



A CASE STUDY FOR NOTIONS OF PLANNED IMPROVISATION IN APPLIED ARTS EDUCATION AND AD-HOC EXPERIENCE IN VERTICAL DESIGN STUDIO

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ABSTRACT

Nowadays, since the will for consumption had already begun to increase rather than production, actors in design world seems to be competing each other in order to present the newest and surprising design methods. This search of textuality and will to surprise in design performance, caused by the story-teller side of Postmodernism, shows itself in various design strategies. Within this innovational race, primary concentration of designers tends to magnetize masses with yet-untold-stories and attract a sudden attention with the charm of the unexpected.

When discussions of ecological apprehensions show up, sustainable solutions join up to the game and brings new options for designing tools with a diversity beyond imagination. Besides, changes of informational revolution bring major transformations to the big picture. Ever since the information of “*producing things*” travels intercontinentally by light velocity, the world of people who produce things is in upheaval. So, if Modernism was about producing the same perfect objects in great numbers for masses, today it’s about making just one or a few customized options. Purpose of this study is to share results of questionnaire surveys and Ad-hoc experiences in various design studios through a vertical studio process, as well as trying to define Ad-hoc design principles by both indoor and outdoor examples.

Keywords: Adhocism, Design, Postmodernism, Architecture, Industrial Design.

1. INTRODUCTION

Nowadays, away from being trapped by the kitsch tendencies of historical codes of the past, a new design approach can be examined thought contemporary approaches (Kapucu, Sahafir, 2012) and some works of avant-garde designers and design ateliers. These new approach shows itself by using the raw nature of post-industrial materials and manages to catch up with an extreme aesthetics by controlling the tension of oldness and brutalism. Adhocist strategies through production, somehow predicts the re-usage post-industrial materials and tells much about today’s the recycling strategies which begins to take place in design world. At the same time; when Ad-hoc design process focuses user participatory-design approach; it manifests a brand new face of postmodern attitude through aesthetics. Whit in the fluid ground of postmodern production strategies; saying that consumption rates had already been over producing things would give the art-work to come up with a “story” to be striking, affective and surprising. Most of all; this powerful message comes with a strong theoretic background behind; which can be built through a rhetoric discourse. Thus; generating creative ideas and high-plastic value of the art-work depends on its story, for the story teller rules of postmodern society.

1.1. Material and Method

Bringing the avant-garde into applied sciences' artistic ground can only be possible by the operability of converting what is rhetorical into something practical. Accordingly; some of the contemporary researches on applied science and art's education reveals the importance of being in tune with field observations. These studies of Gülmez et al. (2016) emphasize the difficulties of non-realistic or non-current ways of design education, while underlining the importance of variations in optional courses on contemporary approaches.

Herein; avant-garde design affinities constitutes a solid ground for observing socio-cultural and socio-political dynamics of today's art world; on which many discussions from ecological consciousness to postmodern culture studies are at stake for now. Within the integration of theoretic (knowledge) and practical (design) process; the ability of multi-disciplinary design can be gained by the participants of design studio. Thus; while still observing the avant-garde and taking its messages as a *prima facia*; creating design begins to make a reading on avant-garde manifestations, and brings the messages into academic ground. This sort of approach in design studio makes it possible to bend different disciplines such as art theory and atelier work together and turns the design studio into a laboratory field. The rhetoric background of design is made from the socio-cultural, socio-economical and even cultural readings of the avant-garde; so that final work can create its own story to "tell".

For this course; first of all ad-hoc design studio chooses to answer the key question as "What is Ad-hoc?". Answers of this question would make design principles clear for the process; which will be discussed largely later on. Within the picture Ad-hoc rules draw; design occurs as a natural consequence of the integration between theories and practices. A non-bureaucratic, improvisational and consumer-focused strategy built the stratum for the vertical studio work. Adoption of vertical studio process includes bringing different student groups from different study fields together and giving the same mission of design on a certain level of Ad-hoc approach at the same time. For this study, Students number reaches to 105 including students from Architecture and Interior Design classes of the faculty, through three main courses as Architectural Project, Postmodern Object Design and Space Organisation.

Table 1. Main Study Fields of the Students Participated in Vertical Ad-hoc Design Studio

Study Field	Course Name	Participation
Architecture	Space Organization	80 Students
Interior Design	Postmodern Object Design	20 Students
Architecture	Architectural Project	5 Students

Such a studio experience calls for the working principles of a workshop atmosphere in design studio which the avant-garde was being discussed, read and created. In this study; local and foreign projects groups from Architecture and Interior Design studied together on several courses and created their own observation out of it; which gave us the chance to examine the results of Ad-hoc design.

