



Tasarım Stüdyosunda Açık Mimarlığı Tartışmak: Atölye 1 ve Ankara Örneği

Araştırma Makalesi
Research Article

Gülşah Güleç¹, Zeynep Uludağ²

¹ Doç. Dr., Gazi Üniversitesi, Mimarlık Fakültesi, Mimarlık Bölümü, Ankara, Türkiye
ORCID ID: 0000-0002-8041-2018 e-posta: gulsahgulec@gazi.edu.tr

² Prof. Dr., Gazi Üniversitesi, Mimarlık Fakültesi, Mimarlık Bölümü, Ankara, Türkiye
ORCID ID: 0000-0001-9242-7957, e-posta: uzeynep@gazi.edu.tr

ÖZ

Açıklık, mimarlığın 21. yüzyılın dünyasının yeni mekansal, sosyal, kültürel ve çevresel koşullarına uyum sağlaması için önemli bir niteliktir. Son yıllarda ortaya çıkan ve tüm dünyayı etkisi altına alan COVID-19 pandemisi sosyal mesafe kavramıyla birlikte açıklığın ve açık mekânın yeniden mimarlığın gündemine yerleşmesine yol açmıştır. Pandeminin yanı sıra ekonomik krizlerin, ekolojik problemlerin ve çok çeşitli teknolojik gelişmelerin yaşandığı bugünün dünyasında açık mimarlık, bu dünyanın yeni dinamiklerini ve gerçekliklerini anlamamızı ve ona uyumlanmamızı sağlayabilecek önemli bir yaklaşım gibi görünmektedir. Bu nedenle, Ankara'da Gazi Üniversitesi Mimarlık Fakültesi Mimarlık Bölümü'nde faaliyetlerini sürdüren Atölye 1'de 2021-2022 yıllarının proje teması Açık Mimarlık olarak belirlenmiştir. Atölyede açıklık, mimarlığın yerle ve toplumsal gerçekliklerle yeni bir biçimde ilişkilmesini sağlayan yere özgü bir nitelik olarak değerlendirilmiştir. Böylece açık mimarlık teması altında yürütülen projelerin başkent Ankara'nın son yıllarda öne çıkan problemlerine ve potansiyellerine duyarlı olacak ve kentte açık mekân kullanımını yaygınlaştıracak biçimde tasarlanmasına önem verilmiştir.

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ANAHTAR KELİMELER

Mimari tasarım stüdyosu
Mimari proje
Açık mimarlık
Açık mekân

Discussing Open Architecture in Design Studio: The Case of Atelier 1 and Ankara

ABSTRACT

Openness is an important quality of architecture that facilitates its adaptation to the changing spatial, social, cultural and environmental parameters of the world in the 21st century. The recent pandemic of COVID-19 has brought about the return of open space to the architectural agenda, given the need for openness and social distance. Aside from the pandemic, the current economic crises, ecological concerns and technological advances also lead us to consider open architecture as a means by which we can understand the new dynamics and realities of this century. Thus, we announced Open Architecture as the theme of the years of 2021–2022 in the design studio of Atelier 1 at Gazi University Faculty of Architecture Department of Architecture in Ankara. We discuss openness as a site-specific quality that allows architecture to establish new relationships with the site and society. Hence, the students of the studio design their open architectural projects to be responsive to the physical and social potentials and problems of the city of Ankara recently.

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INTRODUCTION

Since 1960s architects, social scientists, philosophers have been discussing open architecture, open work, open configurations in many different fields. There are many potential justifications and explanations of open architecture in use, from philosophical discussions to sociological ones or from structural issues to the performance of architecture. However, it has rarely been discussed in architectural education in terms of developing new design approaches. The aim of this article is to deal with the discussions on the concept of openness that introduce open architecture as a design strategy in the field of architectural design education. It aims to explore the conditions and consequences of openness by placing it to the heart of the design studio as a new way of design thinking as well.

Architectural design studio teaches the physical aspects of architecture; space, volume and material, and develop skills to understand people and realities of daily life experiences to open a new kind of dialogue with the city. To develop a deeper and philosophical understanding of architectural space the skills needed to understand physical space, material and volume must compromise with the skills needed to understand the meaning and social responsibility of architecture. It is necessary to help students who are active constructors of knowledge, for developing appropriate design strategies that architecture has social, cultural and environmental bonds. However, for architecture students, this process is difficult to cope with to draw a meaningful information from this different and diverse data.

The qualities that characterize open architecture has the potential to define a conceptual framework for the students to be taken as a tool in finding their design methods. The term becomes discursive since it is associated with diverse approaches and notions in architecture. As such, architecture can be open in structural, performative, procedural, and conceptual terms (Hernández, Kömez Dağlıoğlu, 2022). These trajectories point to four different but yet interrelated understandings of what an open architecture is, where and when it can be situated, what it can do, and what it usually rejects.

Openness can be framed in the context of open plan, open space, open market, open society, open-source architecture, open design etc., although a clear conclusive definition of openness or open architecture cannot be made; but it is clear that open architecture can influence the future urban environment by questioning the physical space and social life associated with the new modes of consumption and production. By considering the wide spectrum of the concept associated with diverse approaches and notions, the article argues that open architecture is socially responsive architecture that meant to achieve flexible and adaptable built environments to promote social relations, patterns and encounters. To grasp open architecture, students should acknowledge design strategies that appear as open configurations.

