

*Datça  
Summer  
School  
2022*

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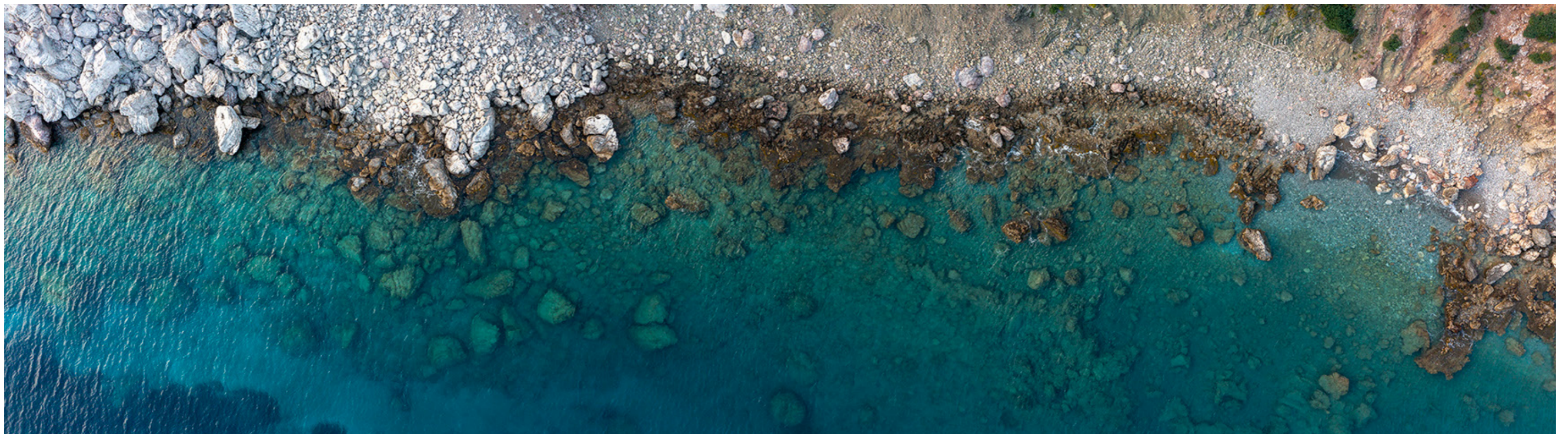
INTERNATIONAL SUMMER SCHOOL  
FOR ARCHITECTURE AND  
DESIGN RELATED DISCIPLINES

*2022 summer workshop  
focused on the creative  
reading and representation of  
the coastal landscapes of the  
Datça's city center within its  
sub\_regions with distinct  
microecologies.*

# The workshop & Student Works 2022

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This workshop is the third one of a series of academic studies on the creative reading and representation of the cultural geography of Datça Peninsula in southwestern Turkey. Its objectives include exploring the major elements that constitute the various landscapes of Datça with their natural and man-made components, in relation to the greater Mediterranean space and focusing on its coastal sub-regions as the specific topic of this year.



Photography by Cemal Emden



Photography by Cemal Emden

## WORKSHOP DESCRIPTION

The concept of “microecology” –as it is defined by historians Horden and Purcell <sup>1</sup> - is utilized as a tool for understanding the distinct sub-regions of the peninsula and their interrelations. With reference to this concept, the different sub-regions of the coast are investigated as distinct geographic units with their own microecologies that result from the interaction of the natural elements, settlements and systems of production and connectivity they host. These phenomena are analyzed and represented visually during the workshop, for each coastal sub-region. Students both utilized digital maps and navigation tools, satellite images, aerial photographs and made site visits and field work to understand the geographic morphologies and characters of these different sub-regions. They eventually produced their original maps and 3D drawings of the distinct microecologies of Datça’s coast, using creative representation techniques and relevant data, as group works.

This workshop aims to help students of architecture, planning and landscape design to develop an understanding of “place” as a complex and dynamic geographic entity that is formed out of the interaction of various natural and man-made forces that are in constant flux. It also seeks answers to the contemporary meaning of the term “cultural geography”, with reference to the Mediterranean region, one of the oldest and most typical examples of this phenomenon.

<sup>1</sup>Horden, P. and Purcell, N. (2006) ‘The Mediterranean and the “New Thalassology”’, *The American Historical Review*, 111(3), p722-740.



