully manipulating the vanishing points

[333] Alberto Pérez-Gómez and Louise Pelletier, *Architectural Representation and the Perspective Hinge* (Cambridge, MA: MIT Press, 1997), 3.

and the angles of the walls, different perspectives were provided to visitors as they moved. This way, through exhibition design, the team reflected their own points of views, making interpretations on space.

In terms of physical conditions, “Hub” space was significantly larger than the corridor of the previous exhibition, therefore, a more substantial intervention was required. To control the scale of the space, the team decided to design partition walls and plinths. Although a series of different scenarios was considered -including using brick or cardboard for the walls- styrofoam (already in use for the plinths) was chosen for the final design considering also the economical dimensions. The production process started with designing the walls and plinths according to spatial requirements. After the dimensions and forms were decided, the styrofoam pieces were cut with CNC. The plinths were assembled using silicone glue, but the structural stability of the walls posed a major challenge. Initially, the walls had been conceived as volumetric elements rather than a surface, composed of multiple sides. However, the silicone glue was insufficient to hold the pieces of the sides together, necessitating a redesign. The walls were converted to singular surfaces, and the pieces that provide their length were stabilized by wooden chopsticks. On the other hand, even once assembled, the walls still face the problem of self-standing. Eventually, the team decided to support them with the plinths, and all elements were covered with cement, to reflect architecture of METU. The experience itself became proof of the inherent challenge of architecture against gravity, while reflecting the limited construction know-how of architects (Figure 5.24).

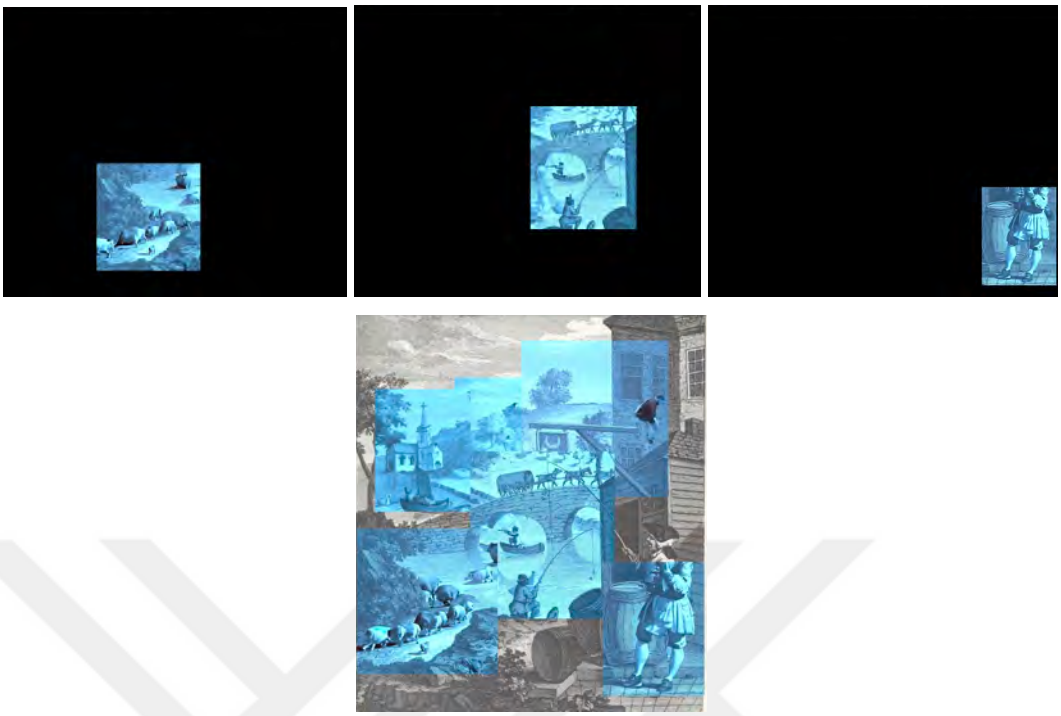


Figure 5.23. *Errors of the World*, produced by Elif Didem Demir, Fall 2023

Source: *ARCH524* Course Archives

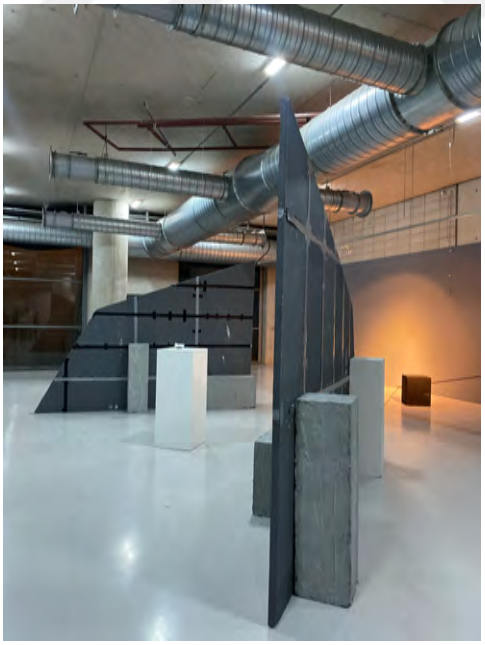


Figure 5.24. Walls and plinths in the preparation

Photograph taken by the author

The exhibition space was almost a perfect rectangle, which did not provide many spatial references for the design (Figure 5.25 and Figure 5.26). It was illuminated by natural light, entering from the narrow side of the wall, introducing both a challenge and an opportunity, as the quality of lighting in the hall was changing dramatically throughout the day. To complement this variability, spotlights mounted on tracks were used to ensure consistent lighting conditions, especially after sunset. On the longitudinal side, uninterrupted plaster walls served as essential display surfaces, where various representations of the works "How to represent *Satire on False Perspective?"* and METU details were exhibited. Since they are not exposed concrete, the team was more flexible doing interventions. Nevertheless, the constructed styrofoam walls, provided more freedom in terms of allowing diverse display practices, since they were easy to operate and suitable for hanging objects using various methods. It was even possible to display lighter models from these surfaces with the help of nails. The curvilinear wall from the previous exhibition was also partially visible, which was used for the interactive AI video, *N-dimension and a Turing Machine of "METU" Architecture* (Figure 5.27). There were three other films, expanding the narrative and sensory experience in the exhibition (Figure 5.23). In addition, two concrete columns were also used for displaying some representations and projections. On the floor, the plan of Faculty of Architecture was printed to provide a reference for the model of 90A as well as for the entire exhibition area.

Similar to the previous exhibitions, various media -including prints, models, AI and films- were exhibited. Given the emphasis on perspective, materials driven by visuality were particularly common—for instance, works based on *anamorphosis* (Figure 2.21). Artworks that are being discussed in the *ARCH524* lectures within the scope of vision, like *Las Meninas,* were also reinterpreted in relation to the *Satire on False Perspective* (Figure 5.28). There are other examples which challenge the conventional perspective construction, by adopting a humorous -or satirical- approach (Figure 5.29). As can be observed in Figure 5.29, by revealing the hidden

spaces in *Satire on False Perspective,* the work creates a visual illusion by introducing a vanishing point on the opposite side. This effect is achieved through its three-dimensionality, which contrasts with its two-dimensional appearance. The exhibition poster also reflected the emphasis on perspective, using the image of the waffle slab of the METU Faculty of Architecture as a focal element (Figure 5.30). The image shows the vanishing points of each unit, which emerge because the individual units are not perfect rectangular prisms but are slightly inclined. Another detail of the poster is the writing “Architecture Is Art”. It represents the making of the exhibition walls, remarking the importance of the production processes within the exhibition and implying the aesthetic lies in these practices.

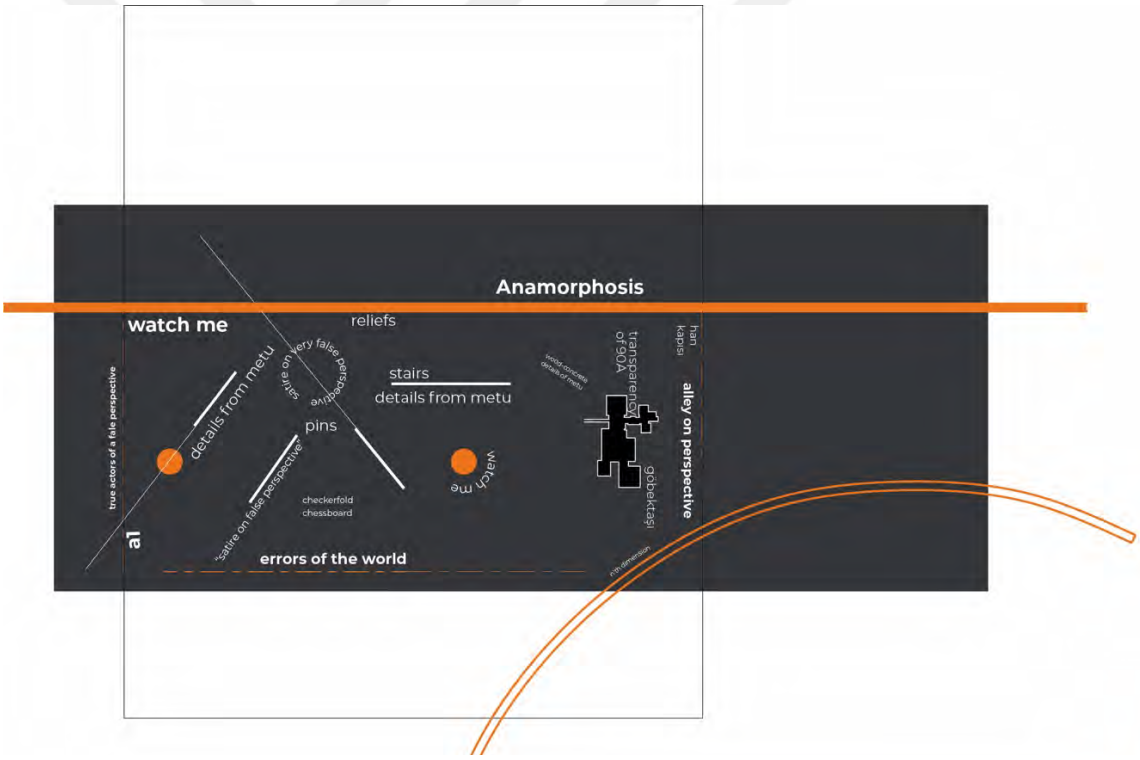


Figure 5.25. Diagram showing the exhibition layouts of the Fall 2023

Illustrated by the author



Figure 5.26. Photographs from “Architecture Is Art” exhibition, Fall 2023

Photographs taken by Duygu Tüntaş



Figure 5.27. *N-dimension and a Turing Machine of “METU” Architecture* by Arif Eren Yıldırım, Fall 2023

Photograph taken by Mehmet Kaplan



Figure 5.28. *True Actors of a False Perspective* by Kemal Tezcan, Fall 2023

Photograph taken by Mehmet Kaplan



Figure 5.29. *Satire* by Cihat İlkbahar and Elif İymen, Fall 2023

Photograph taken by Mehmet Kaplan



Figure 5.30. Exhibition poster, Fall 2023

Poster design by Merve Altuntaş

5.3.3 Fall 2024

In the Fall 2024 semester, *Netherlandish Proverbs* by Pieter Bruegel the Elder was selected as the focal artwork for the final exhibition (Figure 5.31). In the painting, nearly 126 proverbs were depicted. Composed in Northern Renaissance style, the painting reflected the human-oriented approach in art and literature in the 16th

century.[334] Erasmus's *Adages* had a significant influence on the artistic production during that period, increasing the enthusiasm for the proverbs and making these collections highly popular.[335] According to Margaret Sullivan, "his treatment of ancient proverbs marks a new stage in the selection, presentation, and understanding of the form" which is also evident in *Netherlandish Proverbs*.[336] In that period, Hieronymus Bosch is among the first figures who incorporated proverbs as a central theme, his work *The Haywain* depicts the "irony of man's avarice and greed in the face of his mortality".[337] Brueghel continued this tradition initiated by Bosch, *The Big Fish Eat the Little Fish* is one of his first examples in this genre.[338] *Netherlandish Proverbs, on the other hand,* stands out as the most comprehensive elaboration of proverbs in his works; it humorously criticizes the fools of the world that has turned upside-down.[339]

The title -*Netherlandish Proverbs*- may not have been assigned to the painting in the 16th century, as there is insufficient evidence to prove its use in that period.[340] Moreover, the painting is not the first to portray a detailed visual investigation on multiple proverbs; it is important to acknowledge the *The Blue Cloack* (1958) by Frans Hogenberg (Figure 5.32). The difference between the works of Hogenberg and Brueghel is summarized by Kenneth C. Lindsay as:

> "Stimulated by the rich tradition of Flemish art, Pieter Bruegel used Frans Hogenberg's engraving *The Blue Cloak* as the basis for his *Netherlandish*

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[334] Margaret A. Sullivan, "Bruegel's Proverbs: Art and Audience in the Northern Renaissance," *The Art Bulletin* 73, no. 3 (1991): 434.