However, open architecture should be discussed as a strategy not only to design open forms or structures but also open social and spatial relations in architectural design studio. It is thus discussed in the article that open architecture has the capacity that enables students to be focused on the current social, spatial and environmental problems and potentials in the city of Ankara. The theme of open architecture establishes a new theoretical ground in the fields of architectural design and education in these days in which we face dramatic changes during and after global crises and disasters. Aside from the recent Coronavirus (COVID-19) pandemic, the world is in the grip of a deepening ecological crisis and a depletion of energy resources, and each of these crises comes with its own challenges and performative solutions. One important outcome of this global impact is the accelerated development of new approaches, and new ideas both for open space and public space to increase the quality of the living environment (Hirsch, 2014). Architects and planners are exploring ways of rehabilitating the urban environment as they face the challenges of sustainability, the preservation of ecosystems and new modes of space consumption. They play an active role in increasing the performative qualities of the urban environment as well as the preservation of natural resources in cities. While developing discussions on the contested and performative spatial qualities of the public sphere, new architectural discourses begin to appear on the agenda. The article aims to develop the concept of openness from a philosophical idea to the materialization of an architectural project. By this way, an intangible architectural concept will be conceived with its social, spatial, cultural, functional, environmental and experiential qualities.

While conventional design studio is expecting defined architectural programs, defined solutions, completed architectural projects, very clear answers to environmental problems, new generation design studio's expectations are totally different! It provides a critical, discursive environment where students feel free to develop their own creative approaches, responsive and reflexive ideas against political, sociological, philosophical concerns (Gregory, Livesey, Weddle, 2013). It is important to make a design research to be able to enhance these concerns related with the main theme and thematic approach of the studio (Nelson, 2013). So, students can develop their projects by discussing the theme and its borders, and release from the bonds of normative architecture. The article argues that open architecture can influence the future urban environment by questioning architectural space out of the modern normative definitions of building and environment. In this regard, we evaluate openness also as an environmental quality in Atelier 1, the design studio at Gazi University Faculty of Architecture Department of Architecture in Ankara. The relations between building, city and environment embrace a sensitivity toward daily life, culture, social structure and environmental behavior. Thus, we rather discuss openness as a site-specific quality that encourages architecture to establish new relations with the site and society.

WHAT IS OPEN ARCHITECTURE?

Open architecture is recently defined and discussed as a type of computer architecture or software architecture that permits the easy addition, upgrading and swapping of components with other computers (August, Shin, Tunca, 2013). This is one of the most common definitions of open architecture, leading it to be defined as a technology infrastructure with specifications that are public rather than proprietary, and includes officially approved standards as well as privately designed architectures, the specifications of which are made public by their designers. It is actually called as open-source architecture (Vardouli, Buechley, 2014). Open-source architecture has emerged as one of the most dominant architectural forms in recent decades, in which architects and designers from other disciplinary fields gather and share their architectural and design knowledge through a global network. This network has created a common ground for architecture, and turned architects into open-source architects. Openness is therefore associated with globality as well as technology (Wigley, 2012). But the concept of openness has been defined in many other ways, as such it has been defined by not only technological but also social, spatial and environmental qualities, particularly in the field of architecture.

Open Space

Openness is not a new concept in architecture. Open architecture actually dates to the first half of the 20th century, exemplified by such modern architects as Mies van der Rohe and Le Corbusier who designed open spaces within the context of their modern architectures. These open spaces are generally discussed through their open plans, and reveal the flexibility and adaptability of spaces, enhancing the idea of openness. The Barcelona Pavilion (1928–29), as one of the open plans of Mies, is designed as a flexible and adaptable space for daily use, and as a fluid space that has been freed of spatial and structural walls and divisions. Open plans are defined as free plans in architecture, although there are differences between the free plans designed by Mies and those of Le Corbusier. While Mies designs space more freely, Le Corbusier designs to limit the freedom of its users. In Villa Savoye (1928–31), he designs the movements of the users from the bottom to the top level of the building, orienting them in the space along with a promenade, like a choreographer (Akcan, 2018).

However, it is a fact that modern architects question the compositional unity in architectural design, and move towards the quest for an absolute freedom of plan. The quest for freedom is closely associated with designing an open space in architecture. But Van Rooyen suggests that while the plan's freedom results from the development of the column and slab framing system at the beginning of the 20th century, it affirms a renewed interest in the adaptability of spaces and architects' ability to take into account the evolution of uses and users' preferences recently. Besides, openness is now about designing

adaptable and flexible spatial organizations in the architecture of the 21st century (Van Rooyen, 2022).

Open Form

Akcan claims that open architecture is not only about designing open space, but also open form. She goes on to highlight some of the interpretations of open form in architecture as flexible, mobile, transformable, liberate and adaptable, such as the designs of the Metabolists in the second half of the 20th century. Kurokawa, as a metabolist architect, designed the Nakagin Capsule Tower (1970–72) to be a flexible and adaptable form into which capsules can be plugged or unplugged to suit the changes in capacities (Akcan, 2018). Even if it was demolished in the past months, this building was one of the most popular examples of open form in architecture, and it has led to discussions also of open society and open city in architecture.

