

Araştırma-İnceleme

CREATING LIVING URBAN SPACES

Meltem ÖZÇAKI¹

Abstract: Space should not be considered as an empty area which is perceived within physical boundaries. Theoreticians' views on space, in addition to creating alternatives to the perception of space, has led to differences in the professional discipline of architects whose basic interest is creating space as a result of their professional requirements. Architecture sees space, which is an act of creating, as a unity together with human acts.

This text will primarily cover issues of space, production of space, experiencing and perceiving it. Views of theoreticians will be referred to in order to describe the concept of space. As architecture is a discipline that transforms the theoretical knowledge into practical knowledge by interpreting it, theoreticians' views on space are significant. While examining the concept of time, views of theoreticians such as Bollnow, Heidegger, Merleau-Ponty, Lefebvre, Norberg-Schulz, Alexander, Moles, Pallasmaa, and Bergson will be elaborated on. Furthermore, concept of space will be examined through phenomena such as the temporal dimension in defining, producing and experiencing the space and shaping the space according to the dynamics of daily life.

In the second part of the text, concept of space will be evaluated through a number of selected examples of architectural design applications. The selected examples include works with different scales such as urban design works, public space arrangements, structure designs, interior space designs, playground designs, and furniture designs. Also, how the concept of space is used in directing the architectural designs and its effect on the final product will be stated. Designs will be studied which are innovative, compatible with the environment, and multipurpose in accordance with human needs by determining the needs of people, examining the actions, employing technological opportunities, and using up-to-date materials in the process of creating space.

This work was supported by Research Fund of the Namık Kemal University. Project Number: NKUBAP.00.18.AR.14.04, Name:

¹Yrd. Doç. Dr., Namık Kemal Üniversitesi, Güzel Sanatlar, Tasarım ve Mimarlık Fakültesi, Mimarlık Bölümü. m.ozcaki@gmail.com

“Investigating and Evaluating the Spatial Potential of the Coast of Tekirdağ” and Project Coordinator is Asst. Prof. Dr. Meltem ÖZÇAKI.

Key Words: Space, Place, Architectural Design, Public Space.

YAŞAYAN KENTSEL MEKANLARIN YARATIMI

Öz: Mekan günümüzde fiziksel sınırlayıcıları ile algılanan bir boşluk olarak ele alınmamaktadır. Kuramcıların mekanla ilgili görüşleri, mekanın algılanmasında değişiklikler yaratmasının yanı sıra mesleği gereği temel uğraşı mekan yaratımı olan mimarların da meslek disiplininde değişikliklere neden olmuştur. Mimarlık bir yaratım eylemi olarak mekanı insan eylemleri ile bir bütün olarak ele almaktadır.

Metin kapsamında öncelikle mekan, mekanın üretimi, deneyimlenmesi, algılanması olguları üzerinde durulacaktır. Kuramcıların konu ile ilgili görüşlerinden mekan kavramının tanımlanması için yararlanılacaktır. Mimarlık kuramsal bilgiyi yorumlayarak pratik bilgiye dönüştüren bir disiplin olduğundan, kuramcıların mekanla ilgili görüşleri önem kazanmaktadır. Mekan kavramının irdelenmesinde Bollnow, Heidegger, Merleau-Ponty, Lefebvre, Norberg-Schulz, Alexander, Moles, Pallasmaa, Bergson gibi düşünürlerin görüşlerinden yararlanılacaktır. Mekan tanımı, üretimi, deneyimlenmesinde zaman boyutu, mekanın gündelik hayatın dinamikleri ekseninde şekillenmesi gibi olgular üzerinden mekan kavramı irdelenecektir.

Metnin ikinci bölümünde mekan kavramı mimari tasarım uygulamalarından seçilen örnekler üzerinden değerlendirilecektir. Seçilen örnekler kentsel tasarım çalışmaları, kamusal alan düzenlemeleri, yapı tasarımları, iç mekan tasarımları, oyun alanı tasarımları, donatı tasarımları gibi farklı ölçeklerdeki çalışmaları kapsamaktadır. Mekan kavramının, mimari tasarımları yönlendirmede kullanılması ve sonuç ürün üzerindeki etkilerinden bahsedilecektir. Mekan yaratımı sürecinde insanların ihtiyaçlarının belirlenmesi, eylemlerinin incelenmesi, teknolojik olanaklardan yararlanılması, güncel malzemelerin kullanılması ile yenilikçi, çevre ile uyumlu, insanların ihtiyaçları doğrultusunda farklı kullanımlara imkan veren tasarımlar aktarılacaktır.

Bu çalışma Namık Kemal Üniversitesi Bilimsel Araştırma Projeleri Koordinasyon Birimince desteklenmiştir. Proje Numarası: NKUBAP.00.18.AR.14.04, İsmi: “Tekirdağ Sahilinin Mekansal Açından İncelenmesi ve Potansiyellerinin Değerlendirilmesi” olan projenin yürütücülüğünü Yrd. Doç. Dr. Meltem ÖZÇAKI yapmıştır.

Anahtar Sözcükler: Mekan, Yer, Mimari Tasarım, Kamusal Alan.

Introduction

Space is an area which is used by people and where they perform a variety of activities in their daily lives. There are changes in the approach towards the concept of space. Space used to be assessed as an empty place, reflected in terms of physical boundaries and mathematical extend, and defined separately from people living in it and their perception. Today, space is redefined through

perception, experiencing the space, comprehending it, and concepts like body and movement.

In parallel to the views that evaluate space beyond physical boundaries, there are differences in approaching architectural design processes. The aim of this text is to examine the effects of the differences in the assessment of space on directing architectural designs. When evaluated from the perspective of human actions and perception, apart from the uncommon designs while creating space, there are also spaces that serve different purposes and are embraced by people.

The text is constituted of two parts. In the part titled “The Connection between Space and Activity” definition and perception of space will be argued. Space, which is the working area of architects, will be examined with references to theoreticians’ views. Their theories about space will be examined through experiencing, perceiving, producing, and constructing it in daily life.

In the second part of the text entitled as “Constitutions that Reflect the Connection between Space and Activity” designs that are constructed by prioritizing the concept of space in the process of design will be examined. The selection of examples includes designs from a variety of scales. Various designs from urban scale to furniture design were examined which include urban scale applications, outdoor space arrangements, urban recreational designs, building designs, interior space designs, playground or sports area designs, and multipurpose designs.

