

CITIES, CULTURAL DIVERSITY, AND DESIGN PEDAGOGY ENHANCING “PEOPLE-ENVIRONMENTS” PARADIGM IN EDUCATION

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Symposium Abstract

Recent years have witnessed dramatic changes in the socio-physical environments of cities suggesting the presence of multiple diversities. This is exemplified by changes in the structure of contemporary societies, the emergence of informal settlements, housing problems, large structure and new building types, and the deterioration of the built heritage, while the complexity of the built environment is continuously increasing. With these changes demands for new types of knowledge and their application in design pedagogy are clearly on the rise.

The theme of this symposium is introduced as recognition of ties that have not been of concern for long to the mainstream design research. Therefore, the symposium addresses ways in which 'people-environments' paradigm can be enhanced in design pedagogy where the theme of cities and cultural diversity is explored through different paradigmatic approaches.

In this symposium, eight provocative and diverse papers are presented to shed light on the dialectic relationship between culture, diversity, and pedagogy. These are of

S. Mazumdar on *What's Culture Got To Do With Design Pedagogy*;

A. Abdel-Hadi and T. Rashed on *Influence of Cultural-Environment Diversity on Conceptual Output*;

A.M. Salama on *Pedagogical Tools for Integrating 'People-Environments' Paradigm in Lecture based Courses in Architecture*;

H.T. Yıldız, G. İnalhan, and S. Y. Tok on *Using Traditional and Historical Cities in Architectural Design Education*;

A. S. Deviren on *Understanding Place through Design Studio Studies*;

J. W. Robinson on *Travel Pedagogy for International Study of Housing and Urbanism*;

D. K. Shehayeb and N. H. Sherif on *Shaping Young Architects' Minds: Wearing the E-B Glasses*; and
A. Eyüce on *Learning from Istanbul*.

Representing different regions, the papers offer an exposition of philosophies and discourses, cases and experiments, and programs and approaches as voices that call for integrating 'people-environments' paradigm into teaching practices in an effective and efficient manner.

Keywords

Cultural diversity, cities, design pedagogy.

WHAT'S CULTURE GOT TO DO WITH DESIGN PEDAGOGY?

Sanjoy Mazumdar

Cities have been multicultural for a long time, but they have been becoming more so with

globalization and migration of people. Ethnic, racial, religious and other aspects of cities have received some scholarly attention. Yet, even though scholars have made a strong case for the need to teach cultural aspects to design students, planning and design education, including even the 'people-environments' paradigm have not fully incorporated cultural aspects into pedagogy. In some instances, when designing for another culture, some have examined the architectural, urban design, and planning forms as well as the art of that culture. This approach does not, however, seek to understand the reasons why a culture has chosen a particular element, form, or art and therefore can be superficial and lead to erroneous understanding and design. Most professional design and planning education programs do not provide adequate time to explore and teach all pertinent issues related to culture-design relationships. The literature indicates that deep understanding of the culture-design relationship is necessary.

Teaching cultural aspects can be done using a variety of techniques proposed. These include games and simulations – where role playing can be used to bring attention to cultural matters; library saturation – which involves in-depth library research; cultural encounter and experience – reflecting on experiences of encountering and living in another culture; naturalistic field research – going to the field, observing, participating, interviewing, seeking to understand culture-physical environment relations; ethnography – abridged or unabridged search for learning the culture; exploring cultural concepts – seeking information on specific cultural concepts, such as world view, traditions, customs, etc.; questioning embedded design values – interrogating how

values permeate design; design programming – obtaining cultural physical requirements; and design problem solving – by designing for a community. Some of these techniques are more effective than others.

"Cultural design" is a term we can use to indicate design that conscientiously attempts to make design suitable to the culture of the occupants. The various forms this can take can be categorized as follows. They are "culture congruent" if they harmonize well with the culture. They can be "culturally appropriate", leading to a good fit with the culture. And they can be "culture supportive", thereby enabling the culture in its views, norms and practices. And designs can be all three. Although these terms are used interchangeably and are close, they convey different approaches to design with respect to culture. If all three cannot be incorporated, an objective can be to produce at least culture supportive designs.