Photography by Cemal Emden



Photography by Cemal Emden



**GEBEKUM DOĞA PARKI**  
**FOSİL KUMULU KORUMA ALANI**

**GEBEKUM NATURAL PARK**  
**FOSSIL DUNES PROTECTION AREA**

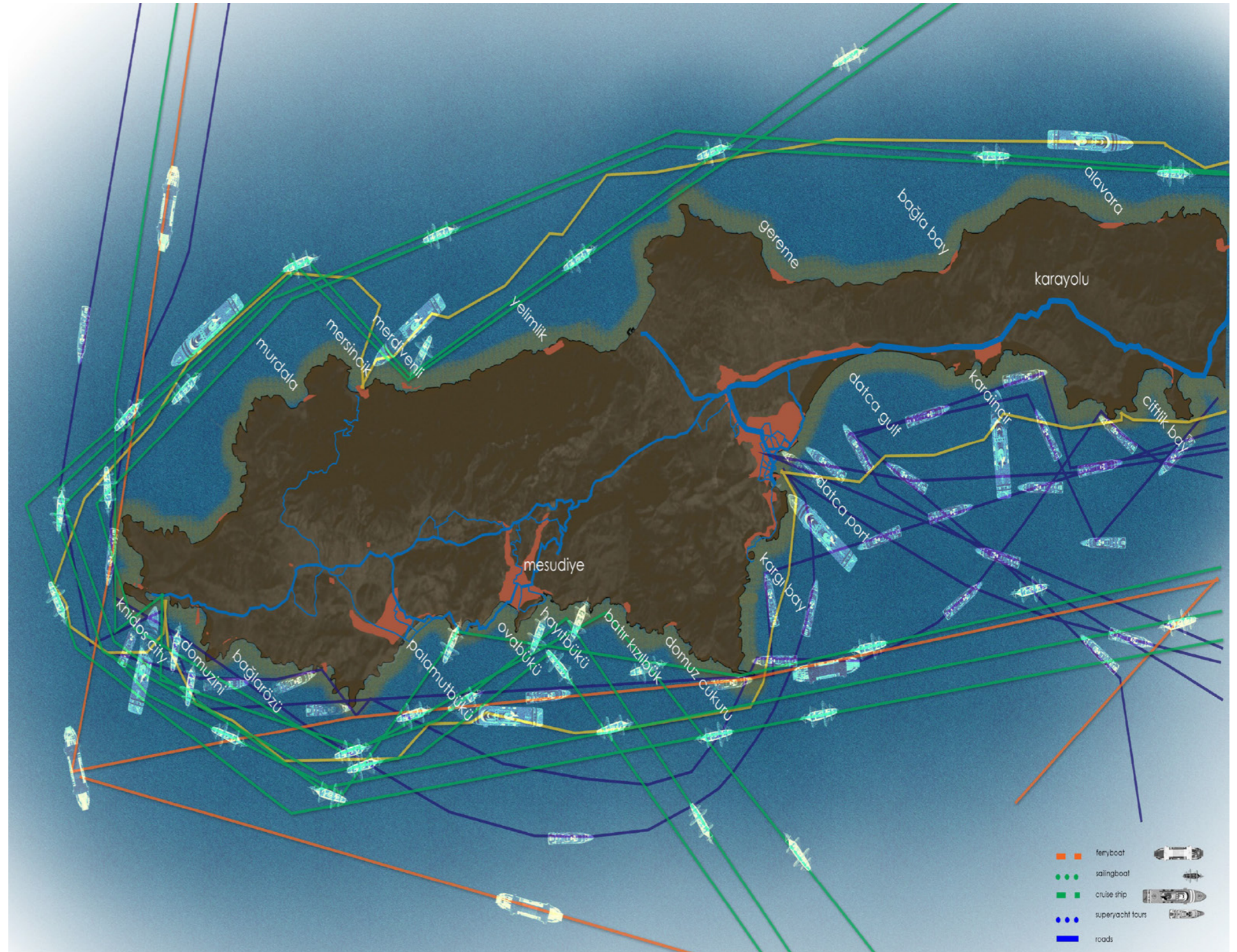
**GEBEKUM: FOSSILE DÜNEN**  
**NATURSCHUTZGEBIET**

## Step 1: Datça and the mosaic(s) of the Mediterranean

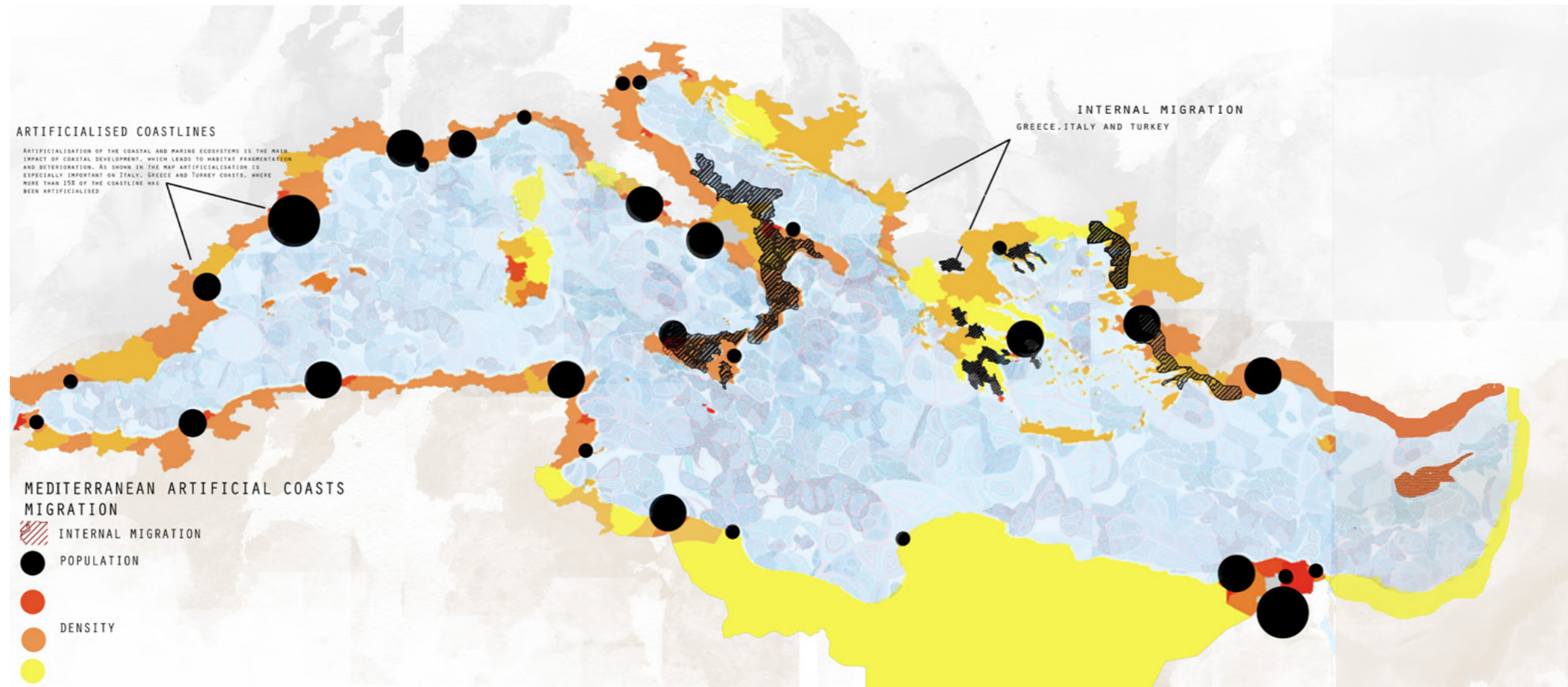
Students start by analyzing the location of Datça peninsula within the large framework of the Mediterranean and try to understand and represent which specific sub-region of the Mediterranean basin it belongs to. They then zoom into the peninsula itself to analyze its sub-regions using data about its topography, climate, flora, settlements, transportation routes and networks etc. They are asked to refer to the relevant literature about Datça and previous studies.

