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Bakir Dogru, Huma & [Fialho Leandro Alves Teixeira, Muge](#)
(2017)

Experiencing architecture: Bayrampasa Prison.

In Arabacioglu, B.C. & Arabacioglu, P (Eds.) *Proceedings of the 3rd International Conference on New Trends in Architecture and Interior Design.*

ICNTAD Secretariat, Finland, pp. 379-387.

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EXPERIENCING ARCHITECTURE: BAYRAMPASA PRISON

Hüma BAKIR DOĞRU¹ & Müge FIALHO LEANDRO ALVES TEIXERIA²

¹Fatih Sultan Mehmet Vakıf University- humabakir@gmail.com ²Queensland University of
Technology- mugebelek@f-flat.com

Abstract

The basic aim of this work is trying to read the traces of experiences that begin with the search for meaning combine the continuation with the concept of space. There are some hidden meanings in the footprints of the lives driving on the environment surrounded by the physical building elements that making up the space. For the designer, the discovery of life restricted by these environmental conditions constitutes the meaning of design.

This work, which began with the search for the meaning of the space, tried to find its meaning by differentiating within its own dynamics. In this context, the meaning itself has been transformed into a method. Accordingly, the relation between language, dialogue, atmosphere, body and memory has been investigated and the space itself has been tried to be found.

Bayrampaşa Prison fieldwork is based on the principle of how these inquires can be transformed into a body in professional practice. Bayrampaşa Prison (Sağmalcılar Prison) was chosen to read the experimental relationship established between the user and space in order to examine the production of space through extreme spaces.

In this case, it would be more decisive to use the term "case study" rather than to name or describe it as 'example' in the context of "relationality".

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Key Words: Experience, architecture as extreme space, Bayrampasa Prison

1. Introduction

The necessities for sheltering and protection, which are the most basic needs for the survival of the individual, do not simply refer to the physical environment. The conditions which are limited by the physical environment form the integrity of the space and acquire sense of expression through the concept of the meaning. In this context, the study tries to explain the efforts of the individual as a designer to understand how the individual experiences interact with the space conversely. The study also tries to read on the perception of relationship that arise from the "existence" of both the designer and the individual who are experiencing the space. Also, during this interaction, it has been attempt to discover the potentials of the spaces that individuals experience as they relate to each other.

Bayrampaşa Prison Case Study has become a center of life holding all the dynamics of the city concerning its periodical characteristics along with the development and growth of the city from a prison house which was on the periphery of the city over time. In this study, it is investigated whether the meaning of the bodies trapped in the spaces where the body turns into energies in the process of change and transformation or how they transform their meanings. The design process can be described as analyzing the process seeks to define the starting and ending points existing in itself, followed by the time period elapsed beyond the expression of the subject by expressing itself as the process. This dynamism, which arises from the fact that the space is constantly moving with the subject, transforms all of the situations encountered in different forms.

1.1 Methodology

As a methodology, research began with literature review. The literature search basically started with the concepts of Pallasmaa and developed considerably. Because, during the studies, the orientations and concepts of the Finnish theorist Pallasmaa have been directed. Pallasmaa (2011) reveals that architecture is not only expressed in terms of drawings and construction in technical terms, but that architecture exists together with philosophy and art. The orientation of Pallasmaa was chosen as a decisive factor, since it argues that the basic task of architecture must address all senses, not limited to the integration of host and subject with space.

After the introductory chapter of the "Experiential Architecture" concept, which is unique to the work, in the second part, mainly the concepts of Pallasmaa were presented to the reader. In the second part, readings were made on the spatial characters (graphs), space atmosphere, memory-space, and experience-body relations through the readings made by the spatial characters and spatial perception that the author experienced during the visit.

In the third chapter, Bayrampaşa Prison readings were made through these concepts. In the final section, the results of the thesis study were discussed and the relationship between the study and the interior architecture was discussed. The achievement of this experience or design process is also questioned in the network of relationships. Experiencing the space required long-term observations and interviews. The methodology of the study referred to observations and interviews after the literature review.

