

Discussing Dispositions: The Dispositional Design Approach of Atelier 1

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Abstract

This paper aims to discuss the concept of disposition within the dispositional approach of Atelier 1, which is a design studio in Gazi University Department of Architecture located in Ankara, the capital city of Türkiye. It is a conceptual and contextual discussion on the dispositional effects of the recent earthquakes in Hatay, one of the cities disposed, disrupted and destructed in the south eastern district of the country. The students of Atelier 1 focus on the disposed urban pattern of Hatay to design a new architectural project serving for the rehabilitation process of the city. The disposed urban pattern paves the way for the students to conceive disposition as the tendency of disruption and destruction. This tendency is not only related to the spatial destruction but also the social destruction of the daily life routines and practices after the earthquakes in the city. Atelier 1 develops an unconventional design approach distinguishing the atelier from the other design practices and educational environments, which conventionally focus on problem-solving methodologies, and structural technologies of earthquake-resistant buildings. However, Atelier 1 deals with the structural (spatial, technological, environmental, etc.) and non-structural (social, cultural, functional, etc.) dispositions in the city of Hatay, by considering them as the dispositional patterns, possibilities or potentialities, to design a new urban space that invites people of all ages.

Keywords: Architectural Education, Architectural Design Studio, Disposition

Dispozisyon Tartışması: Atölye 1'in Dispozisyonel Tasarım Yaklaşımı

Öz

Bu makalenin amacı, Gazi Üniversitesi Mimarlık Bölümü'nde eğitim faaliyetlerini sürdüren Atölye 1'in dispozisyonel yaklaşımı üzerinden dispozisyon kavramını tartışmaktır. Tartışma kapsamında geçtiğimiz yıl yaşanan ve ülkenin güney doğusunda bulunan kentlerin örüntüsünün bozulmasına, tahribata uğramasına ve yıkılmasına yol açan depremlerin bu kentlerden biri olan Hatay'da yarattığı dispozisyonel etki kavramsal ve bağlamsal bir çerçevede ele alınmaktadır. Ayrıca Atölye 1 öğrencilerinin Hatay'ın bozulmuş olan kent dokusuna odaklandığı; bu kentin depremler sonrası rehabilitasyon sürecine hizmet edecek olan yeni bir mekan tasarladığı ortaya koyulmaktadır. Dispoze olmuş, yani bozulmuş olan kent dokusu öğrencilerin bozulmayı tahribat ve yıkım gibi

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kavramlarla birlikte ele almasını sağlamıştır. Bu kavramlar yalnızca kentteki mekansal ya da yapısal yıkımı değil aynı zamanda depremler sonrasında yaşanan sosyal yıkımı da ifade edecek şekilde kullanılmıştır; çünkü depremzedelerin günlük yaşam rutinleri ve pratikleri bozuma uğramıştır. Atölye 1, kentteki bozulma ve yeniden yapılanma süreçlerini tartışırken bu tartışmayı depreme dayanıklı yapı tasarımı prensiplerine indirgemeyerek diğer eğitim ve tasarım ortamlarından farklı bir yaklaşım ortaya koymaya çalışmıştır. Atölyede, Hatay kentinde gerçekleşen bozulmalar tüm yönleriyle tartışılmış; yapısal olan (mekansal, çevresel vb.) ve yapısal olmayan (sosyal, işlevsel vb.) bozulmalar, kenti iyileştirmek ve dirençli hale getirmek üzere tasarlanan yeni bir kentsel mekanın dispozisyonel örüntüleri olarak ele alınmıştır.

Anahtar Kelimeler: Mimarlık Eğitimi, Mimari Tasarım Atölyesi, Dispozisyon

1. Introduction

It is challenging to define what exactly disposition is, especially in the 21st century, in which we move from a predictable vision of the universe to an unpredictable and indeterminate one (Soriano et al., 2003, p.11-12). The concept of disposition possesses indeterminacy as well. So, the aim of this paper is not to define this concept clearly, but to discuss the concept of disposition via the theoretical attempts to define it in the disciplines of medicine, logistics, metaphysics and philosophy, etc. However, disposition is commonly defined and discussed as the tendency of an object under some specific conditions in the discipline of philosophy (URL-1). When it is an architectural object, disposition is also discussed as tendency, possibility and potentiality, but its definition becomes even more controversial in the architecture of this century. Because dispositions are mainly considered to be structural potentialities as in displacements, distributions and dissipations, despite the fact that they are also non-structural properties in the discipline of architecture.

The paper discusses architectural dispositions through the 4th year student project (ARCH4022) produced in the architectural design studio of Atelier 1, within the undergraduate program of Gazi University Department of Architecture in Ankara, the capital city of Türkiye. The main theme of the atelier is announced as "Architectural Dispositions: Designing the New Dispositional Urban and Architectural Relations in Hatay" in the spring semester of the year of 2023. It is one of the aims of the paper to underline that architectural design studio, as the backbone of architectural education, needs to update its themes and thematic approaches according to the recent trends, events or tragedies such as the pandemic disease of Covid-19, economic and ecologic crises, wars, forest fires, climate changes, earthquakes and the inhabiting problems of refugees all around the world.

