



Kurum	: Işık Üniversitesi
Başlık	: Mimar Mozhan Khadem
Sunuşu Yapan	: Doç. Dr. Elif Süyük Makaklı, Arş. Gör. Nil Döğerlioğlu, Mozhan Khadem, Prof. Dr. Hasan Bülent Kahraman
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Elif Süyük Makaklı: Nil Hasan Hocaya da linki atabilir misin? O da katılmak istiyor.

Nil Döğerlioğlu: Tamam hocam.

Elif Süyük Makaklı: E-mail mı gönderdiniz Hasan hocaya?

Nil Döğerlioğlu: Evet hocam.

Elif Süyük Makaklı: Tamam o da gelsin başlayalım. We are waiting for our dean and start.

Mozhan Khadem: Fine.

Elif Süyük Makaklı: Evet.

Nil Döğerlioğlu: Katılıyor şu anda hocam.

Mozhan Khadem: You're waiting for home. What his name?

Elif Süyük Makaklı: And his name is Professor Dr. Hasan Bülent Kahraman...

Mozhan Khadem: Dr. Kahraman means hero?

Elif Süyük Makaklı: Yeah exccually.

Mozhan Khadem: He is the dean of architecture?

Elif Süyük Makaklı: He is the dean of architecture and he is also the vice rector of the university.

Mozhan Khadem: Great,

Elif Süyük Makaklı: I think we can start. Hello everyone and thank you for joining us at graduation design project seminar. Our chosen theme for this year's graduation design project is student center in our own campus university. We have invited the prominent Boston-based American Iranian architect Mr. Mozhan Khadem to give a speech about his experiences in large campus design projects and particularly student center. He graduated department of architecture, master degree in city planning Harvard University Graduate School of Design. He is the president and principal in charge of design at Boston Design Collaborative. His years of professional experience includes award winning projects, united US architectural practices such as Perkins and Chicago Associates in Boston and Allen in San Francisco. He has designed significant projects including the new campuses of American University in Cairo, the Koç University in Istanbul, Aga Khan University in Karachi and each design 10000 student in Rome and each are over 10000 square meters. Also he was involved in countless projects such as academic facilities, healthcare facilities, private residential buildings, resorts, hotels and commercial buildings, research and advanced technology buildings, urban planning projects as the principal in charge and design director. It's a great pleasure and honor for us to host Mr. Khadem and about his design approach our seminar will take approximately an hour and 20 minutes for the Q&A session. I would like to thank Mr. Mozhan Khadem for being with us today and before we start the seminar I give the word to our vice rector Professor Hasan Bülent Kahraman.

Hasan Bülent Kahraman: Thank you professor. Welcome to Mr. Khadem to session as well. I am aware of his name and his work because at the time when I was involved in the establishment of the Sabancı University the other side at the other side of the Bosphorus, Koç University was under construction and I was of course very curious about this architecture. Finally here more than 20 to 25 years of knowing him in absence, it is of course a great pleasure and honor to have him in our university. Hope one day when disaster of coronavirus epidemic is over we will have chance of traveling to Istanbul and we will have the pleasure of hosting him in our campus and hear about his criticism. I'll try to see if those criticisms go in the same line with my criticism about the campus because I'm not an old one in the campus, just came a year ago. And you know the newcomers always are more critical than the others who have already settled in. Finally once again Mr. Khadem welcome to Işık University session and I congratulate all who have spent their efforts in the organization of seminar and look forward to hearing your talk.

Elif Süyük Makaklı: Thank you very much. So Mr. Khadem your turn, you can start your seminar please.

Mozhan Khadem: Is this my turn to say something?

Elif Süyük Makaklı: Yeah, please.

Mozhan Khadem: Ok. I don't see the paper. Let me just say a few things. Thank you very much Elif Hanım and thank you very much Dr. Kahraman for having invited me to this wonderful seminar. It's always a pleasure for me to be back in Turkey, in Istanbul even if it is online and by Zoom. I consider that country my second country. I am very attached to Turkey, to Istanbul and to all my wonderful Turkish friends. I have traveled hundreds of times there and have wonderful memories of your beautiful wonderful country. With your permission Dr. Kahraman I would start my presentation. I also like to thank all of the wonderful senior students in architecture for participating in this seminar and I am going to give you my view and understanding of architecture and what design is all about and what student center architecture is. This is a way of looking at architecture which has informed the whole body of my work from small scale to large scale and I hope by this dialogue with you I can become enriched from your experience and your insight. Those of you who are older can give me your experience, those of you who are younger can share with me your enthusiasm, can fire up my imagination again. But before I start talking, I want to ask your wonderful architectural students what is their definition of architecture because every profession has a definition and from the beginning when I started studying architecture I was amazed by the fact that there is not a very good understanding and comprehension of what architecture means. Can I ask one of your wonderful students to offer me or a few of them what they think architecture is. So I'm going to wait and I like to see their beautiful faces and see who is going to venture to respond to me. It can be more than one response. Somebody please.

Konuşmacı 1: Can I?

Mozhan Khadem: Yes. Ok.

Konuşmacı 1: Can you hear me?

Mozhan Khadem: Yes. Can I see your face?

Konuşmacı 1: I opened my camera actually.

Mozhan Khadem: Oh yes, please.

Konuşmacı 1: Architecture is a very special thing. It is creating a space. Can be for humans or other living creatures. Building spaces using space more efficiently, a little complicated, so excited right now sorry. Art spaces.

Mozhan Khadem: Any other persons venture opinion? Hello.

Konuşmacı 2: Yes.

Mozhan Khadem: Welcome, see, yes ok so.

Konuşmacı 2: My opinion is architecture is manipulation of our perception of space. It can also be a science and can also produce some art by using architecture but it's all about the perception.

Mozhan Khadem: Say that again, architecture is what? Give me one sentence.

Konuşmacı 2: Manifestation of manipulation of perception of space, organizing space right, is more saying the organization of the perception of the space.

Mozhan Khadem: Ok anybody else before?

Konuşmacı 3: Architecture connect between all living things and environment, art and technology.

Mozhan Khadem: Connect what?

Konuşmacı 3: Connect between all living things and environment with art and technology.

Mozhan Khadem: Ok, are you ready to get my answer to this question? This basic question. Shall I proceed? No, let me see the beautiful faces of people. I don't want these messages, please. I believe the definition I give to you relates to everything. Before talking I have to tell you that I am a devout believer in the writings of Mevlana Celaleddin Rumi, which your country... came from Balkh, Afghanistan and Iran and produced the most magnificent volume of insight and philosophy into everything including architecture. Every physical phenomenon conveys a meaning behind it, there is a meaning that starts even with what I'm telling you. Words convey a meaning, meaning is in your mind. So a natural phenomenon conveys a meaning. So there are two things in this world, there is an appearance and the meaning behind it. And when I say physical, all the phenomena in the world are the appearances of a meaning including my words. My words are the skin of a living thought. The thought is in my mind, that is the meaning. That is why Mevlana says would it be that I destroy sound, syllable and words so that I can communicate with you. The communication is the thought that's in your mind and you need the skin of words to communicate it, but the moment you use the skin that idea in your mind becomes less than it is. How often have you said I want to say something to you but I don't know how to put it into words. So I'm starting with words so that you understand the depth behind the thought I'm conveying to you. This definition of appearances, phenomenon actually means appearance of the reality that is behind things is the architecture of that thing. The architecture of my thought are the words that I utter to you. So my definition of architecture, I was young this occurred to me and I started working on it and developing it. I give you the definition I wrote it here. Architecture is the outward or physical expression of the realities that exists in a phenomenon natural or physical or anything. Even a scientist formulates scientific theory is behind what is important is idea, it is not the appearance. For example in nature, please show the image of the tree. The shape of a tree is the architecture of the tree, but this physical shape of the tree what does it convey? It conveys to you the potentialities that existed in the reality of it which is the seed. And the seed was subjected to the earth and it was the sun and the wind and everything and finally it produces this magnificent structure of the tree which every member of it is related to the other member. It is a continuous element. It's not segmented or separated. It's the whole thing. Not only it contains all growth and development from seed to maturity of the exterior form which is the architecture of it, it also anticipates its future. This is now winter but when you look at it with perceptive eyes you don't see only its past that grew out from the seed but you see its magnificent future, it is heralding the coming of the spring and all of the fresh stuff that's going to grow on it. So every phenomenon not only conveys its past but also anticipates its future at every moment in time. And every moment in time is precious because every moment of time is filled with all of the past as well as all the future expectation. So time is the most important and the most mystical things that we experience in this life. Can I see the next please? Giambologna at the gallery, if you go there these Italian renaissance artists and architects understood this concept I think very well. He has this beautiful piece that you see before you enter the museum of the Uffizi gallery in the loggia in front of it. Do you know what Giambologna has named it? Let me see the beautiful face of the audience and see if anybody knows. He called it architecture. So our bodies are the architecture of our inner

