

let's brace the impact
gracefully!

UNBECOMING ARCHITECTURE

BUVVED

2011 3rd year,
Project V & VI.
Diğer almanç.
bidenstudio

Istanbul Technical University – Department of Architecture
MIM 312E/351E - Architectural Design V-VI
Course Syllabus | 2025-2026 Spring Semester

Course Day and Hour : Mon 13:30-17:30 & Thur 13:30-17:30	Course Instructor: Bihter Almaç
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Unbecoming Architecture: the BUNKER.

Object

1. **House of the Suicide** House of Wi-fi
A cube unit with a niche.
Suspended.
It has bare steel bars on top.
2. **Wind Tower** Data Gathering Monster
To indicate the direction and presence of the wind
hidden landscapes of digital waves and signals. Data
Gathering Monster traces the invisible structure of
the routers, satellites, wireless and radio signals, cell
towers in order to gather up Big Data.
height: 120'
width: 10'
Structure: reinforced concrete with glass block
facing
A hovering unit with gliders and stabilisers
anchored to the ground with a lightweight metal
frame. Steel tails of the unit are attracted to the
invisible waves of digital data. It is a grand gesture
in exposing the underhanded operations of data
collection.
steel interior ladder
steel support for thin leather tails and streamers.
A sub-terrain supercomputer with a thousand
processors is placed below the anchored ground.
Location: At the triangular intersection of
Breitmann Strasse and Wilhelmstrasse social
media, freedom and privacy.

Subject

1. Wi-fi network
It has a six digit password, containing
upper case letters,
lower case letters and
numbers 0 to 9.
2. Binary code.
Surveillance Capitalism.

Almaç, B., 2020. *A Conversation from the Wild Fields of Architecture, subject-object matrices, House of Wi-fi, Data Gathering Monster.*

All around the world, bunkers are resurfacing. We are going back to the primitive hut, the instinctive shelter, along with our troubled times and pressing matters. But we refuse the killer story. Buckle up! We are going down, let's brace the impact gracefully.

Bidon studio plans a field trip to Derinkuyu Underground City & Avla Canyon in Nevşehir. The studio is located in Istanbul, at the Stone Quarries in Kemerburgaz.

Where does the necessity of protection and defence lie in our times*? Where do the thresholds employ their existence when all the borders are strange and timely, depending on the political trends and social constructs? In this studio, we will be questioning how we draw the line to create borders and choose what we exclude. This is a major act. We will be addressing more-than-human biopolitics through ecological crisis** and inherent surveillance capitalism. We will be questioning institutional power, defensive architecture and instinctual border-making to critically claim them by confabulating imaginative architectures. The studio aims to propose **A bunker for nesting and care by their unbecoming states.** Yes, Unbecoming architectures*** thrive in existential discrepancies...

*Haraway defines our current condition as a thick present where we endure today's troubles by staying exactly there; responding within its troubling mechanisms. She defines the Sfs – string figures, speculative fabulations, science fact, speculative feminism – as a way of interpreting this thick present; as an adventurous pursuit in the interstices of the troubled times, as threading connections to articulate knowledge/data just to erupt them to create new connections and companions (Haraway, 2016). The delineation of staying with the trouble is to be truly present with all the senses wide open, indulging ourselves with speculative fabulations in scientific facts (Haraway, 2016).

**In the past, our predecessors used the essence of nature excessively by externalising it to tackle the problems of politics and sciences yet we are far beyond this opulent position (Latour, 2004). The abundance of reserves is mythical. We have a troubling relationship with the earth we inhabit, and ecological crises arise from the disappearance of resources through the externalisation of things by the human environment. Latour adds to this vicious cycle, “The historical importance of ecological crises stems not from a new concern with nature but, on the contrary, from the impossibility of continuing to imagine politics on one side and, on the other, a nature that would serve politics simultaneously as a standard, a foil, a reserve, a resource, and a public dumping ground”(2004). Then, similar to Haraway’s thick-present and SFs, Latour proposes a collective that our predecessors failed to establish, a non-hierarchical gathering of objects and subjects; human, nature, non-human and things.

***Architecture of Unbecoming, the unbecoming of architecture is a bold statement. In this project we are looking for minor architectures of spatial narratives where making of an architecture for an institutional critique among historical artefacts and architectures of 20th-century military structures for the Balkan Wars. The irony is that the proposals need to respond to an architectural program that critically delivers its unbecoming. Jennifer Bloomer defines the architecture of the repressed other (women) as the *Minor Architecture*, where the repressed gather to assemble an allegorical dumpster from the meta-narratives only to exhaust their existence. *Minor Architecture*, therefore, is an architecture of *the interstices*, of *bastard constructions*. The architecture of the minor is an othered performer that reigns among the meta-narratives within its overlooked instances(1993). Rooting her discussion on Deleuze and Guattari’s concept of minor literature, Jill Stoner defines Minor Architecture in its simple spatial manoeuvres that are disguised in collective dreams, and intricate theoretical investigations only to remain at the interstices of the power structures. Minor Architecture is always ready to slip through these structures and cracks to dematerialize the expected interrelations (2012: Deleuze, Guattari 1986).



4. 16. Data Gathering Monster collects email addresses, passwords, shopping trends, and political preferences; scans messages from group chats, tweets with hashtags; samples biometric data.