As Cleary suggests, the nature of our super-complex world characterized by cultural hybridity and dissolving boundaries between cultural forms, is the backdrop for all educational endeavor. We all face the social and cultural consequences of global migration and mobility. The tension, between global forces and local identities, presents challenges for our discipline: consequently, architectural education deals with the most significant environmental and professional challenges of the contemporary world (Cleary, 2016, p.56-60).

In this context, Sweeting discusses that today's world is characterized by a number of pressing crises. Each of these crises is systemic in that they cannot be broken down into independent parts to be treated separately. Nor can they be addressed independently of each other; they are intertwined in complex ways, making it difficult to know where to

start. So, they cannot be addressed through conventional forms of problem solving because of their complex interdependencies. An approach to interconnected situations such as these is to identify common threads running through them that might offer moments of traction for systemic change. One such issue, on which he focuses, is that of the concept of place (Sweeting, 2020, p.33-50).

Place is a critical concept to focus on the global (or systematical problems) maybe not to solve them but to deal with them locally and logically. Focusing on place leads architects to see its explicit and implicit characteristics, and understand its dispositional properties and potentials (Güleç, 2021, p.119-128). Thus, it is critically important for us to study in Hatay, which is a unique place tragically affected by the 7.7 and 7.6 magnitude earthquakes on the 6th of February in 2023. We discuss how these earthquakes dispose the social, spatial and structural properties of the city. There are actually many other cities such as Kahramanmaraş, Gaziantep, Malatya, Adıyaman and Elazığ located at the south eastern district of the country that are disposed, damaged and destructed due to the successive earthquakes, but Hatay becomes a symbol of these tragic events since the new and the historical centers of the city are heavily destructed. Due to the destructions of the houses, schools, hospitals and other public and private spaces, people have to live in tents and undamaged (or partly damaged) public spaces such as open and closed stadiums for months in this city.

So many designs and discussions are developed on the theme of earthquakes and their devastating effects during the following months in the country. Many of them are based on the social, spatial and structural precautions that we immediately have to take in our cities. As in the other disciplinary fields, there is also a thematic update in the field of architectural education to create awareness about the effects of earthquakes. In this regard, Atelier 1 as an architectural design studio updates its project theme to discuss the new dispositional status of Hatay as one of the cities damaged and destructed by the recent earthquakes. The students in the studio focus on the destructed urban pattern to realize and reconceptualize the structural (spatial, environmental, etc.) and non-structural (social, functional, etc.) dispositions in the city. The destructed urban pattern of Hatay paves the way for the students to conceive disposition as the tendency of disruption and destruction. This tendency is not only about the spatial destruction but also the social destruction that points out to the fact that the daily life routines and practices are mainly destructed after the earthquakes. Our conceptual and contextual approach on dispositions distinguishes Atelier 1 from the other design practices and educational environments that merely focus on the technical principles of earthquake-resistant buildings, to minimize the destructive effects of the possible earthquakes in the future. However, the students of Atelier 1 make an interdisciplinary research on disposition to develop their conceptual and contextual design approaches. This research enables them to see the concept of disposition as a design tool for creating a new order in the city. A new order created by learning from the disposed social and structural patterns of the city... The paper reveals that disposition establishes a conceptual and contextual ground for the students to discuss the disposed patterns of the city, and the 21st century.

2. What is Disposition?

The disposed patterns of this century demonstrate that everything is instantly and indeterminately changing, especially due to the changes and advances in the digital technologies, whether we try to control them or not. All these changes dispose our habits, our daily life routines and practices, our social behaviors, and our public and private

spaces. Dispositions re-shape our lives! But they cannot only be defined and discussed via social or spatial changes. The concept of disposition has many different definitions.

Disposition is an interdisciplinary concept defined in many disciplinary fields such as medicine, logistics, philosophy and metaphysics. In the field of medicine, disposition is a tendency towards a particular disease or illness (URL-2). In the field of logistics, disposition is the potential movement of goods from one place to another (URL-3). In the fields of philosophy and metaphysics, disposition is a special feature or characteristic. It is not a static but a dynamic characteristic, since it has the capacity to be adapted to different situations for acquiring new characteristics (URL-4).