realities. Our inner reality is inherited from thousands of years of history and I don't want to go into the complication of that but every one of us is endowed with magnificent past. We are the presence of the past. Our existence is the presence of the past but also it is anticipating the future wonderful developments in our own thoughts and minds. And each one of us are given, are endowed with spiritual, intellectual, physical qualities and in this life we have to satisfy to the very end and that's the purpose of our lives to achieve our perfection. Ok, so what is important for architecture is to convey the inner realities that exists in it. When we say architecture is manipulation of space or creating something, in my opinion that is a misrepresentation because you don't create anything except the pigment of your imagination. This is why sensationalist media attracts attention, so architecture becomes a sensationalist statement on the part of the architect and on the part of the builder who wants to make his statement to his ego and his self-centeredness. That is why we have the mess that is urban cities in the world. But if you take a different look at it and say no, as architects we don't create, as scientists we don't create, as artists we don't create, as literary figures we don't create, what we do is discover. Because the inner realities of everything exist, to create something from nothing is only assigned to the divine and I don't want to get into that discussion right now. But what we have to do as architects is discover what is the inner realities of things and what are the relationship of its component parts in the inner reality. We will never understand the real reality of anything in this world, we just see the appearances. However we have to get a glimpse of it. If we as great architects, as great artists are able to convey that inner reality of something not with a thick skin of idea... I can use a lot of complicated words to convey my thought. My words are the skin of my thought. And if I use a lot of complicated words, I would make the skin so thick that you wouldn't understand what I'm saying. The same thing is true about architecture. If we make the design an expression of our ego and make it so thick, the idea doesn't shine through it. My definition of masterpieces of art, architecture and literature is that the artist, the architect, the writer and even the scientist is so skilled that he can convey the idea and make the skin so thin, that the idea shines through it. Like when you go to St. Peter's and you see La Pietà by Michelangelo, he has made the skin so thin that you understand the idea. You can't convey the idea but it hits you in your heart. When I was young, I was 22 years old, I went to the church of Santa Maria Novella in Florence and I saw the painting of Masaccio, the Trinity. I was young and I'm not a Christian and without any control over myself I sat down and cried. So you see the test of a great masterpiece is that it so moves you that brings tears to your eyes. But these are not the tears of sadness. These are the tears of joy because confronted with beauty. Really the purpose of all of us is to make this beauty manifest to the world. Why do we get so moved by reading Celaleddin or a great novel? Because that writer is so skilled that makes the skin so thin, so masterpieces to me mean the shining through of the idea through the skin. Having said this background, and I can talk for a long time about it, in fact I have done many lectures, I want to go back directly to our main topic which is architecture. Ok. Did you see the image of the tree and the image of human body? Do you see how all parts are interconnected and there are nothing separated from each other? Unfortunately, including myself, in schools the first thing we are taught when we are given an architectural project, we are given a program and we are told to dissect it. We take the program and separate it in two parts. We say how the relationships should be and what should relate to another. We develop on function that we forget about the idea completely and consequently we have divided a magnificent program into so many parts. Once you divide it you can't put them together. Think of the tree and the human body. Nil Hanım slide, next slide ok let me see let me show this. This is a diagrammatic expression of what I conveyed so far. So on one end on the realm I am putting the truth. The truth is the idea of a phenomenon. That's the truth. The idea behind it which we can never really totally understand but we can get glimpses of it. That idea has to have a physical expression you know which was like the human body or the tree and we have to search for that. We don't create that. We have to search for that idea. If they give you the

university or they give you the student center you have to search about the beautiful idea that's behind it. And then in the process of search you have to give it personalization, you have to personify it, you have to make it appear in the physical realm in the material realm. In search of truth on one side you have truth which is the idea and the other side you have the physical expression of it. In search of it, what do you find is beauty? John Keats, an English poet says beauty is truth. Truth is beauty. That's all you know in this world and that's all you need to know. If we understand the meaning of beauty in this world, we have satisfied our lives desire. The agent is architect and the method is search but the vehicle is design. I just want to emphasize this. Please dear students, don't think design is the ultimate goal. When you think design is the ultimate goal, you fall into the trap of creating your idiosyncrasies and an owner wants to make a design that's sensational and pronounced to the world that here I am the richest man in the world and so on and so forth. Now design which is the vocabulary of proportions of colors etc is just a vehicle that has to become so transparent that the idea shines from behind it. That's what I want to convey in this diagram which really is the summary of what I have talked about so far. Let's go back next one. Ok. How do we do architecture? I call it continuous architecture as opposed to architecture that is separated and by continuous I mean continuous in space. Architecture has to be continuous in space. Hold on here please hold on. The second part is that it should be continuous in time. I mentioned to you every work of art or architecture or science or literary work is at a point in time. At that point in time it carries all of its past but it anticipates all of its future. So it's continuous in space and continuous in time. It has to be integrated with the nature where it is. If a piece of architecture imposes itself on nature and wants to show pride over nature that is failure of architecture. It has to enhance nature and it has to be always subservient to nature because nature is what is really the holy part of all of it. Ok. Next one please. Now consider this as the program of architecture. They tell you to design something and it's composed of a program. I'm showing these programs in the form of some blocks. Now we can organize this in many ways. We can organize it as separate buildings, objects. And then we have these towers in Chicago. And then I have the next one that I showed to you. I went to Israel to where Jesus Christ gave the ceremony of the mount and I was appalled to see that holy spot was littered by this kind of discontinuous architecture. Ok next one. Now you can take the same blocks and organize it around the individual, hold on hold on please. The qualities of an object in space is that it has to be built and the observer has to stand away from it and observe it from a distance and become overwhelmed by it. It needs distance, it exploits space. And then when there are too many of these egocentric architectures you have a lot of these towers next to each other rather than giving space to be seen or at least be landscaped. The space is filled with cars and traffic and you have the mess that's urban America, Istanbul etc. Architecture doesn't become the object of your adoration, it's the man that becomes the object of adoration. It's a space in which there is a man and he sees around it. Architecture encloses him, the next one. And then you connect these things to each other by entrance portals. That's why in this architecture entrances become very important and they connect all of them together. And you have a hierarchical system of spaces where life occurs. This produces continuous architecture and it becomes the place where human life occurs, where humans live and interact and have a sense of community and privacy. When I was young this became the motto of how I would design my architecture and believe me I learned more from the writings of our shared culture, the great poets and the great writers of our shared culture and the great monuments in our shared culture both Istanbul, Turkey and Iran to come to this conclusion that that's what should signify my architecture. Go ahead please. Now I would like to discuss the latest project I worked on to convey to you how we do this kind of architecture. Hold on please don't move anymore. This kind of architecture is very difficult to do and most offices don't do it because it takes a lot of time and effort and also because we are not taught in schools to do this kind of architecture. The first thing that I do with this kind of architecture is that I take the body of the program that is given to

me by the programmer in this case academic programmer which consists of 80 buildings or 90 different separated buildings for 200 million square feet or 200,000 square meters or most of them that I have designed now they are about 300,000. What I do, I tell my design team go and search the morphic field of architecture in that area because if we are true to the statement we made that architecture should convey the inner reality of an idea. The inner reality of the Koç University in Turkey is different from the inner reality of the American University in Cairo or the Aga Khan University or any other project. We have to look for to understand what that is. We have to thread a path of discovery so that every piece of architecture we do not carry our signature, it has to carry the signature of the area and of the user. It has to make a statement that that culture and that user we are designing for is beautiful. Unfortunately today a lot of architects from America and Europe design things without giving attention to this background and it's a building that should be in New York or in Texas or somewhere and they put it in the middle of Saudi Arabia or in the middle of India. Actually it's an affront to that culture, what you are saying is not your culture is beautiful, you're saying my culture is beautiful and I'm super imposing it on you. So therefore I ask my design team always, with the American University in Cairo, I told them search for the morphic field and they have to go and find all the historic buildings of that area and areas that are related to it and the streets, these are all from Cairo and understand what the morphic field of art and architecture is. I even tell them familiarize yourself with the history. Stop it please. With the history and with the music with their poetry and everything to the extent that you can. I even told my design team at American University in Cairo, if anybody on this project talks about the Campidoglio in Rome or talks about Piazza San Marco in Venice is out of the team. All of the references should be to the art, history of architecture, music and what is relevant to this culture because we want to say to people who come to the American University in Cairo that Egypt and Cairo is beautiful and they should be proud of their culture. All right. So what I did, they gathered all of these things. They gathered for me all of the open spaces of great monuments in Cairo, Ibn Tulun, the Sultan Hassan, the Kairouan mosque which is in Tunisia but it had influence on Egypt, and things in Istanbul. And I told them before you do anything I want a collage of all of these things. We must have made 10 different collages and I looked at this, these are the collages of important public spaces in that culture. And I looked at this and I said this works because what I want to do this is going to be for 10,000 student enrollment. It is like a small town and in a small town what happens? There are spaces for interaction, there are spaces for privacy, there are spaces for isolation, there are spaces for enjoyment of nature. And I said the main space of this building has to be space for interaction, a huge maidan where thousands of students and faculty get together and the essence of a university is interchange of ideas and by interchange of ideas new ideas would develop and new theories develop. So that particular collage led me to believe to develop a big space in the middle in which thousands of people can gather. You see the cursor and I put the library in front. Library is the only separated element because at that time the librarians did not want people to get out of their library without a book. They wanted to control it. So both in the case of Koç and American University in Cairo, I made it a separate element which is in front as you see, could you put your cursor on it? And then there are a number of spaces and a number of places for movement. So we separate spaces for interaction, spaces for movement, spaces for introspection, spaces for isolation, spaces for enjoyment of nature. And we put all of it together in a form that the initial concept was this. I have to tell you when I was designing the American University in Cairo they wanted to change its location to 30 miles outside Cairo because I think that time they anticipated all the unrest and problems that occur after that. They told this to us in the year 2000 and they came to me and I said look my office is not big and this project is very big. They said they had listed 60 international architects to participate in this and I didn't want to do it because doing a competition costs you up to 100,000. So I kind of declined but I said I have to look at it. Then they came back to me after several months and they said we have