2. Experienced Architectural Concept

The concept of experience applies to all fields and all professions. However, the importance for practical areas such as architecture or interior architecture is increasing. Experiencing the spaces with the viewpoints of the subjects to use gives the interior architects the opportunity to do their work much more successfully. To experiment requires physiologically to measure more, to circulate in the circulation areas, tissue color and so on. , yet requires psychologically sensual experiences. Pallasmaa (2011) states that "sensual experiences are integrated through the body, more precisely in the structure of the body and human being... Our bodies and movements are in constant interaction with the environment; The world and the self-provide unceasing information and define each other". It is well known that creating this awareness is what designers do by recognizing and relating to their own language.

A designer move into that space, looks, touches, smells and starts the process of life by transferring the process to his sketches. The spaces start to form around a shell. The shell, together with the wall or other name, coats the top cover. The integral is neither refers to whole, nor the parts. The whole is a sum of parts, but it has a totally different meaning since it contains the differences of all the singularities of different features, that is, all the subjects. Each singular subject makes it possible to place its own essence in a blended form within the whole. When holistic relations are examined herein, attention should be paid to the contextual relationships among the singularities.

From the point of view of the subject, it can be said that the visible states of objects or situations can be understood as the expression of universal language that all individuals are able to understand. It can also be expressed as the widening of the meanings of visible and perceived world as subjects. Pallasmaa (2011),

"We look at the world with all our physical existence, touch, listen and measure, and the world of experience is organized and articulated around the body's center. It is our home, our body, our memory and the refuge for our identity. We are in constant dialogue and interaction with the environment so that it is not possible to detach the image of selfdom from its spatial

and situational existence” (Pallasmaa, 2011).

Describing the concept of experience best with the sense of touch, Ashly Montagu expresses the meaning that conveys for the sense of touch:

“Skin/body is our oldest and most sensitive organ, the first communication tool and the most effective guardian. (...) Even on the transparent layer of our eyes there is a layer of skin that has been transformed. (...) Our eyes, our ears, our nose and the mouth of our mouth. To touch is differentiated into other senses; It has long been evaluated that "the recognition of this phenomenon as the" ancestor of the senses “ (Montagu, 1986).

The concept of experience described by Pallasmaa deals primarily with users who will last their lives in spaces and addresses all abstract or concrete data they perceive in their lives; Accordingly, the designers exhibit the emotions of their experiences from the perspective of their own identities in one way or the way of life from the other side of the experiences from the perspective of the designers. The expressions expressed by Ashly Montagu are the definitions of our sense of touch that give meaning to the concept of experience.

2.1 Relation of Memory and Space in Experienced Architecture

The collision between the subject and the object, or in other words, the continuing shifts between slides, can be correlated as the stages of experience. All the memories that take place in memory are shaped together with the experience to provide the idea of space. According to Pallasmaa (2011), "the perception of the body and the image of the world turn into a single continuous experiment; There is no body separate from the place on the spot, there is no space unrelated to the perceiving self-consciousness of the unconscious ". With this expression, Pallasmaa (2011) witnesses the cycle of the body that forms the memory of subject together with other senses.

When the memory issue is addressed, it is perhaps right to speak of the atmosphere of the place. The atmosphere is everything that happens there. In fact, it is an attempt to explain existence of the individual who intrinsically substance, along with when it is found in which space.

"The moment that is becoming performative, it is now oriented to a simultaneous imitation. It is obvious, however, that such a memorial will produce a similarity of perception-immanence, in which such a "memorial of the present" will be utterly useless. The moment (synchronized) must be in accordance with a new present which allows it to be past, not according to itself, "(Deleuze, 2010).

The language, which made up of when the present encountered with the memories, seeks to refer the memories at present by trying to define the points of separation between substance and memory by actuating the memories of the space.