There are many concepts used to define disposition as tendency, possibility, potentiality, capability, ability and capacity. But it is still challenging to make a clear definition of the concept of disposition. Hence, we avoid to define disposition clearly, but the interdisciplinary readings and researches such as Armstrong, Martin, Place, 1996; Easterling, 2010; Choi, Fara, 2021; Mumford, 1994; Ryle, 2009 help us to discuss the concept of disposition critically in our architectural design studio. Nevertheless, we notice that the existing sources trying to define and discuss dispositions, are very limited. Notably, there is not any source including a conceptual (or a contextual) research on dispositions in the field of architectural education. The paper would hopefully contribute to the fields of architectural education and research by promoting to discuss dispositions as the disposed possibilities and potentials in architecture.

However, disposition is typically discussed as tendency rather than possibility or potentiality in other fields such as philosophy. Armstrong, Martin and Place suggest that disposition is a property such as solubility, fragility and elasticity that would change, or bring about some change, under certain conditions. For example, to say that some object is soluble is to say that it would dissolve if it is put in water; to say that something is fragile is to say that it would break if it is dropped in suitable circumstances; to say that something is elastic is to say that it would stretch when it is pulled (Armstrong et al., 1996, p.33-41).

In this regard, we realize that the tendency of an object is critical to discuss its dispositional conditions and circumstances. As such, buildings as the architectural objects could be distorted, disrupted or destructed under the conditions of the topographical movements as in the city of Hatay. Distortion as the tendency is the dispositional manifestation of the object. But tendency is not enough to see and understand the dispositional manifestations, since it could lead various possible and potential dispositions (Easterling, 2010, p.251-265).

Choi and Fara argue that dispositions are commonly defined as characteristic manifestations under some stimulus conditions. For them, most of the conventional dispositions predicate fragile, soluble, flammable and so on, but these make no explicit reference to the stimulus conditions and manifestations for the properties they express. The stimulus condition and manifestation of (water-)solubility are typically assumed to be the event of being put into water and so the event of dissolving. But what are the manifestations of fragility? Something like shattering or cracking? What about splintering, or breaking, or as with a fragile house of cards, collapsing? It seems hard to say. What exactly are the stimulus conditions of fragility? Striking? What about twisting or shaking? (Choi and Fara, 2021, p.1-12). These questions lead us to think on how we could discuss disposition not by reducing it to the extrinsic properties and potentials.

As we learn from Bird, disposition is a matter of possessing certain intrinsic properties (Bird, 1998, p.227-234). Ashwell also asserts that dispositions are not superficial properties of objects, whether intrinsic or extrinsic, these properties interfere with their manifestations. For her, it is a conventional (and superficial) approach to define disposition through the fragility of glass. Dispositions could be hidden from view as the lenses in a pair of spectacles, that are transparent, but turn into non-transparent lenses when they are disposed to light. So, this is an intrinsic property (Ashwell, 2010, p. 635-653).

These philosophical discussions on the intrinsic and extrinsic properties establish a theoretical background for us to consider disposition as possibility. Besides, we see that Mumford deals with disposition as a possible property. According to him, disposition is used particularly in metaphysics to indicate a type of property, state or condition. Such a property is one that leads some further properties to be possible (Mumford, 1994, p.141-146). Not only in philosophy or metaphysics but also in physics and other scientific theories, properties are generally characterized in a dispositional way (Armstrong et al., 1996, p.33-41). However, it is defined as dispositionalism to reveal that all properties have dispositional essences in philosophy (Choi and Fara, 2021, p.1-12). Philosophers are increasingly interested in dispositions because properties seem to be essentially dispositional in nature. For example, to say that something is soft means that it is disposed to deform when it is put under pressure. It is difficult to identify a property that does not have a dispositional aspect. This leads to the conclude that all properties are dispositions, or at least they bestow dispositions (Mumford, 1994, p.141-146).

By inspiring from the philosophical discussions, we re-consider disposition as a possible change. It is almost an occurrence, as Ryle states. It is an occurrence that manifests the tendency and possibility of a dispositional object. According to Ryle, disposition remains as a tendency until it is activated. He uses the example of rubber that has the tendency to lose its elasticity. For him, to possess a dispositional property is not to be in a particular state, or to undergo a particular change (Ryle, 2009, p.19-22). As we understand from this discussion, an object could have a disposition without ever manifesting it. An object could be fragile without ever breaking, or an object could be soluble without ever being put in water.

Hence, dispositions should not only be discussed in terms of structural properties. In the book of *Dispositions: A Debate*, Place and Armstrong emphasize structural properties in dispositions. But Martin believes that the emphasis is misguided, not only because what is structural is intrinsically dispositional itself, but more importantly, because dispositions could also be discussed in terms of non-structural properties such as relations and interactions (Armstrong et al., 1996, p.33-41). In this regard, Ryle discusses the performances of clowns as dispositions, since their performances change due to the relations, encounters and interactions with the audience (Ryle, 2009, p.19-22). In that, dispositions are also relational properties, which should not be reduced to structural properties or potentials.