This work was supported by Research Fund of the Namık Kemal University. Project Number: NKUBAP.00.18.AR.14.04, Name: “Investigating and Evaluating the Spatial Potential of the Coast of Tekirdag” and Project Coordinator is Asst. Prof. Dr. Meltem ÖZÇAKI.

1. The Connection between Space and Activity

Space was conceived as a subjective phenomenon, separate from the human being. Space, which was evaluated with its geometrical features, was perceived separately from the human being and human life. For instance, Descartes was of the opinion that senses are deceptive and misleading and that knowledge on nature should be perceived with the help of mind (Merleau-Ponty, 2005). This approach was criticized as it did not include the knowledge, perception and experience owned by the human. The value system constructed with Descartes’ thoughts and Newton’s scientific views was replaced by a different paradigm (Aydınlı, 2004, p.42). In the new approach, space began to be evaluated as a concept that involves human life, and more than being measured with coordinates. “Space” which is absolute was replaced by the ambiguous “spatial”. “Perception” which helps to reach knowledge on space was again replaced by “experience” that represents a multi-layered embodiment of space (Aydınlı, 2008, p.150).

A difference stands between the time measured by clock and experienced time. When expressing the measurable and three dimensional state of space, one refers only to one side. Space is more than its mathematical features. Space that

is directly experienced in life and mathematical space do not overlap. “Experienced space”, in other words “experience of space”, includes human life. Space is the place the human is in, spends his life and has a strong connection to. Space does not only change according to different people; it differs according to a person’s mental and spiritual condition. Changes in a person’s inner world also bring about variations to the perception of the living space (Bollnow, 2011, pp.17-21).

Heidegger emphasizes the importance of a person’s experience of and connection to the space. Heidegger expresses that people not only occupy space with their bodies but also exist by coming together with other people, placing a utility connection with objects, and connecting with the space, in other words they exist with their actions (Heidegger, 2008; Sirowy, 2008). While conveying the concept of space, Heidegger uses “bridge” example. The bridge, as well as letting the river flow in its course, also makes it available for people to cross over. Space is created via the bridge. It states the fact that a human and space should not be perceived as different things. Space is neither an absolute object nor an inner life. When it comes to humans, in a way, dwelling is implied (Heidegger, 1997). Heidegger attaches importance to the concept of “boundary” in the definition of space. He states that space can only be definable with the boundaries around it. The boundary can be a wall, road, river, building, pavement or a different surface. Boundaries do not always need to be visible. The ones that are blurry, ambiguous and uncertain appear in the mind, and also human experience can determine the limits of space (Sharr, 2007, pp.57-59).

According to Merleau-Ponty, human body is the most important element in experiencing space. The body as a living being exists in space, can reach every being through the body entity, and connects with space through this entity (Merleau-Ponty, 2005). In Merleau-Ponty’s view, concept of space, spatiality and time are of significance along with concepts of horizon, dimension, dimensionality, width and depth, depending on body concept (or more accurately skin) (Soysal, 2006, p.7). Merleau-Ponty emphasizes that human is not a mind without a body and therefore, space cannot be homogenous (Merleau-Ponty, 2005, p.26). Objects are not neutral things to observe. The object gains meaning according to the subject’s perception (Merleau-Ponty, 2005). Science used to try to reach information about earth through generalization and construction (Merleau-Ponty, 2006, p.27). According to Merleau-Ponty, who thinks this is not possible, observation depends on the observer’s approach and an absolute observer does not exist (Merleau-Ponty, 2005, p.16).

Lefebvre suggested a classification which expresses space as three different creations. Firstly, it is the “perceived” space through spatial practical senses; secondly, the representation of the space is the “thought” space with the help of codes and signs embroidered via scientific, theoretical and technological knowledge; and thirdly, it is the “living” space where codes, which are structured with social and cultural values, transform into complex symbolic

expressions (Lefebvre, 1991; Aydınli, 2004). In Lefebvre's definition, space includes both tangible and abstract elements. Lefebvre expresses that space is not only an emptiness that accommodates objects, but also is materialized with people. People produce space with their activities in it (Lefebvre, 1991). Space is produced with the interconnection between things and is materialized with human activity. In addition to the outside factors in experiencing the space, inner factors such as one's sensual, experiential, and perceptive condition are also effective (Lefebvre, 2000; Lefebvre, 1991). Lefebvre focuses on "daily life" in his theories. Daily life is an interaction area in which everything about life is in a holistic connection. It is a social phenomenon with human life in its focus. Lefebvre states that it is not possible to avoid daily life and that it always exists though it can change from term to term (Lefebvre, 2002). People produce space within new experiences and repetitive routines in daily life.

Norberg-Schulz uses "The Spirit of Place – Genius Loci" in order to express this thoughts. Spirit gives life to the human and place. It accompanies the human from birth to death, therefore supplying a character, in other words gives the essence. "Dwelling" is used to define the connection between human and place. As the human dwells in a place, he exists in a space with a certain environmental character. "Orientation" and "identification" are essential in this definition. In order to obtain an existential stand, human is supposed to find orientation and identify with the space (Norberg-Schulz, 1984, pp.18-19). Norberg-Schulz introduces a distinction between "the spirit of natural place" and "the spirit of man-made place" in order to convey his thoughts. The spirit of natural place is constructed with the interaction of two basic elements: earth and sky. This interaction is bound to a variety of factors. Qualities of constructed environment, which includes the effect of natural factors, are significant in shaping the spirit of man-made place (Norberg-Schulz, 1984, pp.42, 69).

Alexander defines the production of space by classifying the urban environment as natural and artificial. Natural urban places are dwellings that improve through time, and artificial urban places are created consciously by planners and designers. Connections based on action are important in this distinction. Spaces which are created with human action and their interactions are significant in natural urban areas. However, there is no such a web of connections in artificial urban places. One cannot see such correspondence in artificial urban places (Karatani, 1995). Interactions are important as they produce new spaces.

Moles emphasizes on the possibility of the ambiguity in human life and the effect of this paradigm shift in scientific studies. People make decisions, act and react in an ambiguous environment. However much ambiguous these are, they are comprehended as conceptual by the human cognition. In scientific studies, knowledge on earth should not be assessed in a laboratory environment where the experimenter isolates and examines the various data according to his own will to discover the absolute and true among the identified variables (Moles, 2004, pp.17-18). As the absolute begins to be perceived as good and true, the ambiguous is assessed as coarse and bad. The transition from the idea "absolute

is good” into “only the absolute is good” begins to be problematic. Even though the science stresses on an identified realization related to the observable earth, Moles states that a unique earth is not possible (Moles, 2004, pp.25-26).