"There must be a difference in nature between matter and memory, between pure perception and pure memory, between now and past, just as it is between the two lines we have already distinguished. If we have such difficulty in thinking that the past lives in itself, the reason is that we do believe that the past has no longer existed, and that it ceases to exist. So we confuse it with the present being. But present do not exist ; it is fortiori always a pure form outside of itself. Past and present, it refers to two things that exist together, not one, but two consecutive moments, one that is now and lasts, the other is past, and always exists but allows all present to pass "(Deleuze, 2010).

The spatial perceptions that are perceived by the sense of sight, recorded in memory, and brought back to memory incidentally, are another dimension of memory.

It is better to use the concepts of outside and inside when opening the atmosphere of the place in the sample of Bayrampaşa Prison. The subject begins to approach all situations that create the space as a narrative, bringing the atmosphere of that space to the field. The prison phenomenon, which is an extreme place in the new world order that they try to read and understand with their visual and conceptual experiences, loses all internal and external data and points to the existence of that moment.

Bayrampaşa Prison can be expressed as a sum of all the times have been lived in itself together with the moment through the memory-space relation (Picture group 1). Time, with its creative dynamism, conveys a tangible reality, an inner state, in an abstract plane. Memory, with images and emotions that experience, is absent and has traces of being in existence.

In this new plane of images and senses, memory tries to preserve its presence by making sense with experience. The surfaces created by the intermediate planes that the memory creates, together with the reality of the space, emphasize the perceived existence of the volumes.



Picture Group 1: Scenes From “Bayrampaşa: Ben Fazla Kalmayacağım”.

In the courtyard-ward-courtyard plane where life continues with existence, it is necessary to look for ways of being able to be "one" with it by being able to approach the object by approaching it with incompleteness. Perhaps the real aim is "a perception philosophy (perceived world)" that wishes to learn to see the world from the beginning.

3. Experienced Placed: Bayrampaşa Prison

The Subjects which define Bayrampaşa Prison as a house provide to reveal the new one with the memory of them in the footsteps of their experiences. Hence the memory for the

subject which is established with the world becomes a new union and integration through its senses and experiences. In the case of Bayrampaşa Prison, the traces of the struggle to survive with all the senses are concerned in all the places where everyday life lasts are read. The subject tries to express the movement in the space by determining the boundary of the visual entity that is related to the space. The most important determinant of the subject is the walls. The walls that make up the vacancies are transformed into a limited set of technical measures that fit the whole life of the subject in this sample (Picture 2). Through the walls, he continues to communicate with the world, puzzling the potential to translate his everyday life in a monologue into a dialogue. In particular, the ability to leave a message to the future by conveying the experiences from the past Bayrampaşa Prison case study emphasizes the importance of the wall writings in terms of relation with the space.



Picture 2: Bayrampasa Prison Wall writings as an example of experienced place (Hüma Bakır personal archive).

At first, this change only occurs with physical sensation of sight. There will be time to read architecture together with seeing a silence that will try to understand it in the outside world. Pallasmaa (2011) summarizes the reflection of the view of the subject as follows:

“Compared with the strong emotional engagement of natural and historical environments, one of the reasons for the architectural and urban environments of our time to feel like ourselves stranger is that they are lack of sight in terms of surroundings. Unconscious peripheral perception transforms retinal gestalt into spatial and bodily experiences. While peripheral vision integrates us into the space, focused sight pushes us out of the room, makes us a pure spectator (Pallasmaa, 2011).

In the continuation of these wall writings which are experienced and watched while visiting Bayrampaşa Prison, the subject of the experience of space, which starts with visual communication, drifts into another silence with the experiences memories that exist. The change that starts with the silence can also be explained as an expression of how the sense of seeing moves other senses.