Discussing dispositions also by non-structural properties leads us to conceive dispositions as the changes in social, spatial, functional and environmental relations. We conceive that dispositions do not need to be formal, physical or structural changes and movements. They could be found in relations enabling them to be considered as relational dispositions as well. But disposition becomes even more discursive, since it is both discussed by structural and non-structural properties in architecture. However, disposition is rather related to the structural properties that enable the architectural object (or a part of the object) to move from one place to another. It is, accordingly, seen as displacement in architecture (Soriano et al., 2003, p.11-12).

But dispositions are not only associated with dynamic objects. They are discussed by architects as the dynamic social, spatial, functional and environmental relations of the static objects as well. We also discuss dispositions through relations as a fundamental aspect of our architectural design studio, as they facilitate the recognition of dispositions as a context-sensitive matter that extends beyond the conventional boundaries of spatial and structural properties in architecture.

It is critically important for us to focus on explicit and implicit properties of context in our architectural design studio. The students present their design approaches, which are informed by an examination of the dispositional effects of the recent earthquakes occurred in the specific urban context of Hatay. Earthquakes are the tragic events that we often suffer from their dispositional effects, particularly because of the unplanned and uncontrolled constructions in our country. In Atelier 1, it is therefore acknowledged as a current and urgent issue to discuss architectural dispositions within the disposed context of Hatay, and to adopt a conceptual and contextual design approach for the rehabilitation process of the city.

3. The Dispositional Approach of Atelier 1

Architectural design studio usually focuses on a specific problem to solve it. In that, it is structured for problem-solving (Uludağ and Güleç, 2018, p.413-425). This is a very common approach in the field of architectural education for motivating students to deal with real problems and real contextual conditions (Maturana, 2014, p.32-44). However, the emphasis on context and its meaning becomes a challenging task, since students have a preconceived perception of site as a separate aspect of design to be resolved rather than an integrated design problem (Ng, 2013, p.86-98). So, it becomes a common educational approach to focus on a reality-based architectural problem, and to resolve it in an optimal manner for the creation of a more humanistic environment in architectural design studio (Tokman and Yamaçlı, 2007, p.245-269).

On the other side, the method of problem solving that permeates the educational models of modern architectural academic institutions, leads students to be trained with the lack of the perceptual skills to see, experience, or understand the implications of architecture as a connective structure for human engagement. But they need to recognize the sensory dimensions of the built environment (Salingaros and Masden, 2010, p.19-31). So, we do not adopt a problem-solving method in our architectural design studio, because we do not understand design as a solution that is developed for a particular problem. We rather adopt a conceptual and contextual approach not to solve the social or structural problems but to discuss them to design a dispositional project within the context of the disposed city of Hatay. A dispositional project designed both by inspiring and taking lessons from the structural and non-structural dispositions in this city...

The theoretical readings and researches in an interdisciplinary field such as Armstrong, Martin, Place, 1996; Bird, 1998; Ashwell, 2010; Mumford, 1994; Ryle, 2009 help us to develop our dispositional design approach with some critical points as follows:

- Dispositions have a conceptual framework mainly including the concepts of tendency, possibility, potentiality, capability, ability, and capacity.
- Dispositions cannot be reduced to the extrinsic or intrinsic properties of an object. They cover all these properties.
- The extrinsic and intrinsic properties of an object lead dispositions to be considered as possibilities, more specifically possible changes.
- Dispositional conditions and manifestations are important to define dispositions.

- An object could be dispositional without ever manifesting it.
- Dispositions could be structural or non-structural.
- Non-structural dispositions could be the changes in social, spatial, functional and environmental relations.
- Dispositions do not need to be displacements.
- Both dynamic and static objects could have dispositions.
- Dispositions create and change the conceptual and contextual properties of objects.

This approach enables us to relate the dispositional object to the architectural object. In this context, we discuss the disposed structural and non-structural patterns (and properties) of Hatay to motivate our students for designing a new architectural object inspired by their visual studies on dispositions in art, architecture and daily life (Figure 1 and 2).