reduced it to 25 and I still was a little hesitant and they said they reduced it to 12. We are still on the list. That was of course a great compliment to us because they had seen what we were doing at Koç University. So they said all right send the brief of your architect design philosophy. Everything I told you today I wrote in a five page brief and sent it to them. After a few months they came back and they said they have reduced the number of architects they are inviting to six and this is how they want the university to be designed. When I looked at the brief they sent me I noticed that three and a half pages of that brief is verbatim what I had written to them and I got an inkling that we're going to win that competition because I don't think other architects would look at architecture like this as a continuous system of buildings. They would probably design 80 different buildings separated from each other. I said OK we accept it. And I accepted it and the result was this kind of design that we started developing that I'm showing to you. And we won the competition. It was a very difficult international competition with very very prominent firms in the world involved. So this was the model that I presented and I sent this to them as the result of our competition. As you see this model, hold on here please the next one please the next one and then put your cursor on the entry. So what we did we developed an entry portal and an entry space for people who come to the campus and you go through that main portal. I mentioned to you the distinguishing factor of this kind of architecture are the portals and the special events that happen here. So it's not the architecture of 80 different buildings. It's a continuous architecture with a welcoming space that you enter and then a movement space that you go beyond it. It connects this entrance to the first courtyard. Put your cursor on it. No, between that and that. See look at that movement there is a street that goes to one of the courtyards and they all read into each other until it gets to the main courtyard which is in the middle as you see and in this main courtyard I think I calculated 5000 people can gather. So now we have a system of spaces. So in this kind of architecture what becomes important is void not solids and by the virtue of the fact that it's continuous it's compact. I don't think you can go to any campus that I know of that from one extreme of it to the other extreme you can walk in 10 minutes. Cars are completely banned in this area. The other beauty of this kind of architecture is that it can remain intact. When you design a campus, you go there after five six years and you have a lot of separated buildings. Other architects add to it on the sides and you go there and the integrity of design is lost. The designs that I have given cannot be compromised over time. You can add to it in its exterior but also there is an inbuilt flexibility inside because every module we are building on modules of 4 meter by 4 meter. One 4 meter by 4 meter is an office, two is seminar, four is a small classroom, eight is a bigger classroom, laboratories and so on. So as the university contracts and expands, a lot of departments contract and expand. The department that expands can move into the areas that it has contracted. So there is an inside flexibility in there too. There is no distinction between school of engineering, school of medicine, school of laws, school of humanity, school of sciences. They are all together one and the same. In fact, at Koç University when they wanted to start the department the dean of the law school said I want my own building and I said it's not possible just choose a part in this continuum and that will be the law school. So having said that, let's see. Unfortunately after we won the competition a person was chosen to direct this on the part of university who was very political and the main architect of Egypt who had associated with Sasaki Associates in Boston and they wanted the project. He had given the PhD to the guy who had become in charge of the project. Gradually this guy wanted to replace us and started bringing him to our seminars and for meetings and progress meetings. Finally I got so upset that we gave the concept and the initial design and the rest of the project was divided by a lot of architects because I refused to continue. So the architecture of the interior walls of the courtyard is compromised. It's our idea but has been compromised by other architects. Let me see the other one please. And this is the park in front of the American University in Cairo. So what we did, no go back go back go back again ok. What we did we took the 80 buildings that I said the first thing was to prepare the morphic field of architecture that's the

background artistic architectural and everything that gives us an idea of what that culture and the inner realities of that project is all about. So the next thing is that we took the 90 books of the programmer and I knew the programmer it's a great programmer but they are used in developing separate buildings. I told my design team to deconstruct it and we took all of the spaces from all of the program of different colleges like big classrooms, lecture rooms etc that a lot of people use and then the smaller classrooms and the student center which is the subject of discussion we deconstructed that too. And we put all of the traffic generating elements like the big classrooms around this central space Nil Hanım pointed, around the central space at one end we put some of the functions of the student center at the other end some of the other functions like places where you eat or places where you buy things and we separated the function of the student center around this so that it would generate more traffic, it would not be concentrated in one place. As I mentioned the only thing that was separated was the library we put in the middle of it as if you put a cursor you will see. And of course the park in front of it. Now I want to mention to you Sullivan the American 19th century architect came up with the phrase form follows function which is true in some cases but not in all cases and I would encourage you dear students not to take this so literally because form always doesn't follow function, a lot of times form evolves function. For the laboratories which is composed in one of the courtyards that is generated from this main space in American University in Cairo because of the specific requirements of hood and chemistry laboratory and other laboratories are function specific you have to respect them but you don't have to respect all aspects of a program because the function changes in them. Even in the laboratories it changes, but to some extent you have to respect the function specificity of things like laboratory or operating theaters in a hospital, and I have designed a lot of hospitals. But with regard to other things, you can design things that you think is appropriate and it will find its own function. So we reorganized. After deconstructing the program of 80 buildings, we reconstructed putting them around the spaces. So the architecture became void specific, not solid specific. Okay, let's go to the next one. Okay, now let me talk to you about Koç University. We were invited in a design competition, not this time between 60 firms and six firms which was the resulting number of firms at the American University in Cairo, but three prominent firms in Boston and England, and I was hesitant to accept it because again it's a very expensive proposition to come up with a design solution before you are commissioned. Of course, the client was giving some earnest money at the beginning. So I kind of said, well, I have to meet the client and I was told that yes, the client wants to meet you. So the client organized a series of meetings between the three architects and I went there. When I went there, I went and saw the site, and I must tell you when I saw this magnificent view of the Bosphorus, I was moved. I was really so moved when I saw it because I was standing in Europe and I was looking at Asia and beyond it I saw my homeland, and I always thought Bosphorus was a very magical space in the geography of the world. And then when I was looking at that, immediately a poem came to my mind from Mevlana, and I want to mention this experience which was a very moving, almost spiritual experience, so that you understand what I thought the idea behind Koç University should be and how I should be humble enough to express this idea to the best of my ability, and you are among the people who see this and tell me whether I succeeded in that or not. The thing was this, when I saw this I remembered this story in Mevlana's Masnavi and those of you who have read it, you probably know better than I. A merchant wanted to go to India. In those days, merchants would go to India. They wouldn't come to America or Europe. And he asked his household members, "What do you want me to bring back to you as a souvenir?" And everybody asked for something. He had a parrot in the cage. The parrot said to him, "Don't you want to ask me?" He said, "Yes. What do you want me to bring you from my trip to India?" The parrot said, "I don't want anything except when you are there, because the legend says that parrots come from India, when you are there and you see a parrot flying in the sky, tell the parrot in the sky that your friend in my house said why am I in the cage and you are flying." So the