Pallasmaa expresses that people identify themselves according to space, place and time. He also indicates that these are the most important features of human existence. The human, upon grasping the importance of continuity of culture and time, understands the dialectics of architecture and permanence, and change. Architecture is concerned with interaction and difference, and basic existential issues such as identity and memory. When people visit a city or a town, the information about place is conveyed to their memories. Space, matter, and time begin to exist in the human mind by forming a whole with the help of architectural experience. Pallasmaa expresses that information about a place becomes pieces of the human’s identity and existence. People identify themselves through space, place, and time (Pallasmaa, 2012, pp.76-77). According to Pallasmaa, sight has become the most important sense today. Use of other senses has become less. A similar situation is valid in architecture. He draws attention to the negativity created by experiencing the world only through sight. The human gets estranged to his environment when he is reduced to a mere observer. Pallasmaa, who emphasizes on the sense of touch, states that all senses are a kind of sense of touch. He defines architecture as the art of reconciliation between the human and world, and it is only realized through senses. He suggests that architecture should not only focus on the sense of sight, but also include a number of emotional experiences interacting with each other beyond five senses (Pallasmaa, 2012).

“Life” becomes a central point in the concept of space which is based on the unison of object and subject. From the perspective of hermeneutics which is the science of understanding and interpreting, “life” is defined as the transformation of connections that exist among the object-place-interpreter in the frame of “I-you” communication model, through the association of meaning, value, and purpose. “Life” reflects the reconciliation between the seen and perceived features of space. According to hermeneutics, space is realized through the subject who interprets. Both sides are in an interactive communication that defines each other. Holistic approaches that are based on the Chaos Theory have been effectual in architecture as they enabled the concept of space to acquire new dimensions. Chaos Theory is based on principles of totality, formation, contrast, and qualitative transformation. Parameters that compose the space are evaluated to be in connection to these principles. According to the idea that the perceived object is not free from the subject, perception based on affection is primary and space is a concept dependent on time (Aydınlı, 2004, pp.40-42). Space-time connection is of a holistic nature (Aydınlı, 2008, p.150). Space constitutes a simultaneous connection between past, present, and future (Aydınlı, 2004, p.49).

Bergson expresses that, about the movement of an object in space, human perceives the object differently based on his point of view and the place he

looks at. Bergson focuses on the connection between time, duration, mind, and memory in his views. He states that past things do not exist but there are only passing things. He also expresses that there are not situations which maintain themselves, but there are only transforming situations. Inertia / stability is only relative or on the surface. Bergson also states that human consciousness is in a constant flow, hence, this includes the person in reality. Human constructs the representation of other realities through that model (Bergson, 2011, pp.74-75). Bergson defines duration through the fact that there cannot be a consciousness without memory and the human includes past memories in the moment's emotions. People's moods constantly change. Present includes the constantly growing information of past, and this burden becomes bigger as the human ages. Bergson defines duration as a life which possesses the continuity of a mind that spreads past into present. There would not be duration unless past had a connection to present life; there would only be moments (Bergson, 2011, pp.63-64). In the natural course of life, human mind searches for steady points and tries to construct representations of situations (Bergson, 2011, p.75).

Though theoreticians emphasize different concepts to define space, the basic point they meet is that space is not merely emptiness. Human, human actions and the connection that the human constructs with his environment create space. As the human is central to the definition of space, human body, experience of space, complementary nature of concepts of time and space are the elements theoreticians agree on.

2. Constitutions that Reflect the Connection between Space and Activity

Theories on space, production of space, perceiving and experiencing it affect architectural designs. According to Pallasmaa, as the architect works on a building or a design element, he also goes through an existential experience (Pallasmaa, 2011, pp.14-15). "Making a difference" has become a significant pursuit in today's living. Words like "identity" and "brand" are used to describe persons, institutions, societies, objects, buildings, and cities. This approach serves as an infrastructure for Star Architects and Iconic Buildings (Bilgin, 2017, pp.81-82).

Programs and styles lead to a similarity among architectural designs. Programs make the formation and organization of buildings similar and styles also make their shapes, materials and compositions similar. The fact that an architect acquires his own style through making designs is another situation. According to Bilgin, in order for architects to avoid repeating themselves, they firstly need to focus on individual conditions and situations; secondly, equip themselves with techniques that will find a platform to shape and materialize these conditions and situations; and thirdly, be able to organize the repetitive contents (rooms, circulations, entrances and exits, services etc.) of these applications and programs (Bilgin, 2017, pp.81-82). Another important subject is that meaning which is conveyed through signs, symbols and representatives is kept out of the design process. Martin Steinmann identifies this situation as the purification of

pattern of meaning. Zumthor can be described as an architect having succeeded in this (Bilgin, 2017, pp.60, 81).

This part of the text covers designs that exemplify the production of space instead of design products that are constant repetitions which can be encountered in daily life, by designers who are in pursuit of creating the same. As space is not an emptiness which is described through physical boundaries, there are examples of semi-open and open space designs as well as closed spaces. Works of different architects and designers in different countries, geographies, climates and dwelling characteristics on different scales were examined.

Sea Organ public space design in Zadar, Croatia is one of these designs. The coast and environment of the city, which was destroyed in the World War II, were organized with concrete. The coast, where people viewed the sunset and used as a walking area, was not in a good condition before the project. Works to organize the coast began in 2005 in stages. “Sea Organ” received the Bernardo Bernardi Prize given by the Croatian Architects Association. The design is constituted of steps reaching out to the sea, each of which is 10 meters long and includes 7 divisions. Under the concrete steps, sound of waves can be heard with the help of polyethylene tubes in different sizes and holes on the concrete. Risings and fallings provide a variety of sounds (Arkitera, June, 2006, Figure 1). It can be seen in the design that space was not evaluated as an area that has physical limits. The limit extends as far as the point that people can see. As it can be seen in Pallasmaa’s criticism, the space is only experienced through a visual point of view in the design. The sound is an important factor and the sound of waves can be perceived differently on different steps. The design is the expression of Merleau-Ponty’s view which states that the human body is the most crucial factor to experience space. People perceive different elevations, the sound of waves, the sounds that occur with the help of the steps, and the sea view with their bodies and have acquire different spatial experiences. In this way, as Lefebvre’s theories suggest, a structure is acquired which takes place and is adopted in daily life.

