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**PERCEIVING THE WINE NEVER BEGINS WITH THE GRAPE AS AN OBJECT or  
TURNING BACK TO THE FLATTING EARTH AGE**

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## **ABSTRACT**

### **‘..THE WINE NEVER BEGINS WITH THE GRAPE or RETURN BACK TO THE FLAT WORLD..’**

#### **A NEW METHODOLOGIC PROPOSAL for BASIC DESIGN**

The wine never begins with the grape. This metaphoric statement points out a content of methodological approach that is for the phase of first confrontation in the formation of basic design of first year architecture student who newly face with education systematic of university. This new proposal, out of conventional approach, is based on behavioral experience and epistemology that offers an original outline of basic design courses.

Here, while the metaphor of the wine symbolizes the point of the student after the end and extent of the course process, the metaphor of the grape refers to prefabricated concepts outline like shape, floor, mass, void, composition etc. While students are let to fulfill that outline and again to reach the outer limit of static design information in the extent of conventional practices, it is aimed that concepts are empirically constructed by students as an Individual A in the proposed methodology.

Transformation from the grape to the wine before its treatment as a fruit has a demand of methodology and appropriateness of prerequisites that covers wind strength, soil permeability, mineral conditions etc. And; this transformation by qualitative spring is definitely dependent on these prerequisites. Because of that the mentioned prerequisites is a context that are related with place and time, Individual A is recalled to archaic age in the mean of representation where he or she has to face to limited possibilities that are obtained from physical environment and kind of completely deprived technological supplement as an assumption.

A clarification on the one of design problematic that are related with the way of this methodology operating states highly scope and content of the approach. It is urged to Individual A to constitute reasoning when the question is stated. If the world has flatness like a tray, how could the tree be in that world? At this point, already defined tree, world and existence knowledge of Individual A becomes outdated. In other words, Individual A has to face with his or her ability of reasoning or capability of self-skepticism. Namely, Individual A could not be able to construct the problem without reconstructing the concepts, related with design problematic, like two dimensionality, direction, lower-upper etc. So that; this situation forces Individual A to constitute his or her own design reasoning by individual loneliness. In other words, Individual A could have to construct a peculiar design reality from Reality of physical environment. This is a shaping process of the world by forcing the outer world that is by reason milking from behavioral experience. It is a time to go back to the title. The wine never begins with the grape. From wind, earth and willingness of the grape towards being wine. So, all mentioned conditions are tectonics that is out of time. (subspecie aeternatit) Design resources of human-being thoughts also are hidden in the chaos of archaic area of reason.

Keywords; virtual field, distance, massive body, mute-practising, the verbs

## MAIN TEXT

### ..THE WINE NEVER BEGINS WITH THE GRAPE...

-...dedicated to Andrei Tarkovsky-

#### **The zero-point thinking of making-do.**

This is not a methodological way of basic design. It is a philosophical approach to basic design education that is so called *zero-point thinking of making-do*. Zero-point thinking doesn't work as theoretical process, but is in experimental core about mention that origins of human thinking in the case of building concepts, simultaneously and spontaneously.

In the architecture school, first-year students face to study in a field that is around zero-point thinking process. In this period, contrarily conventional basic design study is laid on the simple acts for example a stone leaves its 'nest' and replaces to the other location, 'moving' how it was, where it on and what by are questionable issue. Or its nest formation analyzes. Then by not using hands the stone moves once again by using a rope; wrapping, binding, nodding and so on. They are *virtual field* or organic concepts of making-mind. Using the hand or the rope are two different ways through relating with outer world. The hands conceal in nature. On the other hand, the rope getting out the nature means artificial ways works. Between the human body and natural object appears a *distance* which is coming from the tool i.e. the rope. Here the rope is a porter of virtual field which is signed by student's experimental or behavioral attitudes. The stone and its nest both of them are chaotic area of earth life or *massive-body* of hidden reason of nature. 'Correlation' is a key word here.