merchant goes to India and sees this parrot and says that to the parrot, and the parrot immediately drops dead. When he comes back, he gives a souvenir to the other members of the family and the parrot says, "Where is my souvenir?" And the merchant was hesitant to tell him because, you know, the parrot died. But he says, "Yes, I gave your message and the parrot dropped and died." The moment he says that, the parrot in his cage drops dead. The merchant was very upset. He takes the parrot to bury it outside, and some of the most magnificent lines of Masnavi is regarding the lamentation of the merchant over the death of this parrot. We don't have time otherwise I would recite them to you. And then the parrot falls and dies. He takes the parrot out to bury it. And the moment he opens the cage and takes the parrot out, the parrot flies away. And Rumi says, "The parrot winged its flight so high and flew away, like the sun rushing into Turkey land. The sun like unto the sun of the orient running unto Turkey land." That was the flight. He describes the flight of the parrot. Immediately I thought to my mind this verse refers to the profound concept of the orient of light that is replete in your traditional literature and in my traditional literature. And this orient of light was the concept that was brought by Goethe to the European culture, ex oriente lux. And I said my god, the symbol of this university and the idea behind this university should be the concept of the orient of light. But the orient of light means that the light of knowledge and understanding comes from the east, from the orient, and sets in the west, the occident. And this idea is very consistent with the ideas of the philosopher Suhrawardi who brought forth the philosophy of illumination to both our cultures. Now the orient and occident is not geographic orient and occident. It is a conceptual orient and occident, that all knowledge like the sun that shines in the sky comes from the orient and sets in the occident. And that was a fantastic image for the university, for Turkey, because in Turkey all knowledge before the Renaissance came from east and went to the west, and after the Renaissance it came from the west and came to the east, and Turkey was a gate. So I thought that would be a fantastic symbol of the idea behind the architecture of Koç University. University as the portal of knowledge. University as the transfer of ideas and of facilitating the travel of knowledge from one area to another within Turkey and throughout the world at large. So immediately I thought the image of the university, the icon for Koç University, should not be a sensational piece of architecture. It should be a void, a portal, the portal of light looking at the east at the rising sun. So therefore, the rising sun became the most important physical symbol of the intellectual idea of the rise of the intellectual thought from the east, from the orient of light. Okay. And then I went to see Mr. Rahmi Koç. He gave me 10 minutes to see him and he asked me what I thought, and I told all of this and I recited all of the poetry to him. And then our meeting lasted rather than 10 minutes, close to an hour, and the guy who had taken me to see Mr. Koç, Mr. Thomas, later on said, "Mozhan I'm surprised, all you did you said a bunch of poetry to him, the other architects talked about method of construction." And I said it doesn't matter, I'm going to do this design because I knew that the Koç family is very receptive to this kind of architecture. Okay, let's see. So this is the site. We go through this quickly because the first thing I did, I sent somebody to take a picture of the rising sun over Bosphorus from that particular location where the university was supposed to be built. The guy was almost arrested because that was a military land and he had to go at 5:00 in the morning to catch the rising sun. But he sent that to me and that became the introduction to my presentation to the Koç family. Yes. Go ahead. Yes. Next. Ah well, this should have come later but anyway, yeah this is the portal of light that leads to that meydan and it's all about the rising sun. The university is all about the rising sun and they called it the portal of knowledge. The rising sun of knowledge. Yes. Next one. When I went to present our project to the client, these things were not even on the model. The model was completely bare. The other architects had presented, took the client to the room with a lot of drawings on the walls and so on explaining everything. I came to the room with just a bare model and then I said, I took these things and put it there. I said I don't want anybody to see the image of the Bosphorus. I put the road there to come from a place that you would not see the image

to come to the strategic point on the campus on the site where that circle is and in front of it is the portal of light. Please point to the portal of light. And then I said the front of that is going to be a big meydan, Koç Meydan oriented to the sun, to the rising sun in front of it. There should be nothing except the glory of the rising sun symbolizing the sun of knowledge, and on the right should be the academic buildings. Could you show the next one? The blue is the academic building. The purple on the top is the student housing. The light blue is all parking. The brown on top is faculty housing. And the blue on the very top is the sports facilities. And then I connected the Koç Meydan to a walk that goes along the academic buildings and each continuous academic courtyard, we don't call them buildings, each courtyard has a mini portal to the rising sun that I would show to you later to remind people always that the focus, the idea behind this design is the rising sun. Architecture is subservient to the rising sun, the physical sun as the symbol of the intellectual sun. Yes. So this became what I finally presented to the client based on the morphic field of design. It recalls the Ottoman, has a memory of its Ottoman past without copying it. Not only Ottoman but I would mention to you a lot of historic things in Turkey. Yes, go ahead. And then the site changed because they couldn't get this site. It moved a little bit and the form of the design changed. Let's go back again. Next one. Next one. No, next one. Yes. The form of the design changed to this shape because where they allocated the land finally to the university there were a lot of trees and we didn't want to cut trees so it became kind of like an S shape. Not change the form but the concept remains the same. Okay let's go further. Okay this shows the continuous architecture I talked about, everything connected together. Yes more. Next one. Next one. And this is the portal of light. This is the first thing you see when you come to the university and you see the Koç Meydan and let me see the other one. I want to mention something. The floor of this, you know, I mentioned to you that the other thing that I like you dear students to avoid is this idea of less is more. Less is more was coined by Mies van der Rohe in Chicago or maybe before him, but a lot of times less is only less, you know. Because the less and more Mies talks about in his magnificent glass structures, he goes through a lot of trouble to get to that less. He goes to a lot of more to get to that less. If you know the way he detailed his building you see how cumbersome it was for him to convey that idea of less. But at any rate, the less is more banned all kinds of surface treatment from modern architecture. In the past, architecture housed sculpture, paintings and everything. Ever since this movement of less is more, all of the paintings, sculptures, everything in the world, they are wandering and looking for a place to be seen. Now, at Koç University, we didn't do that. The ceiling of the portal of light is gilded by this gilded image of the two nine stars. For me, I mean I interpreted this as referring to Dante's Divine Comedy because Dante's Divine Comedy was the beginning of the change of knowledge coming, beginning of Renaissance knowledge coming from the west to the east, before that was from east to the west. And this shows the nine levels, 18 levels, and the middle is where how Dante goes to levels of hell, heaven, purgatory with his guide Virgil as the personification of reason. And then Virgil at the end says I can take you to the last stage, you have to go with Beatrice because that is the reign of love. I don't want to talk much about this, but you have to know that Divine Comedy was based in our tradition of Mi'raj, going to heaven, going from Zoroastrian times to Muslim times, and it influenced Dante according to the scholarship that exists in the Vatican. If you want to know more about that read Annemarie Schimmel's book *Mystical Dimensions of Islam* and you will see the documentation that the Vatican scholars say that took the idea from our part of the world. Okay, the next one. The student center is the building to your right and I would talk more about that. Again, do you see all of these steps that are here? This was not part of the program. I put it in there. It's a vast space with a lot of steps and a green space in front of it. And the client told me, "This is not in the program." I said, "I want it. It will find its own function." And lo and behold, now it has found its own function. All the graduation ceremonies are held on this grass space and then people frequent. If you go there to Koç University, hundreds of people are sitting on these steps and are having a lot of fun and

watching frisbees and sports and so on. So this is in a case of form evokes function. I have another example I show you later. And you see the portal of light right now leading to the Koç Meydan. After the graduation ceremonies, people go up these stairs and go to the Koç Meydan. Koç Meydan can accommodate thousands of people. Yes. Next one. This is the Koç Meydan. It's empty right now. Portal of light. The Koç Meydan. Go ahead. Now this is the courtyard. As I said, no building is built according to any discipline. This is the courtyard. The courtyards are named. This is the courtyard of the school of business administration and that's the statue of Vehbi who is the father of the Koç family, the founder of the Koç family, and they wanted his statue and I caused them to hire Lloyd Lillie who recently died, a famous Boston sculptor who made a sculpture of Vehbi Bey who was sitting there as a great businessman in his business courtyard. Yes. Next one. These are different courtyards. That's good. Continuous architecture. Now around the courtyards and the reflecting pools I asked that I wanted memory, the memory of the past of Turkey. These inlay, the mosaic work with certain kinds of design so that people walking through it, they remember the beauty of their culture. Yes. Like this, you know, first they told me if you do this these mosaics won't last, but you know it has been there for 25 years and they're very strong. Nothing has happened to them. So don't let pessimistic people discourage you from executing your ideas if you really believe in them. Go ahead. Next one. I want to tell you that even when it came to amphitheater which usually is separated from the rest of the continuous architecture, I declined to do that. I said it has to be part of the continuous architecture. As you walk, you should see it. And this amphitheater holds a lot of functions right now. Go ahead. This is in front of the portal of light. In the future would be the performing arts center which is not built right now but is already designed. This is the new addition which was inaugurated in 2018. More high-tech laboratories and classrooms and the design is complete right now. Go ahead. Next. How about the... Are you going to put the video? Yes. Now I will. All right. Hold on. Okay. Do you see the Koç Meydan? You see the portal of light leading to the Koç Meydan to your right. This is the student center. All of the buildings in the right. Yes. This is student center. And put your cursor on the tower please. And on the building next to it. Yes. Okay. This is another example of form evokes function. I added this to the program and the representative of the client initially objected. He said it's not in the program. It costs a lot of money, and I said but I want it, and the good thing is that Rahmi Bey evidently had told them that whatever I design should be built. So this Koç University, the Koç family was the best client I have ever had in my entire 40 year of career. They were really quite responsive to what I felt would be appropriate. So we built this. It didn't have any function. But it has turned out now that this building next to the tower for which there was no function has become the foundation hall and the most popular and the most used and the most endeared space in the university. So it found its own function. So form does evoke function. And the top of that tower also has become a very favorite coffee shop that people go and drink coffee and chat. Next one. I also want to mention something else to you. Hold on. Show the next image. The next image you just showed. All right. Nil Hanım, put your cursor on that crack between the library and the other building. Yes. Now, there is a walk from here that goes throughout all of the courtyards of the campus. I mentioned to Rahmi Bey, you know, he has fantastic antique collection and a lot of them are in his island that he owns, and when I visited him in his island and saw all of that fantastic collection and his museum in which he has a lot of antique objects coming all the way to the modern time industrial age. I said Rahmi Bey, it would be great to have a memory walk in this campus so that when the students walk through these courtyards, they see all of these samples of the glory of Turkey from Hittite times to the modern times. And he agreed, he immediately agreed. And all of these walls of these courtyards are filled with antique items from Roman, Greek, Hellenistic all the way to the modern items of industrial objects in this courtyard of the school of engineering. And they change it so that when the students walk through this campus, they get an education. Not only they become, by looking at the architecture, proud of their Turkish identity and