Frank Gehry’s design Millennium Park is another public space design. The interesting part is the upper cover system. Seats are located by leaving a vast area in front of the stage. The cover system, which expands over the stage, also covers the grass area. There is a sound system on this structure. Thus, even if people sit far from the stage (150 meters) they can follow the performances on it. The design has an interesting vision with its open and closed spaces designs (Mimdap, 8 November 2007, Figure 2). With the upper cover system which arranges for the sound to reach further places, the design exemplifies the fact



Figure 1: Morske Orgulje - Sea Organ, Designer: Nikola Basic, Location: Zadar, Croatia (Arkitera, June, 2006).



Figure 2: Millennium Park, Designer: Frank Gehry, Location: Chicago, USA (Mimdap, 8 November 2007).



Figure 3: Red Ribbon Park, Designer: Turenscape, Location: Qinhuangdao Park, Hebei, China (Archdaily, 7 November 2013).



Figure 4: Kalvebod Waves, Designer: JDS Architects, Location: Copenhagen, Denmark (JDS).



Figure 5: The Longest Bench, Location: Littlehampton, West Sussex, England (Etherington, 2 August 2010).



Figure 6: The Open Swimming Pool, Location: Dublin, Ireland (Yapı, 12 October 2009).

that space cannot be defined only on physical properties or mathematical boundaries. The upper cover system portrays an indoor space which actually is not indoors. As Lefebvre states the design is not only an empty space that covers objects it is embodied through humans.

The sitting group Red Ribbon, which was produced in 2007, in Qinhuangdao Park, China, is 500 meters in length. The sitting group stretches all through the park. The design is made by making an interpretation of the environment for activities such as looking at the view and sitting (Archdaily, 7 November 2013, Figure 3). The public space is organized and reorganized with a continuing sitting group design. The design reflects the concept of experienced space as Bollnow states in his views. Instead of immobile, stereotypical, and recurring benches, it suggests a complying view with the present topography through curves. The design questions the concept of limit as in Heidegger's definition of space. The sitting individual experiences the whole distance that he perceives through vision in his own spatial area. The design also reflects Merleau-Ponty's approach that the human body is the most important element in experiencing the space. Space is experienced through a design that is fluid, immobile, complying with the environment, and guides people to the view. If evaluated according to Norberg-Schulz's approach, it can be said that the design is in harmony with the spirit of the place and that it strengthens it. The view which expresses that absolute is good is criticized by Moles and it does not exist in the design. It enables the usage of undefined, fluid, and continuous recreational units.

Kalvebod Waves is a coastal organization work. Piers above the sea increase the interaction between the water and people by creating space. Surfaces above the water are not on the same vertical level; they have different elevations. People swim and sunbathe on these piers. Furthermore, children can play games on and among the colorful structures on the piers (JDS, Figure 4). The public space was organized with the project and people are able to spend more and qualified time in this area. As described in Alexander's natural city definition, the design enables relationships, encounters, gatherings, and new opportunities. Although it is not a natural creation but a structured one, it has a construction that enables spatial use and gives a sense of natural creation. People are able to see the sea on different elevations with the help of elevated ground and make use of indoor spaces. On the piers, people take walks, sit, sunbathe, and enjoy the view and children play. Lefebvre's expression that space is not only an emptiness that includes objects, but an embodiment with the help of humans is visible through the design. The design complies with the spirit of the place by internalizing the properties and defining the needs of the place as it is depicted in Norberg-Schulz's definition.

The Longest Beach is a design, made in 2010 in Littlehampton, West Sussex in England, at the beach that has Blue Flag Prize award. The design, which continues throughout the coast, is constructed with the assembly of wooden

boards. Three hundred people can use it (Etherington, 2 August 2010, Figure 5). Surfaces were composed to hold different activities. Turns and curls on the surface enable the structure to be used differently as a sitting group or children's playground. The structure can build up by joints; it is environment-oriented and suitable for different usages. It is apparent that the concept of spatial experience Bollnow focused on is also important from a design point of view. Activities like sitting or having fun in an open or semi-open space with the help of one item can be carried out. The design, which is not in a recurring pattern, is reshaped with infinite variations of alternatives through turns and curves and leads to different spatial experiences at every point. The subject can be approached through Merleau-Ponty's idea that the human body is important for experiencing space. The design embodies the spirit of the place which Norberg-Schulz suggests and makes it a part of daily life by interpreting and strengthening it. The suggested element can be used by people according to their body sizes, needs and aesthetic perceptions.

The Open Swimming Pool in Dublin Docklands was designed to revive the developing area. Project aims to make an urban connection to the Grand Canal and strengthen the use of the dockland area. The design includes a café and a variety of facilities such as children's pool, diving pool, a semi-olympic pool and sauna (Yapı, 12 October 2009, Figure 6). The design, which is on the sea, connects two coasts. A safe and controlled swimming pool is constructed in water. The design of the structure is also fluid to remind people of water. The design beckons the bridge definition in Heidegger's theory. As Alexander defines, the design leads to different usages of space, encounters, and variations. With the help of its formation and structure above the water, the design refers to Bollnow's subject matters by allowing different spatial experiences.

Koo Jeong's design Glow in the Dark Skate Park aims to create a place for fun for skaters and cyclists. It can be used during daytime and also at night by lighting (Holmes, 2 August 2012, Figure 7). The designed structure is a part of the nature with its organic form. The bowls and pools in the structure give it a natural look and also create fun for skaters and cyclists. It reflects the theory which Bollnow expresses the importance of spatial experience. It is designed in a shape which exists in nature but not expected to be seen in a human-made environment. Instead of usual units or shapes like floors, walls, or a roof, it enables users to have a different spatial experience with open spheres. The design creates new opportunities in connection with Merleau-Ponty's view expressing the importance of human body in spatial experience. Moles' idea that there is not a unified world can be exemplified through the different usages of this space.

The Art Pavilion is situated at the end of the 7 kilometer Verbeelding art route in the De Wetering landscape park on a peninsula in Zeewolde. Along the route there are works of internationally known artists. The form of the pavilion was inspired by Richard Serra's sculpture "Sea Level" that is a long black wall and



Figure 7: Glow in the Dark Skate Park, Designer: Koo Jeong, Location: Vassivière Island, France (Holmes, 2 August 2012).



Figure 8: Art Pavilion, Designer: René van Zuur Architekten, Location: Zeewolde, Netherlands (Arcspace, 30 October 2006).



Figure 9: Beton Hala Waterfront Center, Designer: Sou Fujimoto Architects, Location: Belgrade, Serbia (Rosenfield, 25 October 2012).



Figure 10: Austrian Pavilion, Designer: SPAN ve Zeytinoglu Architects, Location: Expo 2010, Shanghai, China (Etherington, 9 April 2009).