Correlation between human mind and nature by depending on the 'tool' i.e. hand or the rope moulds the touching. A primitive-culture or a child behaves in this same way too. Here it is a vanishing point of making-do mind. Creation of the distance between the human body and the nature starts on a judging process of reason. Dissolution of the distance means 'Culture'. Measurement of the distance means 'Time'. Creation of the distance means 'Techne. When increasing of the distance in nature is to be unseen and at same time synthetics emptiness emerges. The synthetic emptiness replaces chaos of nature. And it defines spaciouly virtual. That *virtual space* which has no relation with nature is a new driver of human mind which is called technology.

Technological nebula doesn't contain the devices or instruments or installs and does not have any contents. Like the light, technological nebula doesn't convey anything but moves progressively to empty space. In this empty space, concepts which are known turn into untouchable but unyielding. Mute practicing without conceptual framework produces technological material sphere. If no conceptual-mind then human life is to become a satellite at this sphere, we should turn back to the beginning to correlative comprehensional activities. Of course, with our students.

*The verbs* in any language sign to virtual field of human mind unlike virtual space of technological sphere. As a threshold, all the verbs have born in between directly activity and natural object. Also, all of the verbs connect to human body as a tool to existing structures and build the new actualities. A stone which leaves its nest is to become aware of 'under', 'up',

over', 'cave', 'mold', 'surface', 'ground', 'hard' as a concept which is to make a present of 'to push', 'to move', 'to touch', 'to handle', 'to convey', 'to lift'... 'to push'. For example; it is a structure of the virtual field. Stone manifests 'under' as a cave-shape by 'to push'. **The planar earth or the flatness of earth like a tray**. Before the embryonic stage, 'a baby' is at the stage of conception in her development. In this stage, 'the baby' as a raw materialistic organism deal to chaos. Afterwards developing her body formation should be recorded at this cryptic and chaotic text. So, the conception is a 0-point of externalization process then the conception is forced by outer world in the direction of internalization.(Marti E.(1996))

The baby resists her mother's womb where as outer world. This correlation between conception-baby and her mother characteristically can compete the relationships between the student and stone. During the student's internalization process, mental construction of student will be appearing by forcing of outer world. Like a kind of an animistic behavioral relationship between the student and stone shall be bipolarize. Mental construction of the student will be wrapped by oscillating between in this bipolarization. At this moment, the student does not have ready-made or prefabricated concepts even her / his conceptual approach. To give a name can be basic tendency for the student.

To naming instead of conceptualization is pre-concept or premature- concept. Simply it is just not whatever student's making-do at the same time her/his activating 'verb'. For example; painting to the stone's nest and giving a name to this painting cave. This kind of coating of a surface is to mental pro-production of molding. Coating-molding, surface-paint, cavity-crater, edge-circularity etc. These formations or figurations as a conceptual knowledge can be frayed by the student but previously as their names. The reason of the student or picking up the stone is underlined in Per Bak (1997)

Kenan Güvenç (2005) circularity of the pebble-on the design-politics of human mind unpublished prehistory of the reason. Like analyzes on the sand hills, he thinks that the process of self-critical organization is understood as itself. Gathering or accumulation of relationships of particles or grains between to each other which organizes to the holistic order will be the cause of changing forms. At the moment of the sand pile collapse the primitive decides to lift up the stone.

In case of building concept, the other case issue is based on a question whether or not new appearance possible of a tree is redefined if the world is a flat like a tray. The aim of the case is to discuss reformation of current realities when fundamental circumstances are redefined.

It is aimed to exceed a appointed mould of the student skeptical thinking systematic. Formations, concepts and definitions like light, tree, geometrical orders, tropisms, scales, right, left, orientation, under, upper, and most importantly observer formation (to be awakened student about radical transformation of systems and observer organs that belong the world) are constructed like the very first time confrontations.

It is to remember that references of design should be changed when the conditions are redefined. It is let to notice sense of loneliness that is offspring of difficulties of human-being reasoning process when it is placed in position beyond time. Set backing in the concept of time lets to think not only restructuring the physical environment that we have connected but also representation forms of these new realities.