[335] Ibid., 434- 435.

[336] Ibid., 435.

[337] Ibid., 440.

[338] Ibid., 441.

[339] Ibid., 444.

[340] Ibid., 445.

> *Proverbs* of 1559. His adaptation transformed a didactic print into a major pictorial opus, one that made veiled references to the uncertainties of his time. Bruegel changed Hogenberg's simple image of cuckolding into a visual statement of epic proportions wherein the Whore of Babylon places the coat of deceit upon Everyman. Several key symbols -two single eyes placed in unnatural settings and the opposition of false light to true light- support the cuckoldry image, now given center stage. Associating himself with literati such as Ortelius and Coornhert, Bruegel injected 16th century proverb usage with the power of Medieval theological symbolism."[341]

The literary sensibility of Brueghel is remarkable; his works were inspired from not only Flemish aphorisms but also from the Bible.[342] The realization of narrative in his works is not constrained to visual representation, he also criticizes and reinterprets to the literary sources as his paintings seek for novel ways to retell old stories with new techniques.[343] The illustration of the *Netherlandish Proverbs*, for instance, extends beyond being a mere catalogue of sayings and becomes a visual puzzle which invites observers' active interpretation. The painting establishes a strong relationship between language and art, as Brueghel converts didactic into visual- and ultimately into the spatial. Each event -or proverb- is taking place in strong correspondences with the depicted architectural or environmental setting. Brueghel's *Children's Games* present a similar condition, where human-centric approach is evident and multiple actions unfold in close relation with their surrounding space. A distinction must be made between the represented and non-represented spaces here; paintings only present a visual screenshot from a selected moment within a specific spatial frame. On the other hand, what may be happening beyond the canvas or which kind of spaces are squeezed between the juxtaposed volumes may always be questioned. As can be seen from Figure 5.33, many speculations may be made on

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[341] Kenneth C. Lindsay, "Mystery in Bruegel's Proverbs," *Jahrbuch der Berliner Museen* 38 (1996): 63.

[342] Donald B. Burness, "Pieter Bruegel: Painter for Poets," *Art Journal* 32, no. 2 (Winter 1972–1973): 157.

[343] Ibid.

the possibilities of non-represented architectural space that surpasses the physical limits of the selected artwork. The representation techniques which allow both hiding and revealing these spaces are examined and tested within the scope of *ARCH524*.



Figure 5.31 Pieter Brueghel the Elder, *Netherlandish Proverbs*, 1559, Gemäldegalerie, Berlin

Source: https://en.wikipedia.org/wiki/Netherlandish_Proverbs



Figure 5.32. Frans Hogenberg, *The Blue Cloack*, or the Folly of the World, 1558, Bibliothèque Royal, Brussels

Source: https://www.rijksmuseum.nl/en/collection/object/The-Blue-Cloak--c1df8135ffa819704d1ee5ed9a48f512



Figure 5.33. Various interpretations on the non-represented spaces in *Children's Games* by Pieter Brueghel the Elder, produced by Arts and Culture AI by Google

In the assignments of the semester, students were expected to interpret the hidden proverbs through different modes of representation. For the final exhibition, a similar procedure was followed for METU Campus. Students represented the buildings with the methodology provided by Bruegel and identify "METU proverbs"- idioms which are commonly used by the community of METU. The title of the exhibition "I am Coming From The West/ Batı'dan Geliyorum" refers to another idiom used in METU. Since the west dormitories are located in the relatively distant part of the campus, students often use this phrase to humorously highlight that they have a long road back to their residences. The title is also another reference to modern architectural heritage of METU Campus, since international style is "coming from the West" as well.

The painting was inspirational for the exhibition since it catalogues a multitude of sayings through strong spatial correspondences, placing them into architectural or environmental settings. Through this approach, Brueghel bridges architecture, art and language. *Netherlandish Proverbs* thus offered a model for the *ARCH524* students to represent METU through its own proverbs which are either commonly used by the community of the university or newly invented by the students in correspondence to its certain aspects. In their works, students revealed and interpreted on the verbal culture of METU and its architectural values in a dialogue.

The exhibition poster also reflected the approach of the students, integrating the grid of the campus with the proverbs introduced by the Brueghel. It highlighted the similarity between the campus -composed of architectural units that can be assembled in various ways while still forming a meaningful whole-[344] and Brueghel's painting, which organizes proverbs through a playful, game like composition (Figure 5.34).



Figure 5.34 Exhibition poster, Fall 2024

Designed by Sena Nur Cabadağ

[344] This puzzle-like quality of the campus was previously explored in the 2018 Alumni Day Exhibition. Alumni were given the individual pieces of the architectural model of Faculty of Architecture and asked to reassemble them into a whole. Remarkably, even though some outcomes were incorrect, all of the trials ended up with meaningful compositions.

Since the intangible values of METU are just as significant as the tangible ones, recording and disseminating the university's proverbs was crucial (Table 5.1). These sayings reflected how the university was indeed a "society",[345] since the most of them were immediately understood by visitors that have METU background without further explanation is needed. At the same time, visitors from outside of the METU also could also relate with them, sharing the humor and imagery hidden within these proverbs. In this sense, storytelling emerged as an important strategy for the design of the exhibition. Suzanne Macleod, Laura Hourston Hanks, and Jonathan Hale explain the role of "narrative" in exhibitions, stating:

> "The museum as a space with so much narrative potential is, so to speak, inherently full of voids: temporal gaps between some other past and our own present; geographical gaps between remote locations; cultural gaps between opposing world-views; societal gaps between different groups of visitors; professional gaps between the various occupations involved in museum fabrication; and physical gaps, between the diverse media employed in the museum. Narrative is so pervasive and promising as a mediating strategy precisely because it allows us to bridge these gaps -persuasively and with immediacy in the embodied medium of museum space. Narrative has real value".[346]

It can be argued that proverbs acted as a mediator between the *Netherlandish Proverbs* and METU, despite originating from different times, geographies and cultures. Similarly, narration through these proverbs in the exhibition created a shared space for interpretation and exchange for the visitors.

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[345] The insights on how METU functions as a society have been previously discussed: See Güven Arif Sargın and Ayşen Savaş, "'A University Is a Society': An Environmental History of the METU 'Campus,'" *The Journal of Architecture* 18, no. 1 (2012).

[346] Suzanne Macleod, Laura Hourston Hanks, and Jonathan Hale, eds., *Museum Making: Narratives, Architectures, Exhibitions*, 1st ed. (London: Routledge, 2012), xxiii.

Table 5.1. Some of the “METU Proverbs” used in the “Architecture Is Art” Exhibition, Fall 2024

No	METU Proverbs
1	Falling into Reflection
2	Volume as Opposed to Mass - Flooding Volumes - Open Plan
3	Regularity - Flexibility - Transparency
4	Tabula Rasa (Bozkır)
5	Decomposition of the Box - Distraction of the Box
6	Creating a Forest from a Single Sapling/ Bir Fidandan Orman Yaratmak
7	Kissing the Concrete
8	"University as a Society - University as a City"
9	"My Concrete Children"/ "Benim Beton Çocuklarım" - Behruz Çinici
10	Form of the light/ Sabaha karşı bir yerde ışık yanıyorsa bilin ki orada ODTÜ'lü bir öğrenci vardır
11	It is not going according to the plan.
12	Here hangs the alle.
13	Yürüyelim mi?
14	We are all together/ Biz bir bütünüz
15	To have one foot on the line/ Alle
16	I am coming from the West/ Batı'dan geliyorum
17	The line goes up to the Roof/ Çatıya kadar sıra var

Proverbs assumed a significant role in the exhibition design, both guiding the spatial layout and narrating the METU culture. Each displayed work was paired with a related saying in the exhibition; they were written on the floor and walls as complementary to the reference lines. This ordering principle was instrumental considering the vast scale of the venue. The exhibition took place in the temporary hall adjacent to the foyer, a space defined by remarkable architectural elements: a curvilinear concrete wall that was also a part of the two previous exhibitions, another linear concrete wall, concrete columns and a large skylight (Figure 5.35). To manage the space, a governing display element was needed. Therefore, an installation was designed from the leftover elements and materials found in the junkyard of METU (Figure 5.11). It was a three-dimensional representation of METU Alley and just as the alley orders the campus, the installation ordered the exhibition design by generating linear reference lines (Figure 5.36 and Figure 5.37).



Figure 5.35 Diagram showing the exhibition layouts of the Fall 2024

Illustrated by the author



Figure 5.36 *The Reconstruction of Meaning* by Asel Sude Aydın, Nisa Gezer and Mehmet Derin İncekaş, Fall 2024