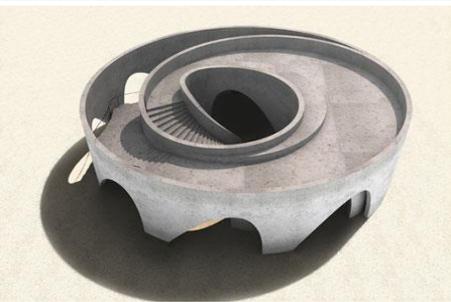


Figure 11: Lookout Point in Ruta del Peregrino, Designer: Swiss Architects HHF, Location: near Guadalajara, Mexico (Fairs, 9 January 2009).



Figure 12: The Multimedia Room, Designer: Erhard An-HE Kienzelbach, Location: Austria (Mimdap, 14 April 2007a).

one of the sculptures in the park (Arcspace, 30 October 2006, Figure 8). The relationship between time and space is restructured with the structure situated at the end of the route that accommodates artworks. As Bergson defines, the acquired experience is recorded in the memory. Apart from the fact that space is a closed area defined with physical boundaries, it is also perceived to include outdoor areas. The audience starts to experience space and develops an active bond with the objects in it as he approaches the art pavilion. At this point, Merleau-Ponty's view is important, which states that objects are not neutral things to stand in front of them and observe, but that they gain meaning depending on human perception. It is a design in compliance with the spirit of place.

Beton Hala Waterfront Center in Belgrade serves as a common point for people and is constructed of different elevations (Rosenfield, 25 October 2012, Figure 9). There are visual connections among these different elevations. The area in the centre enables people to come together and carry out a variety of activities. The structure was constructed for activities such as walking, sightseeing, and gathering. It questions the concept of limit with an approach that Heidegger included in his theory. People are able to perceive the physical properties of the structure and other people from different elevations. The person in motion constantly perceives space from different views. This situation shows that the concept of time defined by Bergson is important for the people in the structure. It is also an example for the notion that the object gains meaning in accordance with the perception of the subject which Merleau-Ponty states. The circular branches, which come out of the structure and in harmony with the central mass, act as bridges to the other side of the road. By transforming into a bridge, the structure draws people from different places. With its branches acting as bridges and stretching above the sea, the structure is included in the daily life as Lefebvre suggests. It becomes an urban design which contributes to daily life and draws people instead of a unit standing on its own in urban living.

SPAN and Zeytinoglu Architects won the competition for the Austrian Pavilion at the Expo 2010 in Shanghai. Music and acoustics were effective in the design of Austrian Pavilion. Music, which was the main theme of the design, was used as a smooth connection between spaces within a specific program (Etherington, 9 April 2009, Figure 10). Music, which is a tool to direct people, was treated as a spatial element. The design is a criticism to the practice that space is experienced only visually today as Pallasmaa describes in his theories. Space is experienced not only as visually but also through hearing. Audibility became an important design criterion. Space is experienced according to the human body as Merleau-Ponty described.

Lookout Point in Ruta del Peregrino is a spiral viewing platform in Guadalajara, México (Fairs, 9 January 2009, Figure 11). The structure is situated in a mountainous area. The spiral form is compliant with the fact that it is at a junction of ways and is suitable for lookout. The stairs that start at the centre of the structure and lead to the upper floor terrace are again compliant with the

form. By winding up and leading to the upper elevation, the stairs emphasize the continuity of human actions. As the structure is a lookout point, it is in a suitable form to see 360° of view. It is also an example to the notion that limits do not need to be defined and precise as Heidegger suggests. The limits of the space are as far as the eye can see and the mountains which are natural limits in geography. The object in the design has acquired meaning according to the perception of the subject as Merleau-Ponty states. The design is formed to feature and emphasize the actions of walking and watching. The structure, in accordance with Norberg-Schulz's definition of the spirit of place, is in harmony with the natural environment as well as strengthening it.

The Multimedia Room in Austria is situated in a park. The aim of the design is to interpret media as well as highlighting its individual use rather than the collective application. The walking ways among the grass area on the surface of the park are in the form of irregular strips intersecting each other. The room draws attention with its form and metallic façade in the park. A billboard, which draws people's attention, is created on the glass surface with images, with a projection (Mimdap, 14 April 2007a, Figure 12). As Alexander states, the design enables different encounters in the city and spatial arrangements they create. With its location on walking routes, interesting metallic surface, different from, and electronic billboard façade, it draws and directs people inside. Judging from Lefebvre's definition, the design can be included in daily life.

Taka-Tuka-Land Kindergarten was designed by a group of Berlin Technical University, Architectural Faculty students, in the leadership of Susanne Hofmann. The cost of the construction was lowered by using recycled material and renovation and the existing building. The starting point of the project is to create a world as children dream of. Water-proof fabric, canvas, oak wood, and medium density fiber panels were used as materials (Archdaily, 8 May 2008, Figure 13). A playground for the children was constructed with materials such as wood, fabric and canvas that were used on the façade of the structure. The design was carried out according to children's sizes. Spatial experience was focused on in the design as Bollnow suggests in his theories. Children may perceive space different than adults. All areas may become playgrounds and likewise, all objects may be toys for them. From this point of view, by creating indoor and outdoor spaces that are not clearly defined, children were allowed to experience space in different ways. The design supports Merleau-Ponty's view that objects are not merely things to be observed and they acquire meaning according to the subject's perception. As Moles states, although a definable truth was aimed to be established in the observable world, the fact that there cannot be a single world was reflected in the design. The design also includes Lefebvre's definition that people create space through their actions.



Figure 13: Taka-Tuka-Land Kindergarten, Designer: Susanne Hofmann, students of the Architectural Faculty of Berlin Technical University, Location: Berlin, Germany (Archdaily, 8 May 2008).



Figure 14: Bangkok University Student Activity Center, Designer: Supermachine Studio, Location: Bangkok, Thailand (Designboom, 23 February 2014).



Figure 15: Party Wall, Designer: Caroline O'Donnell (Mimdap, 13 February 2014).



Figure 16: Floating Coffee Shop, Designer: Jonas Dahlberg, Location: Graz, Austria (Pinterest, 27 June 2013).



Figure 17: Vail Nests, Designer: Tres Bird Workshop, Location: Lionshead Vail, USA (Gürsel, 25 February 2014).



Figure 18: Nuzzles, Designer: RAW Design, Location: Winnipeg, Canada (Fitzherbert, 8 February 2014).

