ACCOMODATION OF SPIRITUAL SPATIAL EXPERIENCE IN A MODERN URBAN FABRIC

-NOTION OF SPIRITUALITY

-SPRITUAL QUALITY OF SPACE

-MODERN URBAN FABRIC and SPIRITUALITY
Human cognition covers the total capacity for symbolic thought which is the fundamental of both language and spirituality.

Spirituality is a self-made language to give meanings and construct an adaptive framework for these meanings.

It represents the entirety of feelings and thoughts that are greater than the physical self.
SPIRITUALITY - etymology

-spiritual - spirit

-Latin word “spiritus” which rudimentally designates a breathing (refers to respiration or the breathing of the wind), breath, breathing, breathing of deity, (which may refer to inspiration as breath of life)

-A complete definition is elusive and ambiguous because of their predisposition of subjective experience and interpretation. But it can be considered as a human concept grounded in the make up of the human being.
RELATED NOTIONS

600 BCE - Heraclitus
- logos

18th Century (especially after Enlightenment, but first used in 1st century)
Burke and Kant
- sublime

20th Century - Rudolf Otto
- numinous
Visually and physically formed environment has its own language and own potentials to be a part of our lives. In addition they are supposedly made up by another spiritual activity through creation of architectonic forms.

-Built environment should/does shelter us and communicate with us.

-“Space is existential and so existence is spatial” Maurice Marleau Ponty
"The house shelters daydreaming, the house protects the dreamer, the house allows one to dream in peace. Thought and experience are not only things that sanction human values. The values that belong to daydreaming mark humanity in its depths. Daydreaming even has a privilege of auto valorization. It derives direct pleasure from its own being. Therefore the places in which we have experiences daydreaming reconstitute themselves in a new daydream, and it is because our memories of former dwelling-places are relives as daydreams that these dwelling-places of the past remain in us for all time".
(Bachelard, 1994, p.6)

"...the language of art is the language of symbols that can be identified with our existence, if it lacks contacts with sensory memories that live in our subconscious and link our various senses, art could not but be reduced to mere meaningless ornamentation."
(Pallasmaa, 1996, p. 450)

"The most comprehensive and perhaps most important architectural experience is the sense of being in a unique place. Part of this intense experience of place is always an impression of something spiritual."
(Pallasmaa, 1996, p. 450)

The quality of space does not lie in the sense of reality that it expresses, but quite reverse, capacity for awakening our imagination.
SPACE-HUMAN COMMUNICATION

Quality of space “cannot be made, but only generated, indirectly by ordinary actions of the people, just as a flower cannot be made, but only generated from the seed.”
(Alexander, 1979, p. xi.)

The main object of spiritual architecture cannot be the form or structure but the space and the spatial quality that allows us to take up the complicated relationship with nature, which is a precondition for the experience of the spiritual experience.

To define this subjective quality;

agnostic le Corbusier used “ineffable”
philosophically minded Louis Kahn used “immeasurable”
Christopher Alexander used “quality without name”
SPACE, AS THE THINGNESS OF EXISTENCE AND AS THE NATURE ITSELF

LIGHT & DARKNESS

Since our visual experiences are based on the composition of objects and colors in space, light, as an optical and a natural phenomenon, is mostly considered as a natural phenomenon that tends to be experientially absent.

VASTNESS AND IMMENSITY

Despite the similar meanings of these two terms, vastness is a lot more observable than immensity since immensity of space is framed by vastness. A space with vastness and immensity includes quantity and simplicity in one form.

“the vastness of universe and the immensity of time”
Carl Sagan

SILENCE AND STILLNESS

Whereas architecture is a soundless way of interpretation, its perceptual existence is totally enveloped by an entirety of sounds. As a state of sound, silence, or as a more spatial term, stillness, creates an innermost essence of architecture since it is also constituent of human spirit.

Architecture can petrify stillness and silence turns into matter.
“All material in nature, the mountains and the steams and the air and we are made of light which has been spent, and this crumples mass called material casts a shadow, and the shadow belongs to light. So light is really the source of all being. It obtains spiritual qualities. Through light we grasp our unity with the sublime grandeur of the universe. In architecture the sensation of life and the dynamism of the experience are most effectively mediated by light.” (Kahn, 1985, p. 22)
"Light is the cosmic breathing of space and universe" (Kahn, 1985, p. 22)
Eyes touch, eyes feel
LIGHT - SHADOW INTERPLAYS

'Hagia Sophia',
Istanbul

'Kolumba Museum'
by architect Peter Zumthor

'Bruder Klaus Chapel'
by architect Peter Zumthor

'Neanderthal Museum'
by architect Estudio Barozzi Veiga
Sky appears as an image of cosmos

“The Forgotten Temple of Lysistrata”, Greece

“The oculus” (skylight) in Pantheon

Sky appears as an image of cosmos
'Teshima Art Museum'
by architect Ryue Nishizawa

'Naoshima Contemporary Art Museum'
by architect Tadao Ando
'Aten Reign'
by James Turrell

'Big Air Pack'
by Christo & Jeanne Claud

'Roden Crater Project'
by James Turrell
Colors let the materials to become pure forms.