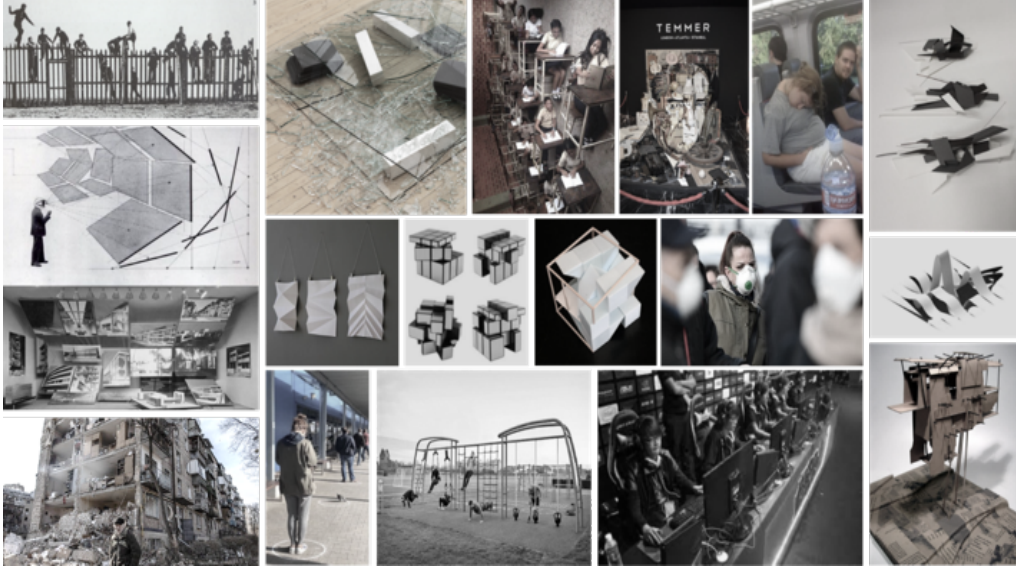


Figure 1. A Visual Study on the Dispositions in Art, Architecture and Daily Life (prepared by authors). From left to right and top to bottom: The random positions of children on a fence, the three dimensional installation of pictures in an exhibition room, the destroyed buildings due to the war between Russia and Ukraine, the folded paper plates, the folded and overlapped architectural plates in a hard model, the movements of the Rubik's Cube's modules, the social distancing and using sterile masks in pandemic, the disposed head of a sleeping woman in a train, sports from outdoor to indoor with the rising popularity of e-sports, the image of an anamorphic exhibition of the portrait of Atatürk, the distributional art works of Barry Le Va such as 4 Layers: Placed, Dropped, Thrown.



Figure 2. A Visual Study on the Dispositions in Hatay (prepared by authors). From left to right and top to bottom: The destroyed urban pattern, the destroyed buildings, huge voids on the urban ground after the earthquakes, the distorted buildings, the random building stacks, the damaged roads and infrastructures, the disposed urban life, living in the tents and open areas as stadiums, the children studying in the tents as their classrooms.

The main theme is “Architectural Dispositions: Designing the New Dispositional Urban and Architectural Relations in Hatay” within the spring semester of the year 2023 in Atelier 1. We discuss the thematic approach of the studio through the 4th year student project (ARCH4022) in the paper, because the project explicitly illustrates this specific approach by dealing with dispositions both as structural and non-structural properties for designing a new urban space in Hatay that would contribute to the rehabilitation process of the city after the dispositional effects of the earthquakes. The project interprets these dispositional effects as tragic but eccentric distortions of the existing urban topography. In our opinion, this is a unique design approach that distinguishes the project from other student projects in the studio and is worth discussing in the paper. This is the uniqueness of the project, which interprets and reflects the topographical dispositions in the city as the formal and functional formations of the project. The project points out that dispositions cannot be reduced to formal (or structural) destructions; they can also be reflected in functional (or non-structural) disruptions and distortions. Even though it is formally designed as an interpretation of the disrupted urban topography, it is important to reflect these disruptions functionally. While other projects focus mainly on dispositions as structural properties and problems, this project treats them more as structural and non-structural potentials for designing a rehabilitation space in the city. We therefore discuss the project as a case study that illustrates the dispositional approach of Atelier 1 in the paper.

The site of the project, which is the old bus terminal of the city, is at the city center of Hatay. The surrounding buildings are mostly old and historical structures such as bazaar, hammam and hotels, but they are also damaged or destroyed after the earthquakes. The project site is between the natural landmarks of the city, namely Asi River and Habibi Neccar Mountain (Figure 3). However, there are now huge voids at the ground level of the city, since the stacks of the destroyed buildings are removed by the heavy equipment. The destroyed buildings of the old bus terminal are removed from the project site as well (Figure 4).



Figure 3. A View from the Project Site Before the Earthquakes in the February of 2003 (prepared by authors). The project site (the old bus terminal) is emphasized by yellow lines. The other spots at the site: 1. Asi River, 2. Habibi Neccar Mountain, 3. Old Bazaar, 4. Modern Bazaar, 5. Urban Square, 6. Tahtakale Bazaar, 7. New Palladium Shopping Mall, 8. Meydan Hammam, 9. Fruit Market, 10. Industrial District



Figure 4. A View from the Project Site After the Earthquakes in the February of 2003 (prepared by authors). The project site (the old bus terminal) is emphasized by yellow lines.

The students are free to design the architectural program in the site. They are asked to design the program in relation to the main theme of the studio determined as Architectural Dispositions. But architectural program is indeterminate for the students, so the student proposes to design the program as the Software Development & Innovative Solutions Centre in the project (Figure 5, 6 and 7). She is inspired from the local news announcing that many people in Hatay lose their organs partially or completely, since they are stuck under the destroyed buildings. They therefore need an urgent rehabilitation process through which they can be physically and mentally cured by the professionals. The student discusses the organ loss of people also as a disposition, just as the heavily disposed topography of the city after the earthquakes. She tries to reflect these dispositions as structural and non-structural properties to the project.