Photograph taken by the author

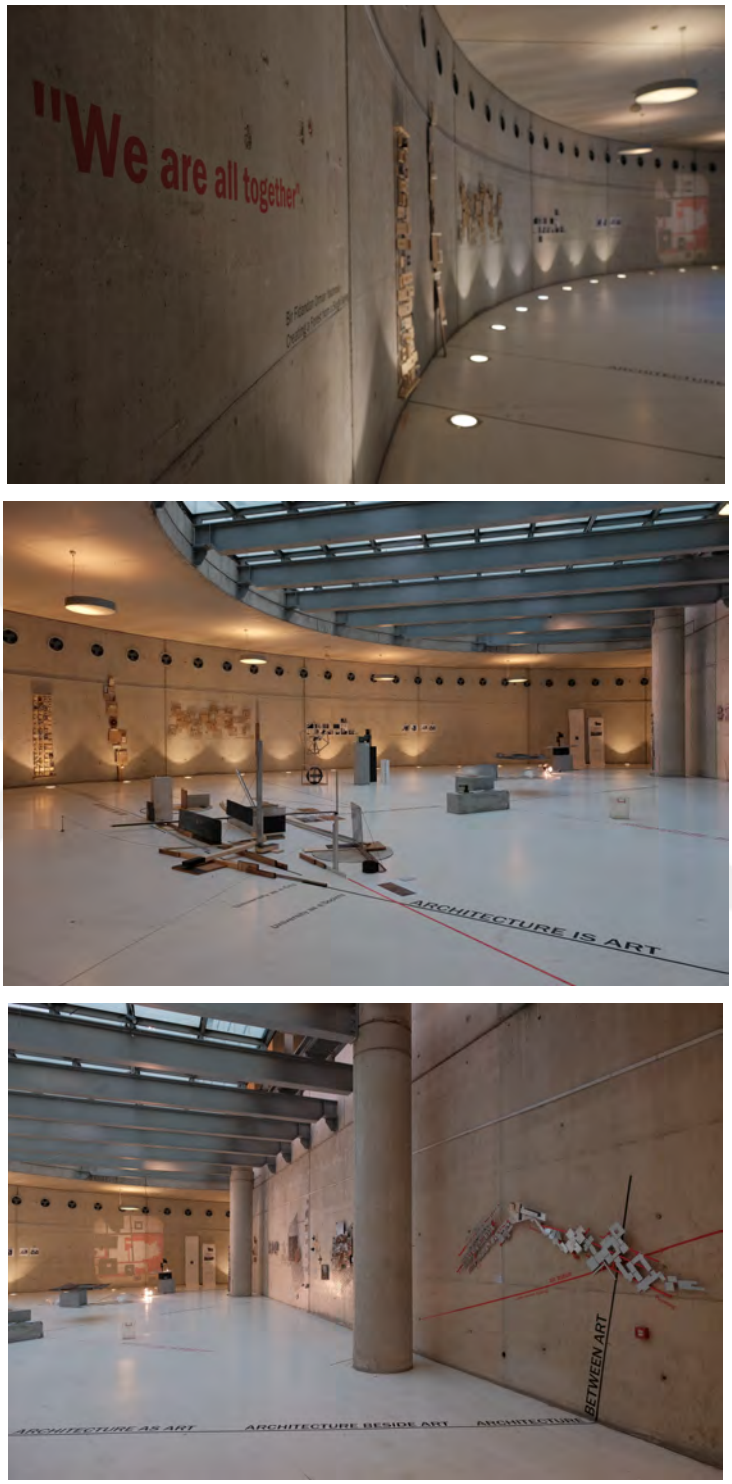


Figure 5.37 Photographs from “Architecture Is Art” exhibition, Fall 2024

Photographs taken by Yiğit Kantarcı

Since the walls were exposed concrete, it was not possible to make substantial interventions on them. Therefore, many of the works were suspended from the channels mounted on the walls through thin chains. This method of display allowed the use of the mesh surfaces, which were lightweight and suitable for the exhibition of smaller objects. The use of mesh and chains created a deliberate gap between the objects and wall which enabled the wall to maintain its own architectural character. The mesh surfaces were also used horizontally in the exhibition, suspended from the beams providing an alternative mode of display (Figure 5.38).

Interactive representations further enhanced the experiential dimension of the exhibition. As Figure 5.39 shows, the architectural elements of the campus were experimented with the projection techniques, under the proverb "There is more to it than (just) a single". This device becomes the physical correspondence of Robin Evans' claim that observers break the static dialogue between the "things and their pictures" with their imagination, opening ways to diverse complexities.[347] Evans argues that "architects make images from ideas", however, there is dynamic relationship between ideas and things; their communication is constantly changing.[348] Using projections, the device concretize this process, transforming representation into a performative act that simultaneously invited entertainment and critical reflection (Figure 5.39).

All the "Architecture Is Art" exhibitions reflected the methodology of *research by design*, transforming the exhibition into an experimental space grounded in theorical framework. Within this environment, the "different modes of representation" were not only tested but also expanded, as the design of the exhibition itself became a "mode of representation". Rather than reducing the contribution of the selected

[347]Op.cit. Evans, "Architectural Projection", 20.

[348] Ibid.

artworks into mere themes, the exhibitions used them to regenerate “architecture and its image”. As a result, the proposition “architecture is art” was reinforced through both highlighting the aesthetic values of architectural works and elevating architecture to the status of art, while at the same time composing aesthetic solutions for representation and exhibition design.



Figure 5.38 Display elements of the exhibition, Fall 2024

Photograph taken by Yiğit Kantarcı



Figure 5.39 *There is more to it than (just) a single* by Berk Bulut, İdil İris Elkıran, Utku Kan, Fall 2024

Photograph taken by Yiğit Kantarcı



Figure 5.40. Exhibition team and the architects of CerModern- Semra and Özcan Uygur, photograph taken at the end of the “Architecture Is Art” exhibition, Fall 2024

CHAPTER 6

CONCLUSION

> What makes representation a crucial field in the understanding of architecture is the mediated character of representation itself. There is rarely representation of a reality or even of an idea or a belief. What representation represents is another representation in a chain of signifiers that circulate from one medium to another all the while believing or letting us believe that there is a direct referent.[349]

This thesis has investigated architecture's "different modes of representation" through the theoretical and practical framework provided by the graduate course *ARCH524*. In this sense, the course served as a significant point of departure, both in terms of its syllabi and its outcomes for structuring the thesis through a first-hand account. The study departed from the fact that architectural knowledge is not sufficiently archived and disseminated in the context of Türkiye. Although there are several institutions with remarkable collections, their numbers are limited and do not meet the expected scale. Furthermore, there are currently no architecture museums that convey the value of the discipline, which assigns a further important role to the temporary architecture exhibitions as pioneering steps toward the institutionalization of such museums.

Yet, reflecting the value of architecture remains a challenge because of the in-betweenness of the discipline- a condition also manifests itself in architectural education. Throughout history, models of architectural education have undergone certain changes. Currently, the architectural education is dominated by the technical

[349] Op.cit. Agrest, *Representation as Articulation Between Theory and Practice,* 163.

universities in Türkiye, which often struggle mediating between the aesthetic and technical aspects. Due to their "technical" orientation, these institutions generally lack art-related courses while at the same time offering only limited knowledge in structural and material know-how. METU is not an exception to these circumstances. Beyond the curricular limitations, the courses of the Faculty of Architecture are also not sufficiently archived, despite their longstanding history and substantial role in shaping architectural education both at the graduate and undergraduate levels.

An examination of *ARCH524* demonstrates the ways in which it addresses the aforementioned concerns. The intention here is not mere narration but to provoke a discussion on the representation of architecture, addressing both the strengths of the course and the aspects open to critique. As mentioned before, the course functions as both a physical and an intellectual archive, encompassing tangible outputs such as drawings, models and photographs as well as intangible ones consisting of the knowledge produced over time. The archive plays a significant role in the principle of "conservation by documentation and creating awareness" adopted by *ARCH524*, enabling the protection of METU's architectural heritage through a series of actions, including exhibitions. Therefore, the course emerges as a critical case, both by presenting a model for architecture exhibitions and by archiving architectural knowledge. In this context, it is evident that METU retains a central position in the course. Even though the emphasis is occasionally placed more on the discourse of representation than on individual architectural objects, the campus still holds a highly significant place since it reveals architecture and art relationship vividly.

As the name of the course suggests, architecture is interpreted through "different modes of representation" within the scope of *ARCH524*. However, it would also be accurate to state that the course has always maintained a strong engagement with artworks, borrowing from their representational methods. While direct comparison between architectural drawings and paintings or models and sculptures is not possible, the statement "Architecture Is Art" nonetheless creates a platform where

aesthetic, spatial and representational parallels can be inquired. This ambiguous zone was tested by *ARCH524* students -much like many architect-artists who sought novel answers to the question of "How to represent architecture?", by delving into the limits of abstraction and tectonics, which led to the transformation of architecture into an object of display in the end. It must also be highlighted that, for the course, the architecture of representation is as important as representation of architecture and proposing such a strong relationship between architecture and art is instrumental in shaping the display environments as well. Within this scope, three exhibitions organized at CerModern with the aim of representing METU tested these ideas. In the exhibitions, curation was approached as a critical practice, while exhibition design functioned as a tool to transform space. In this way, exhibitions themselves also emerged as one of the "different modes of representation".

While the issue of critical distance may be raised due to the active participation of the author in the processes of lectures and exhibition design, this study nonetheless aims to contribute to the archival construction of the courses offered in the METU Faculty of Architecture, by portraying the anatomy of the theory and practice of a graduate course in terms of content, objectives, development and outcomes from its initial phases to the most recent. As illustrated, the recurring theme "Architecture Is Art", adopted in the last three semesters, has a central place for the study as it presents a potential for representing and exhibiting architecture. By placing architecture and art within the same sentence, the underlying assumption is that architecture will eventually be elevated to the esteemed status of art, thereby fostering a broader societal appreciation of the discipline. [350]

In light of these observations, several reflections may be offered. As illustrated in the thesis, the blurred territories between disciplines enable fruitful exchanges.

[350] Statement based on discussions with Prof. Dr. Ayşen Savaş.

Therefore, embracing interdisciplinary approaches and exploring ways to borrow from other fields is crucial and should be amplified in the representation and exhibition of architecture. Within this framework, the emphasis in architectural education should also be placed on both technical and aesthetic aspects of the discipline, since they cannot be thought separately. Additionally, educating students alone is not sufficient, the public should also be engaged through events such as exhibitions, since their reception -as also demonstrated CerModern exhibitions- is significant. The “Architecture Is Art” proved this condition, as the visitors were not only students but included from diverse social groups.

Finally, the need for a more comprehensive archival documentation of architecture courses is evident. The numbers of the courses on representation and architecture should be increased across Türkiye, extending to different regions as they would increase the scope of archives and contribute to the formation of a collective sensibility towards architecture. As a result, the multiplication of these attempts is hoped to act as a catalyst for the establishment of architecture museums.



Figure 6.1. The dismantled and transported display elements awaiting relocation it the archive at the end of the exhibition

Photograph taken by the author

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APPENDICES

A. *ARCH524* SYLLABUS, FALL 2023

Week I- INTRODUCTION

First Meeting/Introduction to the course

Lecture: "Only Art Can Make It Perfect" - Prof. Dr. Ayşen Savaş

- Rendell, J. (2010). Art and Architecture a Place Between. London: Tauris.

Week II- VISUAL CULTURE

Lecture: "Exhibition: As a Tool for the Transformation of Space"

- "Art on Display 1949-1969", (2020) Gulbenkian Museum Catalogue, Rotterdam: Het Nieuwe Insitituut.
- Gigliotti, R. (2015). Displayed Spaces: New Means of Architecture Presentation through Exhibitions. Leipzig: Spector Books.

Week Ill- "WAYS OF SEEING"

Visit to the Glass Factory

Discussion on John Berger's film

- Berger, J. (2008). Ways of Seeing: Based on the BBC Television Series with John Berger. London: Penguin.
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- Bryson, N. (1986). "The Gaze and the Glance", In Vision and Painting: The Logic of the Gaze. New Haven, CT: Yale University Press.
- Foucault, M. (2003). "Seeing and Knowing", in The Birth of the Clinic: An Archaeology of Medical Perception. London and New York: Routledge Classics.

Week IV- MAPPING THE MODERN CAMPUS

Visit to the website: htto://kimproject.arch.metu.edu.tr

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- Savaş, A. “METU Lodgings: Representing Itself’, Diamonds in the Sahara: METU Lodgings Documented, ed. by Aysen Savas and Agnes van der Meij, Ankara: METU Press, 2018.

Week V- WORKSHOP

Week VI- PERSPECTIVE

Design: Student Presentations

- Damisch, H. (1995). The Origin of Perspective. Translated by John Goodman. Cambridge, MA: MIT Press.
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Week VII- ON VISUALITY

Visit to an Artist’s Studio: Glass Workshop

Object: Las Meninas

- Alpers, S. (1983). "Interpretation without Representation, Or, the Viewing of Las Meninas", Representations, no. 1, pp.31-42.

