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NON-BASIC IS CANONIC BASE

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ABSTRACT

NON-BASIC IS CANONIC BASE

Design activity is to be able to listen to the external world, as well as to talk to it. Academic life Academic life is the first encounter where the first break in the language of man occurs in order to construct this dualistic action. For architecture students, this first encounter is mediated through basic-design. The text below should be considered as an attempt to constitute the concepts and principles of design-politics, which can be defined as non-basic, i.e. against basic design conventions.

It is non-basic in that

1. 'sub specie aeternitatis', that is that it does not have a timeless attitude. How old is a rectangular prism that we draw? Does it belong to Ancient Greek? Does it belong to date April 15th 1950? What about the box of cigarette on the table? It carries the traces of time, not the history.
2. It desires to join the continuity of what exists by constructing structural problematics. It plans to break an egg into two and to rejoin it, but without using glue.
3. It glorifies what is accidental. It considers the promotion of the accidental is the premise of design-mind
4. It traces what will emerge, not the final-product.
5. It attempts to construct the reason-stratagem of the mind, wanders among these, and thus embraces over-design as a memory-stratagem.
6. It experiences constructing mind on ruptures, deformations, deconstructions, destructions. It likes mold, for example.
7. It tries to understand with the guidance of feelings of guilt feelings
8. It seeks the 'organization of the beginnings', the 'zero-point' of man in perceptions and in relations. It is speculative. For example, it speculates on the first touch of 'Lucy' to the stone, which happened fifty thousand years ago. It clings to chaos.
9. It is aware of the importance of the perceptions which emerge from the unity of perceptions, not the ones which stand alone. It knows that it can establish a novel design parlance only if it works with this unity. My mouth waters when I see someone eating lemon. Seeing supports taste and touching. Aroma is not simply a smell; it is something more than that, in the same way as a forest is something more than trees. In aroma, smelling and taste are combined into a complex chemistry. Viewing is not a simple act of seeing; it is to amalgamate the perceptions of smelling, taste and touching into the world with the guidance of seeing.
10. It defines the structure as the organization of the magnitude. What is the weight of a pinch of salt? It loves to estimate. It considers what can be felt as forces without units.
11. Line is constructed into a plane, and plane into volume. The action of making which therefore emerges organizes our contact with the world. It configures the knowledge of this experience.
12. Procedure is the hammer of intuitions and emotions.
13. It considers designing as pausing the vital processes of what exists. It follows the example of tomato which stops growing into a melon-size.
14. It underlines that shaping processes have a superior understanding than that of the shape itself. Please give me the circle that you drew on the paper. Here it is in my hand, but as a ring...

Key Words; structure, molding, organization of beginnings, zero-point of human mind, shaping process..

MAIN TEXT

NON-BASIC DESIGN IS A CANONIC BASE

PRELUDE

I am not pretty sure to apologize or not for my presentation language.

I should apologize, because you could have hard time to understand our discourse generally on "Design" specifically "Basic Design".

Yes...

I should not apologize.

Because; Turkish is the language for me to think... to design...

My mind is loaded by Turkish as a mean of electrical supply.

Otherwise; my thoughts could not have been emerged at all.

I should explain this statement.

To speak in English is like to water the ocean.

But...

By manipulating Turkish;

I could have ability to throw a piece of stone or a nickel to the ocean.

Whatever...

To speak and listen to the world are eternal states.

What I make is "my words", and by those I speak to the world as a form of delirium.

After getting what I say, your ears become solid.

We are enclosed ourselves in an artificial world that is configured by what we have done.

By this way; we step up "in-vitro" phase as a way of being.

There is always an omelet (scrambled egg) in the plate; on the other hand, the egg is evaporated in our mind.

This is the life menu that we face to the egg, when flashback situation is in motion...

Non-Basic Design goes back to egg...

EPISODE I

(Amount of ...)

I make dough like an earlobe temperament.

In other words; “temperament” is defined by a sense that depends on tactile reflex.

In fact; when it is meant to earlobe temperament, it have to be understood that I am in the period that its threshold timings of being earlobe temperament are unknown besides its vectorial size.

The sense of prevision let me be in this situation.

Intensity of kneading within the amount of dough ingredients gains a size towards to “an entity”.

In this process; a relation is constructed between amounts of universal materialism and aura of man-made operation.

This relation is a “structure”.

Structure is to organize “an amount” as “an entity”.

In all languages, there are many words that refer to a certain situation in defined interspaces.

In Turkish, like “smack of salt” or “rule of thumb - by just looking at it”

There is not any unit for defining a smack of salt as a gram.

It is in the level of forces that do not have any unit.

Structure is an amalgam of forces that do not have any measurable unit.(Güvenç, 2005)

I usually ask students this question in the non-basic design course:

How does a “tomato” finally figure out the time of being as a “tomato” and then not to go on or finalize the process of formation towards to size of “watermelon”?

How is a tomato aware of ending up the formation process according to the usual or formal tomato size?

There are some questions much more difficult than answers.

This question is one of them.

At the beginning, the matter of interaction in terms of physical formation between the body of tomato and physical circumstances forms the entity.