Open City

Open city is particularly evaluated as a structure that promotes possible future scenarios in opposition to the stable and conventional urban structures which do not foster unpredictability, diversity and adaptability. Open city was significantly important for Archigram, and also for the Metabolists of that period, and they celebrated flexibility, mobility, transformability, liberty and adaptability in such architectural and urban designs as Plug-in City, Walking City, and Instant City, and Helix City (1960s–70s). These designs rely heavily on the concepts of open city and open society, with architects conceptualizing their projects as open-ended designs with incomplete imageries (Akcan, 2018).

Architects questioned the static and perennial nature of architecture in the second half of the 20th century. Especially the metabolist architects saw this static conception of architecture as a constant in Western societies, where monuments emanate an aesthetic of eternity. The paradigm shifts from considering the monument as eternal to an impermanent architecture gave architecture an indeterminate, open-ended character, a trend particularly developed by the metabolist and structuralist movement which represents what we now understand as open architecture. We can identify this trend as a tendency towards indeterminacy in architecture, both as a means to reflect programmatic uncertainty and to provide a stable framework that remains open to functional instability.

Indeterminacy and instability often refer to incomplete structures that are open to possibilities. As such, Eco discusses incompleteness, possibilities, uncertainties, and ambiguities as the very essence of the open work, and defines contemporary poetry, literature, music, painting, sculpture, and other fields of art as fields of possibilities. For him, contemporary poetry, unlike medieval poetry, creates ambiguous situations that are open to all sorts of operative choices and interpretations as an open work of art. This refers to the singular aesthetic situation of contemporary poetry and openness. Openness offers an

opportunity to see art and the entire world as a possibility (Eco, 1989).

Possibility is a significantly important concept related to plurality and multiplicity in the field of architecture, referring to an open-ended design process in which the designer is not the only architect, as the process is open to the interpretations and interferences of others, such as the user. It is generally referred to as participatory architecture, being a form of open architecture in which the architect designs with the user rather than for them, and in which participation is initiated as an open-ended process in such a way that users continue to shape their environments even after the work of the architect has been concluded. However, Akcan suggests that open architecture does not necessarily refer to the participatory design process. It rather refers to design the openness in this process. She goes on to discuss openness is being directly related to democracy, advocating the consideration of open architecture as democratic architecture to be more responsive to the needs, requirements, and desires of the public (Akcan, 2018). On the other side, open architecture raised another discursive issue in the last years of the 20th century, referred to as neo-liberalistic architecture (Urban, 2019).

Neoliberalism, as an advanced mode of capitalism, leads to a redefinition of openness in architecture. Open architecture begins to indicate to open market in which people strive to design and build the most profitable buildings – generally closed, introverted, and congested buildings in cities. But open suggests non-closed, extroverted, and liberated in architecture as well as responsive, expressive and communicative. As mentioned earlier, open architecture responds to people's needs; it expresses their desires and identities and communicates with them to enhance their sense of belonging. So, there has always been a need to design much more open systems, forms, orders, geometries, and architectures, and from this perspective, openness becomes a rather formal quality in architecture (Gausa, Guallart, Müller, Soriano, Porras, Morales, 2003).

Open Form Revisited

Hansen discusses open form through the dialectic relationship of individuality and collectivity. For him, an open form, unlike a closed form, does not exclude the energy of the users' initiative, but treats it as a basic, organic, and inseparable component. This fact is of fundamental significance to the users' psychological needs of identity. The closed form, in contrast, is the shape of industrialization and standardization, and leads to individuality becoming lost in the collective. But open form aids the individual in finding him/herself within the collective. As the new aesthetic in architecture, the open form would bring us closer to the ordinary, mediocre, and accidental. It is the form of the sum of events, or the sum of individualities, leading Hansen to suggest that society should promote individual differences and qualities if it is to be more open (Hansen, Hansen, 1961).

Open Society

Popper uses the concept of open in social terms, by referring to the open society as the individualist, and the closed society as the collectivist. He claims that total collectivism, or totalitarianism, is the enemy of the open society, and that an open society is only possible in the presence of democracy and individuality. In an open society, people as free individuals can make their own decisions and take responsibility for their decisions, while in a closed society a ruler with the power to make all individual and institutional decisions holds sway. This is a totalitarian ideology, and is one that provides the foundations for certainty and security in society; but, on the other side, it exhausts freedom, democracy, and individuality. With the breakdown of a closed society and the totalitarian ideology, all certainties and feelings of total security disappear, and this uncertainty and insecurity is the essence of an open society, and opens the door to new opportunities, responsibilities, and individualities (Popper, 1947).