Introducing this complex subject, teaching its various components, and helping design students understand the need to incorporate cultural requirements is not easy, especially when time is short and there is little support in the curriculum. Some issues then become more salient. These include engaging the students with the thirst for "cultural imagination" (imagining being a member of the culture) and "cultural creativity" (being creative within the culture's realm), imparting the need to know "cultural design" modes, understanding the repercussions and costs of not addressing "cultural needs" (the various requirements of the culture), and recognizing the importance and relevance of deep and thorough "cultural study" (involving learning the specifics of the

particular culture).

This presentation will describe one model of pedagogy utilizing design for a cultural client based on first hand in-depth "naturalistic field research" employing architectural and cultural analyses to understand the culture-design relationship. Emphasized are developing interest in the user's culture, comprehending what is important, learning how cultures develop differing modes, preferences, and attachments for particular designs, figuring out what range of designs would be appropriate for that culture, and finally proposing a supportive, appropriate, congruent design based on cultural creativity.

INFLUENCE OF CULTURAL- ENVIRONMENT DIVERSITY ON CONCEPTUAL OUTPUT

Aleya Abdel-Hadi and Tarek Rashed

Interior design is a problem solving process based on creativity. Uncertainty, uniqueness and conflicts are typical characteristics of the design problem solving process. This paper tests the hypothesis: 'culture-environment diversity affects the students' conceptual design output'. Based on a belief that "problem solving is" (not) "the only important dimension of creative productivity" (Treffinger & Selby 2004), and that other dimensions cope better with change such as 'parallel thinking' (De Bono 1995), a new teaching experiment was given to graduation students at the beginning of the academic year, which "addressed the cognitive operation of the mental process in the blend mental space" (Turner & Fauconnier 1995). It consisted of a design studio integration of artwork and space design simultaneously, an exercise of translating a 2D artwork - each student selects from one of the three schools of

paintings (abstract, surrealism or cubism) - into a 3D landscape model. The aims were to increase students' perception of the built environment and to train them to use sources of inspiration unrelated to the problem they are required to solve.

The purpose of this paper is to present the students different cognitive performances that are embedded within their socio-cultural context, as manifested in their project's outcomes. An important dimension of such performance is perception; a perception cannot be a mere physical, objective experience, it is created through our interpretation of what is observed, it is individual and cultural as well. Each student's perception of landscape stems out of his experiences, memories, feelings and activities, and his interpretation of it is cultural, connected with meanings and sign systems (Tuohino & Pitkanen 2003). Elements forming the landscape composition in turn bear cultural meanings deeply rooted from heritage and traditions. The predominance of one or more element is a translation of historical and/or cultural context. The overall output is the image the student wants to convey.

The methodology used to obtain the result of this hypothesis relied on classification of the outcomes according to similarity, relating them to results obtained from in-depth structured interviews with some open ended questions with the students (80) that dealt with their socio-cultural background: the main physical features they recall from their daily route (home-college-home), the most impressive books they read, the sites they visit mostly online, the TV programs they prefer, the leisure place(s) they favor, the most vivid excursion(s) they made lately

in Cairo, in Egypt and abroad, in all that what were the most attractive traits, features or places they recalled. Such questions were used to trigger students' perceptual images and their frame of reference. Data analysis revealed that landscape was experienced and interpreted in many different ways: nature, cultural activities, ideology/symbol, history/myths, location and aesthetics, with an influence of the cultural-environment context on the perception-interpretation processes. Further implications of this study were that some interpretations seemed to have been affected by reference groups: peers and staff.

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PEDAGOGICAL TOOLS FOR INTEGRATING 'PEOPLE-ENVIRONMENTS' PARADIGM IN LECTURE BASED COURSES IN ARCHITECTURE **Ashraf M. Salama**

Collaboration between socio-behavioral scientists and architects took place in many architecture schools world-wide since the early

eighties. However, an embarrassing situation was the difference in the modes of thinking and the tools and techniques that each group utilizes in inquiry and investigation. On the one hand, socio-behavioral scientists utilize systematic analytical methods. In their investigation, questions are formed in a logical and rational manner and then responses are used as an intellectual basis for building theories. On the other hand, architects deal with design problems that cannot be confronted in such a purely linear manner, since design choices, by nature, exemplify subjective preferences. The dilemma is that the language and terminology that socio-behavioral scientists use makes understanding difficult for students of architecture since they may have had an introductory course in culture or sociology before enrollment in an undergraduate architectural program. Scholars argue that it is this non-visual aspect of socio-behavioral literature that blocks students from incorporating knowledge acquired into a set of design priorities. Architecture students are trained to understand visual fragments about built environments and to make formal decisions by studying visual evidence. Typically, such fragments shape a student's understanding of the built environment. Concomitantly, social science literature and integrating it into the educational process of architecture is oversimplified because it does not provide these visual fragments. In turn, traditional teaching practice implements positivistic philosophical positions, neglecting viable alternative positions (Mazumdar, 1993). Although positivistic positions may enable students to establish long term attachments to international professional values, they distance students from local populations and potential users of the built environment, their behavioral attitudes and cultural backgrounds,