3.1 Bayrampasa Prison’s Experience and Comments

In the project, concepts have arose as projections of cells that are arranged one behind the other. As can be seen in the Bayrampaşa prison example, the ward-courtyard-ward sequence in the design principle of the room has been highlighted and each ward has been tried to be described with a specific concept (Figure 1). The emphasis of the ward and court arrangement

that is behind the bars is one of the primary question has been asked in this study (Figure 1).

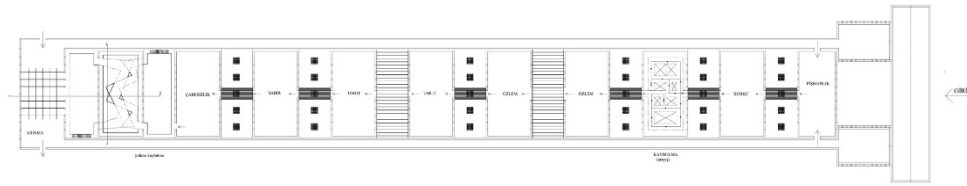


Figure 1: Description of the expressions of the concepts depicted by the courthouse courts in Bayrampaşa Prison : catharsis , rebellion, desperation, patience, hope, missing, being lost (search), fear, regret

The life in the wards and the breathing reflex, which is the most basic sign of life in man behind the fences is an indication that how the limits are determinant. For this reason, the concepts are arranged one behind the other. This continuity was obtained by describing the sentiments of the prisoner entering the premises. Concepts are creating narratives in places (Figure 2).

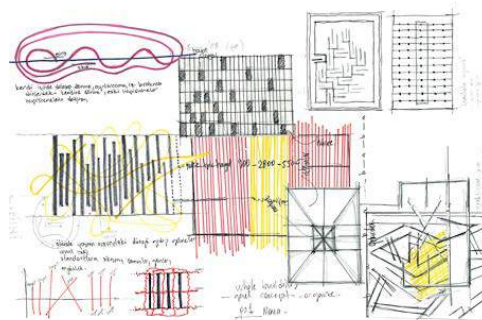
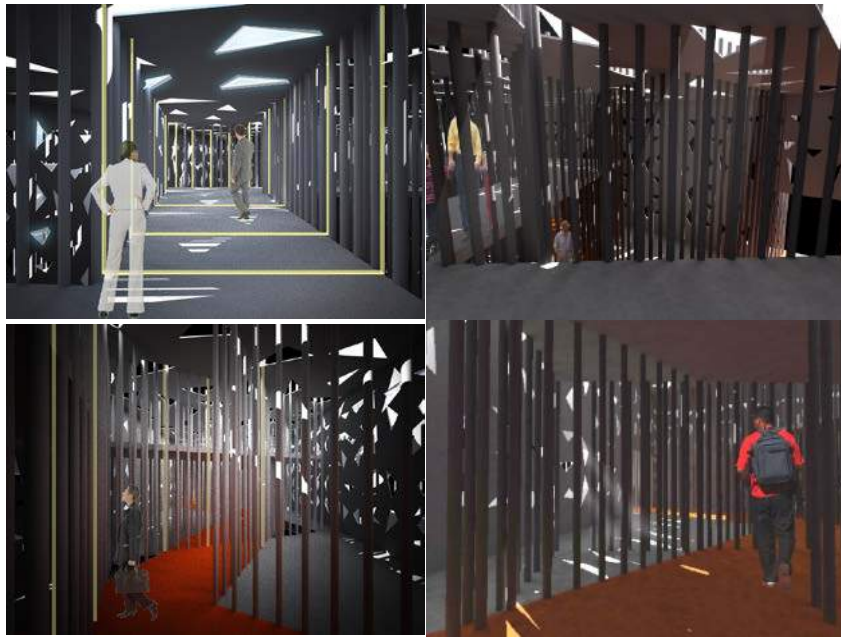


Figure 2: Transposition of conceptual sketch exercises into ward courtyard ward experiences