2. DISCUSSION: ADHOCRACY VERSUS BUREAUCRACY AND NOTIONS IN DESIGN STRATEGIES TOWARDS POSTMODERN TENDENCIES

During the history of art; design strategies has always been into strong bends with socio-cultural, socio-economic and cultural dynamics of certain centuries' specific conditions. Thus, design product and social *de facto* has always carried forward their fluidness through each other. Whit in this fluidness; from time to time, designers found themselves in a role that satisfy the expectations of the society from art; and sometimes made conscious or non-conscious contributions to cultural and social manifestations in order to shape or manipulate accustomed praxis's. For instance, modernist strategies can be considered as being built one of the most doctrinal discourses in order to reach perfect aesthetical values and idealizations in design. As a result of these idealization trends, a special mission for transforming society through standardized aesthetic values is what matters for modern design process. It can simply be determined that; main concentration area for modern design strategy was to work in standards, to drawing the outlines of the standards and reach perfect products as a result of a perfectly built outline. The perfection of the outline for modern design mostly depends on a certain hierarchy, which prefers relying on the descriptions made by professionals and respecting the borders again described by hierarchic authorities. Long before consumption dynamics haven't ever came over production mechanisms, researches were made on certain topics such as the most ideal ways of reaching perfection on pure design, the benefits of standardization and importance of bureaucratic processes seems to be the main concentration area of designers. The book "Vers Un Arcitettura" written by Le Corbusier (Le Corbusier, 2007) is one of the landmarks in architectural history that shows the determinative language of modernism in design strategies. The same book also provides large information for the benefits of bureaucratic processed in order to achieve the ideal aesthetics of modern outline.

Designing things as perfect tools of a perfectly working machine worked well until post-industrial discussions take the stage with postmodern cultural adjustments. When we take a look at aesthetic strategies which smash every solidness into pieces, we can see that those modern reveries had already been disappeared with all the other common beliefs of modern mythos. By the loss of the motivation for modern strategies and meaning behind; a brand new statement comes forward which gives role for individualities, multi-layerness and differences as a matter of choice. As Jean François Lyotard defines it as a structural catastrophe waiting to happen in Postmodern Condition and names it as "*the catastrophe of the metanarratives*", grand narrative discourse leaves its place to biographies and individual stories. Lyotard's discourse in "*Postmodern Condition*" (Lyotard, 1990) puts forward speculative attitude of postmodernism towards scientific information. Opposing to modernism, postmodern culture tends to demolish the common determinations and provides inclusive openness for imperfections, individuality and cultural diversity.

While this structural catastrophe awaits the meaning of "*things*", the knowledge of producing things spreads in light velocity from country to country and turns our everyday life as a common village of knowledge pieces and images. After each and every rule in consumption was rebuilt, said and done; there was only one step left leaving modern rules behind and that was crossing-over the borderlines. Once crossed, borders and doctrines of bureaucracy had nothing to do with authority figures to follow up to.

While new rules were based on differences and dissimilarity of individual subsistence, borders were redefined by the various outlines of individual choices. So when postmodernism

manipulated the meanings of “*me*” and “*us*”, the “*imperfect*” finds itself a representation area and joins up the game by all its imperfect uniqueness, which feeds the individual image strongly on bold freedom of choice. Here is the point we begun to encounter with terms like “*customization*” in design processes and “*consumer based design strategies*”. This kind of a statement doesn’t only challenge accustomed product procedures depends on the bureaucratic hierarchy of modernism, but also carries the consumer in the middle of the design issues as the decision-maker and the new authority. Just like it’s not complicated enough, ecological approaches has much more to add to this mixture of design diversity in the name of researches for sustainable design solution (Sev, 2009) . While many terms come together in postmodernism, it is possible to encounter with another face of postmodern avant-garde on each level of design.

2.1. Ad-hoc Strategies As A Tool For Surprising In Postmodern Design

All those factors affect contemporary design strategies differently and they are all the components of Ad-hoc strategies which examine artistic values of design product as a manifestation of contemporary tendencies towards design. The term of “Adhocracy”, as we newly begun to hear amongst design world nowadays, had been used as a notion for social sciences and liberal arts in order to define approaches after modern rhetoric. As a term of social sciences, Adhocrism determines non-centralist organizations that shows weak streams of bureaucratic hierarchies according to Bennis and Slater (Bennis, Slater, 1998) Later on, the term begun to be used for determination of the opposite meaning of beurocracic progresses in general (Toffler, 1971).