These discussions reveal that the concept of open is closely related to society. However, social changes have led this concept to take on different meanings and definitions throughout history. One of them is the change from the industrial society to the leisure and consumer society. In an industrial society, people tend to use open spaces in the city for such daily routines as shopping, socializing, walking from home to work, or vice versa. With the development of transportation technologies, cars, motors and public transport, people today tend to pass through these spaces more rapidly. Cities have become bigger and bigger and even more complex due to these technologies, and open spaces have come to be limited by such buildings as offices, banks, government buildings, department stores, shopping malls, etc. Within this urban complexity, working hours are longer than holiday hours in an industrial society. In a consumer society, however, people tend to spend more time in parks, on the streets, and in cafes, cinemas, shops, and other public spaces. The open and public spaces become the shopping centers of the city, and while areas may be reserved for some specific recreational activities, the main social activity is shopping. Recent changes have led open spaces to be used for cultural and political events, happenings, sporting events, exercise, and exhibitions, as well as for shopping in the city, and these changes, as Gehl claims, have turned work-oriented cities into cities of leisure and enjoyment. Changes in living standards, working hours and economic capacities over the last century have enabled open spaces to take on new functions, although Gehl stresses that the city has still retained its function as a meeting place in the 21st century. Accordingly, architects and urban planners should give priority to the design of open spaces that can serve as meeting places in the city (Gehl, 2007).

Open Space in the 21st Century

Open space is the common concern not only of the architectural and urban planning disciplines, but also those of sociology, economy, policy and history. Open space is

a subject of interdisciplinary discussion in the globalized world of the 21st century. Maki discusses open space through an analysis of New York, as one of the most popular cities in the world. For him, the image of the city is not characterized by the image of the skyscrapers in Manhattan, but rather by such open spaces as the spacious Central Park. He, thus, proposes the adoption of a design and planning approach that prioritizes open spaces, given their capacity to endow our urban lives with diverse potentials. Maki discusses open space with reference to the popular book *The Image of the City*, written by Lynch in the 1960s, in which paths, edges, districts, nodes and landmarks are defined as the main elements of the city image. According to Maki, open space refers to a territory surrounded by an edge, and the relationship between open space and its territory is one of functional and visual separation – that is, an edge. An open space is free precisely because it is surrounded by an edge, and freedom is an important quality for an open space (Maki, 2017). In this context, Fabbrini argues that open space is the opposite model of panopticon in architecture, since panopticon is a closed model of space being controlled by a group of people. On the other side, open space is being expected to invite people for meetings and gatherings (Fabbrini, 2022). Maki also asserts that open spaces promote meetings, and they are free spaces to host diverse activities. He goes on to propose a new openness beyond the openness of the parks or recreational areas in the city, suggesting that open spaces should be the subject of more diverse intellectual observations. While generally functioning as parks and recreational areas, they also have the potential to enrich our urban lives (Maki, 2017).

Open space is not discussed only in terms of its physical qualities, as it also has social and cultural qualities. In that, openness is considered as a quality that can be designed spatially, socially and culturally (Specter, 1963). Wong, as an environmental activist, refers to open space as a ground for social and cultural change, and claims that open space should promote involvement to eliminate the inequalities and disadvantages of society. She advocates multiculturalism and a multicultural society while discussing the roles of open spaces in the 21st century. She claims that every society in the world has become a multicultural society in this century, and involvement allows open spaces to become grounds for multicultural activities in society. As Wong discusses, open spaces are wonderful settings for all kinds of activities, and are significantly defined by the activities they host (Wong, 2007).

Here, involvement through activities suggests participation, which is a critically important concept since it implies the enhancement of openness. Open spaces become even more open when people participate in the hosted activities. People may get involved in the design of such spaces, thus producing an openness that is based on the participation of the users. This is a re-emerging discussion in both urban and architectural design. De Carlo discusses the close relationship between participation and representation in architecture, claiming that architecture in

the future will be characterized by the increasing participation of the user in its organizational and formal definition. Hence, we should do everything possible to make architecture less and less the representation of its designers, and more and more the representation of its users, and this is only possible through a participatory design process and an architecture of participation (De Carlo, 2005).

It seems appropriate to discuss open space and open architecture alongside the concept of participation, although openness is defined and discussed with many other concepts in architecture. As such, Behnisch discusses openness not by being participatory but liberty and interdisciplinarity. For Behnisch, architecture should exceed its disciplinary borders by developing interdisciplinary relationships particularly with art and design, and by liberating itself from the historical norms and forms to be open (Behnisch, 1997, 2005). It is a fact that architecture has, throughout history, limited itself with some specific norms (functionalism, regionalism, universalism, etc.) and forms (decorated, purified, deconstructed, etc.). These normative approaches mostly lead architects to ignore open architecture that can be characterized without functions or any other limitations. Open architecture for free use, as an open system, can serve as an empty shell that users are able to appropriate and improve.