COLORS, AS A MORE OBSERVABLE FORM OF LIGHT
"Fireflies on the Water"
by Yayoi Kusama

"Salar de Uyuni"
Bolivia
"OCA Building"
by architects Oscar Niemeyer
'Orbie Tea House' by architect Kengo Kuma
'Vertical Vastness' in nature
The transformations of social and economic patterns ends up with transformations in beliefs and rituals.

Since modern institutional life styles based on economy; productivity, efficiency and swiftness become the rituals of modern urban life.

When architecture and so urbanism follows scientific and materialist movements that accepts mechanistic human life, the concern would be bound to the community itself, instead of the sum of individuals.
Modern cities of today are like an entirety of staging areas where people pause in their complex movements from one place to another. Like the migration between cities, now there are constant migrations within cities to find more convenient or congenial surroundings.

Cities appear as locations to organize mechanistic human life and so streets, as channeling element of these small journeys, only function for physical mobility.
The project is simply about offering a new experience for pedestrians whose main movement is more like constant daily migrations from one spot to another in modern cities. Considering the existed priorities of urban fabric, such as productivity and fastness, streets are the places where these rituals happen in a plural form. With my design I tried to redefine and redesign a streetscape zone in order to let users give their own meanings into it, and have a dissolution between object and subject / urban and citizen.
LOCATION

Capital of Turkey

Ankara
≈5 million population

Çankaya
≈1 million population
- central metropolitan district
- old region
- administrative district
LOCATION

MAIN CITY CENTERS and BASIC MOVEMENT AXIS

Ulus
old centrum

Citadel

Cultural region

Parliament

Kızılay
new centrum

(Old) Presidential palace

Atatürk Boulevard
(Protocol Way)

1923 Jansen Plan
(first urban plan)
DESIGN

HOW CAN WE ACCOMMODATE SPIRITUAL EXPERIENCE TO AN URBAN FABRIC?

STREETSCAPE ZONES

spiritual experience in the nature

space as the thingness of nature

good

perceptual scale of immensity

experienciality is formed by mobility
small scale daily migration of citizens
patterns of accessibility
streets are utilitarian

space as the thingness of nature in the chaos of the city
entirety of individual experiences apart from the primary function of accessibility
STREETSCAPE EXPERIENCE IS DEFINED BY BUILDINGS TODAY
entrances are placed irregularly to prevent functional shortcut moves
Colors give character to squares
Staggered pattern with various lengths of timber deck planks and andesite Ankara stone
challenge the percieved size/scale of space contrast spatial perception
CHALLENGING THE PERCEIVED SIZE / SCALE
IMMENSITY & VASTNESS

horizontal linear vastness

sky / earth relationship
vertical linear vastness

cosy small scale areas in a vast form
Context is out of the inner experience
Buildings are not visible from inside
LIGHT - SHADOW GAMES

[Diagram of light and shadow]

[Image of a scene with lighting effects]

74/113
BEING IN NATURE AND HAVING A SHELTER
BEING IN NATURE AND HAVING A SHELTER
Concave & convex mirrors to distort and enlarge the perceived space
INNER FUNCTION AND MEANING ARE TO BE GIVEN BY USERS
MATERIALIZATION & COLOR USAGE INSIDE
(COMPARIISON OF OUTSIDE & INSIDE)

monochrome experience
form is to be colored by memories, daydreams and imagination
ARTIFICIAL LIGHTING

horizontal linear lighting orientation
pedestrian movement direction
Main structure is integrated with the tunnel structure
Inverted T beams for the tunnel
STRUCTURAL PRINCIPLES
Ribs are connected to inverted t-beams of the tunnel
Cross Bracing
for structure of underpass inverted T beams are used
skeleton of the pathway is connected of the t-beams
cross laminated timber ribs are connected to t-beam with steel plates
On every single axis, two pieces of ribs are used, one for outside one for inside
MAIN PROCESS OF CONSTRUCTION

Outer rib is connected to t-beam with steel plates again
Inner and outer rib is connected to each other
Main Process of Construction

Inner and outer rib is connected to each other
Inner and outer ribs are connected to the ones on the other axis
timber secondary beams
unique shapes of ribs forms the curved surfaces
the size of the stalls fits in between two axis