It’s possible to define Adhocrism simply as a strategy towards finding specific solutions for certain problems in the simplest, affective, creative and economical ways. The art of solving the problems in Ad-hoc way offers temporary solutions generally and linked to a group of strategies which depends mostly on improvisation and answers the questions in the as quick and practical as possible. Etymology of the term “*Ad-hoc*” origins from the saying “*for–this*” in Latin languages and references a specific level of problem solving strategy which cannot be generalized or standardized (Hays, 2000). Thus; the field of Ad-hocism becomes the freedom occasion of improvisation by the advantage of leaving behind bureaucratic procedures once and for all. As a result of its nihilist nature; Jencks defines the fact that Ad-hoc strategies became the inspiration source for many different cultures, in many different societies at several periods of art history (Jencks, Silver, 1972).

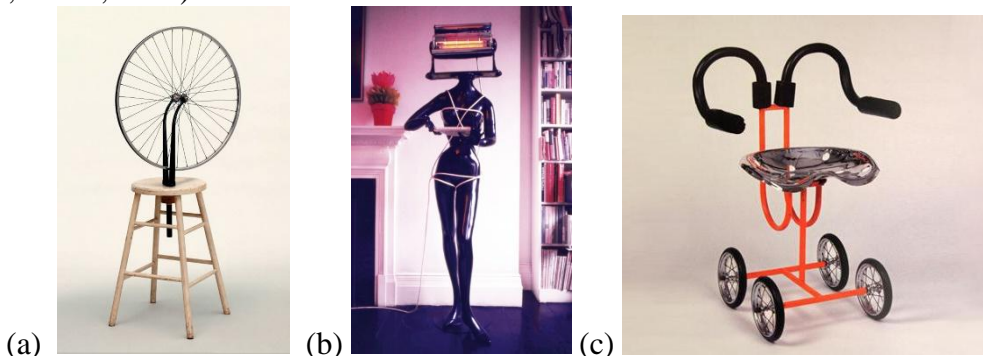


Figure 1. (a) On the left; Marcel Duchamp, “Bycle Wheel”, 1913, Museum of Modern Art, Sydney&Harriot Janis Collection, New York (URL-1). (b) On the right; Madonna of The Future, Charles Jencks, London, 1968 (Jencks, Silver, 1972; 49) .(c) Dining Chair, Nathan Silver, 1968, London (Jencks, Silver, 1972) . The chair consists of a tractor seat and orthopedic furniture parts. Silver mentions that the wheels are chosen specifically for

their maneuverability on floor, and defines the pull-arms that reminds ram head as a “surprising conscience of Ad-hoc design” (Jencks, Silver, 1972).

Talking about spatial experiences, some important examples of Ad-hoc design strategies towards space organization can be seen on early-hippie settlements of 1960’s such as Drop-City in North Colorado. Drop City, is an experimental settlement built in 1965 at North Colorado and abandoned in 1978. It takes its name from re-evaluation of non-functional post-industrial materials and shows experimental approaches towards the early consciousness for sustainable solutions as a hippie settlement (Sadler, 2006). While experiencing hand-made solar panels and workshops on dome-cook, the settlement won Fuller’s Dymaxion prize in 1967 (Baer, 1968) . Such experimental settlements show us the rich spatial aesthetics and usage of post-industrial materials that had gone out of order and have been given new usage values later on. (Fig. 2).



Figure 2. (a) On the Left; A view from Drop-City, the settlement built in North Colorado between 1965-1973, Clark Richert, 1967 (URL-2). (b) On the right; Dome structure from Drop City and passive solar panels designed by Steve, Clark Richert, 1967 (URL-3).

Nonetheless, as a sort of timeless avant-garde, notions of Ad-hoc design strategies were mentioned on academic platforms firstly by Charles Jencks and Nathan Silver in their book “*Adhocism: The Case for Improvisation*” (Jencks, Silver, 1972). As time goes by, their book showed up as a manifestation of a timeless avant-garde; and has been popular again by the search of ecological approaches and sustainability discussions once again. According to their inspiring text; Ad-hoc design strategy is defined as a work both origins from functionalism and innovatizm based on improvisation and surprising. Design strategy defined in their saying is taking a post-industrial material ran out of order, combining it with new materials and giving it a brand new mission surprisingly inappropriate for its creation. The tension between old and new and electricity to the exciting feeling of the surprising function of the material; is the key for creating a language based on surprise. Surely, this new language is the main concentration area of the story teller side of postmodernism by mentioning “*Normal is boring*”. While Ad-hoc design offers a surprisingly striking solution by its odd language of aesthetics by using an ordinary material in an extraordinary style, it has created its own motto as “*Normal is the new weird*” and uses the norms as the elements for achieving weirdness (Fig. 1-b).