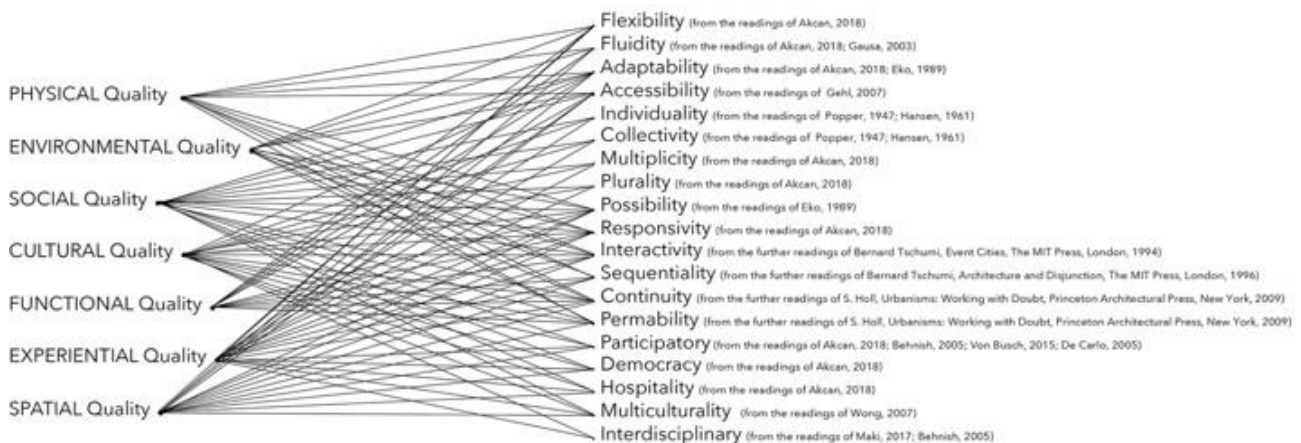
Akcan relates appropriation to participatory design in her analysis of the International Building Exhibition (IBA) projects from 1984 to 1987, some of which, she claims, are designed with the participation of their users – primarily immigrants and guest workers residing in the Kreuzberg district of Berlin. Akcan puts forward a critical discussion of these new housing projects with focus not only on participation but also collectivity, democracy, hospitality, and collaboration. She also relates openness to open borders more than to the open market, to collectivity more than individuality, to the openness of society and democracy more than the free circulation of consumer goods and money, to user participation in architecture more than author-architect, and to collaborative design processes more than the sole designers. She further discusses openness with the concept of hospitality by translating this concept into open architecture. She reveals that hospitality points out to an open architecture not only for every citizen but also for every human even if she/he lost her/his citizenship in this global world (Akcan, 2018).

In the 21st century world, it is hard to make a stable definition of open architecture, since everything is in a constant state of flux due to the changes in the economic systems, technological parameters, global problems and processes. Openness is therefore defined and discussed in various ways in architecture. We discuss open architecture in the studio as an architectural strategy that cannot be reduced to design an open form or open structure. Openness is a social, spatial and environmental quality as well as a formal or structural reality. Thus, we consider open architecture as a form of architecture which enables us to focus on the open social, spatial and environmental

relations by injecting flexible, accessible and participable spaces into the existing urban entity. We make an interdisciplinary research on open architecture including the references of Popper, Eco, Maki, Behnish and Akcan, and this research leads us to reconceptualize openness such concepts as flexibility, accessibility and participation. However, we do not limit the studio discussions to these concepts. We encourage the students to make a further research on the theme of open architecture. So, they discover such many other concepts as continuity, sequentiality, interactivity and permeability. Due to the further readings and researches, they realize that Holl

defines continuity as the continuous organization of space, and this is the openness of his designs. However, he mostly calls it as permeable design into which people stroll around and experience the space freely (Holl, 2009). Besides, Tschumi defines the free and continuous spatial organization as the sequence of space. According to him, sequentiality leads space to be in an interactive relationship with people. This is also another definition of openness in architecture (Tschumi, 1996). These definitions and discussions establish a common ground for us to discuss open architecture within a broader conceptual network in the design studio (Table 1).

Table 1: Conceptual network of open architecture (created by the authors)



DISCUSSIONS ON OPEN ARCHITECTURE IN THE DESIGN STUDIO

In Atelier 1, which is a vertical design studio at Gazi University Faculty of Architecture Department of Architecture, we announced Open Architecture as the main project theme of the years of 2021–2022. Openness is an important quality that adapts architecture to the social, spatial, functional and environmental dynamics of the world in the 21st century. As mentioned before, the pandemic has brought about a return of open architecture to the agenda given the need for more openness and social distance to mitigate the risks of the COVID-19. That said, it's not only the pandemic but also the current economic crises, ecological concerns and technological advances in the world compel us to consider open architecture as an opportunity to understand the new dynamics and realities of this century. Thus, we discuss openness not only as a physical, formal or structural but also a social, spatial and environmental quality in the design studio. During these discussions, the students enhance the conceptual network of open architecture by considering openness as a cultural, functional and experiential quality as well (See Table 1). They consider open architecture as a way of designing new physical and non-physical relations. So, the students rather focus on designing “open relations” than “open structures” or “structures with openings” in the city. They use the concepts of flexibility, accessibility, continuity, sequentiality, interactivity and permeability to discuss

open architecture, and to design flexible, accessible, continuous, sequential, interactive and permeable relations between the site and building structure (See Table 2). Hence, it is not our priority to design an open formal or structural entity; it is rather to design open relations within the city. The above conceptual network on openness paves the way for us to develop the student projects by questioning and opening the boundaries between inside and outside, space and structure, building and site etc. As such, the students interpret the project site as a network of urban relations intertwined with social, spatial and environmental potentials, awaiting to be explored and opened.