- Foucault, M. (2010). The Order of Things: An Archaeology of the Human Sciences. London: Routledge.
- The Art Bulletin, (March-June 2010). Special Issue, vol. 92, no.1, pp. https://www.jstor.org/stable/i27801651

Video: "Emerging Issues in Architectural Representation" -GSD Talks Harvard 2017

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- Merewether, C. 2006. The Archive, London: Whitechapel Ventures Limited.
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Week VIII- EXHIBITING ARCHITECTURE

- Celant, G. (1996). "A Visual Machine: art installation and its modern archetypes." Thinking About Exhibitions, 371-386.
- Di Carlo, T. (2010). Exhibitionism. Log, (20), 151-158.
- Miller, W. (2015). "Exhibitions, Objects and the Emergence of Modernism in Germany."In Exhibiting Architecture: A Paradox?, Edited by Eeva Liisa Pekonen, Carson Chan, and David Andrew Tasman. New Haven, CT: Yale School of Architecture.
- Place and Displacement Exhibiting Architecture Arrhenius, (2014). Edited by T., Lending, M. Miller, W. and McGowan, J. M. Rotterdam: Lars Muller Publishers.

Week IX- CURATING MODERN ARCHITECTURE

Student Presentations

The class will take up the challenge of compiling/curating the collected artifacts and displaying them in a temporary exhibition space.

- Bruno, G. (2007). Public Intimacy: Architecture and the Visual Arts. Cambridge, MA: MIT Press.
- Crary, J. (2012) Techniques of the Observer: On Vision and Modernity in the Nineteenth Century. Cambridge, MA: MIT Press.
- Evans, R. "Mies van der Rohe's Paradoxical Symmetries." AA Files, vol.19, Spring 1990, pp.56-68

- Goldhagen, S. W. (June 2005). “Something to Talk About: Modernism, Discourse, Style.” JSAH, vol.64, no.2, pp. 144-167.
- Miller, W. (2006). "Architecture, Building, and the Bauhaus." In Bauhaus Culture: From Weimar to The Cold War. Edited by Kathleen James-Chakraborty. Minneapolis: University of Minnesota Press.
- Miller, W. (2009). “Fitting in: Architecture in the Art Gallery.” In Architecture from the Outside In: Selected Essays by Robert Gutman. Edited by Dana Cuff and John Wriedt. New York: Princeton Architectural Press, pp.86-91.
- Miller, W. (2006). “Schinkel, Politics, and the Exhibition of Modernity”, In Nation, Style,Modernity. Edited by Wolf Tegethoff and Jacek Purchla. Munich/Cracow: Zentral Institut fur Kunstgeschichte/ International Cultural Centre, pp.223-236.
- Obrist, H.U. (2008). A Brief History of Curating. Zurich: JRP Ringier.
- Obrist, H. U., and A. Raza. (2016). Ways of Curating. New York: Farrar, Straus and Giroux.
- Redstrém, J. (2017). Making Design Theory. Design Thinking, Design Theory. Cambridge, MA: MIT Press.

Week X- EXHIBITING MODELS

- “Artists Design Exhibitions”, A Special Issue”, (Fall 2014). October, v.150.
- Exhibition Models: Curating Architecture, (2016). Columbia University GSAPP, New York, November 11. (Martin, R. "Panel 1: Illuminations”; Scott, F. "Panel 2: Curatorial Dispatches 1”; Wasiuta, M. "Panel 3: Curatorial Dispatches II.” https:/Avwww. youtube. com/playlist?list=PLz7 CkDLtHf3rsG9A7QQMNRspBkdlgGr6z
- Miller, W. (2014). “Exhibiting Models.” In Modelling Time: The Permanent Collection 1925-2014. Edited by Lending, Mari, Mari Hvattum, Andreas Svenning, Christina Leithe Hansen, and Martin Ahlén. Oslo: Torpedo Press.

Pre-Exhibition Setup

Week XI- EXHIBITING MODERNISM

- Criqui, J. and Romain L. (2014). “Exposer I'architecture: Espace discursif, espace scénographique.” Centre Pompidou. https:/www.centrepompidou.fr/cpv/ressource.action?param.id=FR_R6edb8 1d438d843e7ee18b361cb9e65e&param.idSource=FR_E-7058a731 78581 5efe36ca3f1e95b217
- Dadour, S., (Fall 2014). Léa-Catherine Szacka, Barry Bergdoll, Felicity D. Scott et al. “Expose architecture.” Les cahiers du musée national d'art modern, special issue no: 129, Centre Pompidou.

Hands-on: Student Presentations
500 words of catalogue text on selected objects and display environments

Week XIl- REPRESENTATION AS DOCUMENTATION

- Blouin, F. X., Rosenberg, W. G. (2014). Archives, Documentation, and Institutions of Social Memory: Essays from the Sawyer Seminar. Ann Arbor: University of Michigan Pres.
- Hall, S. “Constituting an archive.” Third Text, vol.15, no.54, pp. 89-92.
- Lending, M. (2017). "Plaster Monuments: Architecture and the Power of Reproduction." Lecture, Princeton School of Architecture, Princeton, CT. httos:/vimeo.com/215007862.
- O'Neill, P., Steeds, L. and Wilson M. eds. (2017). How Institutions Think: Between Contemporary Art and Curatorial Discourse. Cambridge, MA: MIT Press.
- Savaş, A. (1994). "Between document and monument: architectural artifact in an age of specialized institutions." PhD diss., Massachusetts Institute of Technology.

Hands-on: Exhibition Design/Installation

Week XIll- EXHIBITING MODERN ARCHITECTURE

Hands-on: Exhibition Installation

Week XIV- EXHIBITION OPENING AT CERMODERN

B. *ARCH524* SYLLABUS, FALL 2024

Week I- INTRODUCTION

First meeting and introduction to the course

- Savaş, A. (2024). "Mimarlık Sanattır", Sanat ve Mimarlık, edited by C. A. Güzer, 77-93. Ankara: Fol Kitap.
- Savaş, A. (2024). "ODTÜ Projesi", Cumhuriyetin 100. Yılında Mimarlık, edited by İ. Akpınar Aksugür, Ş. Önal Hoşkara. Ankara: İdeal Kent Yayınları.

Week II- VISUAL CULTURE

Visit to Erimtan Museum

Lecture: "Only Art Can Make It Perfect"- Prof. Dr. Ayşen Savaş

- Art on Display 1949-1969, (2020). Gulbenkian Museum Catalogue, Rotterdam: Het Nieuwe Insitituut.
- Feireiss, K., Cohen J.L. (2001). The Art of Architecture Exhibitions, Rotterdam: NAI.
- Gigliotti, R. (2015). Displayed Spaces: New Means of Architecture Presentation Through Exhibitions, Leipzig: Spector Books.
- Rendell, J. (2010). Art and Architecture a Place Between, London: Tauris.

Week III- SUPREMATISM AND CONSTRUCTIVISM

Lecture: Kemal Reha Kavas "Architectural Form Generation in Suprematist

Painterly Space: The Significance of El Lissitzky's Prouns"

- Bois, Y.A. (1988). "El Lissitzky: Radical Reversibility, Art in America", 76, no. 4, pp.161-80.
- Douglas, C. (1975) "Suprematism: The Sensible Dimension." The Russian Review 34, no. 3, pp. 266–81.
- Levinger, E. (1989) "Art and Mathematics in the Thought of El Lissitzky: His Relationship to Suprematism and Constructivism." Leonardo 22, no. 2, pp. 227–36.
- Lissitzky-Kuppers, S. (1968). El Lissitzky: Life, Letters, Texts. London: Thames and Hudson Ltd.
- Lueddeckens, E. (1971) "The 'Abstract Cabinet' of El Lissitzky." Art Journal 30, no. 3, pp. 265–66.

- Milner, J., Kirill, S. (1979) “Constructivist Graphic Design in the U.S.S.R. between 1917 and the Present.” Leonardo 12, no. 4, pp. 275–82.
- Railing, P. (1995) “The Idea of Construction as the Creative Principle in Russian Avant-Garde Art.” Leonardo 28, no. 3, pp. 193–202.

Week IV- “WAYS OF SEEING”

Visit to the Plexiglass Factory

Discussion on John Berger’s film

- Berger, J. (2008). Ways of Seeing: Based on the BBC Television Series with John Berger, London: Penguin.
- Berger, J. (1972). "Ways of Seeing", BBC Television Series. Published online on October 8, 2012, Accessed August 15, 2018.
- Foucault, M. (2003). “Seeing and Knowing”, in The Birth of the Clinic: An Archaeology of Medical Perception, London: Routledge Classics.

Week V- MODERN CAMPUS CREATIVE RE-READINGS

Visit to the website: http://kimproject.arch.metu.edu.tr

Visit to CerModern

“Exhibition: A Tool for Transformation of Space” - Prof. Dr. Ayşen Savaş

Working on a Selected Artwork

- Sargın, G.A., Savaş, A. (2013). “University is a Society: An Environmental History of the METU Campus”, JoA-Journal of Architecture, v.18, no.1, pp.79-106.
- Savaş, A. (2023). “Campus Utopias I: Middle East Technical University Ankara, Creative Rereading”, OverHolland, v.22. no.14.
- Savaş, A. (2018). “METU Lodgings: Representing Itself”, Diamonds in the Sahara: METU Lodgings Documented, edited by Ayşen Savaş and Agnes van der Meij, Ankara: METU Press.
- Savaş, A. (2019) “The Metu Campus Documented V: Representing Itself May 2019, TU Delft”, Journal of the Faculty of Architecture, v.36, no.1, pp.285-295.
- Savaş, A. (2023) “Three Modern Campuses, Three Revolutions, Three Experiments”, OverHolland, v.22. no.14.
- Savaş, A., Dino, İ. (2020). “Constituting an Archive: Documentation as a Tool for the Preservation of the METU Faculty of Architecture”, In 100 Years Bauhaus. What Interest Do We Take in Modern Movement Today?
- Savaş, A., Gramsbergen, E., Söylev, Y. (2023) “CAMPUS UTOPIAS- A visual re-reading”. Docomomo Journal, vol: 2023, no.69, pp.106-113.

Week VI- PERSPECTIVE

Pre-Exhibition Setup

Design: Student Presentations

- Damisch, H. (1995). The Origin of Perspective. Translated by John Goodman. Cambridge, MA: MIT Press.
- Evans, R. (1989). “Architectural Projection”, In Architecture and Its Image. Four Centuries of Architectural Representation. Montreal: CCA, pp.19-33.
- Evans, R. (2000). The projective cast: Architecture and its three geometries. Cambridge Mass: MIT Press.
- Evans, R. (1997). “Translations from Drawing to Building”. Cambridge MA: The MIT Press.
- Evans, R. (1992). "When the Vanishing-Point Disappears", AA Files, no. 23, pp. 3-18.
- Frascari, M., Hale, J., & Starkey, B. (Eds.). (2007). From Models to Drawings: Imagination and Representation in Architecture. Routledge.
- Panofsky, E. (1991). Perspective as Symbolic Form. New York, NY: Zone Books.
- Merleau-Ponty, M. (1977). “The Sensible World and the World of Expression”, In In Praise of Philosophy. NW University Press, pp. 72-79.
- Scolari, M. (2012). Oblique Drawing: A History of Anti-Perspective. Cambridge MA.: The MIT Press.
- Tsuji, S. (1990): “Brunelleschi and the Camera Obscura: The Discovery of Pictorial Perspective”, Art History, v. 13, no. 3, pp. 276–92.
- Vidler, A. (2000). "Diagrams of Diagrams: Architectural Abstraction and Modern Representation." Representations, no. 72, pp. 1-20.

Week VII- ON VISUALITY

Workshop: Cemre Önertürk & Ege Çakır

Object: Las Meninas

- Agrest, D. (1991). “Framework for a Discourse on Representation.” In Architecture from Without: Theoretical Framings for a Critical Practice. Cambridge, MA: MIT Press, pp.157-169.
- Alpers, S. (1983). "Interpretation without Representation, Or, the Viewing of Las Meninas", Representations, no. 1, pp.31-42.
- Foster, H. (1996). “The Archive without Museums.” October, vol.77, pp. 97-119. Cambridge, MA: MIT Press.
- Foucault, M. (2010). The Order of Things: An Archaeology of the Human Sciences. London: Routledge.