However not being a brand new invention, combining the old and the new altogether is one of the common tendencies that postmodern approaches had shown before. Differently, this time, Ad-hoc approaches stays away from being trapped by kitsch while searching the codes for nostalgic past. The notion for combining the old and the new, shows itself as a reflection of eclectic-

populist postmodernism as historical reference attitude of Venturian vision (Venturi, 2005) . As Jencks would determine this attitude as “radical eclecticism” later on (Jencks, 2011) , this sort of a reference suggests recreation of the nostalgic codes of past through a process of imitation.

By using the old material in its own nature, Ad-hoc strategy manages to reach the richness of meaning in a more brutal way than copying the past or imitating the old. When Jencks and Silvers’s book on Adhocism (Jencks, Silver, 1972) published after Venturi’s “Complexity and Contradiction in Architecture” oeuvre (Venturi, 2005), they carries the discussion on historical reference on a more elitist level by focusing the raw nature of material.

According to Jencks; this characteristic of Ad-hocism is the one and only thing that carries an ordinary can into an art gallery (Fig. 1-c). Eventually, even today, when re-usage of post-industrial materials became one of the topics of recycling culture, many institutes who are the main stream presenters of avant-garde tendencies, gives striking examples of Ad-hoc design in a various diversity (Fig. 3).

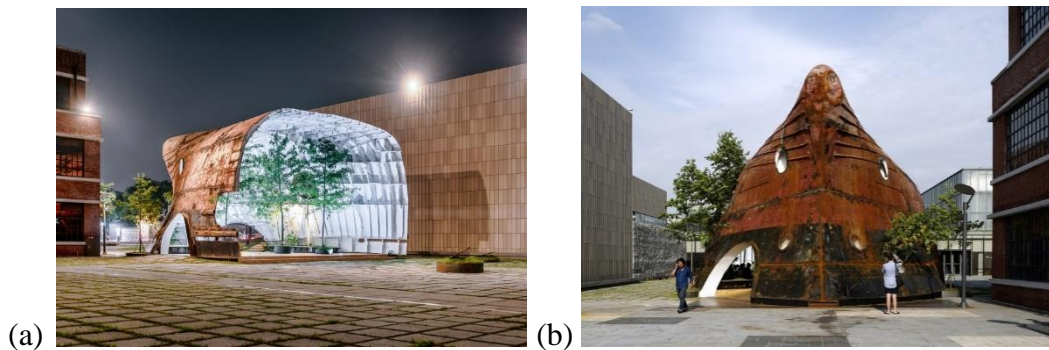


Figure 3. (a) On the left; Temp’L, MoMA Pavillion, Shinslab Architecture, Seoul, 2016 (URL-5). The Pavilion project consists of a non-functional vessel as an outdoor space design. (b) On the right; Temp’L, MoMA Pavillion, Shinslab Architecture, Seoul, 2016 (URL-5). Raw nature of the vessel’s surface contrasts with the clean indoor design with pure whiteness of steel structure inside.

After all, since we call Ad-hoc approaches as the “*timeless avant-garde*”, it won’t be a big surprise to encounter with Ad-hoc works via contemporary works of architecture after many years from Jencks’ and Silver’s (Jencks, Silver, 1972) study (Fig.4). Talking about popularity of the trend, Frank Gehry’s facade aesthetics for his own house project is one of the *must-be-given* examples of the Ad-hoc approaches in charge (Fig.5). As one of the doyen architects of deconstructivism; facade of the project shows Gehry’s vision to the raw nature of motion in architecture through an obvious Ad-hoc process. Aesthetic codes of the facade show marginal brutalism towards the usage of quite ordinary materials such as latten and smooth plywood. Gehry explains his inspiration of this attitude as a reflection of the cozy feeling comes from his childhood memories of daily materials. According to this nostalgic feeling, he mentions that “*meaning comes from this coyness of familiar objects*” and ordinary stuff of every-day life can give birth to the odd surprises (Gehry, 2006).



Figure 4. (a) On the left; Tin Shed, Raffaello Rosselli, Sydney, 2011, Facade photo by Mark Syke (URL-6). (b) On the right; Tin Shed, Raffaello Rosselli, Sydney, 2011, Photo: Richard Carr (URL-6).



Figure 5. Gehry House, Frank Gehry, Californiya, 1978 (URL-7).

While giving ultimate chance of achieving the richness of meaning by various combinations of materials, Adhocism also carries the user to a major role during and after the planning process. Thus; user finds himself as the decision maker in each and every step of design. One of the striking examples of this radical condition can be examined through the student house project of Lucian Kroll in Louvian University Campus (Fig. 8-b). At this unique project; Kroll asked each student to create their own design for their living areas and facades, so that the design becomes an open access door through individual decisions (Kroll, 2006).