The project site is in Ulus, which is one of the historically important urban spaces in Ankara. Ankara, as the capital city of Türkiye, is where the modernization process was launched and disseminated throughout the country following the proclamation of the Turkish Republic in 1923. And Ulus is at the heart of this modern city. The project site in Ulus has functioned as a parking lot, and has most recently been the site of the national Ulus Modern architectural competition. Ulus has hosted a vivid social life throughout its history, as a district where people use to shop, stroll around, and socialize. Thus, the social, commercial, and historical aspects of the site are critically important to us in the proposal of a site-specific design with the potential to enhance the daily life here. The site is surrounded by historical buildings such as Ulus Hali and

Sulu Han, the first of which is one of the grand historical bazaars of the city where various vegetables, fruit, clothes, and other goods are stored and sold (Figure 1, 2, 3). The surrounding streets, Posta Caddesi, Susam Sokak, Kızılbey Sokak and Hal Sokak are crowded and congested streets, and so our students tend to design their buildings particularly away from Hal Sokak to leave an open space, not only for the flow of pedestrians but also for outdoor activities, gatherings and recreational pursuits (Figure 4).



Figure 1. The project site in Ulus, Ankara (Google Earth, 2023)



Figure 2. Ulus Hali, Ankara (<https://ankarafoto.weebly.com/ulus-hali.html>)



Figure 3. Suluhan, Ulus, Ankara (<https://ankarafoto.weebly.com/ulus-hali.html>)

Sulu Han is another historical building exemplifying the common idea of openness in the architectural history of Türkiye through its open space, known as *avlu*. *Avlu* is a common space that is often found in historical buildings in Türkiye that opens the building to the street and the city, being a courtyard that promotes the inner social life of the building by connecting it to the social life of the city. We

are therefore inspired to design open space in a continuous relationship with the social dynamics in Ulus, although each student in the studio interprets these dynamics and relations according to their own unique interpretations of open architecture. We, as the tutors, encourage them to discuss and design open space not only physically, but also socially and functionally. This leads them to design the functions of their projects, with particular emphasis on the current social potentials and problems in the city (Uludağ, Gülec, 2018).



Figure 4. The surrounding street views, Ulus, Ankara (Google Earth, 2023 adresinden alınmıştır)

The students see and understand the lack of social, cultural and educational facilities in the city, leading to the discussions of the need for open architecture to be responsive to the current needs and demands of the public in regard to accommodation, working, education, socializing, etc. This enables the students to discuss openness also as a responsive quality both implying to meet the people's needs, and design the building structures responsively with the environmental constraints and dynamics. As such, they design open spaces which are accessible and permeable for all people within the structures. They propose these spaces to be the interactive platforms for meeting, gathering and encountering both inside and outside of the building. These are also flexible platforms that are not interrupted by walls and corridors to promote the social and spatial relations in the building.

In the selected 4th year architectural projects, the concepts of responsivity, accessibility, interactivity, permeability and flexibility were discussed not only to design formal characteristics but also social, spatial and environmental dynamics. In the project designed by Betül Yaz, openness is discussed by the concepts of responsivity, accessibility and flexibility, and the student accordingly designs flexible and accessible spaces that respond to the existing activities and the flow of the pedestrians in this part of the city. The spaces within the building are also generated responsively and accessibly, and they contribute to the social and commercial life in Ulus with new shops, studios, cafes, restaurants, exhibition areas and meeting halls. The perforated building structure, which is intentionally opened at the street levels, enhances the accessibility of the building, that means it attracts the attention of people, and invites them to participate the social activities in and around the building (Figure 5).

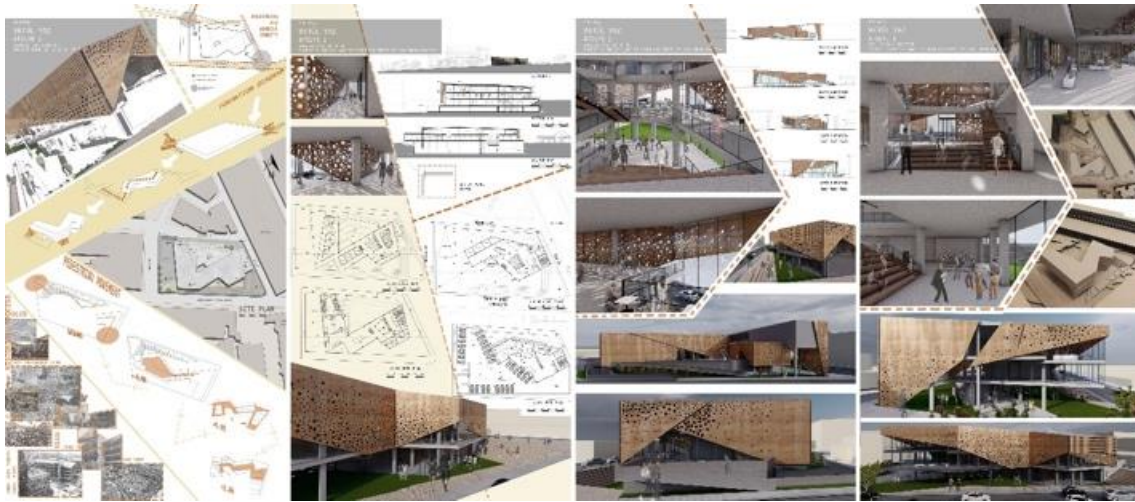


Figure 5. The posters of the project designed by Betül Yaz (from the project archive of the atelier, 2022)

In the project designed by Salih Esat Acar, the concepts of *continuity*, *sequentiality* and *interactivity* are particularly discussed to design a continuous spatial organization of workshops, showrooms, gymnasiums, dining halls and dormitory rooms. The student focuses on the continuity from the ground to the top level of the building as the spatial sequentiality, and creates various open spaces

within the building, such as gardens and terraces. Open spaces are in an interactive relationship through these gardens and terraces. They are interactively connected with each other, and they create a continuous open space at the ground level of the building structure. These spaces define a new structural pattern within the context of the dynamic urban pattern of Ulus (Figure 6).