Bangkok University Student Activity Center is a renovation of an existing building in 2011, after the flood in Thailand (Designboom, 23 February 2014, Figure 14). As the façade of the building remained the same, there have been a number of spatial organizations inside. Different colors were used in different spaces. A new approach was used on the inside which draws the attention of youth and is far from being monotonous and tedious. Bollnow's concept of spatial experience was reflected on the inner space design and organizations were made accordingly. By using lively and different colors in different rooms, people are able to experience spaces in a variety of ways. Emotional effects the colors make on people lead to various opportunities in this process.

Party Wall, which does not have any closed spaces, is an experimental design (Mimdap, 13 February 2014, Figure 15). The semi-closed space at the inner side of the structure can be used to protect people from the sun or put on skateboards on the walls. The structure is an example of the idea that space is not only supposed to be a closed or a physically limited one. The height is substantially long according to human proportions. Thus, this interesting structure enables people to carry out different activities by identifying an open space. The design questions the concept of limit Heidegger described and all the places that people experience space are included in the limits of space. He porous façade of the building creates a semi-open space which can be thoughts as indoors. With its structure that consists of different patterns and allows the sunshine in, it enables one to experience space in different ways. Having lost their function to create closed spaces, the walls question the concept of wall by acquiring additional duties such as when people hang skateboards. The design supports Merleau-Ponty's view that the human body is an important factor in experiencing space. It can be observed that space is not necessarily a closed area, but that people produce space through their actions as Lefebvre states.

Floating Coffee Shop in Graz, Austria is situated above the water and connects to the mainland with bridges. The structure is reached by bridges and one can experience being above the water while inside the structure. The open side of the structure is designed like stairs (Pinterest, 27 June 2013, Figure 16). The design assumes the duty of connecting pieces of land just as in Heidegger's definition of bridge. The design, with its focus on human life as Lefebvre suggests, is structured as a part of daily life in which everything in life is added into it in an interaction.

Children's playground inspired by birds' nests was designed as a concept that unifies nature and human (Gürsel, 25 February 2014, Figure 17). The strengths of the design are that it is suitable for the cold and rainy winter, organic materials were used and they do not include toxic materials harmful for children. The same unit was multiplied, elevated from the ground and they were connected to each other with bridges. Instead of conventional playground items, they are authentic designs that lead to discovery and experience. In this context, it is an example to Bollnow's theoretical approach which describes the importance of spatial experience in the perception of space.

Winnipeg is a city in Canada where temperatures reach -40C. The frozen river is used for a number of activities by people, primarily skating. Nuzzles design has won the “Winnipeg Warming Hut Competition” that is given in Winnipeg annually. The design aims to provide temporary warmth for skaters. Nuzzles are pompom shelters of hollow aluminum tubing with foams. Thanks to the still air inside the pompoms, a warm environment is provided (Fitzherbert, 8 February 2014, Figure 18). The design allows for a spatial experience as Bollnow defines in his theory. The users make an interactive connection with the design. It is also exemplified that space cannot only be experienced through vision, but with other senses, particularly by touching, as Pallasmaa suggests. The design transforms sheltering from the cold into a game activity. As Alexander states, it is a design which gives the impression that it appeared spontaneously as can be observed in natural cities and reconsiders the concept of fun. People experience space through their bodies as Merleau-Ponty suggests. The design also exemplifies Lefebvre’s idea that people create space through their actions. If designs deny the idea that the exact is good, which is also criticized by Moles, it can be seen that future designs and materials used become diverse.

Bridging Teahouse in Mexico and the Reading Area in the Netherlands share similarities in terms of spatial suggestions they provide for the users. In addition to being a bridge, Bridging Teahouse is also a design that allows for a variety of activities to be carried out (Mimdap, 14 April 2007b, Figure 19). There are no stable forms of the walls, floors and ceilings of the Reading Area in the Netherlands. The structure is constructed of amorphous forms. People can use the space according to their own needs (Mimdap, 14 April 2007c, Figure 20). This creates a similar situation to children perceiving space differently and transforming everything into games. As Bergson expresses information in people’s minds are reinterpreted through time. Judging from Merleau-Ponty’s description, it can be seen that people experience space through their bodies. Spaces that are defined with mathematical limits were not suggested. Instead of them, as Lefebvre suggests, people have created space with their actions. Actions such a sitting and walking are approached from a different point of view in the created spatial organization.

The Bicycle Club in Hainan, China is a single-storey building with a glass façade. The interesting part of the structure is the fringe of the roof. It has a curvy shape which enables to cycle on the roof. Under the fringe, people can use it as a sitting area as it provides shade (Goodwill, 01 June 2012, Figure 21). The structure is an example of sublimation of human actions and using them as the starting point of the design. Cycling action is the core factor in the formation of the structure. The roof is highlighted with its curvy surface and unorthodox usage. This is a reinforced and apparent example of the fact that space can exist through humans and their actions as Heidegger defines in his theory. It is also



Figure 19: Bridging Teahouse, Designer: Fernando Romero, Location: Mexico (Mimdap, 14 April 2007b).



Figure 20: Reading Area, Designer: Herzog & de Meuron, Ascan Mergenthaler Location: Netherland (Mimdap, 14 April 2007c).



Figure 21: Bicycle Club, Designer: NL Architects, Location: China (Goodwill, 01 June 2012).



Figure 22: Sohlbergplassen Viewpoint, Designer: Carl Viggo Holmebakk, Location: Rondane Mountains, Norway (İtez, 5 March 2014).



Figure 23: Fountain, Designer: Zaha Hadid Architects, Location: London (Mimarizm, 06 March 2014).



Figure 24: Bank on the beach, Location: Barcelona, Spain (Yüksel, 20 August 2011).

an example to Merleau-Ponty's view that objects acquire meaning according to the subjects' perception.

Sohlbergplassen Viewpoint is situated on one of the points where the artist Harald Sohlberg produced his painting series called "Winter Nights in the Mountains" between 1901 and 1917. The platform is elevated from the ground and is situated among trees none of which it touches. The concrete stands that touch the forest floor go 12 meters down the earth. In order for rain and sunshine to reach under the platform metal grills were used in specific points (İtez, 5 March 2014, Figure 22). Spatial experience in the design was emphasized as Bollnow suggests. Also, Bergson's expression of time and space are visible. The memory, which is which is formed the accumulation of information and experiences, transforms into a collective memory with the design. People relive the nature view according to their own experiences which the painter painted from the point where he stood. However, as Bergson suggests in his theory, everybody gains their own personal spatial experience. Bergson's approach to the concept of time can be seen in another context. As people walk on the platform they come closer to the view step by step. With Norberg-Schulz's expression, it is a design which understands the spirit of the place, in compliance with, and emphasizes it.