This is a quick exercise both to locate Datça within the “mosaic” of the Mediterranean and to discover its own mosaic of cultural landscapes. While making these studies, they keep in mind the major concepts of cultural geography/landscapes and microecologies, which were discussed in the required readings. Braudel’s definitions and sub-divisions of the Mediterranean also guide the students in this exercise. They produce maps at different scales to connect Datça to the larger context of the Mediterranean while keeping their main focus on the map of the peninsula itself.

A reading of Datça peninsula through its patterns of connectivity (Group 1)



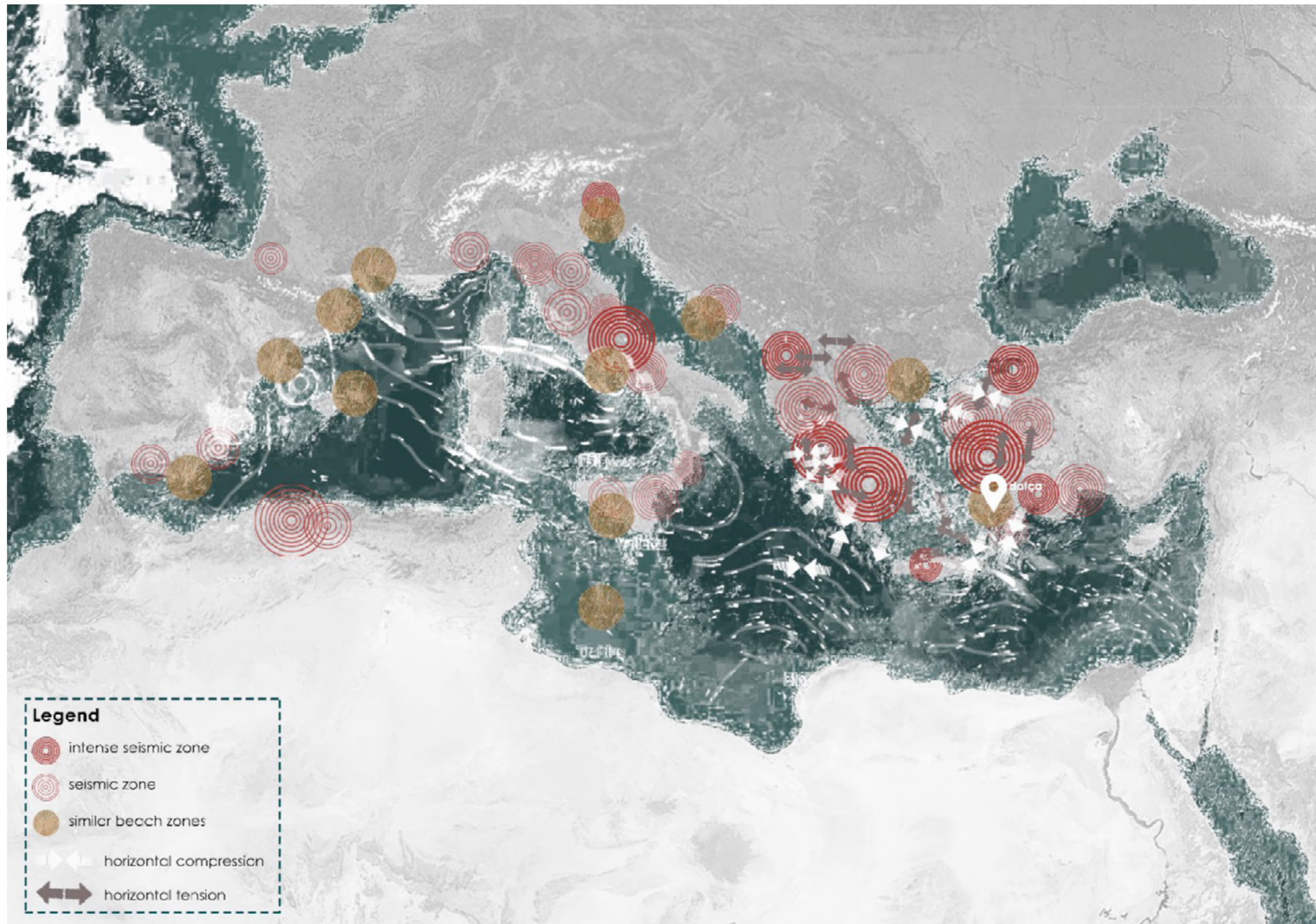
Mapping of the Mediterranean basin, based on special topics (Group 2)



Major ecological elements and dynamics of the Mediterranean basin (Group 3)