In this context, she disrupted the building structure to design the topographical solids and voids in the project. The solid-void relations are interwoven in the project to create a permeable structure for the people, who are injured or not injured in the earthquakes, as such the structure invites them all to this new city center to gather, encounter and socialize with each other. As mentioned before, the student does not interpret dispositions only via structural properties or potentials of the building. She relates dispositions to the spatial and functional properties of the building as well. She designs spaces for robotic coding and manufacturing to supply prostheses to the injured people. She designs spaces for social gatherings such as lecture rooms, rehabilitation rooms, offices and cafeteria. Open and green spaces are reserved for the social activities of the people from all ages. Hence, the student does not imagine this center as an introverted structure only for the professionals, experts and researchers, who are studying in the fields of design and manufacture of prostheses. She imagines and designs it as an extraverted structure that is open for all people trying to maintain their lives despite the positioning and devastating effects of the earthquakes in Hatay.

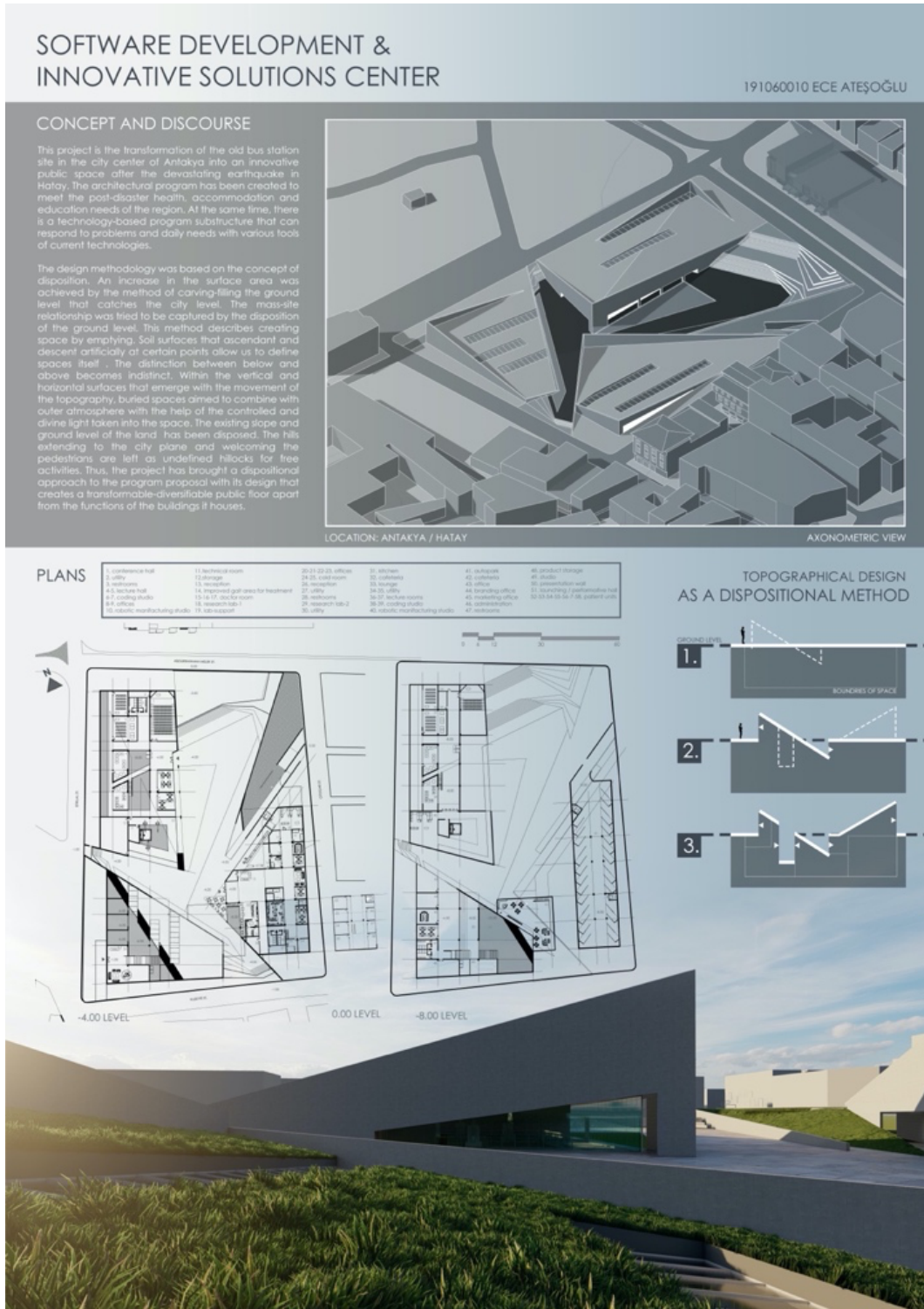


Figure 5. The Main Theme of the Project: Architectural Dispositions: Designing the New Dispositional Urban and Architectural Relations in Hatay. The Sub-Theme of the Project: Software Development & Innovative Solutions Centre. The 4th year architectural project designed by Ece Ateşoğlu in the spring semester of the year of 2023 in Atelier 1