the concept of the orient of light, but they also become familiar with the antique remains of their past. I also asked them to hire Ara Güler, the famous photographer in Turkey, and there is a wall next to the theater we have designed for the university which is very long, to put pictures showing the glory of Turkey from Hittite times to modern times. And I have asked Ümran İnan Bey to also put quotes on the opposite wall about all of the important Turkish figures, literary, scientific, etc. Put quotes from them on this wall across it, which I hope is in the process of being done. All right, next one. You see that in all of these courtyards on the walls you see the antiques. If you go there you will see it. And in the school of engineering which is the last courtyard you see industrial objects. I have to tell you the only part I'm not very happy with is these dormitories for the student on the other side of the academic campus, because I sketched one of them and before I knew it was built, I said, "Look, we haven't even finished the design." I went to Suna Hanım. Suna Hanım Kıraç is one of the greatest ladies I have ever met. She unfortunately passed away recently and her place is with the angels in the heaven. She was a magnificent woman. And she told me, she said, "Mozhan, I have to build this because if I don't build it, the land would be compromised." So, you know, they duplicated it 19 times. But fortunately in the latest design I have given for another 500 students, graduate and PhD and master student, I was able to give a design for integrated continuous architecture which is going to be built on the far end of the residential campus. Okay, let's continue. Okay, hold on. This is all the student center. And the most difficult design for me was designing of this student center. And let me tell you students, of course, what we did, we pretty much did the same thing we did at the American University in Cairo. We put the library at one end and the student center in one end to create a lot of traffic in the Koç Meydan, but also we took some aspects of the student center, put it in different courtyards. All of these courtyards have restaurants. So, the eating facility of the student center is dispersed throughout all of the courtyards and we have 25 cafeterias and restaurants in this complex. But could you move on please? Go on. Show me more. Okay. You see how the amphitheater is integrated. Go ahead. Okay. Hold on. This is the entrance to the theater and on the other side when you come out of the theater is the wall where Ara Güler has put his photographs. Go ahead. Okay, these courtyards are all connected with each other by entrance portals and the walls of them are full of antiques. Parking is outside. Okay, could you hold on here? Could you put your cursor on the student center. The student center on this side is small and the entrance is across from the entrance of the library. From the other side, you saw how big it was because it goes down the hill for three, four stories. It goes down the hill. It was very difficult for me to design this. We changed the design many times because my idea was that when you enter upon the student center, you have to understand the whole complex and all of the activities of the students should emerge in front of your eyes. You should not enter into a dead lobby and then go to different rooms. We tried many times with many sketches and I was not happy with it. Then I remembered when I was a student and I was studying the first year of architecture at the University of Tehran, our professor gave us a project which was called royal staircase. And we never knew what he meant. But he actually said what he had in mind was the royal staircase of the Vatican palace. And then when I saw it when I was in Rome, I understood what he meant. It's a magnificent staircase which lots of people can walk up and down but every landing of the staircase becomes a floor. So I thought to myself, wow, that is what we should do. We should have a magnificent staircase that would be the center of student activity and every landing becomes a floor and I would be able to see it the moment I enter the student center. I would show this to you later but let's finish these videos now. Okay, go on. You see, look. On the Bosphorus terrace, as you walk, every courtyard has a mini entrance portal. Do you see the connection between the two buildings? Yeah, you can see the rising sun from every one of them. And in here I have these little pavilions that I put on the way. It's inspired by the historic Turkish architecture. And when I go there, a lot of students are holding outdoor classes in these pavilions. Under each arch, there are places for students to sit and enjoy conversation. Remember

the experience of college is not looking at sensational buildings. When you leave your college education, what you remember and what is dear to you is the little bench you sat on next to a fountain or a reflecting pool or a little pavilion and you fell in love. And that is what is endearing memory of university education or the magnificent discussion you had with a close friend. These are what you remember and this is what prompts you to donate to your most favorite institution of learning. Go ahead please. Now one thing you have to remember the upper windows. Could you point out to the upper windows? The upper windows of this entire complex of 300,000 square meter is the same. This is the unifying element that ties everything together. And these are the opportunities that the American University of Cairo, the one who was put in charge of the execution of the project because of self-interest and giving the project to a lot of his friends and associates and maybe benefiting from it financially I don't know, deprived. The American University in Cairo does not have the harmony of design that Koç University has. Yes, please move because these are the dormitories I mentioned to you about them which are on the other side and they're separated. Unfortunately, you can go through this fast. Nil Hanım has the same kind of architecture but the connectivity is lost there in the student faculty housing. Of course we also did the faculty housing also and the president's house, that building at the far end is sports facility. We have also designed expansion of sports facility. Put your cursor on where the auditorium is going to be. Auditorium is going to be built here. In front of it there's going to be a semicircle which we call arrival crescent where buses are going to stand there and people would wait there and it's designed in the form of crescent to recall the Turkish symbol of half moon. Yes. The next video, please. The next video I can go very fast. I just want them to see how big the campus has gotten now. I just want you to put your cursor on the very end and show this new complex that was built in 2018 and was dedicated with the dedication ceremony of the campus celebrating its 25th anniversary. And you see how this is also connected to the rest. The reason it's in this shape is that in front of it was a mound with a lot of trees on it and we did not want to destroy the trees. So the architecture got this particular form and the building at the far end with the kind of curvilinear dome that's the sports facility, next to it is going to be an expansion to it which would connect it to the rest of the campus and that's all designed and waiting to be built. Okay, you can go very quickly through this please. I don't want to spend much time on it. Everything to the left is the student center. See how vast it is. And I would show you some pictures of how we designed it later. Hold on. Do you see this vast green space and all of those amphitheater kind of seating that is rectangular? That is where we designed and it was in the program across from the portal of light there is going to be the new 2000 seat auditorium for performing arts. It is designed in a very sophisticated way. You can hold operas there and on the front is going to be the entry crescent and next to the sports facility is going to be the expansion of sports facility. And underneath all of that is a parking garage for 400 500 cars. These are not built yet. Go ahead. Do you want to show the pictures I just sent you about student center? So I explain the concept of student center to them. So my idea was I wanted to develop a grand staircase where all the student activities occur. It emerges from the Koç Meydan and it goes three four floors down and each landing becomes a floor so that when you enter you comprehend the design idea behind the student center. And I have more pictures. See, on this upper floor, left is a cafe. The right is another place where they buy things. The far end is the bookstore. And then as you come down on the first level, you have all of the stands for eating food and buying things. When you go further down, you have the main cafeteria of the campus. And you understand the whole thing. If you go there right now, this was taken last night I believe or yesterday. There's nobody in the campus right now, but it's filled with students. A lot of conversation, a lot of interaction happens on the stair. You see how every landing becomes a floor connected to each other. So you comprehend the entire design concept of the university that this is all about interaction and discussion and about getting ideas in your mind. It's about the orient of light which is the emergence of intellectual ideas in your mind and interchange of it with students

and faculty and coming up with a new spark of new idea. Yes. Okay. If you have a chance go and visit that campus. We have Aga Khan University. Now I can go very quickly through it. Elif Hanım if you want me to.

Konuşmacı 2: Yes, please.