When building such a cooperative ground with the user reaches at its heights, some examples are beyond the others in giving valuable settlements for homeless people and re-using the material out of function. An experimental study named “*Trucks, Containers and Collectives*” in Saragossa (Jodidio, 2011) can be counted as a successful Adhocratic process versus the heavy steps of bureaucratic approaches, and gives homeless people houses out of the re-usage of trucks and containers in a realistic attitude (Fig. 6). Experimental project was built by the collaboration with local collectives and the local government authorities that provides cheap housing for homeless people. By the leadership of architect, Santiago Cirugeda, 30 collectives worked together in the garden of Santa Lucia Church and used containers of 42m² provided from Association of Urban Rehabilitation besides many other components including vehicle parts and other post-industrial materials (Jodidio, 2011; 120-125).



Figure 6. “Trucks, Containers, Collectives”, Santiago Cirugeda, Saragossa, 2007-2010 (Jodidio, 2011; 120-125).

In case of fantasy; solutions get much various. Vehicle projects of Aristide Antonas, which also took part in 1st Design Biennial in İstanbul in 2012 (Kapucu, Sahafir, 2012) , gives the examples of Ad-hoc fantasy in distopic future cities; as the re-evaluation of vehicle parts and containers as homes in eternal fields of nature. (Fig. 7).

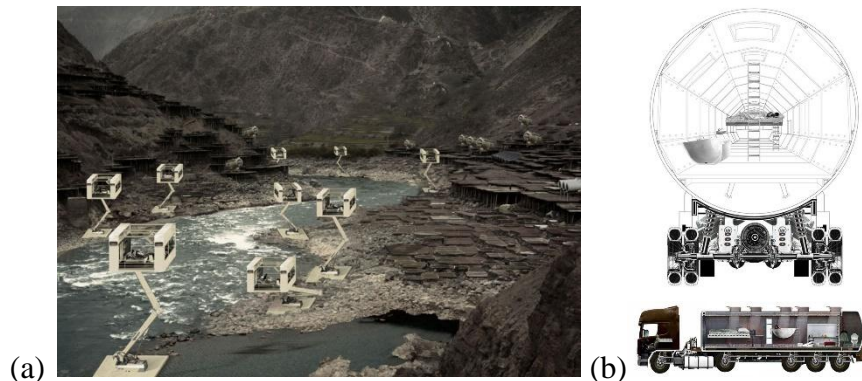


Figure 7. (a) On the left; Paper Arcitecture, Aristide Antonas, 2011 (Kapucu, Sahafir, 2012; 43). (b) On the right; vehicle projects Aristide Antonas, 2011 (URL-9).

Fantastic or realistic, variations of materials never ends thanks to the huge consumption culture of post-industrial world. For instance, a Micro-Library project in Indonesia shows in its facade of ice cream cups that, even the simplest material can turn into the most fascinating element of the facade easthetics (Fig. 8). Besides all the other materials, containers are the ones whic gave various examples of orginising spatial functions in affective ways. Thus; today from expo-pavillions to housing prjets, they seem to increase attention for Ad-hoc solutions (Fig. 9-10)

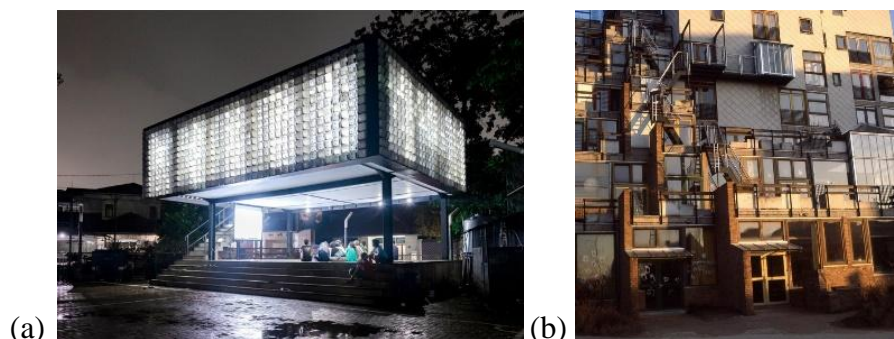


Figure 8. (a) On the Left; Micro Library, Architectural Office: Shau, Kampung-Indonesia, 2012. The facade gives most economical solution to the narrow budgeted

project group by consisting 2.000 of ice-cream cups (URL-10). On the right; Louvain Student Housing facade, Lucian Kroll, Louvain, 1976 (URL-8).