- Ketelaar, E. “Tacit Narratives: The Meanings of Archives.” Archival Science, vol.1, pp. 131-141.
- Le Corbusier. (1960) "Architecture and the Arts." Daedalus, vol.89, no. 1, pp. 46-51.
- Merewether, C. (2006). The Archive, London: Whitechapel Ventures Limited.
- Owens, C. (1982) “Representation, Appropriation & Power.” Art in America, vol.70, no.5, pp. 9-21.

Week VIII- WORKSHOP

Week IX- EXHIBITING ARCHITECTURE

Visit to Erimtan Museum

- Celant, G. (1996). “A Visual Machine: art installation and its modern archetypes.” Thinking About Exhibitions, pp. 371-386.
- Di Carlo, T. (2010). Exhibitionism. Log, (20), pp. 151-158.
- Miller, W. (2015). "Exhibitions, Objects and the Emergence of Modernism in Germany." In Exhibiting Architecture: A Paradox?, Edited by Eeva Liisa Pekonen, Carson Chan, and David Andrew Tasman. New Haven, CT: Yale School of Architecture.
- Place and Displacement Exhibiting Architecture, (2014). Edited by Arrhenius. T., Lending M., Miller, W. and McGowan, J. M. Rotterdam: Lars Müller Publishers.

Week X- CURATING MODERN ARCHITECTURE

The class will take up the challenge of compiling/curating the collected artifacts and displaying them in a temporary exhibition space.

- Bruno, G. (2007). Public Intimacy: Architecture and the Visual Arts. Cambridge, MA: MIT Press.
- Crary, J. (2012). Techniques of the Observer: On Vision and Modernity in the Nineteenth Century. Cambridge, MA: MIT Press.
- Evans, R. (1990) “Mies van der Rohe’s Paradoxical Symmetries.” AA Files, vol.19, pp.56-68.
- Goldhagen, S. W. (2005). “Something to Talk About: Modernism, Discourse, Style.” JSAH, vol.64, no.2, pp. 144-167.
- Miller, W. (2006). "Architecture, Building, and the Bauhaus." In Bauhaus Culture: From Weimar to The Cold War. Edited by Kathleen James-Chakraborty. Minneapolis: University of Minnesota Press.

- Miller, W. (2006). “Schinkel, Politics, and the Exhibition of Modernity”, In Nation, Style, Modernity. Edited by Wolf Tegethoff and Jacek Purchla. Munich/Cracow: Zentral Institut für Kunstgeschichte/ International Cultural Centre, pp.223-236.
- Obrist, H.U. (2008). A Brief History of Curating. Zurich: JRP Ringier.
- Obrist, H. U., and A. Raza. (2016). Ways of Curating. New York: Farrar, Straus and Giroux.

Week XI- EXHIBITING MODERNISM

Pre-Exhibition Setup

Hands-on: Student Presentations

500 words of catalogue text on selected objects and display environments

- “Artists Design Exhibitions”, A Special Issue, (Fall 2014). October, v.150. Criqui, J. and Romain L. (2014). “Exposer l'architecture: Espace discursif, espace scénographique.” Centre Pompidou.
- Dadour, S., (2014). Léa-Catherine Szacka, Barry Bergdoll, Felicity D. Scott et al. “Expose l’architecture.” Les cahiers du musée national d'art modern, special issue no: 129, Centre Pompidou.
- Miller, W. (2014). “Exhibiting Models.” In Modelling Time: The Permanent Collection 1925-2014. Edited by Lending, Mari, Mari Hvattum, Andreas Svenning, Christina Leithe Hansen, and Martin Ahlen. Oslo: Torpedo Press.

Week XII- REPRESENTATION AS DOCUMENTATION

Hands-on: Exhibition Design/Installation

- Blouin, F. X., Rosenberg, W. G. (2014). “Archives, Documentation, and Institutions of Social Memory: Essays from the Sawyer Seminar”. Ann Arbor: University of Michigan Press.
- Hall, S. “Constituting an archive.” Third Text, vol.15, no.54, pp. 89-92.
- Lending, M. (2017). "Plaster Monuments: Architecture and the Power of Reproduction." Lecture, Princeton School of Architecture, Princeton, CT.
- O’Neill, P., Steeds, L. and Wilson M. eds. (2017). How Institutions Think: Between Contemporary Art and Curatorial Discourse. Cambridge, MA: MIT Press.
- Savaş, A. (1994). "Between document and monument: architectural artifact in an age of specialized institutions." PhD diss., Massachusetts Institute of Technology.

Week XIII- EXHIBITING MODERN ARCHITECTURE

Hands-on: Exhibition Installation

Week XIV- EXHIBITION OPENING AT…

C. *ARCH524* Introductory and Exhibition Posters, 2017- 2020

ARCH524 ARCHITECTURE & DIFFERENT MODES OF REPRESENTATION

Course Outline
Prof.Dr. Ayşen Savaş
Fall 2017-18



as_My_Grandmother_as_My_Father_as _Myself_as_My_Mother_Gillian Wearing, Self Portrait as My Grandmother_as_My_Father_as_Myself_as_My Mother_as_My_Grandmother_as_My_Father_as_Myself, _as_My_Mother_as_My_Grandmother_as_My_Father_as_Myself_as

This course is about different modes and techniques of representation in architecture; directed to master students. Focusing on conventional representation techniques, its objective is to study the transformations in the definition of the works of architects from `toll of communication` to `aesthetic objects`. Instead of suggesting a continuity in this transformation process however, this course is organized to show the possible coexistence of these characteristics.

The course is also an experiment on ***the formation of textual base for the spatialization of ontology-based data integration*** for METU Faculty of Architecture Archive as an extention of *"Keeping it Modern"* by *Getty Foundation*.

_Week I_4th of October 2017

Reading:
Foucault, Michel. "Las Meninas," The Order of Things, New York: Pantheon, 1973.

_Week II_18th of October 2017

_Week III_1st of November 2017

_Week IV_15th of November 2017

_Week V_29th of November 2017

_Week VI_13th of December 2017

_Week VII_27th of December 2017





ARCH 524
METU FACULTY OF ARCHITECTURE: REPRESENTING ITSELF

Prof. Dr. Ayşen Savaş



Workshops w/ artists
Collective design
Exhibition design
Film production
Photography
Modelling
Collage
Assemblage
Relief



ARCH 524 is a project based graduate course introduces students to advanced topics in the design research with a strong link to architectural representation. This studio course takes on the challenge of designing a traveling exhibition. Using different modes, media and techniques of representation, students are asked to design a space and a display for the reading, understanding, interpreting and finally documenting METU Faculty of Architecture. Focusing on conventional and creative representation techniques, its objective is to study the transformations in the definition of the works of architects from 'tool of communication' to 'aesthetic objects'. Instead of suggesting a continuity in this transformation process however, this course is organized to show the possible coexistence of these characteristics.
This semester, ARCH524 Architecture and Different Modes of Representation invites students of different academic background to collectively imagine the novel ways of representing/exhibiting METU Faculty of Architecture building.

Fall 2018-19
First Meeting:
October 3rd,
Wednesday 16.00
@ METU Faculty of Architecture, 90A


METU CAMPUS
DOCUMENTED
TRAVELLING EXHIBITION
OPENING:
MAY 9TH, 2019
OOSTSERRE
TUDelft
MAY 10TH -
MAY 24TH, 2019
ARCHITECTURE
CORRIDOR
GALLERY
TUDelft
The "METU CAMPUS DOCUMENTED EXHIBITION" is one of the outcomes of an ongoing research project that launched in 2013, to make a comprehensive documentation of relatively unknown Modernist University Campus project in Ankara. The ultimate goal of this exhibition is to protect the campus and its outstanding architectural elements. A new method of preservation and representation is proposed here to generate awareness for architectural and social values with two statements: "conservation by documentation" and "conservation by international awareness". This method gained the invaluable support of the Getty Foundation with a grant awarded in 2017 through its "Keeping It Modern" initiative and further supported by the METU Faculty of Architecture, Goethe Institute, SALT Research, DO.CO.MO.MO Metro-Istanbul and the TUDelft Faculty of Architecture.
METU CAMPUS DOCUMENTED
A UNIVERSITY IS A SOCIETY
TRANSCODING THE BAUHAUS PARADIGM
DIAMONDS IN SAHARA

METU ARCHITECTURE

ARCHIVE



15.01.2020 | 17:30

NO:11

ARCHITECTURE ARCHIVE #11 aims to display and aestheticize archival knowledge by making it visible and understandable in an architectural manner. It is the spatial equivalent of the motto, "Conservation by Documentation", which is introduced as one of the main policies of the Getty Foundation "Keeping It Modern" Project.

ARCHIVE #11, physically and metaphorically, "expands" its space to include all the fragmented archival material and the representation of the faculty as a whole. The space of the archive is a perfect cube, of which all the surfaces are transformed to re/present the archive with its complex layers, fragments and narrations. In a way, it becomes a representation of representation, en abyme (Agrest, 1993). It is not a frozen entity, but rather constructed as a progressive collection, that is based on series of representation processes.
The configuration of the archive is similar to what Duchamp experienced with his la boite-en-valise. What will transform to survive and what will remain in the past, are chosen within this process.

The concept of Foucault's table and its constitution set a basis to link architectural knowledge to a discursive context. Transparency as a state of representation is what constitutes the production process of this space. It is used as a way to read and communicate the layered relationship of the elements of the faculty building and its history. Architectural photography is used as a way to document and represent now and past simultaneously. The element of surprise in photography works as a visual communicator of the intended meaning and it becomes a blind witness of time. Overlapping nature of transparency together with architectural photography construct a series of relationships that define ARCHIVE #11. This superimposition converts architectural space into a picture plane.