Later on, it transforms itself to resolve inputs of the entity.

It moves on and ends up itself.

The game is over.

And being fan of Ajax is ended up like my Fenerbahçe Football Team.

The gathering is being dispersed. Everybody goes back to home alone.

The finalization of tomato formation means to resolve the ingredients and start over as repeated possible certainties like getting mouldy, from growing to moulding

The formation of ending up situation points out “a design idea”.

The theory of Per Bak (1997) Self Organized Criticality clearly states scientific evidences of a sand hill formation that transforms itself to “an avalanche” after getting critical height.

EPISODE II

(Prophet of Circles...)

Geometrical figures never get old.

A rectangular prism has neither “a place” nor “a time”.

It could not be identified the rectangular prism where it is drafted... in Tibet or Nairobi.

Also, it is not possible to date, Tibet in 1951 or Nairobi in 1871, because the prism is drawn.

On the other hand, materialization of a prism makes the prism questionable, dateable and deformable by praxis “man-made making” in the model of a cigarette packet or geometrical configuration.

A geometrical configuration of the cigarette packet is grasped in non-basic design by students!

There is a prism of the cigarette packet in the hand of students.

It is not a cigarette packet of the prism.

I let the students draw a circle on A4 paper.

Most of them hand in the paper within what they draw.

I emphasize that ‘No... the paper, that you give me back, is not a circle.

One of them cuts out a circle from the paper that is a form of ring.

Another one starts to roll a rope which is hung by weight.

Suddenly, a circle emerges in the air.

That is it!

You are a prophet, the prophet of circles...

EPISODE III

(Haptestai...)

When I taste a lemon, your mouth becomes sour.

This situation is a trigger of tactile reflex on the sense of vision leading.

Our senses are not separated.

In one of them, the others have free mobility in any way of competing in each other.

If the senses are captured separately into our room of perceptions and these captured and not integrated senses work independently

As a result of that, we only get the rectangular prism at the end.

Why is brick wall “warm”? Or why is marble one “cold”?

What is the reason of associational identification “warm” as dirtiness and “distant” as coldness in our mind?

I think there are some words that identical ones could be in other languages.

Like Rayiha. “Fragrance in English”

Rayiha is not aroma.

It is an experience in which “sense of taste” leads to “sense of smell”.

It describes an integrated perception.

In Greek language Haptestai is a tactile reflex that leans on sense of vision.

A compound “moment” of all senses is “Silence”.

Integrity of Senses....

Or “Unlimited richness of possibilities”...

Or “Silence”...

Sometimes; I let students describe their models by stick while they assume themselves as blind people.

By that way, I transform a route of the stick to a drawing.

“This is a square”, a blind-man square

The square belongs to procedure... not to bare perception...

EPISODE IV

(Lucy...)

As it is known, I have two types of age.

One is phylogenic, the other is ontogenic.

I am not only a many many thousand years-old but also 50 years-old human-being.

There are lots times in which 50 years-old age replace its position in the thousand years all the time.

I am able to perceive a person behind of me who have not interacted with me yet.

This “perception” is a sign of many many thousand years’ old man characteristics.

The perceptions mean only to reconstruct physical world by previsions on the matter of flash speed.

I think; our senses seem to be massive, like unity of four basic forces, not being split at the beginning of cosmos long years ago.

In the other words, there is an integration of senses.

And, that is why we had lived in a “silence” world.

We experienced an exhaustive “resolution” period that lasted thousand-years.

And later on, the hundred-years lasting period of being is outlined.

Skeleton of Lucy is one of the many thousands years-old coevals in Africa. Not seeing the underneath of a stone on the ground makes Lucy nervous.

Like; a theory deals with a consciousness of spatial continuity in the mind of Piaget’s (Piaget 1999) babies as later on consequences.

Like; emerging deep discomposureness of baby when mother is out of his perceptual space as a consequence of that feeding bottle is being made ready in the kitchen and baby crying.

Somehow, Lucy has a feeling that she could not able to explain.

What does it happen to the rock on the ground where the rock is settled?

This feeling let her curiosity. And then, the curiosity let a new kind of interactive domain within the stone.

If all senses are compound, the procedure of licking, rubbing, listening and smelling has been repeatedly done in a way unordered flux and reflux period.

And the stone moves slightly at the moment. Lucy seems confused. The problem correspondingly is a result of the stone shadow that is also in motion.

The sense of the reason for dislocating of the stone differentiates itself.

Lucy starts to feel that the reason of dislocation is the unseen part of the stone.

Today; if we have an initial concept of “under”, we could consider that the concept of under is outlined from this scenario or suchlike ones.

Knowledge is exactly absorbed by direct human-being activeness; like milking.

I would like to end up the presentation with another Lucy case.

How could Lucy’s first interaction happen to the pebbles on the table?

To touch, grab by hand, lift up and then wrap by using rope as a “tool” with naval knotting.

To waggle... A transformation from interweave to knot... knot to mesh.

To carry the net of mesh.

Next step is to think of the existence of organic characteristic of mass like tomato growth.

And to determine the further position of the mass becomes critical.

So on.

Compass never resembles the circle...

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