The difficulties to break off habits of students thinking mechanism have been laid out clearly and deeply in all manners by the proposals of the student in this topic. For example, the physical characteristics of the environment are developed on the solid state of the material in all proposals. Another data is that why have they dismissed questions of the reasons of their proposals three-dimensional configuration to any formations of earth's crust two-dimensional perception. More importantly, two dimensionality could have more complex formations and be judged as deficient tectonic when it is compared with three-dimensionality. There is no proposal in the final study that earth's crust could be a cloudy disc and as a related example trees could be tectonics like electro-magnetic thunderbolt.

The students could have been able to get back their mental bodies, clearly as a representational, in the context of history not time and they have designed like professional who have a 10th century scientist paradigms. The last assignment after the outcomes from the study is to make *a vessel for feet*. The students who have a site trip to the stone quarry in the countryside have been orientated in the frame of 0-point design discussion.

There is a request that the students firstly reposition a half buried stone that is fitted to a hand. When the students pick up the stone in the first move, a question is on air. How do they know to use their hands to pick up the stone? Is there any divine inspiration for first person who has an idea of picking up the stone? The self-critical organization discussion of Per Bak(1997) is adapted to question the causes of picking up the stone. There are limitless possibilities that let a sand hill to heighten up it as much as possible by keeping its ground area in a constant dimensionality. And, possibilities, till this time, gets attention to the result that is pointed by a spontaneously, instantly, accidentally, casually analogically happenings of an index

Human mind does not have concepts at the beginning; namely, mind is buried in the nature like green into grass. Green is not a in the outer world like in a paint box. In other words, while human being picks up the stone incidentally, he or she is still in the stone.

This vegetative mind, constructed as a fictional mind in the outer world, is only possible by appearance a distance between the stone. But, another tool except hands is issued by moving the stone. While this tool is a ready made in nature at the beginning, the distance gradually is increased by transforming into a human-made object. Second direction of the discussion is about a nest that is left after the stone repositioning. Like a bird, it is allocated from its nest. And now, where is the destination?

A though discussion that takes several minutes on the concepts of alcove, crater, repositioning, movement, nest, under, upper and much more focused on mould and surface convey the students to one of the most important point. The origin of the conceptual existence of the stone is a limit or synaptic void between mould and molded material.

Yes... The stone and the cave have a surface, but both of them have their existence in their confrontations. Briefly, mind has produced a virtual surface beyond the stone and its cave surfaces, both as actual things. By the activity and picking up the stone, perceptual sensation field becomes operational. All right... But, the virtual field does go beyond confirmation of human being activity (implicitly for the stone) as a physical manifestation of existence without

nonappearance vision of any surface as a synaptic limited void.

And, if the confirmation was assumed as an adequate option, the activity could have repeated infinitively without any symbol production. Human-being remains as on/off switch in this closed circuit. To equip virtual field as a language cause a dialectic interaction between activity and virtual field. This is “*a contemporal techne*”. Or. to create the distance.

Now, when logic of the process, developed in the studies of the students, is reconsidered as a reference in the previous paragraphs, every meaning of the activity as a verb activates a concept in the virtual field. For example, to hold the rope is to state a rightness. To wind a rope around stone means a gain of section plane in the winding section. Making knots organizes more complex mind, because it triggers more complex knit. If the action of knitting is issued on the stone, that lets us a concept of “*volume*” as a mould.

The rope reorganizes itself for picking up anything or any stone not only for the stone on the rope while the distance between the stone and us. The virtual field could become a hypothetic occurrence that is for an accepted representative, in namely without any referential object rather than being apparent in concrete thing in an action. When the virtual field is being extended, humanistic applications transforms themselves into more complex orders. And, if this situation extends the virtual field again and again, a stone or nature becomes indefinite and settles in the horizon. In the final step of the process, these are *vessels for feet* by the student designs. As a conclusion wine never begins from grape. The preliminary conditions convince the grape that converge the wine. The wine begins from the wind, fertility capacity of soil and surely the grape's desire is to be a bottle of wine...