ODTÜ METU SALT GOETHE INSTITUT BAUKAU 519

ARCH 524. ARCHITECTURE AND DIFFERENT MODES OF REPRESENTATION

How to Represent Modern Architecture

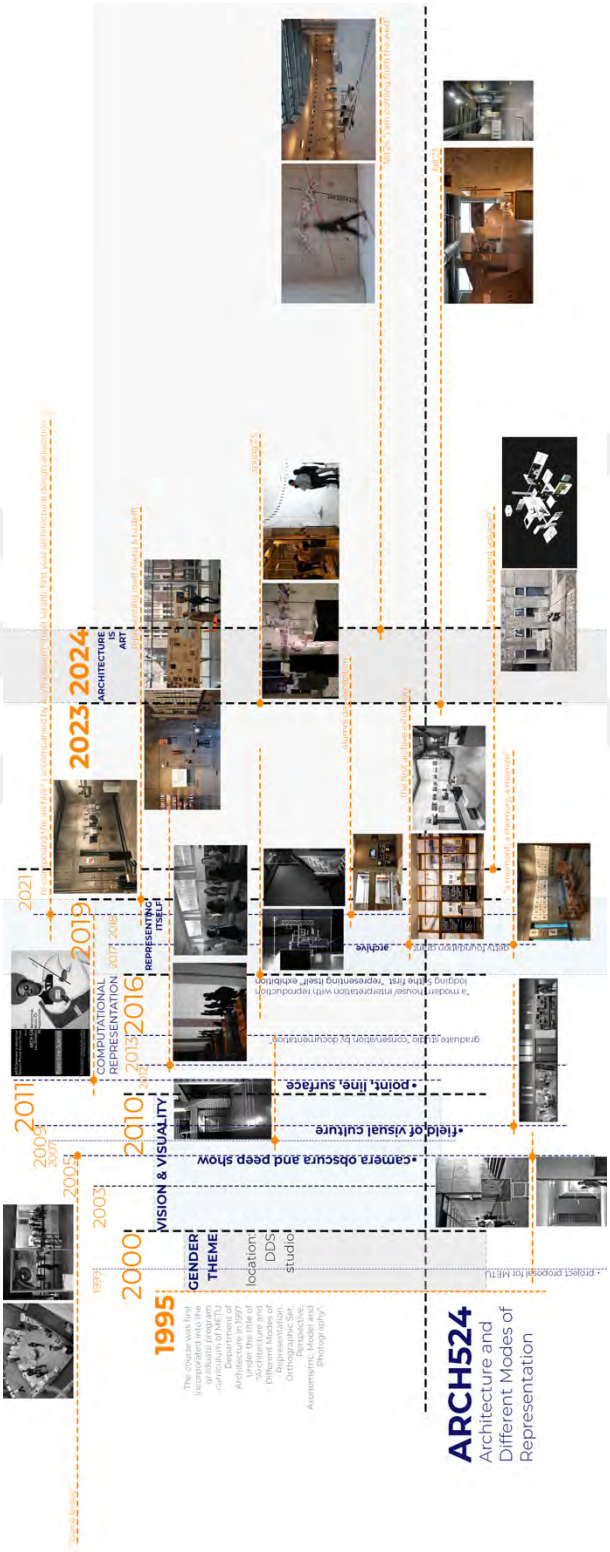
First Meeting 14.10.2020 @10.40

Meeting ID: 675 003 0950 Passcode: Bx4XYz

https://us02web.zoom.us/j/6750030950?pwd=aW9sRDI0eWlNMHlZRW01KzdjbHUwUT09



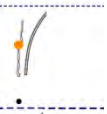
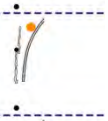
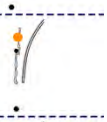
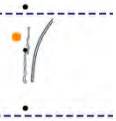
D. Timeline of *ARCH524*



E. Exhibition Inventory: “Architecture Is Art” (Spring 2023)

SPRING 2023

EXHIBITION INVENTORY

student	work	medium	student's note (summarized)		location
Batuhan YERLİKAYA	Borderline	Digital Print on Paper 42 cm x 29,7 cm	The work consists of two parts. The first part is formed by selected works from El Lissitzky's Proun series [1], in which certain compositions extend beyond the boundaries of their squares and, in the process, are transformed into architectures. In the second part, the operation is reversed: architectural plans and details selected from the METU campus collectively occupy the boundaries of the squares, generating new Prouns within them.		
Hazal ÖZKAN	Decoding 'Proun 1'	Print on Paper Wooden Geometries, Metal	The two-dimensional composition's perspective lines highlight the absence of a specific focus point and create an illusion of the pieces floating in space, stressing their groundless nature. Despite their appearance, the masses possess variations in the z-axis due to the incorporation of infinite planes into the composition.		
İlkyaz SARIMEHMETOĞLU Hazal ÖZKAN	Selection of Artworks and Built in Furniture of METU	Photographs Print on Acetate paper 3D Printed Models	From vibrant reliefs to striking sculptures, th curated art installations serve as windows to the world of imagination and expression. Complementing the artistic ensemble, the campus also boasts an array of bespoke built-in furniture. The selected artworks and furniture, including a well-known fountain and a seating unit constructed from railings, cultivate an atmosphere that encourages creativity, inspires imagination, and celebrates the aesthetic value of art.		
Bilge ARSLAN	Void of Proun	Metal Work	The work is a three-dimensional representation of El Lissitzky's "Untitled Proun" that exploded transformation of a two-dimensional painting. The rectangular-shaped planar metal surface defines its inherent flatness while dynamically splits open, opens as two surfaces and generating a captivating inner space.		
Emine İnci ŞAHİN	The Sound IV	Sound	According to Roberto Gigliotti (2012), in his work "Architecture in the Age of Display," the presence of architecture within a space, serving the purpose of conveying information, is rooted in the concept of the 'operation of translation facilitated through an interpretive process. In this context, sound can be perceived as a medium that functions as a translator for the representation of architecture.		
A. Eren DEMİREL	'Indented' Spaces	Gypsum, Cement Model 18x15x15 cm	The METU Campus buildings are designed according to basic principle of exhibiting the individual identity and characteristics of each architectural elements. This is achieved through the volumetric shifts between elements and resulting indents. These indents presents a multiscalar volumetric formation starting from a detail level to reaching a spatial quality.		
A. Eren DEMİREL Kübra GÜLHAN	METU Campus Staircases	Photographs, 20cm x 15m Relief Models 13x5 cm	METU campus is a designed campus with a holistic approach and particular architectural expressions. The stairs, as observed in the other architectural elements and details, are generic in character, vary in terms of space and scale, and spread throughout the campus. Stairs in the campus scale can be considered a detail defining the orientation, transition and circulation.		
Mert ÜNAL	The AI Vision		The work is an artistic experiment about Artificial Intelligence vision. With AI, it is possible to create new form of art that would reflect the future, and it is criticizing conventional art forms such as painting and sculpture for being limited in their ability to engage with the rapidly changing world.		
Mehmet KAPLAN	SnapShot	MDF Relief 21x 14,85x 4,25 cm	Proun displays a snapshot of an occurrence, rather than a static ending state. 'Snapshot' is a tool that animates the event of 'Proun3A,' envisioned in 1920 by El Lissitzky. Geometrical and relational information of the composition is utilized to create a machine that experiments with multiple and continuous transformations of the same occurrence.		
Meltem ŞAHİN	Texture	Print on Matte Paper Over Cement 14.5 x 14.5 cm	The work approaches textures systematically by using "ortographic" representation to evaluate them as projections on vertical and horizontal surfaces. This way, the textures become standardized and more objective to the viewer.		
Berre ÖZKOÇ Reyna AKŞİRİN	Brise Soleil Textures	Plaster and Cement mix	The texture composed by different brise soleil units are investigated in the work. The ready-made brick and concrete sunshades located on the south façade of the METU Electrical and Electronics Engineering Building and METU Computer Engineering building were reinterpreted by pouring the plaster and cement mixture into the plexiglass molds.		
Berre ÖZKOÇ	Walls of El Lissitzky	Mixed Technique on MDF	El Lissitzky's forms, which are in the transition phase from the second dimension to the third dimension, were brought to an architectural dimension as walls.		
Reyna AKŞİRİN	Columns of the METU Central Library	Plaster Model 20x20x2 cm	The concrete columns situated on the entrance of the basement level of the Central Library building in the METU are represented through the plaster model. The plaster's color as well as it's texture signify the form as well as the sculptural aspects of the structure.		

SPRING 2023

EXHIBITION INVENTORY

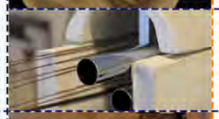
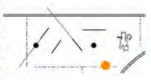
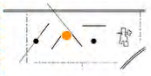
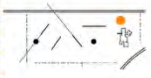
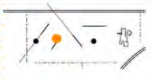
student	work	medium	student's note (summarized)		location
Ayça TUĞRAN Mehmet KAPLAN	Canon4	3D print Models Displayed on Print	This work showcases the floor plans and façade views of the arcade typologies drawn by Behruz and Altuğ Çinici and designed within the context of the METU campus. It strives to concretize the perception of rhythm and order by systematically examining the unique canonical types that govern each system.		
Reyna AKŞİRİN Bilge ARSLAN Hazal ÖZKAN Berre ÖZKOÇ Emine İnci ŞAHİN İlkyaz SARIMEHMETOĞLU Batuhan YERLİKAYA	Physics Auditorium[1] Physics U3 Turnplate[2] Underground Service Gallery[3]	Mixed Media 3D Models Representing Infrastructure Design	The architectural and structural elements in the amphitheater are designed to accommodate and work together with the infrastructural systems. The first model [1], thus, renders the invisible infrastructural elements like ventilation systems and service chimneys and reveals their interconnected condition with the general spatial organization and structural design. Another outstanding infrastructural design in the U3 amphitheater is a specially designed turnplate that can transform one space into another while increasing the capacity and flexibility of the amphitheater. The reinterpreted working principle of the revolving stage is demonstrated by a mechanical system model [2]. The materials of the experiments prepared in the laboratories can be transported to the amphitheater via underground tunnels designed to manage the entire infrastructural systems on the campus. The tunnels are represented with a partial section model [3], depicting the material, structure, and infrastructural elements. --- Ağırsoy, Ömer Faruk. 2022. "Intelligent Infrastructures: Anatomy of the METU Campus." Master's thesis, supervised by Ayşen Savaş, Middle East Technical University.	  	  
Kübra GÜLHAN	METU Column's	3D Printed Model	The columns, which are situated in various areas across the campus and tailored to suit their respective environments, were fabricated through the utilization of a three-dimensional (3D) printer.		
Kübra GÜLHAN Setenay ÖZSOY	METU A1 Entrance Gate	Styrofoam Model	The sculpture-like plastic of Gate A1 becomes a successful representational object that connects The METU Campus with the city [1]. Gate A1, which is a detail on the campus scale, contains numerous details constituted by subtle use of the forms of concrete, is composed of meticulously designed ten major components; A, plastic B, stairs between plastic A and B, embedded projector pit, security room, gargoyle and water bowl, refuge and lighting elements, pedestrian walkway, para-pet, and vehicle road, and concrete bollard light.		
Sena Nur CABADAĞ	METU Main Sports Hall Top Cover	Photographs, 20cm x 15m Relief Models 13x5 cm	METU campus is a designed campus with a holistic approach and particular architectural expressions. The stairs, as observed in the other architectural elements and details, are generic in character, vary in terms of space and scale, and spread throughout the campus. Stairs in the campus scale can be considered a detail defining the orientation, transition and circulation.		

Image Credits: Ayça Tuğran

F. Exhibition Inventory: “Architecture Is Art” (Fall 2023)

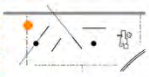
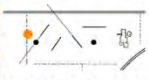
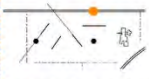
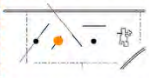
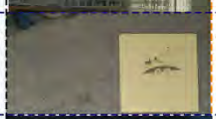
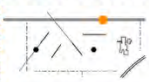
FALL 2023