The selected fountain example is one of the works that architecture offices designed with their own architectural approach and exhibited in London. People can sit on the edges of the fountain (Mimarizm, 06 March 2014, Figure 23). The bench in Barcelona is a platform design that has a curvy surface. Instead of the conventional sitting items with a seat and a backseat, it enables people to use the item in various ways (Yüksel, 20 August 2011, Figure 24). The design is an example to Bollnow's concept of spatial experience. It is different from the usual fountain or bench designs. People can use the bench in different ways and facing different directions. Space is in a constant process of formation with its curvy surface and people's use. Space is produced through people's actions as Lefebvre suggests. Here, it is exemplified that there is not an absolute observer but the observation depends on the observer's approach as Merleau-Ponty states. Absolute is good concept which is criticized by Moles is not included in the design.

Suggestions on urban scale, landscape works, structure designs, and recreational designs in projects are apparent. The chosen designs do not have a specific use for people. The concept of space was tried to be elaborated on with the outdoor area organizations and designs situated outdoors. Designs, which allow for human actions and experiencing them according to their own needs, provide alternative suggestions, and create rich space productions. Space is defined through concepts such as perception, experience of space, body, and action. They also provide for uploading an important sense of aesthetics, practicality, and creativeness to the architectural designs.

Unifying the design with the dynamics of daily life in designs that occupy urban space strengthens the power of the design. People do not stray from the daily life but continue to live in it. Examining the daily life and deciding on the expectations, needs and musts of the space during the design period provide for the design object to be identified with and used more easily.

Conclusion

A fraction is happening in design processes. Globalization has a certain effect on human life and related to this, on the constructed environment; thus, new technologies and materials are used in construction. Architecture, which is an interdisciplinary design discipline, includes designs on different scales such as urban design, outdoor arrangements, indoor design, and furniture design. It is important to see architecture as an act of designing, instead of merely a construction act.

Today, knowledge on design is regarded as open to debate and changeable. Even though the design process is thought to be controllable, the system is not always steady and controllable. The final product may be beyond the estimated. Observing human actions and examining how people shape space provide for a base for a rich inventory of design.

The text focused on theories such as the concept of time, production of space, its perception and experience. Examples chosen were designs on different scales, places and they serve different purposes. Focus point of designs is that they can exemplify the concept of space. To focus on people's use of space, designs, which are constructed for different purposes, are non-conventional, different, alternative and interesting.

Designs were produced with aims such as taking elements like sound and view as the central criteria of the design, which are the main reasons people spend time in a place; using different construction materials and forms to create space according to people's needs and not only for being interesting; creating designs that are authentic to the area instead of standard units; design helping to direct people in a space; raising the potential and use of the area; people spending more and qualified time by designing spaces for different activities; prioritizing sustainability in the design; instead of using different materials for different needs therefore creating unconnected designs, using suitable materials for different spatial solutions; making designs with inspiration from and with the help of nature; re-interpreting organic structures in nature by enhancing them to realize the necessary activity; approaching design as the perfection of nature; approaching design not only as an individual unit but a complement and a part of the environment; forming actions as an important design data while creating forms; enlarging, multiplying and exaggeration becoming aesthetical values; considering sound as an important design element in spatial formation; forms of structures drawing attention and directing people; creating designs for different groups (children, skaters etc.) by prioritizing consumer needs and ergonomics; using colors to indicate different space usages; prioritizing people's experience

of space and in order to provide this, suggesting interesting, unexpected and surprising spaces; allowing people to explore and examine thus leading to different uses of space instead of a single quality; solving conventional problems with unconventional suggestions; directing people in the indoor spaces with the help of a designed cover just as outdoor spaces.

Regarding the space and human actions as a unity allows architects and designers to gain a new point of view. It offers new windows to the design process and strengthens the spirit of the design. Though the realized works are on different scales, design of a sitting group receives the same elaboration as an urban scale work. Perception of space and the approach during the creation of space are effective in this. A change in perception in perceiving and experiencing space leads to a change in the perception and design process. When space is thought from the perspective of human actions, and human needs and use of space are examined, the final product becomes human-oriented. The possibility of usage rises as well as the identification by the users. Revealing the potential of the place and taking them as the main criteria of the design by emphasizing them lead to a maximum use of potential. Boundaries and stereotypes are questioned and innovative designs are carried out. Units in the space are rearranged to answer different needs and designs that allow for a variety of usages are created. Even with the smallest interferences done in a place, a large scale transformation can be observed in the use of space.

Notes

This work was supported by Research Fund of the Namık Kemal University. Project Number: NKUBAP.00.18.AR.14.04, Name: “Investigating and Evaluating the Spatial Potential of the Coast of Tekirdag” and Project Coordinator is Asst. Prof. Dr. Meltem ÖZÇAKI.

Bu çalışma Namık Kemal Üniversitesi Bilimsel Araştırma Projeleri Koordinasyon Birimince desteklenmiştir. Proje Numarası: NKUBAP.00.18.AR.14.04, İsmi: “Tekirdağ Sahilinin Mekansal Açından İncelenmesi ve Potansiyellerinin Değerlendirilmesi” olan projenin yürütücülüğünü Yrd. Doç. Dr. Meltem ÖZÇAKI yapmıştır.

References

- Archdaily (8 May 2008). Taka Tuka Land / Baupiloten, <http://www.archdaily.com/519/taka-tuka-land-baupiloten/>
- , (7 November 2013). Red Ribbon Park / Turenscape, <http://www.archdaily.com/445661/red-ribbon-park-turenscape>
- Arcspace, (30 October 2006). Art Pavilion, René van Zuuk Architecten, <http://www.arcspace.com/features/rene-van-zuuk-architekten/art-pavilion/>