Mapping of the Mediterranean basin according to seismic data (Group 4)

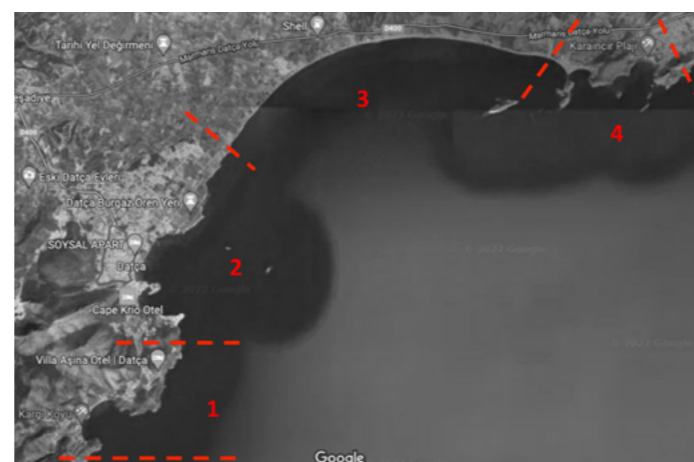


## Step 2: Base Map of the coastal sub-regions

Mapping of the cultural landscape of Kargı Bay (Group 1)

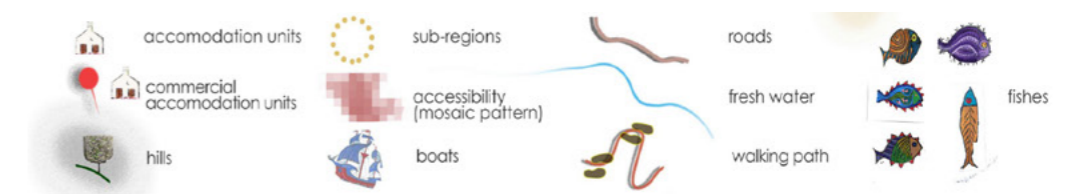
This step asks the students to work on the map of the coastal strip that extends between Kargı Bay and Karaincir Beach, which is the research area of this year's workshop. Again, keeping in mind the concepts of cultural landscapes and microecological regions they examine and discuss the definition of the sub-regions provided in the map below. They choose the sub-region that they prefer to work on as a group and represent its distinct character, borders, depth, sub-zones and major elements of its landscape etc. in relation to the other sub-zones within the coastal strip between Kargı and Karaincir and the larger area of this strip belongs to.

The students are expected to come up with definitions and mappings that reflect the dynamic and changing character of the landscape of their sub-region. They are asked to produce at least two different maps, one that shows the whole strip and another that focuses on their own sub-region.



Sub-regions:

1. Kargı Bay
2. Datça City Center
3. Kızlanaltı and Gebekum Areas
4. Perili Köşk and Karaincir Beaches

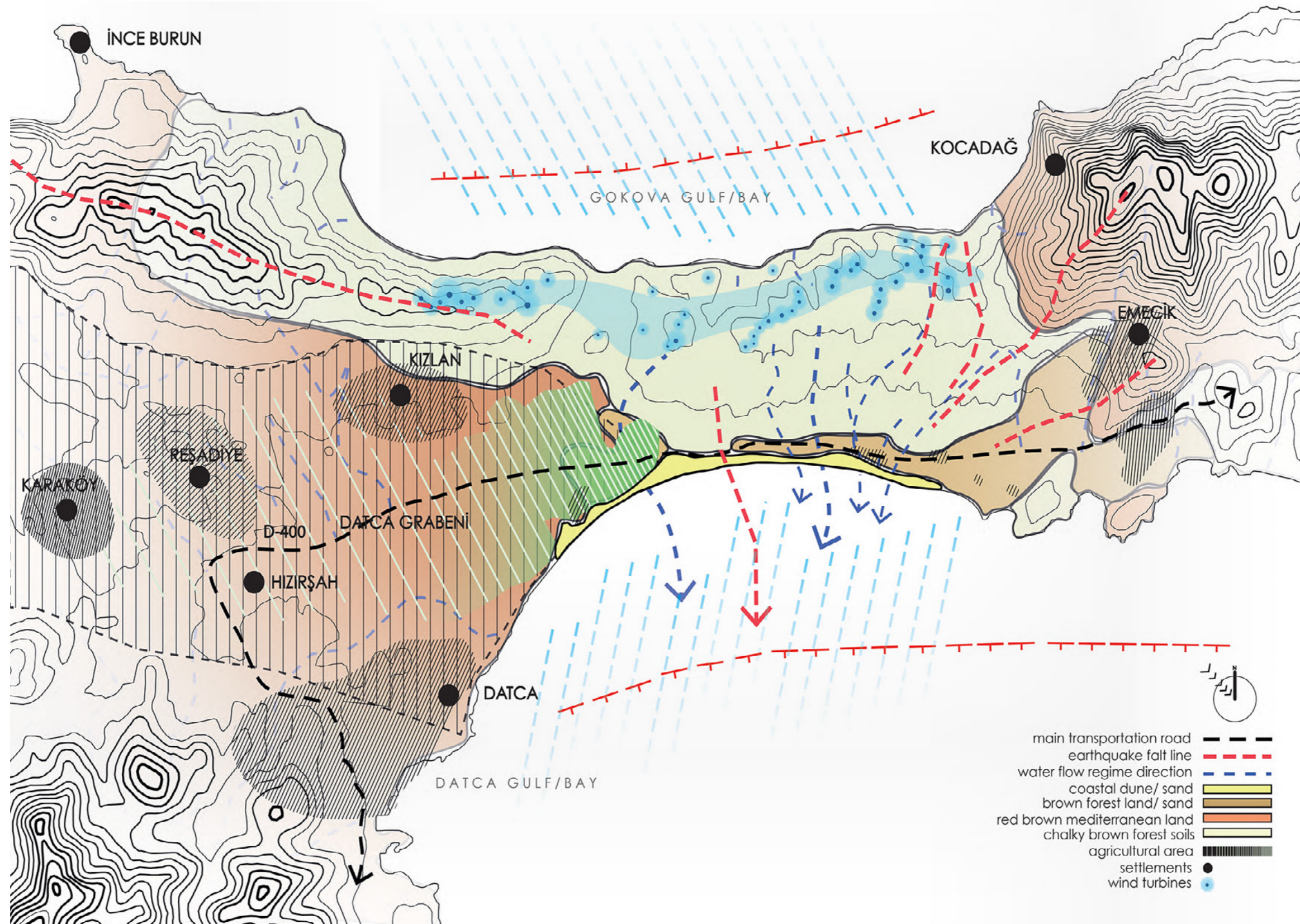




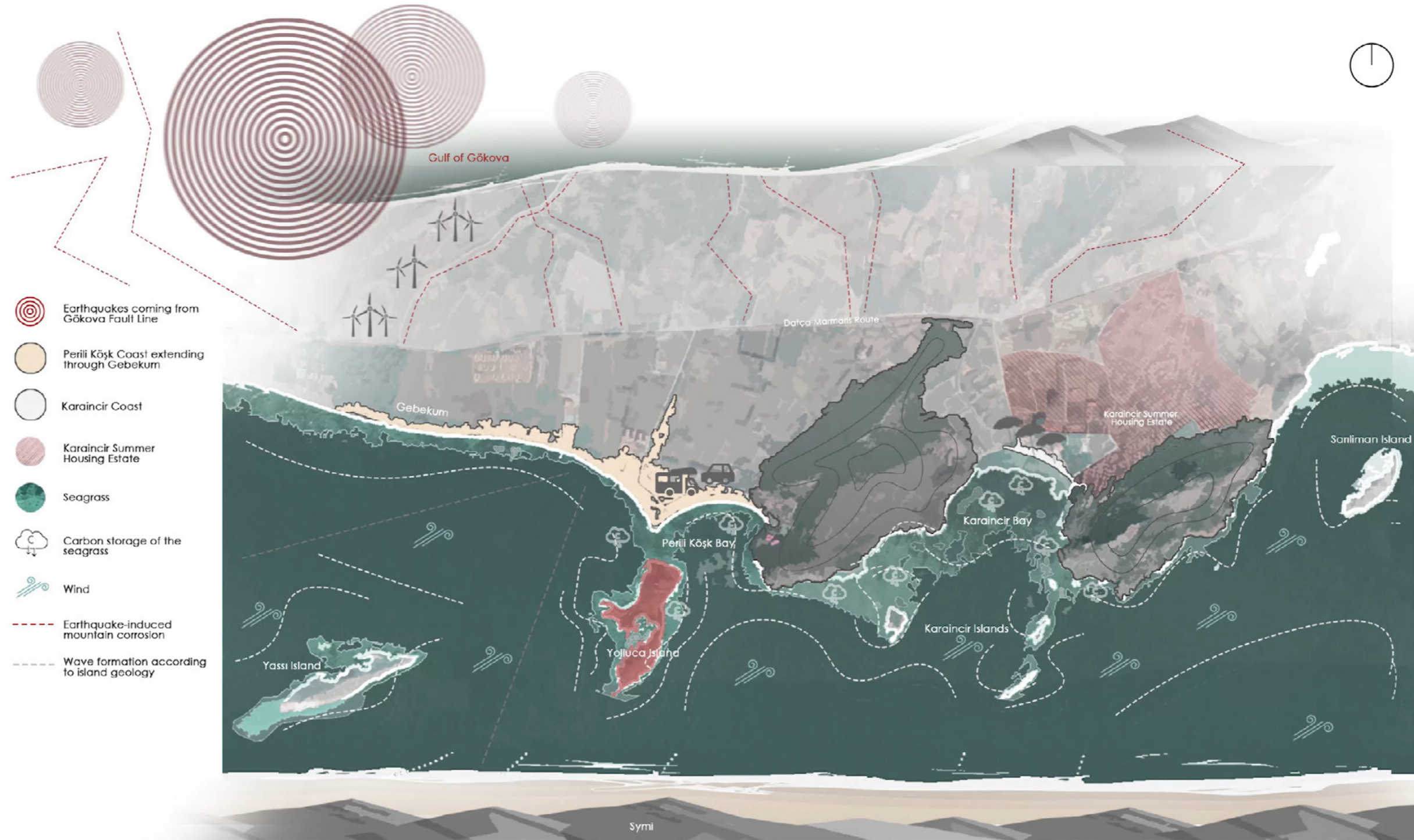
Datça city center and its sub-regions (Group 2)



Microecologies of Gebekum region (Group 3)



Neighboring bays of Karaincir and Perili Köşk and their diverse microecologies (Group 4)