and the physical context within which they conduct their activities.

Recent research on pedagogy indicates that the attention span of the average adult during a lecture is 8 to 10 minutes. Since most lectures are at least 50 minutes and some lectures are scheduled for up to two hours, there is a serious mismatch between our ability as educators to lecture nonstop and our students' ability to learn. Although some students learn best by listening, others have difficulty but find it easier to learn in more active learning environments (Salama, 2006). Arguing for a fresh look at theory- lecture based courses in architecture and how 'people-environments' paradigm is introduced in lecture based courses in architecture, this paper outlines the implementation of a number of 'in-class and out-of-class' tools utilized as exercises that foster active learning in classroom settings. The exercises involve individual work and class discussion. They range from 10 minutes to the whole class session and address issues that examine and translate students understanding of the topics introduced, including relating culture to architecture, recognizing building types, developing responses to different environmental settings, and understanding building images.

The results of conducting these exercises corroborate that 'people-environments' paradigm can be introduced through active learning which invigorated students understanding of the topics, sensitized them into the understanding of course objectives, while creating excitement in the classroom. In light of these results, the paper introduces a set of recommendations that call for the need to incorporate visual aspects into

classroom instruction in lecture-based courses in architecture, especially when discussing issues related to socio-behavioral knowledge. Students feedback on this experiment reveals that checklists and survey tools for relating cultural and socio-behavioural factors to the built environment helped them recognize what to look for in the building, understand relationships between different factors, while comprehending the impact of one factor over others. Based on findings and results of implementing these tools, a number of concluding remarks are introduced to highlight the need for integrating 'people-environment paradigms' into lecture based courses through experiential learning mechanisms.

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IMPORTANCE OF 'PLACE': USING TRADITIONAL AND HISTORICAL CITIES IN ARCHITECTURAL DESIGN EDUCATION

Hülya Turgut Yıldız, Göksenin İnalhan, and Selay Yurtkuran Tok

The importance of 'place' concept and different urban identities in architectural design is indisputable. As a subject of design, research and education; historical and traditional environment in a different scale are also researchable and teachable subject in architectural education. On the basis of these

arguments, tutors from two universities organized design workshops which were concerned with understanding the relationship between different scales of environmental settings (spatial settings, settlement patterns, built form) and socio-cultural factors.

Workshops are educational tools developed to facilitate an understanding of different strategies for defining and exploring design problems, generating new ideas and making decisions towards solving them in a short period of time. It is evident that they help sharpen students' perception and accordingly design skills. As teachers and designers we know that skills learned by doing--visualization, hands-on manipulation, and modeling--are not easily forgotten. "Continuity, Change, and transformation" was the theme of the Workshop. These concepts are fundamental issues to be discussed for the historical and traditional part of cities. Rapid change in living conditions and the contradictions between global and local cultures create new paradigms and new dimensions about culture-space interactions. The internationalization of cities came into conflict with so-called "traditional" values, and in the confrontation, continuity with the past was broken and livable cities were destroyed. The essential humanity and the sense of place characteristic of traditional urban environments continue to be replaced by culturally and environmentally anonymous or irrelevant forms (Warfield, 2001) .

At this point, the study area of the workshop was chosen as the city of Edirne and Trilye. Edirne is a characteristic Ottoman city, which are the best instances of Ottoman architecture. Trilye is a traditional town that is living from the Ancient

Greek era. The architectural, natural, cultural values which form these cities, the sensitivity and awareness of the people of Edirne and Trilye were the factors, which influence the selection of those cities as the area of study. The program sets out to examine architectural form / space / culture relationship and aims to work on providing spatial continuity of a historical and traditional environment in a design process. The existing architectural and urban language will be studied both in the abstract and through practical application in design schemes. A field analysis will be carried out for understanding the basic rules, grammar and the vocabulary of traditional environment. It is expected that students will be able to read the architectural and urban language and to discuss solutions with new approaches for historical and traditional environment.