EXHIBITION INVENTORY

student	work	medium	student's note (summarized)		location
N. Asena CAN	Architectural Dichotomy: Triptych Reflections	Wood on Illuminated Acrylic Panel 30X40 cm	In this triptych of architectural representations—focused on "Kubbealtı" (Under-the-Dome) and the concrete ashtrays, "Han Kapısı" (Gate of the Caravanserai) on the exposed concrete wall, and the Chandelier at the Dean's Office— the juxtaposition of traditional and modern architectural elements is emphasized.		
N. Asena CAN	Continuous Disarray	Magnetic Acrylic Panels	This work, in which the spatial construct of Hogarth's Satire on False Perspective can be continuously manipulated, captures Hogarth's satirical intent while offering a contemporary interpretation of his critical perspective.		
Özlem KURTÇU	Line of Vision	Vinyl Print & Glass 20x20x10 cm	In this work, the relationship between satire and perspective is represented by distorting the perspective of the rectangular shape of original "Satire on False Perspective" artwork. The design emphasizes the viewing direction with a transparent and narrow-angled base, allowing one to capture the correct perspective when viewed from the front.		
Özlem KURTÇU	Merkez Mühendislik Esas Giriş	Vinyl Print	In this work, the main focus is on the entrance door and monumental eave of the Central Building of the Faculty of Engineering. In this work the frontal view of the door has been produced and presented by utilizing the original drawings of Çinici's.		
Elif Didem DEMİR	Errors of the World	Digital Artwork	Satire on False Perspective employs irony as a potent tool, exposing the absurdity of distorted viewpoints with a humorous twist. With the re-representation of the work in the lens of Artificial Intelligence contribution, this irony has become exaggerated scenarios in the motion of flaws of the work.		
İdil BİLİCİ	"Escher on False Perspective"	Print on Brushed Polyester + 3D Model 40 x 60 cm	Hogarth plays endlessly with perspective, leaving clues about distorted viewpoints in his work. Escher on False Perspective takes these existing distortions and re-distorts them, redefining surfaces such as stone, water, and atmosphere through the bird and fish motifs that also animate Escher's Sky and Water as a metamorphosis.		
İdil BİLİCİ	Scales of Construction	MDF, Plexiglass, Acrylic Paint, 3D Modeling 3 × 4 cm, 46 pieces	These campus brochures, which can also be used in daily life, reference the history of METU while questioning different scales of construction. They seek to explore alternative uses of architectural details and objects of archival value. In the brochure design, campus elements are abstracted, scaled down, and archived.		
Nisa GÖKGÖZ	The Structure of "Satire on False Perspective"	Digital Illustration, Print 30 × 30 cm	This work focuses on the analysis and reinterpretation of the structure of Satire on False Perspective. By employing the elements that constitute the framework of perspective—such as vanishing points, horizon lines, and perspective grids—it attempts to deconstruct the interwoven perspectives.		
Nisa GÖKGÖZ	"Immanent Characters"	Wood Sculpture 30x20X40 cm	The interplay between concrete and wood and the fusion of the character of wood to concrete, in other words, the immanent nature of wood as a character of concrete, has always been an element that has been valued and should be protected on the METU campus. 'Immanent Characters' is influenced by this very value and reflect this fusion.		
Nisa GEZER Utku KAN	Bare	Concrete Sculpture 20x20X40 cm	The poetry of concrete and coming together is one of the important elements that form the character of the METU campus. Sometimes the carrying columns appear as a sculpture in the space, sometimes they are periods and commas. In this work, the simplicity of concrete and its poetry in its simplicity were created by abstracting and intertwining repetitive combinations throughout the campus.		
Nisa GEZER Utku KAN	Mold	Concrete Sculpture 20x20X40 cm	The wood texture given to the concrete, and the perceived lightness of the heavy concrete formed with this texture, are among the elements that should be preserved on the METU Campus. Concrete takes on the texture of wood through a special solution and wooden moulds. In this work, this process is abstracted to reveal the character transition of concrete.		
Nisa GEZER	Shadows in the "Satire on False Perspective"	Digital Illustration, Print 30 × 60 cm	Created by tracing the different perspective lines in Satire on False Perspective and reshaping them through the contrasting play of shadows. With façades, textures, and lines intersecting and overlapping, the work explores how multiple perspectives merge into one another.		
Nisa GÖKGÖZ Nisa GEZER Utku KAN	Impossible Juxtapositions	Wooden Sculpture 20x20x25	Derived from the analysis of the work "Satire on False Perspective", the wooden sculpture, which is created by intertwining the three-dimensional abstraction of the elements that form the structure of perspective, emphasizes the overlap of impossible perspectives existing in the original work and the satirical situation between them.		

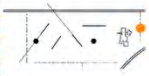
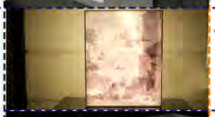
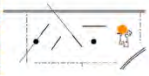
FALL 2023

EXHIBITION INVENTORY

student	work	medium	student's note (summarized)		location
N. Melis DOĞU	METU Architecture E Block Entrance	3D print model on MDF print 35x50 cm	This work brings METU architecture building's E block plan and elevation drawings drawn by Behruz Çinici and Altuğ Çinici with a 3D model of the entrance to represent the spatial organization, proportions, and relationships between different architectural components.		
Merve ALTUNTAŞ	The Absurdities	Print on canvas paper 29,3 x 35, cm	William Hogarth, on his work "Satire on False Perspective", puts emphasis on the importance of perspective by saying that with the lack of knowledge of perspective, there are only absurdities. In the artwork "The Absurdities", the absurdities are represented through Bauhaus abstraction.		
Merve ALTUNTAŞ	Ways of Looking	Sticker paper on glass 100 x10 cm, 120 x 10 cm	METU Architecture Building, designed by Altuğ and Behruz Çinici (1961), consists of many stained glasses with different colors and shapes. The artwork, made by putting stickers of 6 stained glasses on to the windows of CerModern, gives people the opportunity to have a glance of the perspectives of METU Architecture building users.		
N. Atakan Harmancı	Picture Planes of "Satire on False Perspective"	Vinyl Print	A picture plane is a tool for the representation of perspective on canvas. Whereas, William Hogarth plays with multiple vanishing points and picture planes to create allegories. Using different picture planes positioned differently makes the objects and spaces lose their scale and affect the environment, forming new liminal spaces between the represented spaces.		
N. Atakan Harmancı, Sena Nur Cabadağ	Distraction of the Box	MDF and Grey Cardboard, Laser Cutting	This work represents the design principle for the METU Campus and the Faculty of Architecture, and artworks and built furniture as distracting the volumes of the programs, which are "boxes," and then arranging them according to the methods by carrying the photographs of detail, façade, texture, etc to the underlying grid system used for the metu campus.		
Kemal TEZCAN	True Actors of a False Perspective	Print on Vinyl :195x220 cm	In his satirical frontispiece, William Hogarth endeavors to unravel the complexities of artistic representation through a lens of humor and critique. Hogarth's satire and Velázquez's enigmatic masterpiece, when brought into dialogue, invite contemplation on the intricate relationship between art, perception, and the ever-evolving nature of representation.		
E. Didem Demir Kemal Tezcan	Canon_ Illuminated	Relief on MDF 35x50cm	The relief aims to seamlessly integrate section, plan, and elevation views to represent articulations on the innovative design of a modernist concrete sun shader within the METU Faculty of Architecture. Crafted with precision, the model captures the essence of functionality and aesthetics, embodying the principles of form meeting function.		
Tuğçe Zeren	Illusions Unveiled: A Satirical Symphony of False Perspectives	Digital Illustration, Print 30 × 30 cm	In the mystical realm depicted within William Hogarth's painting, where perspective blurs reality and illusion, a tale unfolds, weaving enchantment and extraordinary occurrences.		
Tuğçe Zeren	Extension of the Interior	Relief on MDF 30x40cm	This work brings METU Physic Lecture Halls' plan and section drawings drawn by Behruz Çinici and Altuğ Çinici with a 3D model of the roof of the lecture halls' to represent the spatial organization, proportions, and relationships between different architectural components.		
Ece GÖREN	Alle on Flat Perspective	Print on Acrylic 50 cm x 10 cm x 21 cm	This piece explores the intersection of linear perspective and Hogarthian satire within the renowned campus alle. The work is a mixed media format that flattens the perspective from the central METU alle using linear perspective to represent the south elevations of five buildings in 1/300 scale on the campus that take the alle as their focal point.		
Ezgi ÖZÇETE	Infeasible Bridge	Print on Enzo Paper 29,7x29,7 cm	The wood texture given to the concrete, and the perceived lightness of the heavy concrete formed with this texture, are among the elements that should be preserved on the METU Campus. Concrete takes on the texture of wood through a special solution and wooden moulds. In this work, this process is abstracted to reveal the character transition of concrete.		
Deniz ÇEVİK	Investigation on Vanishing Lines	Mixed Media 42x 42x 42 cm	The work aims to reveal the order underlying distorted perspective by extracting the projection and horizon lines of selected objects from William Hogarth's engraving. By moving a step forward and backward from the distorted perspective, it demonstrates how projections and scattered horizon lines could converge in a regular perspective drawing, and how the lines might appear if the image were created without any knowledge of perspective.		
Ezgi ÖZÇETE M. Furkan GÜLER Deniz ÇEVİK	Reciprocal Bends in the "Alle"	Epoxy Casting on 2D&3D Prints	The Faculty of Arts and Sciences and the Central Library, positioned opposite each other along the alley, together with the Triple Amphitheater and Reserve Sections, were chosen for their distinct projections that deviate from the alley's gridal order.		

FALL 2023

EXHIBITION INVENTORY

student	work	medium	student's note (summarized)		location
Arda FİDANSOY	Deconstructed Satire	Print on Glass 31.5x 29.7x 21 cm	This model, mocking the misuse of perspective, skillfully works on dissecting and altering picture panels and vanishing points. The dissected picture panels and altered vanishing points emphasize the flexibility of art and perspective, offering the viewer the opportunity to explore different relationships and image planes.		
Cihat İLKBAHAR Elif İYMEN	Reversed Realities	Mixed Media on Photoblock 160 x 40 cm	This artwork is a referential and reinterpreted piece inspired by William Hogarth's 'Satire on False Perspective,' referring to the conceptual framework of Patrick Hughes. Moving into the realm of false and reverse perspectives, this piece transcends traditional two-dimensional art forms by challenging the viewer's perception of space and depth.		
Arif Eren YILDIRIM	N-dimension and a Turing Machine of "METU"	Digital Art	This artwork is an initial application of speculation. It corresponds to a computable function which carries variable-dimensional domain and 2-dimensional codomain as well as the relevant Turing machine. Table of rules, i.e., algorithm does recoding through decoding of the campus' grid system.		
Can KAYAASLAN	Errors Built on Errors	3D printing 13 x 13x 12 cm	This sculpture starts by assuming "Satire on False Perspective" by William Hogart as an unquestionable reality with all of its (intentional) mistakes. Then it aims to make the impossible three dimensional realities of objects and relations between objects a reality from a singular angle. To achieve this "impossible feat" every form of bending, scaling, flexing and warping against the nature of the objects and reality is ventured.		
Can KAYAASLAN	Rectangles on Rectangles	Cardistry Performance Projected on Concrete	Architecture (conventionally) is the experienced as a designed static environment through the perception of the dynamic subject (the experiencer). This experiment scales down the spatial composition to a level of simplicity that can be controlled by hands. Then, it aims to performatively re-animate an interpretation of the same space by moving the compositions themselves, rather than the subject.		
Mert ÜNAL	Faculty of Arts and Sciences Amphitheater	Plexiglass Print – Augmented Reality 42 × 59.4 cm	This work focuses on the Amphitheater Block of the Faculty of Arts and Sciences at METU, designed by Altuğ and Behruz Çinici, exploring its relationship with the ground and the diverse infrastructure systems it contains through mixed media. The aim of the work is to reveal the artistic details embedded within architecture by employing mixed media techniques.		
Gizem YILMAZ	Infiltrated Alle on Perspectives	Image Stitching 260 x 110 cm	The artwork explores the principles of the circulation platform of the Faculty of Architecture at METU, which is a representation of the "ALLE", the main pedestrian path on the campus, through photography. The circulation platform is photographed from the projections of the vertical axes of the Alley on the Faculty of Architecture.		
Gizem YILMAZ	Space Inbetween	Drawing on Layers of Transparent Paper 29.7 x 42 cm	The artwork delaminates the drawing "Satire on False Perspective" by the relationships between the objects in the space. It examines the effect of the change in distance between layers by back-and-forth movement on the absurdities in the drawing.		
İpek AKIN	Satire Stratified	Prints on Acetate, Plexiglass Lightbox 20x 25x 5 cm	William Hoggarth's iconic frontispiece engraving, Satire on False Perspective, has been deconstructed into its elements as objects or the spaces. Each of the element has been transposed onto a individual layers of transparent acetate paper. The change of the order of these layers provides a dynamic play of perspective where the viewer can either fix the errors or accentuate them by reorganization.		
İpek AKIN	Beyond the Visible – 90A	Plexiglass, Glass straws, Glass beads. 44x 28x 21 cm	The classroom 90A, where the ARCH524 – Architecture and Different Modes of Representation course took place has been selected as a space as a detail of the campus. In this work, the classroom serves as a focal point being a representative as a part of the whole, setting itself a symbolic entity within the academic landscape.		
M. Furkan GÜLER	Look Again	Print on Enzo Paper 29,7 x 42 cm	The work aims to highlight the deliberate errors in William Hogarth's Satire on False Perspective. By simplifying certain parts of the painting and emphasizing its satirical distortions, it encourages viewers to revisit the original work, gain a different perspective, and uncover its underlying satire.		
Alp SAYIN	Satire on False Reflection	MDF Cut on Mirror 25×35×2.6 cm	This work interprets the perspective errors in William Hogarth's Satire on False Perspective as separate scenes layered upon one another. With the aid of the mirror's reflection, it amplifies the drawing errors, making them more visible.		
Alp SAYIN	Checkerfold Chessboard	MDF Cut & 3D Print 48×48 ×42 cm	This work examines the reduction of three-dimensional objects into two-dimensional images inherent in perspective drawing, across three distinct dimensions. Using the columns of the METU Campus as chess pieces, the work combines one-dimensional negatives, two-dimensional drawings, and three-dimensional models to create a folded chessboard.		