Mozhan Khadem: Okay. The Aga Khan University, this is one of my initial works related to the concept of continuous architecture. The Aga Khan, I don't know how many of you know him. He is one of the richest men in the world and he is the Imam of the Ismaili sect of Islam. He's a very enlightened man. He has done wonderful things. He wanted to design a university with a very unique and specific idea in mind that it has to reflect the culture of the area and of his belief. And he sent a group of people all over the world to find the architect. At that time I was the chief of design and the principal in charge at Perkins and Will. When he came there they interviewed me and I told him about my idea and I wrote it in a short paper and sent it to the Aga Khan, and the Aga Khan when he saw that my idea was pretty much what I'm telling you. In fact, those blocks that I showed you at the beginning were the blocks that I prepared to convey my thought to him. Those are very old blocks. He immediately said that he would not want anybody else except Mozhan Khadem to be the leader of the design team. And since I had a friend by the name of Payette Associates who had done some hospitals, we collaborated with each other and finished this project. Now, on the right you see the entrance portal of the Aga Khan University. Show me the pictures. The master plan of it was conceived on this idea. At that time, you would never design a master plan, it started as a hospital and medical education facility like this. It was unheard of. It was a series of courtyards that are connected to each other. Usually at that time they would build a tower and they would put diagnostic and treatment in the bottom of it and the rest of it would be the hospital and one floor would be dedicated to medical students and so on. But this is what we designed and he immediately liked it and it was built. It met with a lot of skepticism as to whether this function is going to work or not. I have shown here only mainly the open spaces and the courtyards but it's really continuous architecture, everything is connected to each other and on the very top is the school of nursing. Now these courtyards that we have here, they are not just done for beauty's sake, they have function, this is where the interaction is, this has become the waiting area and this is another space in the VIP wing of the hospital. And this is the passage for the students who study medicine. Now I'm showing this to show you how we can be inspired from the past. So that architecture has a memory. I mentioned to you it has to have the memory of the past. This is the past examples and this is the modern rendition of the portal that connects these open spaces and courtyards together. I even have put some calligraphy around the edge of this entrance which recalls the calligraphy of the past. You have to remember this surface treatment makes it possible for the visitors and the viewers to communicate with the building. Those who can read these things can read them and it can even entice their memory to go to their past literary works like Attar, like Hafiz, like Mevlana and so on and have a dialogue with the facility. So a building should talk to you. Building is a living thing, represents your innermost cultural feelings and represents the idea behind the design. Do you see the entrance gate at the very end of this design? I have something to say to you about that. Go ahead. Next one. I have to tell you, this entrance, the gate at the very end. Could you put your cursor on that Nil Hanım? Yes. On the entrance. Down. Yes. Yes. Yes. That is a decorative gate which the decoration of the gate is composed of calligraphic sentences which as I said to you should say something to the user when they go there they should be able to read it if they can, they should try to read it and that engages them with the building in a dialectical manner. There were 35 of them and I had said that they should be made in bronze. The client's representative was not happy with me because they said they don't have the budget. I said, "Well, make it in aluminum." They said, "No, we want you to state it should be in aluminum." And I told them, "I would never say that. If you want it, you can make it in aluminum and we'll do it for you." And they made me go back to Pakistan to Karachi five times to

convince me it should be in aluminum. I said, "Look, make it in aluminum. It's okay with me, but I will not say it should be in bronze." So, finally they asked the Aga Khan. I said, "Ask the Aga Khan." The Aga Khan turned around and said, "Mozhan is right. But since there are 35 of them and the budget is limited, have him make five of the most important ones in bronze." And that's what we did. Now, go ahead, show me the other pictures. We did the same thing with the other things in the facility. The image above the door here, I was studying Attar's *The Conference of the Birds* at that time and that inspired me to do that image, and there are elements in there that if somebody looks at it can recall the story of Attar's *The Conference of the Birds* and have a dialogue with the building. So the building has to engage you in more than one way. The auditorium is where a lot of Ismaili symbolism is embedded there. I designed them especially to make them recall their theological ideas. Yes. Next one. No. Go ahead. Go back. Go back please. I want to go back to the gates. To the gates. Yes. All right. Go back to the next gate. Okay. So this is the design of the gate that we put in the 30 very very simple austere entrances and all of a sudden you have this ornate gate. 35 of them is in bronze. And I asked you, do you know why the Aga Khan agreed with me and why I insisted on the bronze gate? Can I see the face of the audience? Maybe somebody can tell me why. Do you know why? Anybody venture to say why? I wouldn't give up. Even the construction manager who was an Englishman by the name of Brian Carlile came to my hospital when I was at an operation. I said, "Brian, you didn't come to my deathbed because you're sorry. You have come to get a signature from me that the gates should be in aluminum and I will never give it to you. You are a patriotic Englishman, aren't you?" He said, "Yes." I said, "These gates will wind up in British Museum sometimes in the future. Do you want them in bronze or in aluminum?" And he shut up and he left. Now, I tell you, since nobody can guess, I said it should be in bronze because the Aga Khan considers himself as the latest imam of the Ismailis. He considers himself the inheritor of the Fatimid dynasty of Egypt. And a thousand years ago, what did the Fatimids in Egypt do? They built the Al-Azhar University, which is to this day the most important theological seminary in the Islamic world. So after a thousand years, a new Imam is building a new university, not in Cairo, this time in Karachi. What should be the gates, bronze or aluminum? Now you tell me, they should be in gold actually because he's doing a very historic act. So therefore this again comes to the idea of the presence of the past that history is repeated. So this is what I had to tell you about my philosophy of architecture and what has prompted me to do these buildings. I encourage you all to think about your definition. What is your definition of architecture? And if you become convinced about it pursue it and build your career upon that but not on sensationalist pieces that adorns the magazines these days. I am not saying there are some exceptional sensationalist pieces that should be built but the majority of architecture should not reflect the idiosyncrasies of the architect or the artist or the novelist. It should be conveyed in a very transparent way so that the idea behind it shines through and that is when you have great works of art. Thank you very much.

Konuşmacı 1: So thank you Mr. Mozhan. Thank you for sharing your design philosophy, your design projects and your time again. It was really a great pleasure for us to host you. Now I think we can start our Q&A session. Who wants to ask a question? Is there any? No one. So come on, you have to design a student centered project and you should ask questions. I think I need to get a feedback from you. Have you seen our campus? And if you have, what do you think about it?

Mozhan Khadem: No, I haven't been to your campus, but Elif Hanım has promised me when this COVID issue is over, we will have a date at Koç University and a date at your campus.

Konuşmacı 1: Yeah, we are waiting for you to come. Hopefully in the very near future.

Mozhan Khadem: But you know, I encourage you dear students or the faculty members if you disagree with me let me know because this is the way I mentioned to you the most important thing in the public space is when ideas clash with each other and the truth comes out of the clashing of

ideas. So consider me as a challenge to clash your ideas against me and we come up with a better truth.

Konuşmacı 2: Hello again.

Mozhan Khadem: Yeah.

Konuşmacı 2: I don't have a specific question but I can say that I don't disagree with you about the first things we discussed about architecture about the meaning and the knowledge. So you said something nearly like it's the body of the knowledge. It appears to us like a body. It has a construction. But I still think about the words you said about the form and the function. I think they should be more equal when we try to design something. I think for example, think of it like there's a path and on this path like we don't go to the design. We try to find it in the center of the path and one way is coming from the function and one way is coming from the form. So I don't...

Mozhan Khadem: I'm sorry my microphone is not very good. You have to speak louder for me to hear you.

Konuşmacı 2: Ah louder. Okay. So I was talking about the designing process. So I don't think that we should separate the function and the form and there is no hierarchy between them and they have to be equal to me while I design something because they have equal meaning. I mean okay so I said that there was a path but this path is not going to the design. It is meeting in the center and the center is where we design something and then it's perfect. But it's never perfect because we can't do that. But one way is coming from the form and one way is coming from the function and they meet in the center.

Mozhan Khadem: One is coming from function and one is coming from where?

Konuşmacı 2: Form.

Mozhan Khadem: One is coming from function and one is coming from where did you say?

Konuşmacı 1: The form she said.

Mozhan Khadem: The form.

Konuşmacı 2: Yeah.

Mozhan Khadem: Yes.

Konuşmacı 2: They are equal.

Mozhan Khadem: The form is very important the function is very important to make the form but what I was saying is to become a slave of that we are making forms then that after a few years they become obsolete because the function changes all the time and a lot of times we don't have to completely follow the form. Look at how many buildings have become obsolete because they were function specific and over a period of time they have lost their usefulness. You have to assign new function to it. So sometimes if you are inspired to do a design or something in a campus or anywhere that you cannot assign a specific function but inwardly in your gut you feel it makes it more beautiful. Just do it. It will find its function. That's what I was saying. Am I clear or did I understand what you were saying?

Konuşmacı 2: Yeah.

Konuşmacı 3: So there is a message in the chat box. One of our students wrote that was really inspiring. Thank you Mr. Khadem. There is an issue with my microphone and webcam. I would like to greet you, but I'm sorry for it. I am very inspired and ask how could you be so humble?