Figure 9. Quick House, Architect: Adam Kalkin, Tewsbury, New Jersey, 2008 (Jodidio, 2011; 227-228)



Figure 10. Pumacity, Architects: Keisuke Nibe, Koki Hashimoto, Alicante-Spain and Massachusetts-USA, 2008 (Jodidio, 2011; 252-255)

3. AD-HOC EXPERIENCES IN VERTICAL DESIGN STUDIO

Despite the big numbers of examples for current trends leaning on Ad-hoc solutions in different observations of sustainable, ecologic or postmodernist manners, academic studies are rather less in domestic research fields. One of the most important effects of this lack of knowledge, shows itself on the questionnaire survey study made in vertical Ad-hoc design studio lately (Table 2). According to the results of survey, big percentages of students find it hard to name and read the avant-garde and only a few of them are aware from a term like “Adhocism” or “Ad-hoc” design. This picture of consciousness, surely, linked to ecological, cultural and aesthetic consciousness of the society in domestic field; this can be seen in the percentage of the consciousness levels of architecture students on attending ecological and cultural workshops or meetings in general.

Table 2. Results of Questionary Survey Study in Ad-hoc Design Studio

Question	A	B	C
1- What is your main field of design?	Architecture, %70	Int. Design, %26	Both %4
2-How do you evaluate the importance of sustainable approaches of design in general?	Very Important %80	Not so important, 16 %4	No idea, %4
3- How do you evaluate the consciousness level on sustainable design of the society you live by?	Not Conscious, %88	Conscious, %8	No Idea, %4
4- How often do you encounter with sustainable solutions in domestic design?	Often %92	Rarely, %4	Never, %4
5- How often do you encounter with sustainable solutions in international design?	Often, %60	Rarely, %40	Never, %0
6- How do you evaluate the frequency of domestic meetings/conferences on sustainability or sustainable design?	Frequent, %12	Seldom, %62	Never, %20
7- How do you evaluate the frequency of international meetings/conferences on sustainability or sustainable design?	Frequent, %32	Seldom, %52	Never, %16
8- How often do you reference sustainable\recycling solutions in your own design projects?	Often, %21	Rarely, %71	Never, %8
9- If you reference sustainability in your own design, which topic is the one you mostly choose?	Sustainable-energy, %40	Recycled-materials, %16	Both, %44
10- How do you evaluate your own level of knowledge and consciousness on “Ad-hocism” before the lecture?	Component, %0	Intermediate, %21	Inefficient, %79

At the beginning of the study process in vertical design studio class, primary goal was to increase the sensitivity on ecological and recycling policies in architectural approaches. Later on, it became a grand field of creativity for students to play with materials and make ultimate combinations out of post-industrial stuff.

In such a big field of freedom of choice; it was necessary to set up the outline of design strategy, even though the rule-breaker nature of Ad-hoc process. Despite this nature, Ad-hoc shows the responsibility of making decisions and made students face with the difficulties of “*freedom of choice*”. In fact, this determination process also became a reading of Ad-hoc manifestation of Charles Jencks and Nathan Silvers’s Ad-hoc design notions as they have already set up the rules of Ad-hoc approach (Jencks, Silver, 1972). According to this reading; first of all, it was important to make it clear that the goal in Ad-hoc design is not producing decorative objects; thus a certain question towards function should be asked in order to expect functional and practical ways for Ad-hoc design which matches the outline. Once again, Ad-hoc reading thought literature, provides the outline for Ad-hoc strategy as listed below (Jencks, 2011);

- The excitement of encountering with the unexpected,
- Richness of meaning,
- Planned spontaneity,
- Balancing combination of the old and the new,
- Dominant role of the user in design process; openness for customization and rejection of standardization,
- Surprising usage of ordinary/every-day or functionless materials,
- Economic and innovative solutions,
- Raw nature of the old or the “vintage”,
- Brutal access for improvisation.

Designing objects was rather quicker in the design studio. While benefiting the “*user democracy*” as Jencks call it, students managed to create their designs in an open vision for customisation options (Jencks, Silver, 1972) (Fig. 11). Selecting the main material, the principle of being ordinary was the key for finding solutions. (Fig. 12-a)