The design workshop was organized with the purpose of:

- Enhancing students' cultural understanding through analyzing the socio-cultural and spatial, characteristics and values, changing in time
- Being able to read architectural language of historical and traditional environment
- Encouraging students to analyze a traditional environment
- Developing design strategies to generate new ideas and solutions for a traditional environment
- Understanding issues of scale: encouraging students to think about from urban to neighborhood scale.

The results of the workshop demonstrate how students' interest in exchanging ideas and their willingness of working both individually and in collaboration with others in a learning environment that encouraged their curiosity

changed their attitudes towards vernacular settings. The learning process was as important as the final products in this project. This learning process was driven here by the concept of working in teams or groups. By conducting a one-week workshop in a city which has a vernacular character, both students and instructors experienced how a design problem which may seem to anyone as a complex one might become a didactic design tool in a well-organized process. During the design workshop students studied the existing architectural and urban language both in the abstract and through practical application in design schemes. Each student carried out a field analysis to understand the basic rules, grammar and the vocabulary of traditional environment, explored the problems of their settings and discussed solutions with new approaches for historical and traditional environment.

UNDERSTANDING PLACE THROUGH DESIGN STUDIO STUDIES

A.Senem Deviren

To meet the desires of today's consumer society, architectural, landscape and urban design professions are less focusing on making buildings to dwell and places to live in. They are being subordinated by fashionable image and object production which creates reciprocal alienation between people and environments. As Bogner indicates, much of architecture today follows its own rationale outside of human needs, or else, serves the interest and growing imperatives of consumerism, which frequently propagates superficial and seductive embellishment and the meaningless application of meaningful forms wherein banality or speculative false

reality is a substitute for real experience (Botond, 1985). That kind of design approaches produce deterministic environments-non-places-of which through their experience people become mere consumers and passive observers. Conversely to the deterministic environments, places are open to change and are in change; they offer and require active participation of living beings for their occurrence and evolution. Taking place as the primary concern of design is a challenging and intricate task. However, taking this challenge in the design studio is offering explorative ways towards understanding the fundamentals of placemaking as a necessity to achieve the task of designing 'people-environments'. Definitions of place are not pragmatic instruments that can be used for form giving to design works, nor are philosophical statements that can shadow realities of built work. Here, the main question on place is how its components can be conceptualized to form a body of knowledge that can creatively inform and generate design (Deviren et al, 2001).

This paper discusses ways through which the knowledge on place and the components of place can inform design processes, while, in parallel, describes a series of experimental design studio studies, conducted in different cultural contexts that explore the fundamentals of placemaking. This required approaching the fact of place with a beginner's mind to understand the nature of it. As Maser describes, a beginner, unfettered by the rules of having to be something special, sees only what the answers might be and knows not what they should be. The one who thinks himself as an expert, on the other hand, is bounded by the rules that govern being an expert. Such a person considers himself or herself as something special, the one who

knows the "correct" answers should be, yet is too often blind to what other answers might be. The beginner is free to explore and to discover while the self-appointed expert grows rigid in a self-created prison (Maser, 1996). Therefore, there were two main critical tasks of the studies common to all the design studios: the first was centered around a question that focused on how students can be informed in a way that can help them to become critical and creative designers who can differentiate the nature of architectural, landscape and urban designs than that of object design; the second was to introduce students to contextual thinking that would help them to explore the nature of places through site and spatial structure integrations.

The primary educational objectives in all design studies were as follows: (a) to introduce students with contextual thinking in order to motivate them to deal with architectural, landscape and urban design problems that are naturally place specific, (b) to develop a consciousness on relations between an architectural, landscape and urban design proposal and its setting in real world context by simulative design exercises, (c) to involve students in a creative thinking process that would help them to deal with complex, uncertain and sometimes contradictory nature of architectural, landscape and urban problems, (d) to increase experience in programming by giving a flexible program that can be developed by students during design process, (e) to evoke ecological sensitivity and awareness. Students were required to work with physical models which were formed with considerable effort and involvement, and played a key role as the simulation of the real world site conditions and characteristics. They have been evolved by active participation of students during the

design process and used as dynamic interfaces for communicating design knowledge in the studio to re-think on place as central fact of people-environments.