Mozhan Khadem: What do you mean humble? Well look I am just one of the many many architects in the world and this is the way I look at architecture. Other people may look at it differently and their view can be valid for them and they may come up with some other ways of looking at architecture but I think each one of us should search within our inner being and decide how we want to develop our career you know and this is the way I felt I want to develop it. I really don't consider architecture any more than any other profession any different. Design is the skin of a living thought. Like my word is the skin of a living thought and I have to find out what that living thought was. At

the Koç University the living thought was the orient of light the dawn of knowledge of the knowledge of understanding as symbolized in the Koç Meydanı. One of the first things Umran the new president asked me is why the Koç Meydanı is not completely rectangular. That the student center has an angle tilts away from the 90 degrees. It's more than 90 degrees. And my immediate response to him was in deference to the rising sun to pay respect to the rising sun. But also it had another explanation when you do that the Koç Meydanı looks a lot vaster when it looks at the east. But thank you very much for your compliment on the first chat.

Konuşmacı 4: Can I ask one more question?

Mozhan Khadem: Yes, please.

Konuşmacı 4: I have been to Koç University several times before and when I was there I saw that you use some design elements from Turkish classical architecture. How can you take some images from the past and still make your design contemporary.

Mozhan Khadem: Excuse me. Say that again, please.

Konuşmacı 4: You take some images, design elements from classic Turkish architecture and apply it to your own and still make your design very contemporary. How can you make that?

Mozhan Khadem: Well, I don't know what you mean by contemporary. We did not copy anything exactly the way it was in the past. But I studied a lot of the architecture in Turkey, a lot of architectural monuments in Turkey and the one I was very impressed with was the Bayezid Külliyesi near Edirne if you go there. I thought that was magnificent. I used the ideas of the courtyards. I studied Topkapı very much and the chimneys in the Koç University are inspired by the chimneys in Topkapı Palace. When you go to Koç University, it definitely looks like a building that should belong to Turkey, not only to Turkey, to Istanbul, not only to Istanbul, to the Bosphorus region of Istanbul. We studied a lot of the yalis in Istanbul and we did not copy any one of them, but we tried to get inspired by them. So that when the student is on that campus he feels that his home is beautiful because you see in my opinion architects have a role in modern society or the object of modern society is the unity of mankind and world peace. If you transport foreign artistic ideas and impose it on a culture that is not familiar with that ideas, you increase their alienation. Architects have to become agents of unity and peace. And by trying to make sure that the pieces of architecture they produce tells the user that your culture is beautiful like my culture is beautiful in America. Yours is beautiful too. That brings unity and understanding. At the same time, I think if we copy the past, we become dead. We cannot copy the past. We should be inspired by the past. And the past should be present like the past is present in your being. Your being is the presence of the past of all of your ancestors. But if you stop there and don't try to progress, you become a fundamentalist. You have to develop the potentialities of your future in your own being and I kind of think architecture has to do that. We did the same thing with the portal of the Aga Khan University. We didn't copy the arches of the past as a portal but we tried to infuse in it a sense of memory. Now it is you wonderful students have to tell me whether I have been able to accomplish this in the three important campuses I showed to you or not. All I can tell you is that I have tried without copying the past.

Konuşmacı 5: And I think you did very well.

Mozhan Khadem: What did you say?

Konuşmacı 5: And I think you did your job very well.

Mozhan Khadem: Thank you very much. And if you have any criticism, tell me. I don't mind it.

Konuşmacı 5: I think I'm sorry. I think that there is a great mathematics behind your design.

Mozhan Khadem: Could you speak louder because I can't understand what you said.

Konuşmacı 5: Okay. So I think that there is a great mathematics behind your design. That was my sentence.

Mozhan Khadem: Oh, thank you very much. Yeah, we did a lot of research. I tell you this method of designing takes twice as much work as traditional methods of designing and many offices cannot

afford to do it. But since my office had very little overhead, we did it. There's a second chat. I don't know what the second chat said.

Konuşmacı 3: Let me read it. The way you are talking and thinking is inspiring and Mr. Khadem, your whole vision on the subject is really humble. May I ask is there any core advice you can give to a senior architect at the beginning of her or his way?

Mozhan Khadem: Yes, I can see the face of the wonderful lady who talked.

Konuşmacı 3: It was me, but I was reading the chat box.

Mozhan Khadem: Oh, you read the chat box. Yes. My advice to the architects is to do soul searching and decide for themselves what is architecture and why are they in this field. Because if you decide what it is and why you are there you get fired up with the fire of love. Without love we cannot accomplish anything in this world. Intellect alone would not accomplish anything. And I have to tell you when intellect develops to its highest level it becomes love. There is no difference because intellect when you develop your intellect to its highest level, it becomes intoxicated intellect. Intoxicated intellect is the same as love. And without that force of love, nothing can be accomplished in this world. Without that force of love, I could not have inspired the people who worked with me to work for 25 years realizing this concept of the orient of light in Koç University or what we did at the American University in Cairo that motivates you. It's that force of love that motivated Einstein to develop the theory of relativity. It is the force of love that motivated Mevlana to produce the most magnificent gnostic literature in the entire world. So my recommendation to you is search deep down in your being and see what architecture means to you and are you in love with the idea behind architecture not with some sensationalist form that you make out of the figment of your imagination. If you find you're in love with that pursue it. That is the field that is ascribed for you by what is embedded in your reality and don't become victim to a lot of slogans like less is more or form follows function and so on. Develop your own slogans based on your own concept and theory of what architecture is. Did I answer you dear lady? Did I have a third chat, third comment? I can't see the third one.

Konuşmacı 1: Thank you very much. She wrote she thanked you. So is there any other question?

Konuşmacı 6: Hi. Can I ask something? Yes. Can you hear me? Okay. At first I want to say something. I think thank you. We are as young future architects we are always trying to catch up with international developments and sometimes we are getting away from our own culture and thanks for reminding us we always need to keep it in mind. We sometimes avoid the heritage of those cultures which users have and thanks for reminding us we need to keep it at mind all the time. And my question is I want to ask your opinion about something as a follow-up question for my friend's question. We are designing a student center in our campus but in an existing campus and what will be your recommendation? Should that building be a whole different design or should it be in a great harmony with the existing buildings? Or how we can match them? What will be your opinion about it?

Mozhan Khadem: Well, I haven't seen your campus and I don't know the overall design philosophy of your campus, but when it comes to student center, student center is the center of the activity of the students and faculty and visitors. So you have to design it in a way that it encourages maximum interaction between students. Make sure that all of the spaces are interrelated and there are fun spaces for introspection as well as interaction. If people want to gather privately there are places for them to do it. And above all when you enter in the building you are inspired by understanding what the whole concept was about this design. Don't separate the parts together. I showed to you how on this very difficult slide Koç University again one of the interesting things about Koç University is that it's completely wedded and it's integrated with its hilly landscape. We never try to impose ourselves on the landscape. When you enter upon the student center you design one has to understand the concept behind it. What is your concept behind it? Is it to have a lot of

separated elegant rooms or the concept behind it is to say this is the center of learning and this is where all the students come to interact and develop their intellectual ideas further by the fact that they are going to come in contact with each other and their ideas. By the contact of their ideas, the spark of new ideas and illumination would appear. Think very deeply about what the student center is all about and especially on that campus. I think if an architect winds up designing two different buildings for two different places and two different cultures and they look the same and it carries the signature of the architect rather than the signature of that place and culture, that building is a failure in architecture. In my opinion, every new piece of architecture has to be different and unique and one of a kind. Like every one of you is one of a kind. There are not two similar human beings that look the same and are the same. We are all different. The beauty of the world is in its unity in diversity and I think the works of architecture that you produce in the future in my opinion if they are diverse that's great. I don't mind seeing a building by Frank Gehry has is very creative but if all of us try to do a building and the next building carries the same signature and we do a gimmick and repeat it and repeat it, that's not architecture. That is the shell of the idea, the skin of the idea that has become so thick that doesn't let anybody see anything except that egocentric architect.

Konuşmacı 6: Yes, that was a really clear answer. Thank you.

Mozhan Khadem: Sure. Yeah, there is a fourth comment. Elif Hanım?

Konuşmacı 1: Fourth one. Let me check. She said, "Hello, I'd like to ask something but have some problems about camera." I cannot read more.

Konuşmacı 7: Hello.

Konuşmacı 1: Yeah.

Konuşmacı 7: Okay. The voice is okay. Firstly, I really am pleased nice to meet you and thank you for your presentation. Could you hear me?

Mozhan Khadem: Yes, I can hear you. Yes.

Konuşmacı 7: Okay. Actually I am wondering about the background of your designs is full of powerful thoughts especially the oriental effect can be observed in the many parts of your works and your philosophy is very inspiring. And at the other hand the projects you have done are very large scale and contain many functions and you also mentioned the form not always follows the function. You said form invokes the function. What I'm wondering is how do you synthesize all these ideas? Where do you start from? Where do you start designing?