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## Personal Info

Birth Place &Datei: Istanbul 1957

## Education

1980– 1986 METU Bachelor of Architecture

1974 – 1979 IDMMMA(Yıldız Technical University) Bachelor of Architecture

## Professional Info

1998- Present; Osmangazi University, Department of Architecture.....Tutor  
Basic Design, Building Science and Design Studio, Coordinator of First Year Program

1996-1998; The Chamber of Turkish Architects, Editor  
Periodic of Architecture (by Murat Ulu•)

1994-1997; Gazi University, Department of Architecture.....Tutor  
Design Studio

1988-1989; METU Restoration of Ataturk Mausoleum

1986- Present; Various Competitions of Architectural Design

## Competition Awards

2008 Adana Urban Design & Recreation Park Design Competition, Mention

2006 Bursa Osmangazi Municipality Kızıyakup Urban & Recreation Park Design Competition, Mention

2005 Karabuk Municipality City Hall Design Competition, Mention

2004 The Chamber of Turkish Architects 9. National Architecture Exhibition– Fethiye Culture Center (2003-2004)

Award of Building Construction

2004 UIA Conference Valley Design Competition, 5. Prize

2004 Pananos Beach Urban Design Competition, Mention

2004 Gaziosmanpa•a Municipality Urban and Architectural Design Competition, Mention

2004 Eski•ehir Tepeba•ı Municipality City Hall Design Competition, Mention

2001 Ankara Gölba•ı Resevation Areas Park and Its Urban & Landscape Design Competition, Mention

2001 Student Design Competition for Kayaköy; **Juror**

1999 International Gallipoli Peace Park Competition, Mention

1998 Isparta Municipality Çar•amba Market Urban Design Competition, Mention

1996 Bandırma Cin Çukuru City Center Design Competition, Mention

1994 Kastamonu Guatr Center, Hospital Design Competition, **1. Prize**

1994 Sö•üt Ertu•rul Gazi Culture Center and Landscape Design Competition, Mention

1994 •zmir Buca Natal & Children Hospital Design Competition, Mention

1994 Gaziantep Center of Building Industry Design Competition, Mention  
1993 Ankara Çıkırıkçılar Market Design Competition, 3. Prize  
1992 Fethiye Culture Center Design Competition, **1. Prize**  
1991 In historical city “Habitations for Future, Bursa 2000” Concept Design Competition, 3. Prize  
1989 Kuşadası Social and Trade Center Facilities, **1. Prize**  
1986 Antalya Bus Terminal, 2. Prize

## Foreign Language

English / Advance

## Interests

On Ecology of Wetland Landscape;

- 1984-1986 Eymir Lake, Research Assistant
- 1999 Gölbaşı Wetland Landscape Design Competition, Mention
- 2004-2005 UNESCO Fethiye Çalı Beach Rehabilitation Educational Occupation Reporter
- 2004 Pananos Beach Urban Design Competition, Mention

## Seminars & Conferences

- 1993 Turkish Architecture Student Associations, Annual Meeting, Workshop Conductor
- 1994 Architecture & Ethic Symposium, Organization Committee Member
- 1997 Capital Ankara Symposium, Past to Present, Speaker
- 1997 Architect Sinan & Architecture Symposium, Speaker
- 1998 Architecture & Plaudit Symposium, Organization Committee Member
- 2004 Architectural Conference Fethiye, Speaker
- 2005 Arkitera Forum, Where is the place of Eskişehir in urbanization? Speaker
- 2005 Girne American University, Festival Theme; Body, Workshop Conductor.
- 2006 Girne American University Festival Theme; Pre's & Con's, Workshop Conductor.

## Some of 90 Articles in Architectural Publication on the issues of Design and City:

- “Why is Ankara Gas Factory reservation?” The Chamber of Turkish Architects, Branch of Ankara, Brochure 1994
- “A doubt of Implicit Conflict – Early Republican Period Architects Political Clashes” An Article in the Book of Ankara, YKY, 2000

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- “Betweens” Thoughts on House, Architecture Magazine, 1999
- “Reason designs by lifting from Chaos” A•açkakan Magazine, 2002
- “Interview of Architect evki Vanlı” Yenimimar Newspaper, 2003

2005-2007 Book Publications:

- On Air, Improvisational Courses on Design and Tectonics, 2006 (Unpublished)
- Roundness of Pebble- On The Design-Politics of The Human Mind, 2005 (Unpublished)