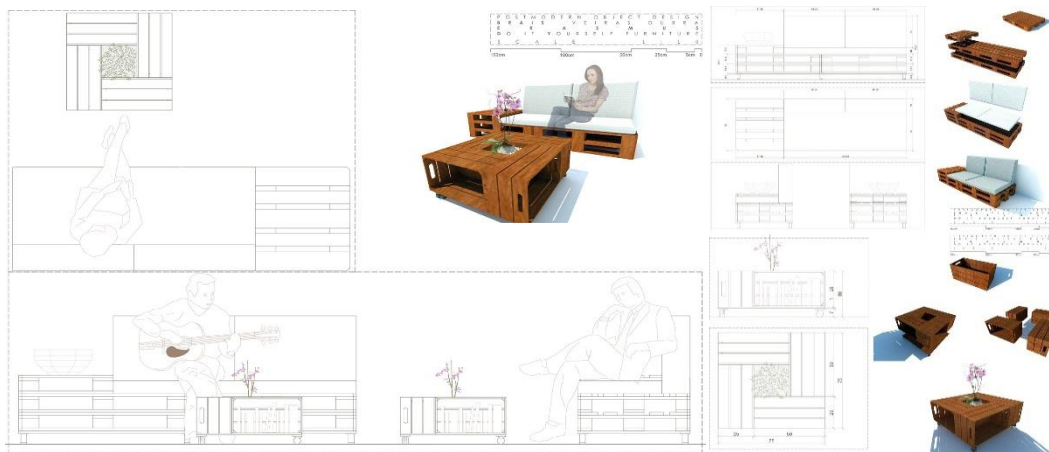


Figure 11. Wooden Unit, Work by Brais Verias Dubra, Halic University, Faculty of Architecture, Department of Architecture, Erasmus Student Exchange programme, Postmodern Object Design Studio, 2015-16 Spring.

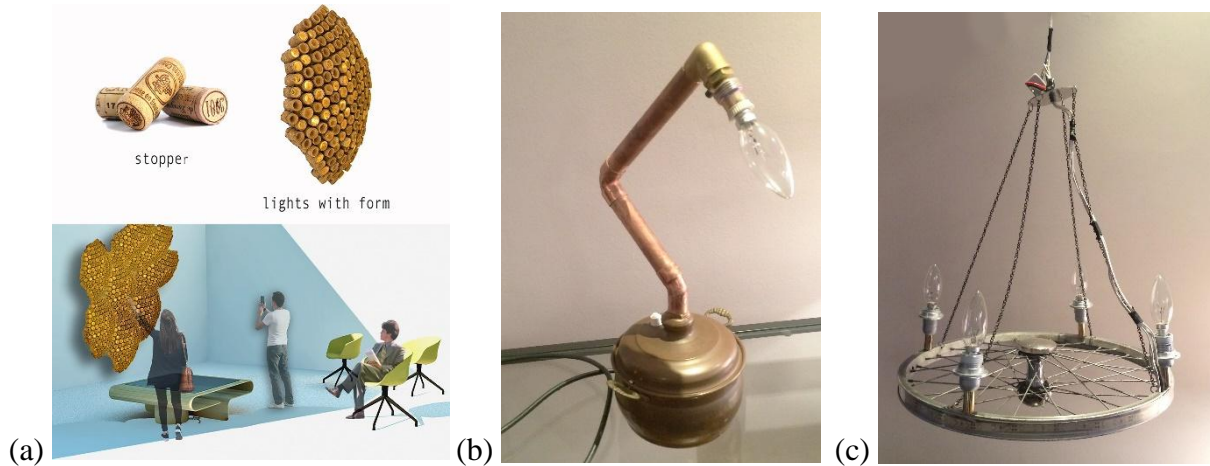


Figure 12. (a) On the left; Cork-Lightening, work by; Laura Gomez, Halic University, Faculty of Architecture, Department of Architecture, Erasmus Student Exchange programme, Postmodern Object Design Studio, 2015-16 Spring. (b) In the middle; Pipe Fitting, work by; Ozan Muslu, Halic University, Faculty of Architecture, Department of Interior Design, Postmodern Object Design Studio, 2015-16 Spring. (c) On the right; Wheel Fitting, work by Hakan Arıkaya, Halic University, Faculty of Architecture,

Department of Interior Design, Postmodern Object Design Studio, 2015-16 Spring.

In a realist level, the solutions were offering the most economical solutions for certain functions. On the other hand, in an elitist level, Ad-hoc seemed the best way for combining the old and the new while avoiding to be trapped by kitsch manners. The aesthetical joy of a well designed Ad-hoc objects, can quickly turn into a disaster via an inappropriate material or function (Fig. 12-b). But still, using the nonfunctional post-industrial old materials, allowed experimental solutions (Fig.12-c) which turned bycle wheel into an armature. Experiencing Ad-hoc process in larger scale of design, gave innavative ideas on expo-pavillion suggestions for an pavillion brainstorm in the outdoor space of İstanbul Modern Museum (Fig. 13 a-b-c). Within this concept, containers, vehicle parts and wooden pallets became the sources of inspiraton for ourdoor spaces of the fictional expo place.