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TRAVEL PEDAGOGY FOR INTERNATIONAL STUDY OF HOUSING AND URBANISM

Julia Williams Robinson

In the United States we have a crisis in affordable housing of which one significant factor is poor planning. In the Netherlands, by contrast, there is effective planning for housing of all kinds as well as a history of innovative design. The pedagogy described in this paper involves the use of travel as a way to explore the way another country, specifically the Netherlands, has dealt with problems. The trip described here, Innovative Housing and Urbanism exposes University students as well as professionals to the Dutch approach to planning, demonstrating an alternative way to address housing and urban development.

The pedagogy involves not only visiting sites of significant design (using public transportation and bicycle), but also engaging trip participants

in seminars with Dutch design professionals, developers and other experts. Furthermore students complete a variety of assignments designed to analyze the Dutch response and to apply that understanding in addressing designs for the home environment.

The approach taken in the 3-week trip is to focus on a different issue each week: (1) Land, water and transportation, (2) Planning and development, (3) Architecture and Urbanism. All field trips, except one, use public, bicycle and pedestrian transportation. Dutch experts from academia and professional practice guide the trips. Students document their findings in sketchbooks that are critiqued weekly and in a paper that examines one or two issues from the following list: At the end of each week students participate in a charette that applies accumulatively the knowledge learned in the Netherlands to a familiar site in Minneapolis.

The first week exposes students to the fundamental physical characteristics of the country that affect its planning and design culture: (a.) much of the country being in a delta below sea level, (b.) the density that results from land being a scarce commodity and also the subsequent valuing of open land and access to it, (c.) the effectiveness of public transportation with a dense population and small geographic distribution and the history of bicycling as a mode of transportation in part due to the flatness of the terrain. Field trips to the Beemster, Noordoostpolder and Flevoland including Almere, explore the history of creating land from the sea and of constructing new urban areas from scratch with an emphasis on the planning required for such actions. That same week, we also visit a suburban area (Leidsche

Rijn) that represents the current, VINEX approach to planning where a large new housing area is created from existing open land.

The second week we examine housing and urbanism from the perspective of planning and development. This is when design professionals and developers join the group of University students. During this week the field trips are augmented by evening seminars with Dutch design professionals and developers involved in the sites visited which offers an opportunity for the students to witness and the professionals to participate in an exchange of ideas between the Dutch and the Americans. This is especially pertinent because the Dutch are decreasing government involvement in development and increasing their use of market-based approaches, whereas the Americans are experienced with market approaches and interested to learn more about government participation and the Dutch housing corporations.

The final week students' field trips focus on the relation between housing design and urban design, exploring how the different sites being studied (Amsterdam East Docklands, Leidsche Rijn in Utrecht, and Almere) create urban patterns using building typology, building section and materials, among other things. The students complete their paper and return home.

Travel provides the chance for students to see real places that are designed to make clear urban patterns, to experience the ease of travel in a well-designed transportation system, and to talk with experts who have participated in the design of the environments being studied. As a result students appreciate the positive and

negative aspects of Dutch design, understand the complexity of the Dutch culture which supports these ideas, and appreciate the difficulties and opportunities in attempting to translate Dutch ideas about housing and urbanism to the United States context.

SHAPING YOUNG ARCHITECTS' MINDS: WEARING THE E-B GLASSES

Dina K. Shehayeb and Nagwa H. Sherif

Introducing People-Environment paradigm, as often termed Environment-Behavior Studies EBS, to young architects and urban designers should be through mainstreaming it in their cluster of regular courses. E-B Studies can be useful, not only in defining design problems, understanding existing phenomena, formulating design objectives, and preparing an architectural program, but also in actual design, by integrating EB concepts and research into design studio teaching: into design thinking.

This paper will describe how Environment – Behavior Studies can be used effectively in architectural education by integrating EB concepts and research into design studio teaching, through what is called a "thematic design studios/projects" instead of "complexity design projects". This can be implemented in several ways, starting from programming to POE, to simulation techniques, as suggested in the new Architectural program at the American University in Cairo (AUC) in Egypt.