FALL 2023

EXHIBITION INVENTORY

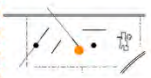
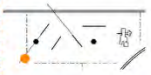
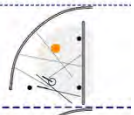
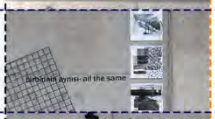
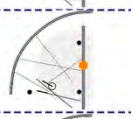
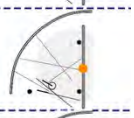
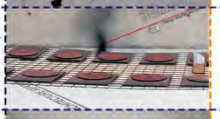
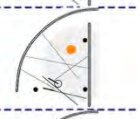
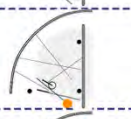
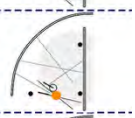
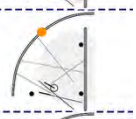
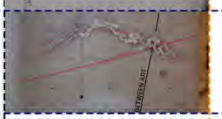
student	work	medium	student's note (summarized)		location
Mehmet KAPLAN	Unseen	Relief on MDF 40x 80cm	In front of the Middle East Technical University Central Library lies a surface known as the Library Plateau. This plateau is completed with a delicately designed central pool and the "ghost" of its unbuilt concrete fountain. Serving as the main gathering point for all student communities, this social and active platform may owe its strong position within the sociological fabric of the campus to its very design ontology.		
Mehmet KAPLAN	Satire on Very False Perspective	Fabric Print 100x 50 cm	William Hogarth's engraving Satire on False Perspective is a work that addresses both the necessity and the absence of knowledge of perspective. This piece aims to amplify the absurdity initiated by Hogarth through AI-generated visual outputs and to construct a complete panorama.		
N. Melis DOĞU	Satire on Layers	Prints on Acetates 11 x 10 cm	The work divides William Hoggart's Satire on False Perspective into layers and offers analternative reading to the work by changing places of the layers.		
İbrahim ALPDEMİR	The Realms of Perspective	Paper and Acetate Print 14 × 20 cm	The image of the unknown, which resists rational structure, is taken from the negative of William Turner's Morning After the Deluge. The work becomes a symbol of the collapse of the dualities inherent in the nature of the camera obscura—particularly the division between the observer and the world. It redirects the viewer from a tangible, measurable, and predictable reality tow ard a more perceptible and abstract world.		
Artun YAYLA	Stairs of the Campus: Statistics	Acrylic Paint on Glass 50x 50 cm	This artwork marks the beginning of a series aimed at bringing attention to overlooked aspects of the ODTÜ campus, despite its remarkable features. The piece focuses on the stairs of the statistics building, aiming to convey the artist's observations without being confined by the constraints of perspective rules.		
Çağla S. DEMİR	Hogarth Layers: The Breaking of Perspective	Print on Paper 17x20 cm	William Hogarth's "Satire on False Perspective," is layered complexities of perception and misperception. Through a series of five paper prints, this work invites to explore the evolution of the perspective of "Satire". Each layer of the work represents a distinct perspective, crafted to reflect a particular picture plane of Hogarth's work.		
Ece ÖZSEL	Into the Perspective	Video Produced by AI	This work is a look at Hogarth's False Perspective on Satire. In the video, artificial intelligence was used to discover overlapping spaces and forms "inside" this line.		
Ece ÖZSEL	Spaces of Devrim	Mixed Technique on MDF Board 50x 70 cm	This work is a look at the history and spaces of DEVRİM Stadium, one of the most important spaces of the METU Campus. After an unerasable DEVRİM was written on the METU Stadium in capital letters in 1968, the stadium became a space that consisted more of its volume, primarily to represent the ideological values of the school and the country.		

Image Credits: Mehmet Kaplan

G. Exhibition Inventory: “Architecture Is Art” (Fall 2024)

FALL 2024

EXHIBITION INVENTORY

student	work	medium	student's note (summarized)		location
Beyza YAĞLI Merve ALTUNTAŞ	Falling into Reflection	Collage Print on Mirrors 15x15x15 cm	The story of Narcissus depicts a man who fell in love with his reflection and was turned into Narcissus flowers by the river after being cursed for rejecting the love of a woman, Echo. In the arcade of the METU Architecture Faculty, the pool raises the question, "Has anyone ever fallen in here?".		
Ebru EVİN Elif KURUM	"To have One Foot on the Line"	Concrete& Plexiglass 200x5cm	The alley was designed as a "classroom" forming the backbone of the campus. This work represents it through the use of concrete and plexiglass elements.		
Eren FİLİZ	All the Same	Collage 6 pieces 30x30cm	METU campus, as a comprehensive example of modernist architecture, creates coherent patterns within itself through recurring principles at various scales, both large and small. These patterns sometimes emerge as a conscious design decision and sometimes as a spontaneous reflection.		
N. Atakan HARMANCI	One of Many	3D Print	The work reinterprets the principle employed by Altuğ and Behruz Çinici—fragmenting box-like volumes that begin with the Faculty of Architecture and extend across the campus, incorporating artworks and furniture designed alongside the buildings—and recombines them through a digital algorithm.		
Selen İLHAN	A Table for Twelve	UV Print on MDF 12 plates, 12 bases (20× 25 cm)	In the mid-16th century, twelve guests gathered for a dinner in Antwerp. Each was served a round wooden plate, known as a trencher (in English) or teljoor (in Flemish), typically used for dessert. Yet these plates functioned not only as serving vessels but also as puzzles, visualizing proverbs that reflected human nature and prompting the guests to contemplate them (Honig, 2019). The plates in question belong to Bruegel's Twelve Proverbs (1558), a work preceding his Netherlandish Proverbs (1559).		
Gizem YILMAZ	nonStages of METU	Vinyl Print 4mx50cm	Inspired by open space design of , the work associates accessibility, one of the basic design principles of METU Campus, with the act of walking, one of the democratic elements provided by the campus design.		
Lal GÜLMEN	The "Form" of Light	Laser-cut MDF	The work interprets the saying often used to describe METU students: "If a light is on somewhere at dawn, know that a METU student is there." Through the representational power of light over shadows, it alludes to the architectural elements that "block" and thereby shape the light on the façade.		
Damla TURGUT	From Traces to Structure	Laser-cut MDF, painted XPS 100× 100 cm	This work begins with Çinici's various drawings and construction methods, tracing the marks left at each stage. It follows a journey from drawing to building, and from building to future, spanning from Çinici's pencil strokes to the imprints of formwork in the construction process, and finally to the traces left by METU students. The work explores how these traces take shape in space and are carried forward into the future.		
Özlem KURTÇU	Creating a Forest from a Single Sapling	Paper Roll Print 60 x 700 cm	The phrase "Creating a Forest from a Single Tree" encapsulates the spirit and story of METU. Inspired by Alexander von Humboldt's infographic mapping technique, the visuals are combined with references from METU's history. This work aims to visualize the ecological, cultural, and historical narrative of the campus.		
Cihat ÇAĞLAR	Kissing the Concrete	Photo Prints, Plexiglass Laser-cut 50x140 cm	This work explores and documents the reflections of the proverb "Kissing the Concrete" at METU Architecture Faculty. The proverb describes the modernist architect's profound admiration and devotion to concrete as a building material. It is often characterized by celebrating its strength and versatility and purely aesthetic and critique of its potential for coldness, sterility, or overuse.		
Asel S. AYDIN Nisa GEZER M.Derin İNCEKAŞ	The Reconstruction of Meaning	Installation 5 x 2 m	This work seeks to explore the transformation of meaning through the reorganization of elements sourced from METU's scrapyard, detached from their original contexts. Inspired by the Netherlandish Proverbs painting, where idioms are fragmented and reassembled to create a cohesive yet novel perception, this project presents a familiar but altered narrative. This process invites a reevaluation of the flexibility of language and meaning, while simultaneously offering a deconstructivist interpretation of METU, revealing disrupted spatial and cultural axes.		
Yiğit KANTARCI	Frames from METU	Print	Addressing the idea of how plastic forms, nature, light and shadows at METU transform into graphic elements within a composition, these photographs emphasize both the perceivability of the campus from various perspectives and its dynamic structure that changes with nature over time.		
Emre YETKİN	We are All Together	Metal Relief/ Installation	"We are all together", visualizes stained glass, roof structures and architectural projection pieces as relief works under the titles of craft, tectonic, and planning within the scope of METU, highlighting the artistic consistency and unity of Modernist architecture ongoing on the campus.		

FALL 2024

EXHIBITION INVENTORY

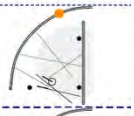
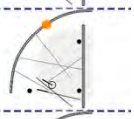
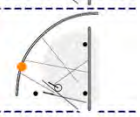
student	work	medium	student's note (summarized)		location
Berk BULUT İdil İ. ELKIRAN UTKU KAN	There is More to It Than (Just) a Single	Mixed Media Wood, Concrete	The story of Narcissus depicts a man who fell in love with his reflection and was turned into Narcissus flowers by the river after being cursed for rejecting the love of a woman, Echo. In the arcade of the METU Architecture Faculty, the pool raises the question, "Has anyone ever fallen in here?".		
Sena Nur CABADAĞ	Everything In It's Right Place	Collage / Foil Print 110 × 100 cm	The spatial and figural relationships in Pieter Bruegel's Dutch Proverbs serve as a reference for repositioning METU spaces within this framework while preserving their own contextual order. In this process, METU spaces are rescaled, repositioned, and reconfigured to establish new spatial relations with one another, producing reimagined reflections of what is "in its place."		
Eylül A. ŞİMŞEK	"It is not Going According to the Plan!"	Analog Collage 30× 30 cm	The work, inspired by Pieter Bruegel's Netherlandish Proverbs and its depiction of the proverb "The herring does not fry here," which semantically corresponds to the expression English saying "It is not going according to the plan!", examines the METU campus through this saying. It aims to celebrate the original design of the campus while providing a perspective on the transformations and interventions.		
İdil BİLİCİ	"Wear Your Proverb!"	Stainless Steel Cutting and Metal Laser Printing	The campus brooches, designed for everyday use, reference the history of METU, question different scales, and reinterpret architectural details and objects with archival value, turning them into proverbs that create a narrative. In the brooch design, campus elements are abstracted, scaled down, reconfigured through various operations, thereby forming new idioms and being archived.		
Ece ÖZSEL	Into the Perspective	Video Produced by AI	This AI-animated version of Bruegel's Netherlandish Proverbs (1559) reimagines a world where every action embodies a saying. By turning text into moving image, the video underscores AI's role as a tool of visual reinterpretation, challenging how we see representation and human behavior across time.		

Image Credits: Yiğit Kantarcı