Mozhan Khadem: I can hear you clearly but I didn't quite completely understand the issue you're making. Are you saying you had an issue with my saying form evokes function?

Konuşmacı 7: Yes. You mentioned about many things your ideas about the function and your thoughts about the lights and oriental effect of your project. I'm wondering where do you start from? Where do you start designing all these full of the background of your designs? There are many powerful thoughts. So how can you synthesize all of these things?

Mozhan Khadem: Well, as I mentioned to you one reason I started working at Perkins and Will when I graduated was that they were designing universities and I thought my idea of continuous architecture can be accomplished by designing big projects you know you can't do it if you're designing a single house you know of course you can do that to some extent but once I developed these ideas it became important to me before I started a project. I find out that project is from what client and for what country and for what kind of a nature. Is it hilly nature? Is it flat nature? Is it forest? Is it whatever? And then I had to look into the background of that region or that culture to look at its historic background, its literary background, its architectural background, its artistic background. And I call all of these morphic fields of architecture. Morphic means shapes. The field of shapes of architecture, both intellectual and physical shapes, artwork, sculpture, poetry, music, etc. Of course, I can't become well-versed in all of them, but I can develop enough respect for them to try to understand them and don't take the attitude of superiority and cultural chauvinism because

I came from Boston or I came from the United States. And then after that considering this idea of continuous architecture I would take the program and deconstruct it into spaces that I can into units or rooms that I can put around on the spaces that I conceived for that kind of architecture and then informed by the morphic field of architecture you know after trials my design team were very well-versed in this sort of a thing and once I give the hint they start producing it and the ones who are not in agreement with me they can't work with me because that's the way I think about architecture now you may wind up thinking a different way about architecture and that's fine and then develop people around yourself who are in agreement with you and you can together achieve great things. Did I answer you or didn't I?

Konuşmacı 7: Yes. Yes. Yes. Thank you so much.

Mozhan Khadem: For me, everything is architecture in the world. Everything is architecture. As I mentioned to you, even when I talk, my speech is the architecture of my thoughts. But by the same virtue, it's the skin of my thought. It doesn't convey my thought. How many times have you said to some of your friends, you know, my god, I don't know how to put this in words. That means the meaning that is in your mind is much higher and it's sublime. You're using the words to convey it only. But the moment you utter the word, the beauty of that meaning is less than what is in your mind. You can never completely convey the entire meaning by words. That's why Rumi has said I would want to destroy the murmur of sound syllable and words and communicate with you without it. Or when has a fantastic poem and it applies to architecture. He says dry wood, dry stone, dry skin. Where from comes the music of the king. The music of the king. That is the idea. The beauty of the idea is the music of the king which manifests itself in the form of dry stone, dry wood and dry material of architecture. He says where does it come from? It is the music of the king. It's the music of the beauty of the idea behind the appearance in architecture that we have to look for and make the skin of design so thin that it shows itself. If you look at a piece of art and you don't become overwhelmed by joy to the point that you have tears in your eyes. It is not a masterpiece. Masterpiece is the shining through of the idea through the skin of the words and of the forms. Am I confusing everybody by these talks or not?

Konuşmacı 7: No, I think not.

Konuşmacı 1: So is there any comments or any question?

Konuşmacı 8: Actually I have a question again.

Mozhan Khadem: Yeah.

Konuşmacı 8: So my question is you have mentioned about the failure of architecture. So what happens I wonder what would you do if you had to design in a context full of failure of architecture?

Mozhan Khadem: If I had to design in what in a context full of failure of architecture not by nature because it's not a problem but when a human being tries to create something it could be a failure you said so what would happen in a context like that? Let me see if I understand your question. You're saying how would I design if I have to design something that is a failure?

Konuşmacı 8: No, no. In a context, I mean the environment is...

Konuşmacı 1: The built environment. You mean the built environment?

Konuşmacı 8: Yes, of course.

Mozhan Khadem: What did you say? Please repeat that.

Konuşmacı 8: Okay. So, I mean the context like it's the built environment.

Mozhan Khadem: What?

Konuşmacı 8: Like for example a city but I mean it's the built environment the buildings in the architecture...

Mozhan Khadem: In the built environment if I have to do a new building.

Konuşmacı 8: Yes. Yes. Yes. But when you find it as a failure of architecture so how could you relate to that?

Mozhan Khadem: If I build in a place where there is a lot of failure of architecture, how can I design right? Well, for example. You know, in my opinion, a lot of the buildings that are built, they may perform the function, they would be okay. But as far as I am concerned in terms of conveying the idea behind it in a lot of them, I don't see a real idea behind it. They're just buildings. They don't carry the song of the king. But if I am given a project to do, I do my very best. Who am I to say that the modern architects have failed. In my opinion, they have failed. But maybe they haven't. According to somebody else's opinion, they haven't failed. But if I'm given, for example, to build a hospital, which I have been given to, for instance, in Cleveland, I had a project. It wasn't big, but not as big as these universities I showed to you. It was an intensive care center for the University Hospitals of Cleveland. It's a very significant building. Well, what I did I looked at it there were a lot of the campus was a chaos to begin with. So I thought that my architecture should bring a focus to that campus and the campus did not have any sense of welcoming or entry. So I designed that facility with a very interesting landscape element in front of it to look and it was looking at the major street in Cleveland, Ohio to indicate that yes I am the entrance of this magnificent institution of learning and you are welcome. Come in. The idea of welcome became important to me to welcome them to a very important institution of learning. You can see that on my website or when I was given Harcourt Sylvester who is a philanthropist and a very rich man in Miami wanted to build a comprehensive cancer center at the University of Miami and I went for an interview there and in the interview believe me when I go to my interviews I before I go I take 10 minutes and I tell my friends to leave me alone and I recite to myself the poems of Mevlana and I get fired up and I go to the meeting and invariably I also quote from Mevlana in this western world that doesn't really understand him very well and then after I was done I said a lot of things I told you now not all of them some of them and then afterwards I heard Harcourt Sylvester said I would not many architects came for interview he said I wouldn't give the project to anybody but Mozhan Khadem and what I did on that one that would be a very interesting topic for discussion that particular project of mine because what I did I looked at the campus of the University of Miami medical school it was a chaos that campus was full of these buildings that you're talking about that I thought were failures the building itself functioned okay but around it there were cars there were confusion there was no sense of unity to the campus and I decided what this campus needs is a sense of unity and that was the main idea behind it but a sense of unity that is going to be uniquely Miami beach not Turkey not Cairo so what I did was that I developed the design it is continuous architecture but on a much smaller scale. Much smaller scale that focused on developing a main space for the interaction of the students as well as all of the cancer patients who come and all the visitors of the cancer patient and surrounded it on the other side. Somebody else came Ronald McDonald said they want to put a residential development and we put it on the other side and that university for the first time has a main space where people can get together the doctors, students, faculty, visitors and exchange ideas. And another thing that on that campus became important for me was that since it was in an urban environment, a very dense urban environment, I insisted that each facade of the building should not necessarily copy the other facade. There are four facades, aren't there? And each facade reflects the requirement of the space that that facade faces onto. You see what I mean? Because on one of the facades it was public transportation and we designed that facade to relate to that aspect of the urban environment. And the other facade that they had designed was facing a major courtyard, the new courtyard of the university responded to that was a lot more tranquil places for people to come and sit under arches for contemplation and so each side became different in design and that's built right now and I have a process model that conveys that idea very clearly for that building so you can be if you have a very strong architectural idea even in the mess of a lot of other buildings you can express your thought in a way that would be meaningful. I remember after the building was dedicated one of the doctors came and said you know it fills my heart with joy every time I enter into this building because there I had you know Miami

art deco is a very important part of architecture in Miami and every modern architect looks at it and poo poos it. But I celebrated it and it's great. Every time I come I remember it looks like showing the rising sun. It greets me in the morning and it bids farewell to me in the afternoon. And those kinds of comments are important for me. Did I answer you or not?

Konuřmacı 8: You answered very well. Thank you. Thanks.

Elif Syk Makaklı: So I think there's no question anymore. Mr. Mozhan Khadem, I really want to thank you so much for your inspirational speech. I'm sure it has really motivated our students. Thank you for being with us today. Thank you for your time. I really appreciate it and thank you.

Mozhan Khadem: And thank you very much for inviting me. And I'd like to thank the dean Dr. Kahraman as well as all of you wonderful students who participated. I wished a lot of you would attack me a lot more but nobody attacked me and it was a pleasure to be with you and I hope someday I will have the honor of meeting all of you and conveying my thanks to Elif Hanım and to Nil Hanım and to Dr. Kahraman.

Elif Syk Makaklı: Okay, thank you very much. Hope to see you soon in Istanbul. Okay, then see you. Bye. We can...

*** Video burada sona eriyor. ***