Figure 13. (a)On the left; The Pipe Pavillion Project, work by, Nizameddin Duran. Halic University, Faculty of Architecture, Department of Architecture, Space Organisation Course, 2016-2017 Fall. (b) Tin Shed Pavillion Project; work by, Tuncer Altınok, Betül Tiken, M.Alper Ergen. Halic University, Faculty of Architecture, Department of Architecture, Space Organisation Course, 2016-2017 Fall. (c) Tub Pavillion Project; work by; Mustafa Yurdaer, S.Safe Çekmez, Murat Temel. Halic University, Faculty of Architecture, Department of Architecture, Space Organisation Course, 2016-2017 Fall.

Amongst all of the aterials, containers, seems to embrace larger fonctions and gives various examples for space organisation. Besides a student house project (Fig. 14), using containers as hostel modules, created dynamical sculptive easthetics both indoor and outdoor spaces (Fig. 25).



Figure 14. Student Housing Project, work by, Süleyman Akdeniz, S.Safa Yılmaz, M. Sadık Bilgi. Halic University, Faculty of Architecture, Department of Architecture, Space Organisation Course, 2016-2017 Fall.

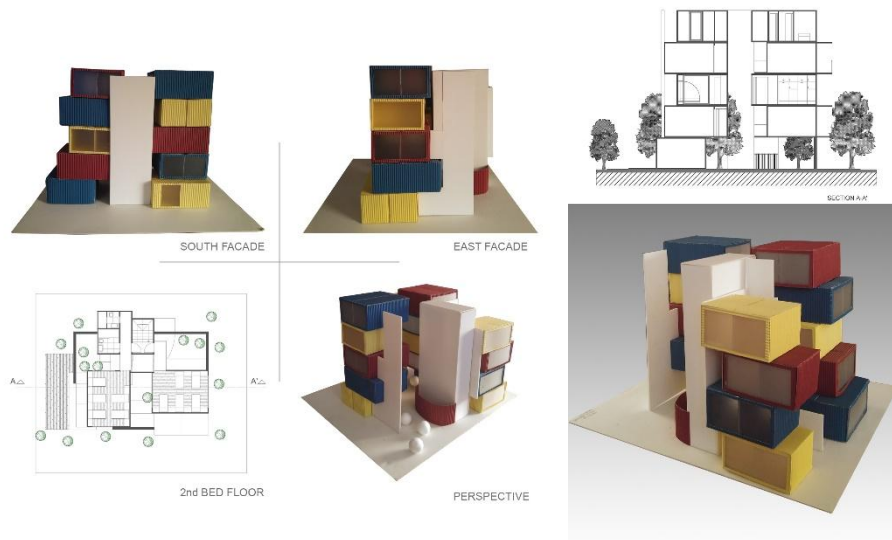


Figure 15. Container Hostel Project, work by Joana Rodriguez, Erasmus Student Exchange Programme. Halic University, Faculty of Architecture, Department of Architecture, Architectural Project II, 2015-16 Fall.

4. CONCLUSION

Today, as we encounter with Ad-hoc design as a timeless avant-garde once again, our chance on meeting with academic studies in domestic literature is dramatically poor. As a result of this study, questionnaire survey studies made in design studios shows students' lack of theory and experimental knowledge for Adhocism, as well as they encounter with avant-garde works on professional society.

Within the concept studied in vertical design experiment, Ad-hoc approaches showed up as another option for tomorrow's design world just as Grima mentioned, design is on the move today and "it's migrating from the rigid domain of bureaucracy towards the rhizomatic realm of adhocracy" (Grima, 2012). Although not being a brand new term, Adhocism can be considered as a timeless avant-garde inspired of the hippie soul of 1960's, in which striking space

organizations can be examined through experimental premises such as Drop City (Baer, 1968). As Jencks and Silver explains the term as an approach towards industrial and architectural design in their book, they manifest the outline of Ad-hoc design principles for the first time (Jencks, Silver, 1972). Temptation of meaning in Ad-hoc design roots on postmodern rhetoric which most generally takes its seeds from weirdness, re-usage of industrial materials and sometimes from unexpected nostalgic codes of the past. Never the less, apart from the Venturian way (Venturi, 2005), Ad-hoc approach refuses to produce imitations of the past. Rather than this, it suggests using “*the old*” in its raw nature which is “*the only thing that carries an ordinary can into an art gallery*” (Jencks, 2011). Thus, a turnabout in design strategies is at stake from fabrics to atelier, and from mass-production to hand-made. This new tendency includes redefinition of identities via individualities and differences, such as customized design or a sense of originality and imperfection.

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