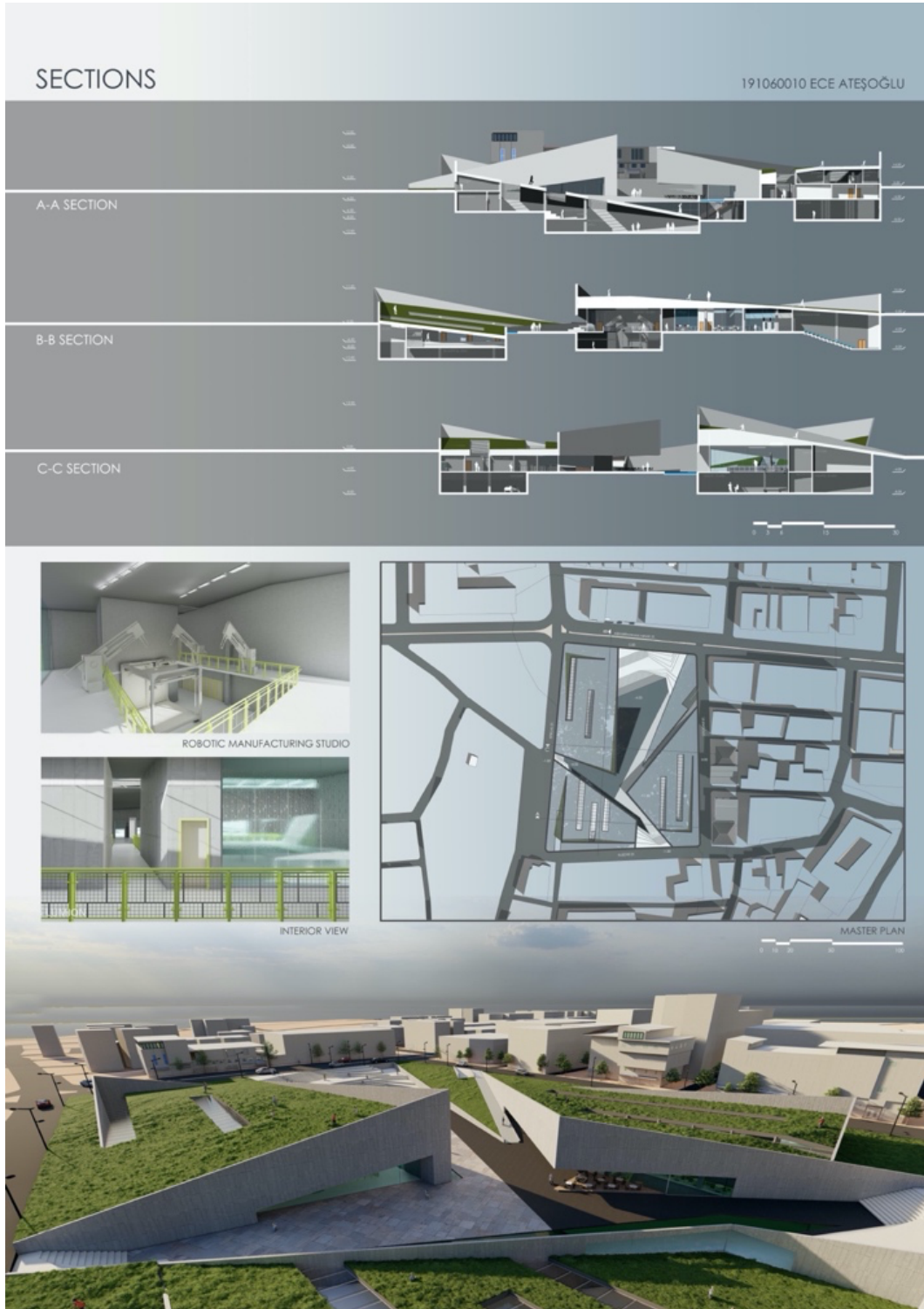


Figure 6. The Main Theme of the Project: Architectural Dispositions: Designing the New Dispositional Urban and Architectural Relations in Hatay. The Sub-Theme of the Project: Software Development & Innovative Solutions Centre. The 4th year architectural project designed by Ece Ateşoğlu in the spring semester of the year of 2023 in Atelier 1