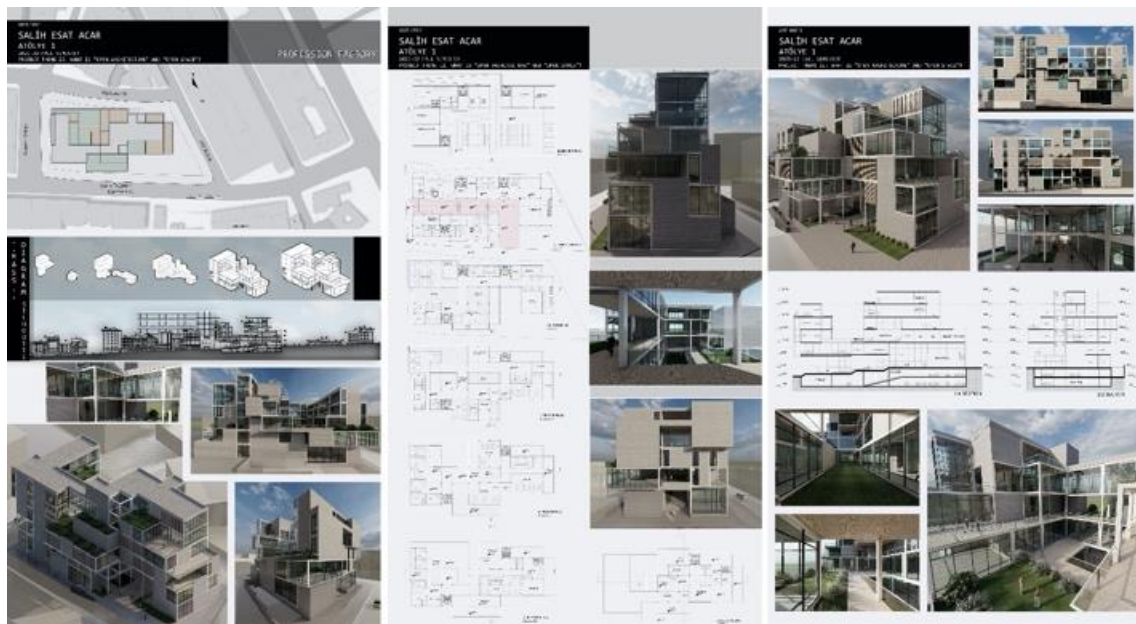


Figure 6. The posters of the project designed by Salih Esat Acar (from the project archive of the atelier, 2022)

In the project designed by Mehmet Eroğlu, open architecture is discussed by the concepts of *accessibility*, *permeability* and *flexibility*. The student designs a high-rise building by rotating the layers of the building, and wraps these rotational layers through a perforated building structure. This structure is partially open, and creates such open spaces as terraces and gardens to promote accessibility and permeability within the building. The structure also wraps such semi-open and closed spaces as shops, exhibition areas, meeting halls, restaurant, library,

study rooms and dormitory rooms, and the student suggests that these spaces provide opportunities for children, students, and people of all ages to mingle, and to share, live and experience together. He designs them as open and flexible spaces around the circulation area on each rotational layer of the building. So, people have the opportunity to study in an open library or eat lunch in an open restaurant, and experience the spaces freely and flexibly in Ulus (Figure 7).

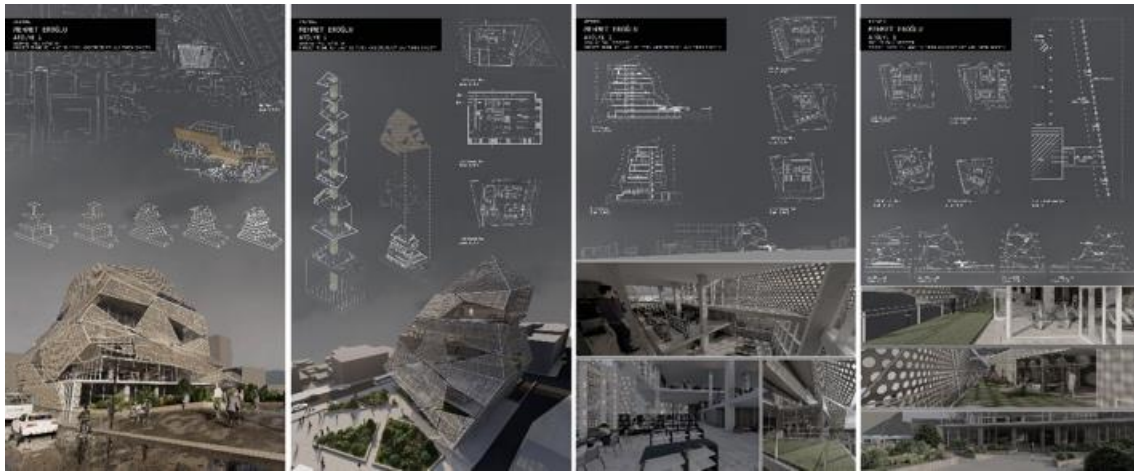





Figure 7. The posters of the project designed by Mehmet Eroğlu (from the project archive of the atelier, 2022)