- Arkitera (June, 2006). Avrupa Kamusal Mekan Ödülleri, Morske Orgulje - Sea Organ, <http://v3.arkitera.com/yp98-avrupa-kamusal-mekan-odulleri.html?year=&aID=680>
- Aydınlı, S. (2004). Epistemolojik Açından Mekan Yorumu, *Mimarlık ve Felsefe*, Şentürer, A., Ural, Ş., Atasoy, A. (edt.), Yapı Endüstri Merkezi Yayınları, İstanbul, 40-51
- , (2008). Mekandan Mekansala: Mekanın Zamansallığı / Zamanın Mekansallığı, *Zaman – Mekan*, Şentürer, A., Ural, Ş., Berber, Ö., Uz Sönmez, F. (edt.), Yapı Endüstri Merkezi Yayınları, İstanbul, 150-161
- Bergson, H. (2011). *Metafizikçe Giriş*, Altınörs, A. (trans.), Paradigma Yayıncılık, İstanbul
- Bilgin, İ. (2017). *Mimarın Soluğu, Peter Zumthor Mimarlığı Üzerine Denemeler*, Metis Yayınları, İstanbul
- Bollnow, O. F. (2011). *Human Space*, Shuttleworth, C. (trans.), Hyphen Press, London
- Designboom (23 February 2014). Bangkok University Student Activity Center By Supermachine Studio, <http://www.designboom.com/architecture/bangkok-university-student-activity-center-by-supermachine-studio-02-23-2014/>
- Etherington, R. (2 August 2010). The Longest Bench by Studio Weave, Dezeen, <https://www.dezeen.com/2010/08/02/the-longest-bench-by-studio-weave/>
- , (9 April 2009). Austrian pavilion at Expo 2010 by Span and Zeytinoglu, Dezeen, <https://www.dezeen.com/2009/04/09/austrian-pavilion-at-expo-2010-by-span-and-zeytinoglu/>
- Fairs, M. (9 January 2009). Ruta del Peregrino: Lookout Point by HHF Architects, Dezeen, <https://www.dezeen.com/2009/01/09/ruta-del-peregrino-lookout-point-by-hhf-architects/>
- Fitzherbert, T. (8 February 2014). Shelters Resembling Giant Pompoms by RAW Design Warm Skaters on a Frozen River, Dezeen, <https://www.dezeen.com/2014/02/08/nuzzle-shelters-pompoms-raw-design-winnipeg/>
- Goodwill, M. (01 June 2012). Bicycle Club by NL Architects in Chine, World ArchitectureNews, http://www.worldarchitecturenews.com/index.php/www.luvata.com/index.php?fuseaction=wanappln.showprojectbigimages&img=4&pro_id=19866
- Gürsel, D. (25 February 2014). Kuşlar Gibi Özgür Çocuklar İçin, Arkitera, <http://www.arkitera.com/haber/20025/kuşlar-gibi-ozgur-cocuklar-icin>
- Heidegger, M. (1997). Building Dwelling Thinking, *Rethinking Architecture*, Leach, N. (edt.), Routledge, London and New York

- , (2008). *Varlık ve Zaman*, Ökten, K., H. (trans.), Agora Kitaplığı, İstanbul
- Holmes, K. (2 August 2012). Korean Artist Koo Jeong-A Creates Glow-In-The Dark Skate Park In France, Creators 2012, https://creators.vice.com/en_us/article/korean-artist-koo-jeong-a-creates-glow-in-the-dark-skate-park-in-france-2
- İtez, Ö. (5 March 2014). Sohlbergplassen Bakışı, Arkitera, <http://www.arkitera.com/proje/3025/sohlbergplassen-bakisi>
- JDS, Kal / Kalvebod Waves, <http://jdsa.eu/kal/>
- Karatani, K. (1995). *Architecture as Metaphor: Language, Number, Money*, Kohso, S. (trans.), Speaks, M. (ed.), The MIT Press, Cambridge Massachusetts, London.
- Lefebvre, H. (1991). *The Production of Space*, Nicholson-Smith, D. (trans.), Blackwell Publishers, Malden MA, Oxford, Carlton Victoria.
- , (2000). *Writings on Cities*, Kofman, E. and Lebas, E. (trans. and ed.), Blackwell Publishers, Oxford, Malden Massachusetts.
- , (2002). *Everyday Life in the Modern World*, Rabinovitch, S. (trans.), Continuum, London, New York.
- Merleau-Ponty, M. (2005). *Algılanan Dünya*, Aygün, Ö. (trans.), Metis Yayınları, İstanbul
- , (2006). *Göz ve Tin*, Soysal, A. (trans.), Metis Yayınları, İstanbul
- Mimarizm (06 March 2014). İngiliz Mimarlar Su Kiosklarını 21. Yüzyıla Uyarladı, http://www.mimarizm.com/haberler/ingiliz-mimarlar-su-kiosklarini-21-yuzyila-uyarladi_117718
- Mimdap (13 February 2014). Parti Duvarı, <http://www.mimdap.org/?p=136438>
- (14 April 2007a). Multimedya Odası, Bilgi Mekanı, <http://www.mimdap.org/?p=158>
- (14 April 2007b). Köprü Çayevi, <http://www.mimdap.org/?p=158>
- (14 April 2007c). Okuma Mekanı, <http://www.mimdap.org/?p=158>
- , (8 November 2007). Milenyum Park, <http://www.mimdap.org/?p=2008>
- Moles, A. (2004). *Belirsizin Bilimleri, İnsan Bilimleri İçin Yeni Bir Epistemoloji*, Bilgin, N. (trans.), Yapı Kredi Yayınları, İstanbul
- Norberg-Schulz, C. (1984). *Genius Loci: Towards a Phenomenology of Architecture*, Rizzoli, New York
- Pallasmaa, J. (2012). *The Eyes of the Skin, Architecture and the Sences*, John Wiley & Sons Publication, Chichester, United Kingdom
- Pinterest (27 June 2013). Floating Coffee Shop, Graz, Austria, <https://tr.pinterest.com/pin/369365606910697613/>

- Rosenfield, K. (25 October 2012). Beton Hala Waterfront Center / Sou Fujimoto Architects, Archdaily, <http://www.archdaily.com/286381/beton-hala-waterfront-center-sou-fujimoto-architects>
- Sharr, A. (2007). *Thinkers for Architects: Heidegger for Architects*, Routledge, Taylor & Francis Group, New York.
- Sirowy, B. (2008). Mekan Üzerine Notlar, Yücel, C. (trans.), *Mimarlık Kültürü Dergisi*, 42-49
- Soysal, A. (2006). Önsöz, *Göz ve Tin*, Metis Yayınları, İstanbul, 5-13
- Yapı (12 October 2009). Dublin Rıhtımlarında Açık Hava Yüzme Havuzu (ARUP işbirliğinde), http://www.yapi.com.tr/Haberler/dublin-rihtimlerinde-acik-hava-yuzme-havuzu-arup-isbirliginde_96121.html
- Yüksel, H. Z. (20 August 2011). Mimarın Dilinden, Mimdap, <http://www.mimdap.org/?p=68678>