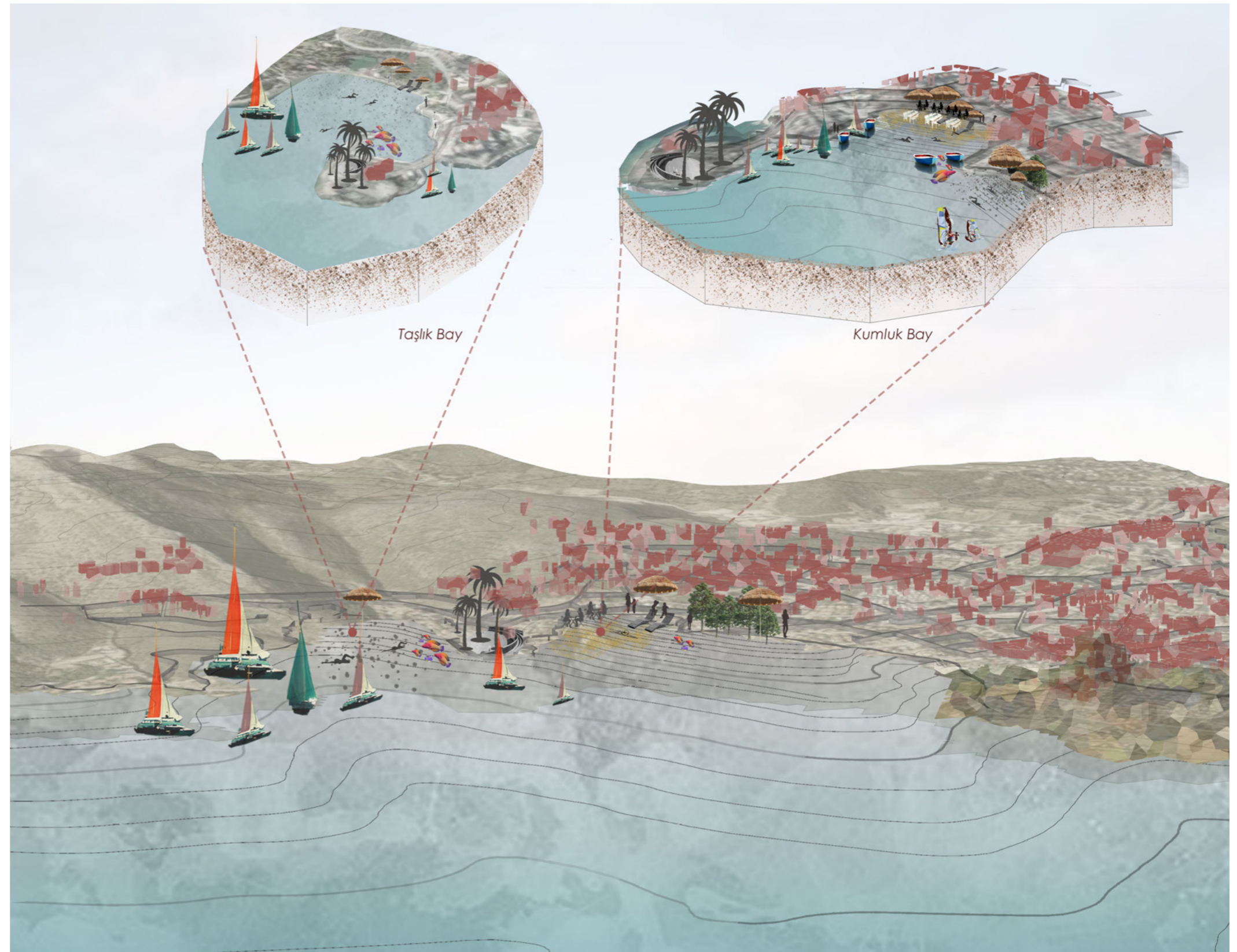


### Step 3: Visualizing a spatial unit

Each group takes a portion or strip from the sub-region that they're working on and prepares an axonometric drawing that comprehensively describes its cultural geography. Both the geometry and the location of this portion must be consciously selected so that the final drawing becomes representative of its spatial and ecological character. They may use stylistic elements, develop their own graphic language and be creative with their methods of representation.

It's important that the final work bears a complexity that reveals the interaction of natural and man-made elements, which give a cultural landscape its specific character. The students utilize the concepts of topographic fragmentation, aerial differentiation, production and connectivity as tools for reading and representing the landscape. They are asked to prepare drawings that show both the present condition of the site and their speculative projection of its future development.

Three dimensional image of the city center (Group 2)



Current image of Kargı Bay (Group 1)