Almaç, B., 2020. *A Conversation from the Wild Fields of Architecture, Data Gathering Monster.*

THE SITE TBA

DRAWING Drawings on focus in this studio are extensively expanded, stretched, turned over and meticulously dispersed to a point where they begin to offer schizoid conditions. What you will draw is thus more about discovering than knowing; getting lost within the realm of drawing, and discussing theory without any urge to come up to clear results. As such, the drawing becomes an exquisite presence that inclines uncertainties and speculations rather than conventions. Here the uncensored, wilder architectural behaviours of the drawing manipulate and explore the constellations of ideas. Meanwhile, these ideas are accessible by precise engagements with these drawings.

STUDIO TBA

DELIVERABLES and THE PROCESS There are different stages of exploration in this studio, and each has specific forms of submission. These stages and their submission format will be explained further later. They, later on, will be interweaved and finalised as a series of papers and models as much as your wanderings go.

Project Studio Structure and Plan

Course Plan

WEEK	DATE	TOPIC
1	09.02.26	meeting the tale tellers. W1 ecological crisis
	12.02.26	meeting the tale tellers. W1 surveillance capitalism
2	16.02.26	meeting the tale tellers. W2 matters of concern.
	19.02.26	meeting the tale tellers. W2 matters of concern.
3	23.02.26	introduction-body: W3 fabulations.
	26.02.26	introduction-body: W3 fabulations.
4	02.03.26	conclusion: W4 bunkers for care.
	05.03.26	conclusion: W4 bunkers for care.
5	09.03.26	conclusion: W4 bunkers for care.
	12.03.26	conclusion: W4 bunkers for care.
6	16.03.26	Term Break.
	19.03.26	Term Break
7	23.03.26	All untold tales are now to be told: session I.
	26.03.26	Field trip
8	30.03.26	Field trip
	02.04.26	making the tale: W5 speculative constructions.
9	06.04.26	making the tale: W5 speculative constructions
	09.04.26	making the tale: W5 speculative constructions.
10	13.04.26	making the tale: W5 speculative constructions.
	16.04.26	making the tale: W5 speculative constructions.
11	20.04.26	making the tale: W5 speculative constructions.
	23.04.26	Bank holiday.
12	27.04.26	All untold tales are now to be told: session II.
	30.04.26	how to tell a story: W6 on our way to become great story tellers.
13	04.05.26	how to tell a story: W6 on our way to become great story tellers.
	07.05.26	how to tell a story: W6 on our way to become great story tellers.
14	11.05.26	how to tell a story: W6 on our way to become great story tellers.
	14.05.26	how to tell a story: W6 on our way to become great story tellers.
15	18.05.26	how to tell a story: W6 on our way to become great story tellers.
	21.05.26	All untold tales are now to be told: session III.

In the above list, W is the abbreviation of work package or/and workshop, this studio aims to work on a single project, **THE BUNKER**, with different work packages. There will be a field trip to Nevşehir between 26-30 March 2026.

Recommended* Readings

TBA

* Some of the readings will be read by the studio and worked on during the Ws, others are here for guidance.

Project Studio Assessment

1. W1- W2- W3- W4, The tale-tellers: 30%
2. W5-W6-W7, The making of an institute for unbecoming: 30%
4. Final Submission, All tales yet to be told are told: 40%

For the grade in the "AA-BA" range, the instructor will have judged the student to have satisfied the stated objectives of the course in an outstanding to excellent manner; for the "BB-CB" range, in an above-average manner; for the "CC-DC" range, in an average manner with DD being the lowest acceptable grade in ITU courses; for the "VF," withdrawal from the course and for "FF", not to have satisfied the stated objectives of the course. Grades will be assigned as AA (%100-92), BA+ (%91,99-86), BA (%85,99-80), BB+ (%79,99-74), BB (%73,99-68),

CB+ (%67,99-63), CB (%62,99-58), CC+ (%57,99-53), CC (%52,99-48), DC+ (%47,99-44), DC (%43,99-41), DD+ (%40,99-38), DD (%37,99-35), FF (%0-34,9). Each grade will be based upon a comparison (1) with other students in the course and/or (2) with students who have previously taken the course and/or (3) with the instructor's expectations relative to the stated objectives of the course, based on his/her experience and expertise.

ATTENDANCE Attendance during noted course hours is %80 mandatory and an essential part of a student's contract with the School and their instructor. It is a student's responsibility to be informed of decisions and announcements made during these hours.

COPYRIGHT Student or professor materials created for this course (including presentations and posted notes, labs, case studies, assignments and exams) remain the intellectual property of the author or authors. These resources are intended for personal use and may not be reproduced or redistributed without prior written consent of the author or authors.

E-MAIL POLICY E-mail is not a substitute for meeting with the course instructor. Schedule an appointment, come by during office hours, or speak to the instructor during the course break. E-mail is not a good format for lengthy discussions about coursework, assignments, or readings.

ACADEMIC INTEGRITY Plagiarism is defined as "presenting, whether *intentionally or not*, the ideas, expression of ideas or work of others as one's own." This can include:

- reproducing or paraphrasing portions of someone else's published or unpublished material, regardless of the source, and presenting these as one's own without proper citation or reference to the original source;
- submitting a take-home examination, essay, laboratory report or other assignment written, in whole or in part, by someone else;
- using ideas or direct, verbatim quotations, or paraphrased material, concepts, or ideas without appropriate acknowledgement in any academic assignment;
- using another's data or research findings;
- failing to acknowledge sources through the use of proper citations when using another's works and/or failing to use quotation marks;
- handing in "substantially the same piece of work for academic credit more than once without prior written permission of the course instructor in which the submission occurs. Plagiarism is a serious offence that cannot be resolved directly by the course's instructor. Penalties are not trivial. They can include a final grade of "FF" for the course or withdrawal from the course.

This syllabus is subject to change due to field trip organisations and permits.