- Repentance: It appears to be the most basic feeling that is felt when the first step is taken and is constantly felt during the time spent there.
- Fear: The person who comes to realize where he is, meets with fear, one of the most basic feelings of mankind, developing instinctively. With this thought, the sense of fear, the floor covered with floor covering.
- Being Lost (Seeking): This process has been tried to be identified with the maze concept of experiencing all of the religiosity of religion, the cycle between death and life, and the mental shift to the previous life constantly.
- Missing: Only by the sense of smell it has been provided to experience the feeling. Pallasmaa (2011) describes the scent spaces as "the most persistent memoir of any space is often scent ... A special scent allows us to reenter a place where our retinal memory is completely forgotten; The nostrils evoke a forgotten image and we enter into a vivid daylight.
- Hope: The time, days, and lightness stuck in the standards are being questioned, and the only hope of acceptance and expectation is to live with hope.
- Patience: If you are alone before you go out, how long can you stay in this space where your conscience turns into energy? This is the new situation in search of the answer of the question. Only one spot is positioned in the light and old film tapes on the floor. The feeling of patience, tried to be reminded that everybody plays the role of their own movie, has been tried to be expressed in this section.

- Desperation: The Bayrampaşa Prison period is the beginning of a point where all of the remedies are wasted and hopes are over. There is no cure other than accepting the present situation. Everything in life has a remedy, but there is not for death.
- Rebellion: It was attempted to describe bridges extending to a life to be established between the past and the future. It was tried to question the relation of the lower and upper floors together with the bridges, just as in the bunk bed system in the prison, the feeling of seeing but being unable to touch was tried to be created.
- Purification: From the first time in prison, a certain time has passed and a significant turning point has been reached in one's life. It is about to begin of rehabilitation, decarceration and to start a brand new life, which are at the heart of prisons.

In accordance with the experience of the space that are presented with those concepts, with the closure of Bayrampaşa Prison, readings are presented to the works which are aimed to revive the memory of the people and to keep them alive who do not have their lives there anymore. It is the starting point of the work of dynamism born out of all the relations of the ending persons with the object, who have spent a certain period there (Picture Group 3). In this direction, the atmosphere of all the volumes was created and the volumes were designed according to these concepts, allowing the readers who will experience the place from the first entry into the space, to be conditioned and allowed to circulate in the field.



Picture Group 3: Inner view of the wards designed by authors

Since the concepts created in the frame of space are created by conveying the experiences of the subjects who have passed their real lives, it was intended that the subject re-experience the space by the feelings, breathing of the same senses. For this reason, the reader's experience in the places that started with remorse and ended with purification was held on the front panel. Sensual descriptions are also included with each reader reading the space through visual descriptions. It is planned to move away from the context of matter and time, and to establish their own sensory balances in the atmosphere.

4. Findings, Conclusion and Discussion

The spaces and the experiences here have been aimed to find their own meaning only by the existence of the individual, from the theoretical point of view. Beyond an intended end, it

is the expression of all the experiences encountered on the path to that outcome. It has become one of the decisive factors in terms of space concepts. Attempts have been made to describe the spaces along with open-ended investigations carried out within the framework of known networks.

The method used in Bayrampasa Prison has been the readings that the author made through the spatial characters and the spatial sensation experienced during the visit. At this point, it is understood what the experiencing person may be the things that trigger the imagination. The existing walls in Bayrampasa Prison and the graphite's made by these individuals on the walls of these houses constitute the basis of the experience element. At the same time, what is meant by the atmosphere of the place and how it can be reflected in that space is the creative formations of memory and time integrated through the courtyard. It was questioned where the inner-outer concept associated with the hunter was located on the level of interior architecture. In this level of relationship, as a method, the question is to continue to follow the reality of reaching the causes, which are the answers to the questions, rather than the answers. All of the experiences that started with tracing were actually one of the analyzes that the writer features with the subject's discovery of his own body.

The place represents over the world with itself. At the origin which starts with the representation of the world, concerning the body as the center of everything and rewriting it on the bodily experiences is actually the process of making the endless research into concrete.

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