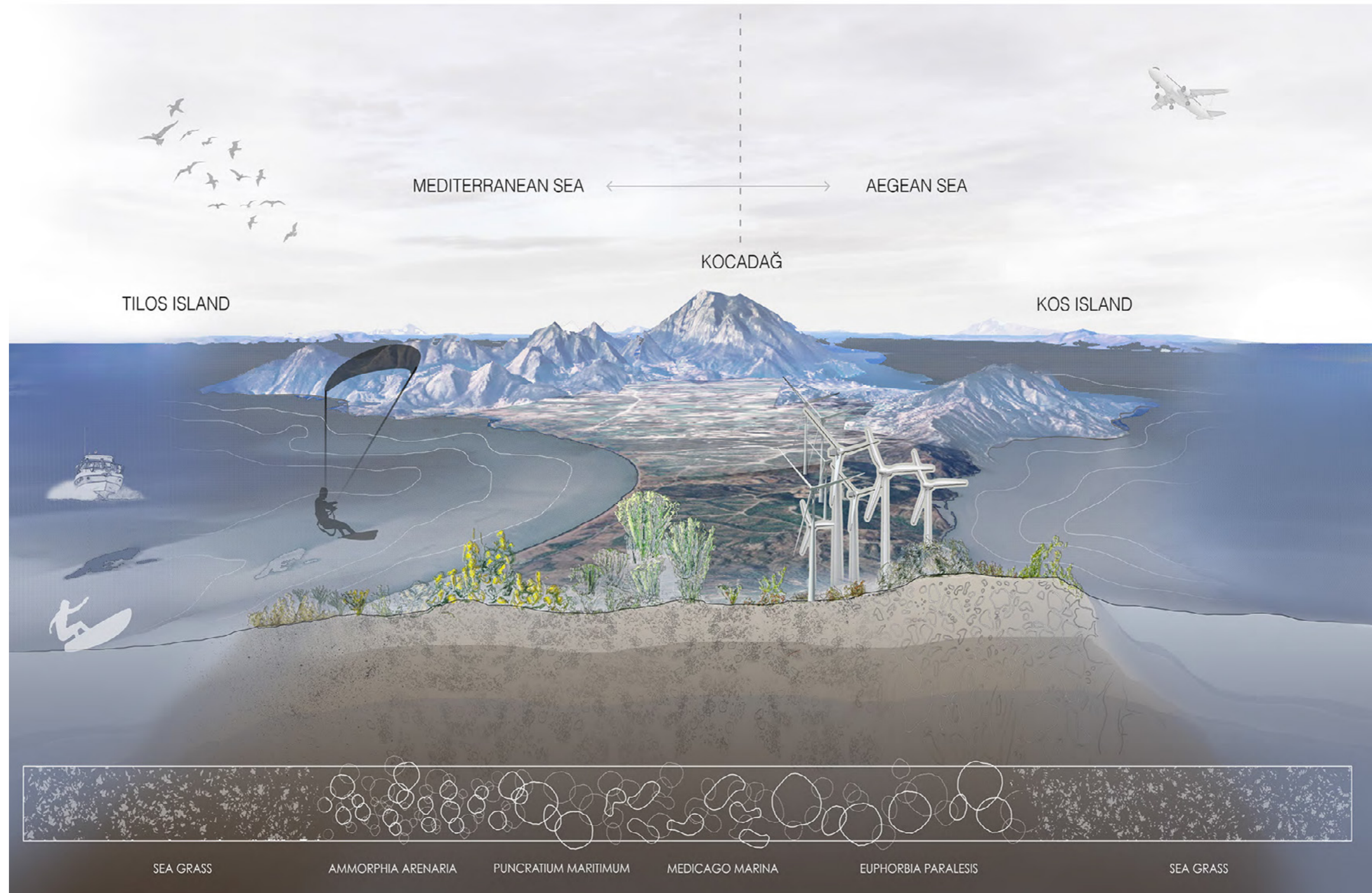
Utopian image of Kargı Bay (Group 1)



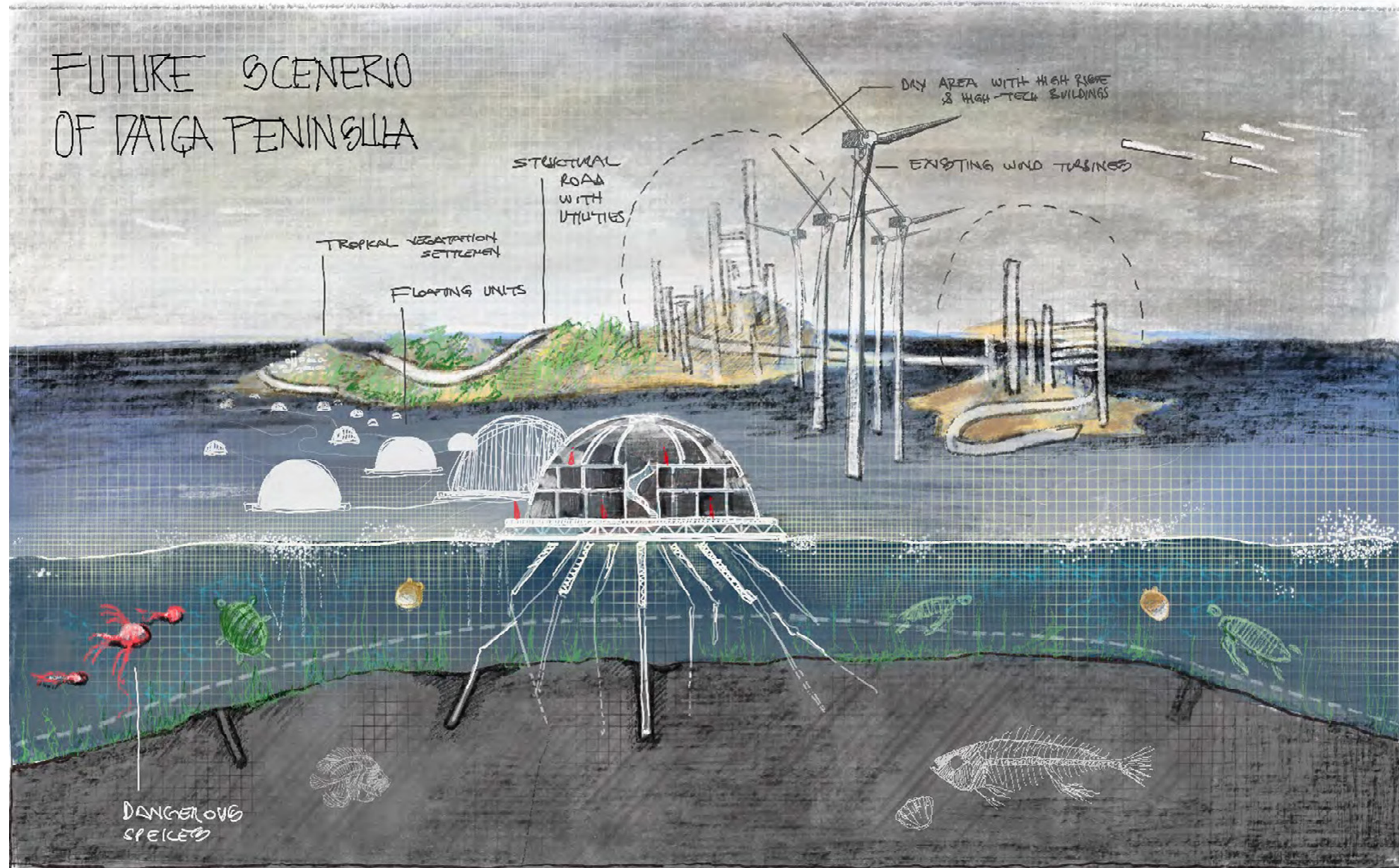
Dystopian image of Kargı Bay (Group 1)