Figure 7. Some Details from the Student Project Designed by Ece Ateşoğlu in the Spring Semester of the Year of 2023 in Atelier 1

4. Discussions and Conclusion

Dispositions are discussed as a conceptual and contextual issue throughout the paper. This issue establishes the ground for further discussions to see and understand dispositions as structural (spatial, environmental, etc.) and non-structural (social, functional, etc.) properties, possibilities and potentials under the main theme of Architectural Dispositions in Atelier 1. We believe that these discussions are valuable in improving the way we think and design spatial relations in the field of architectural education. We deal with the theme of architectural dispositions in our design studio to discover and discuss the social, spatial, functional and environmental dispositions resulting from the recent earthquakes in Hatay. The thematic and site-specific approach of the studio encourages students to design their projects in accordance with the new disposed, disrupted and destructed urban pattern after the earthquakes. However, the case study of the paper is the 4th year student project, in which dispositions are interpreted as structural and non-structural potentials in the formation of the project. This formation shows that dispositions are reflected to the project not only as formal but also as functional disruptions. The function of the project is therefore deliberately defined as providing prostheses to people who lose their physical integrity as a result of the earthquakes in the city. As such, the project has a unique social and spatial sensitivity, proposing site-specific spaces (and spatial relations) to meet the current and urgent functional needs as prostheses and rehabilitation services, of the people living in the city. The topographical formation of the project is inspired by the dispositions of the urban topography, but this formal language does not only lead the project to be structured as a topographic design but also a site-specific, eccentric and dynamic design that would promote social, spatial and environmental relations and interactions in the city. Hence, it is emphasized throughout the paper that dispositions are reflected both as structural (topographical) and non-structural (social, spatial and functional) relations to the project. These relations have the capacity to turn the project into one of the new city centres in Hatay. This is also a disposition which would probably lead to a series of social and structural changes by creating a new centre in the city.

It is our dispositional approach through which dispositions are designed as possibilities and potentials, in such a way that they enable the student project to develop socially, spatially, functionally and environmentally. This approach allows the environmental relations of the project to be designed dispositionally. In that, there is a continuous flow of pedestrians in the project that connect people to the surrounding streets of the city. In addition, the green roofs, which almost touch the urban ground, leads the project to have an unconventional relation with the environment. The green areas lead people to perceive the project as an artificial topography rather than just a new building in the city. These are the dispositional properties of the project, and we believe they are worth discussing in the paper.

With this paper, we would like to emphasise that there is a need to change and update in a world where everything is in constant flux. We need to be aware that there are so many risks, crises and responsibilities arising from pandemics, wars, refugees, climate change and the increasing impact of natural disasters such as floods and earthquakes around the world. Most of the disciplinary fields, but especially the fields of politics, economics, and educational and sociological theories deal with them as the problems of this century. It becomes a common approach to try to solve these problems instead of seeing them as possibilities and potentials. This approach is commonly adopted in the field of architectural education as well. But we prefer not to take such a conventional approach as problem solving in our architectural design studio. Instead, we try to develop an unconventional (and dispositional) design approach, not to solve the problems, but to

see and understand them as the possible and potential dispositions (or dispositional changes) in Atelier 1, to update ourselves in the constantly changing and positioning world of the 21st century.

Dispositions are usually understood in terms of structural properties in architecture. Nonetheless, we discuss dispositions also as non-structural properties in our architectural design studio. In this way, the structural and non-structural properties of the disposed city of Hatay become the dispositional potentials for the student projects. It is critically important for us to see and understand dispositions as structural and non-structural changes. Dispositions enable us to discuss the dispositional effects and changes of the recent earthquakes in the southern district of Türkiye. We see that Hatay becomes a symbol as one of the cities heavily affected by the earthquakes in the district. The disposed social, spatial, functional and environmental relations and patterns of the city pave the way for us to understand the dispositional properties, possibilities and potentials for designing a new public space for the city of Hatay.

As the tutors, we avoid clearly defining the concept of disposition; we motivate our students to develop their own design approaches by discussing the structural and non-structural dispositions in the city. We recognise that disposition is a unique and site-specific concept that has the potential to be used as an abstract or concrete material in the design of a new architectural project that is in tune with the dispositional context of the contemporary world. We see it as our responsibility to encourage and engage students in the field of architectural education to understand dispositions as a potential for the rehabilitation of our cities and built environments.

Author Contribution

The authors declare that the first author determined the atelier theme, and made an interdisciplinary research on the theme of architectural dispositions. The first and second author motivated the students to discuss dispositions during the design process in the studio. The authors collected data in the studio, and wrote the paper on the interpretations of the student project about the dispositional effects of the earthquakes in the city of Hatay.

Conflict of Interest Statement

The authors declare that there is no financial or other substantive conflict of interest that could influence the results or interpretations of this work.

Ethical Approval Statement

The authors declare that no ethical approval is required for this research and publication.

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