As we see, the students consider openness as a social, spatial, environmental and experiential quality. These considerations on openness and open architecture lead them to design their projects in response to the unique dynamics and realities of the social life in the city of Ankara, specifically in Ulus. Their responsive design approaches pave the way for them to propose more open and semi-open spaces to meet the changing needs, requirements and demands of the society, especially after the pandemic days. However, they design their projects not only as a sequence of physically open spaces but also socially and functionally interactive spatial organizations. We, therefore, discuss these projects as open design projects that are in a responsive and interactive relationship with the site and society (Table 2).

Table 2: Functions and concepts of the open design projects (created by the authors)

<p>PROJECT 1</p>		<p>FUNCTIONS shops, studios, cafes, restaurants, exhibitions, and meeting halls</p>
<p>CONCEPTS responsivity, accessibility, and flexibility</p>		
<p>PROJECT 2</p>		<p>FUNCTIONS showrooms, gymnasiums, dining rooms, and dormitory rooms</p>
<p>CONCEPTS continuity, sequentiality, and interactivity</p>		
<p>PROJECT 3</p>		<p>FUNCTIONS shops, exhibition and meeting halls, restaurants, library, study rooms, and dormitory rooms</p>
<p>CONCEPTS accessibility, permeability, and flexibility</p>		

CONCLUSIONS

Openness has become an even more important quality, particularly with the social and physical distancing demanded by the pandemic circumstances recently, which has led the world to realize the need to rehabilitate and reorganize the social, spatial and physical relationships in cities. In Atelier 1, the main project theme of Open Architecture establishes a theoretical ground for us to discover and discuss the existing relations, realities and dynamics of Ulus, as an old city center of Ankara, and our students are led to make their own interpretations of open architecture within the context of this district by drawing upon such concepts as *accessibility, permeability, flexibility, interactivity* and *responsivity*. Their projects are responsively designed to meet the needs of the public in several functions including accommodation, working, education, socializing, etc., and they reveal that openness is a spatial, social, functional and experiential quality that has the potential to bring about the establishment of new and open relationships within the city.

We believe that discussing open space, open form, open city and open society in architectural education, particularly in architectural design studio, will lead students to understand that there is a current and urgent need for creating more open spaces in our cities. They will thus be motivated to prioritize social, spatial and environmental openness in their architectural design projects, and realize that openness is not only a physical but also a social quality that enhances the quality of public life in the city. Although Ulus has still a dynamic public life, it loses its attractiveness especially for the young people who live in the city of Ankara. However, we think that it has the potential to be one of the attractive city centers again for the young people, if it is enriched by a sequence of new social and spatial relations. The students of Atelier 1 design these relations by being aware of the fact that openness is a critical concept in today's world suffering from pandemics, migrations, wars, economic crises and so on. Open social and spatial relations promote people to meet and encounter in a safer and healthier environment. But the student projects are not designed as gentrification projects so as to initiate a reconstruction

process in Ulus, as being one of the old city centers in the city. These projects are instead designed as generators that will turn Ulus to an attraction center for all ages. We, therefore, do not limit open architecture to an approach of designing physically open structures. The design theme of open architecture rather leads us to generate open social and spatial relations that have the potential to transform Ulus into a more permeable and participable environment. We see that open spaces and open structures do not define a temporary discourse in architecture. In that, openness will establish a common ground in the future in which people will probably face with new pandemics and paradigm shifts in their daily lives. So, open architecture is an ongoing design theme that is worth to discuss with various concepts (flexibility, permeability, participation, responsivity etc.), and conceptual approaches (flexible architecture, permeable architecture, participatory architecture, responsive architecture etc.) in the field of architectural design education in these days and in the future.

It is critically important for us to discuss open architecture as a way of designing open spaces, and motivate the students to generate open social and spatial relations that have the capacity to be adapted to the changing dynamics of the environment. Since people need and demand more open spaces in the continuously changing and condensing big cities today, we see it as a responsibility to focus on the conditions and consequences of open architecture in our design studio. This leads us to see and acknowledge that openness cannot be reduced to design an “open structure” or a “structural opening” in architecture. The concept of “open” promises to design an open network of relations as well. It is an inspiring concept that leads the students to realize the explicit and implicit values of the site. “Openness” paves the way for them to create unique and site-specific environmental relations. These relations enable us to define the student projects as “open projects”, that means they are designed to be responsive to the problems and potentials of the environment. But, as mentioned before, openness is not an architectural concept that is limited to the conceptual network that we present in the article. It is even not limited to the disciplinary field of architecture. It is an interdisciplinary concept which still awaits to be explored by the other fields of design. However, we suggest that openness is a concept that is worth to be a common design theme, particularly in the field of architectural design education; since it gives students the possibility of designing not only physical (spatial, structural, environmental etc.), but also non-physical (social, functional, cultural, experiential etc.) relations in their projects. By this way, the student projects are designed as an open network of relations, and embedded in a broader network of relations within the environment.

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