On the other hand, field work practice, analysis and critical thinking skills can also be integrated by complementing a Substantive E-B course with a Design Methodology course where students learn about simplified research methods and techniques, the formulation of behaviour-

based design guidelines, and the integration of research in the iterative design / evaluation process. Such skills involve: 1) questionnaire design and how to conduct it; 2) unobtrusive observation techniques; 3) descriptive statistical analysis; 4) annotated behaviour mapping and analysis; and finally 5) development of space program sheets for an activity setting. This expertise helps young architects conduct their habitual pre-design project investigation in a more systematic way, yielding more useful results and insights into the design problem at hand.

In a multi-cultural metropolis like Cairo, understanding cultural diversity and the different ways each sub-cultural group seeks to fulfill their human needs is often overlooked by architects and planners. Students exposure to sub-cultural lifestyles different than their own, and learning to discern the latent functions of different building types and urban settings through field visits and one-week training experience was also implemented. Training in the popular district of Bab El-Sheireyya will be presented where students were involved in: 1) understanding the activity systems of a neighborhood; 2) behavioral mapping of representative segments; 3) conducting pedestrian and vehicular counts; 4) photographic survey of festive events, and 5) interviews to compliment unobserved data. Assessing the perceived value of "living" heritage settings was also the subject of student training in the HAMMAM project during winter break. This training included conducting participant observation and interviews with clients and staff about the use patterns, and the perceived value of the traditional public bath, the hammam, in Egypt.

As a result of these diverse teaching methods architecture students learn about the significance of unraveling latent functions of a setting rather than addressing only the manifest functions that are the basis of most mainstream architectural parameters of function. The presentation will include the presence, in person, of four recently graduated architects who can recount their experience of these teaching and training methods.

LEARNING FROM ISTANBUL *Ahmet Eyüce*

Throughout its long past of nearly 3500 years Istanbul has always been a cradle for co-existence of various cultures each of which reflecting itself in the physical environment as built forms with diversified peculiarities. Residential quarters, sacred buildings like mosques, churches & synagogues, schools and hospitals of Muslim, Christian and Jewish communities have always been a source of morphological richness in the urban fabric. These buildings are mostly situated side by side and sometimes in the form of large building complexes bringing to the urban fabric of the city an extra richness of spatial structure. Although natural factors like Bosphorous, Golden Horn and three-dimensional topography upon which the city has evolved have their impacts in the urban character of the city culture reflects itself as the main determinant in the formation and evolution of the built environment. Likewise all transformations are a result of cultural changes. Cultural richness signifies diversified ways of looking & seeing from different points with angles.

Like most world cities Istanbul is, at present, subject to rapid transformations due to an ever

increasing complexity of the built environment. This transformation emanating from the changes of the societal structures and the need for new building types are coupled with deterioration of the built heritage. While physical deterioration and even decay can be coped with attempts of restoration and preservation, functionally obsolete and derelict premises require considerable degree of renovation work. In this connection besides the many attempts made for restoration and maintenance of historical monuments obsolete and most of them derelict, industrial premises like old factories and shipyards have recently been converted for contemporary utilizations like cultural centers, university buildings and museums several other buildings are being converted and some others are in the phase of planning and design to be adopted for other uses.

This paper will address itself to the issue of new uses for functionally obsolete but historically valuable buildings and its application to the design pedagogy as an emerging problem of the city. Industrial buildings with their large covered floor areas and unobstructed large spans and considerable floor heights, offers wide variety of functional re-utilization possibilities. Some of these conversions that are completed and successfully put to use are as follows:

- Feshane-i Amire: A 19th century Ottoman hat and fabric factory situated on the coast of Golden Horn has been converted is a cultural center.
- Darphane-i Amire: The Imperial Artillery within the Topkapi Palace Complex had been turned into a cultural center to host the Habitat. Today, the complex is occasionally being used as a venue for various cultural events and

exhibitions.

- Rahmi Koç Museum: the historical shipyard of Hasköy banks of Golden Horn has been transformed into a design museum of "Transport, History & Communications" by a very successful restoration project the anchor-casting workshop within the vicinity has also been restored into a museum.

- Kadir Has University: Old cigarette factory located in Cibali on the coast of Golden Horn. This industrial building has been converted to function as a University building.

- Bahçeşehir University Buildings: A defunct warehouse and an old social club have been converted to function as a university complex. This building is situated at the Bosphorous in Beşiktaş.