Current image of Gebekum region (Group 3)



Future image of Gebekum region (Group 3)



Current image of Karaincir and Perili Köşk bays (Group 4)





Speculations on the increase of urban density at Datça's city center (Group 2)



Dystopian image of Karaincir and Perili Köşk bays (Group 4)



# activities:



Can Kaya's Introductory Lecture on Datça at Hızırşah Cultural Center



Site visit to Gebekum (protected fossil beach)



Stephanie Tunka's lecture on her recent projects



A standard day at the workshop



Visit to the ancient city of Knidos



Night review at Uzunev



Closing dinner at Özlem Hanım's

# tutors:

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BURCU KÜTÜKÇÜOĞLU

Burcu Kütükçüoğlu graduated from Middle East Technical University, Department of Architecture in 1995 and earned two Masters Degrees at Universidad Politècnica de Catalunya, Barcelona and Middle East Technical University between 1996- 1999. She worked at prominent architectural offices in Turkey between 1998-2004 and completed doctoral studies at Istanbul Technical University between 2005-2012. She has been teaching and conducting research at Istanbul Bilgi University Faculty of Architecture since 2012 as a full-time assistant professor. Kütükçüoğlu was a visiting researcher at Harvard University Center for Middle Eastern Studies and a part-time instructor at Boston Architectural College during 2021-22 academic year. History and theory of Modern architecture, cultural and architectural history of the Mediterranean Region, visual culture and photography are among her topics of research and interest.



MEDİNE ALTIOK

Medine is an architect and researcher who graduated from the AA London in 2000. She runs her own practice in Zurich since 2010. She is interested in intercultural projects and social integration in architecture. One example is the Muslim burial and prayer house in Hamburg. Beside her practice she has been teaching Architectural Design at ETH Zurich, BILGI University Istanbul and at the AA London. Medine is founder of mittelmeerland.org, an initiative and academic project dealing with the urban transformation of the Mediterranean territory.

Website: [www.medinealtiok.com](http://www.medinealtiok.com)

Foto © Jasmin Schuller, 2021



STEPHANIE TUNKA

Stephanie has an extensive experience in the design, management and construction of projects varying in scale from strategic masterplans to a wide range of educational, commercial, residential and cultural buildings. She is teaching and lecturing internationally. Some of her academic work dealing with the Mediterranean coastline has been shown in Venice Biennale 2016. She has been programme director of the AA Visiting School Mittelmeerland. Prior to joining Foster + Partners, Stephanie worked in the Netherlands for 4 years completing several award winning buildings and urban plans. She gained a Diploma from the Department of Architecture, Technical University Carolo-Wilhelmina Braunschweig in 2002 and won various prizes as a young architect.

# contributors:

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SEDEF DOĞANER

Sedef Doğaner is the dean of Wentworth Institute of Technology School of Architecture and Design in Boston. She began her academic career at Akdeniz University in Turkey, where she rose to the level of associate dean and then dean of Serik Community College of Fine Arts during her seven-year tenure. While at Akdeniz University, she founded the Architecture program in the College of Fine Arts. Doğaner received her bachelor's, master's, and doctoral degrees in Architecture from Istanbul Technical University. Doğaner joined Wentworth from the University of Texas at San Antonio (UTSA) where she worked for 13 years and served as department chair for Architecture as well as associate dean of Design, Inclusion, and Engaged Scholarship for two colleges.



CAN KAYA

Can Kaya was born in Datça in 1980, to a family of teachers who have been inhabitants of the peninsula since generations. He graduated from Yıldız Technical University Department of Architecture (Istanbul) in 2001 and completed his master's studies about the vernacular architecture in Datça's traditional villages, at İzmir Institute of Technology in 2005. He has been practicing as an architect in his own firm Kıyıda Mimarlık in Datça since 2008 and contributing to academic research on Datça's cultural geography and architecture, undergone by various schools and teams.



ZAFER KIZILKAYA

Zafer Kızılkaya is a shoreline and harbour engineer who has worked for over a decade as a researcher and underwater photographer for marine conservation projects on the Pacific Ocean. In 2012, he became one of the founders of the Mediterranean Conservation Society, where he still works as the chairperson of the board of directors. His work focuses on multi-stakeholder shared management models on "Marine Conservation Areas" and "Fisheries Management" as part of the Gökova Bay No-Fishing Marine Protected Zones initiative which allows the local population to undertake conservation and monitoring activities.

# *students:*

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## GROUP 1

Beklem Koç  
Arda Bozkurt  
Edanur Halıcı  
İpek Helvacı  
Sena Aslan

## GROUP 3

Elif Koç  
Esmâ Yılmaz  
Esra Süer  
Mustafa Sercan Bulut

## GROUP 2

Bilge H. Sayarlıođlu  
Ece Buldan  
Mahmut Fatih Bembeyaz  
Müge Kaynarca  
Tuğba Cankurtaran

## GROUP 4

Gülistan Berber  
Melisa Erdem  
Sezin Uysal  
Şule Elmas  
Zeynep İğmen

# *contact information:*

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