The book you are holding right now is a comic strip written by our students while they stand in the threshold between the school and professional life, at the Final Architectural Design Studio of Spring Term 2018-2019, Department of Architecture, TOBB University of Economics and Technology. The given studio task is simply the question of 'if there were to be a new and independent school of architecture formed today, what would be its philosophy, program, and its course contents?' The Book of Architecture School presents the alternative ways to accomplish this task. This book revokes all the 'things' recognized, about the architecture school and schooling of an architect.

The School Manifesto

School;

- is not interested in how architecture is but how architecture could be.
- does not train the participants as professionals in the service of the industry but educate them as architectural intellectuals in the service of the society.
- is an interconnected worldwide network that continuously regenerates the energy sourced both from the outside and embodied within.
- is an "opera aperta" that all the participants are equally able to collaborate and cooperate on it actively and dynamically.

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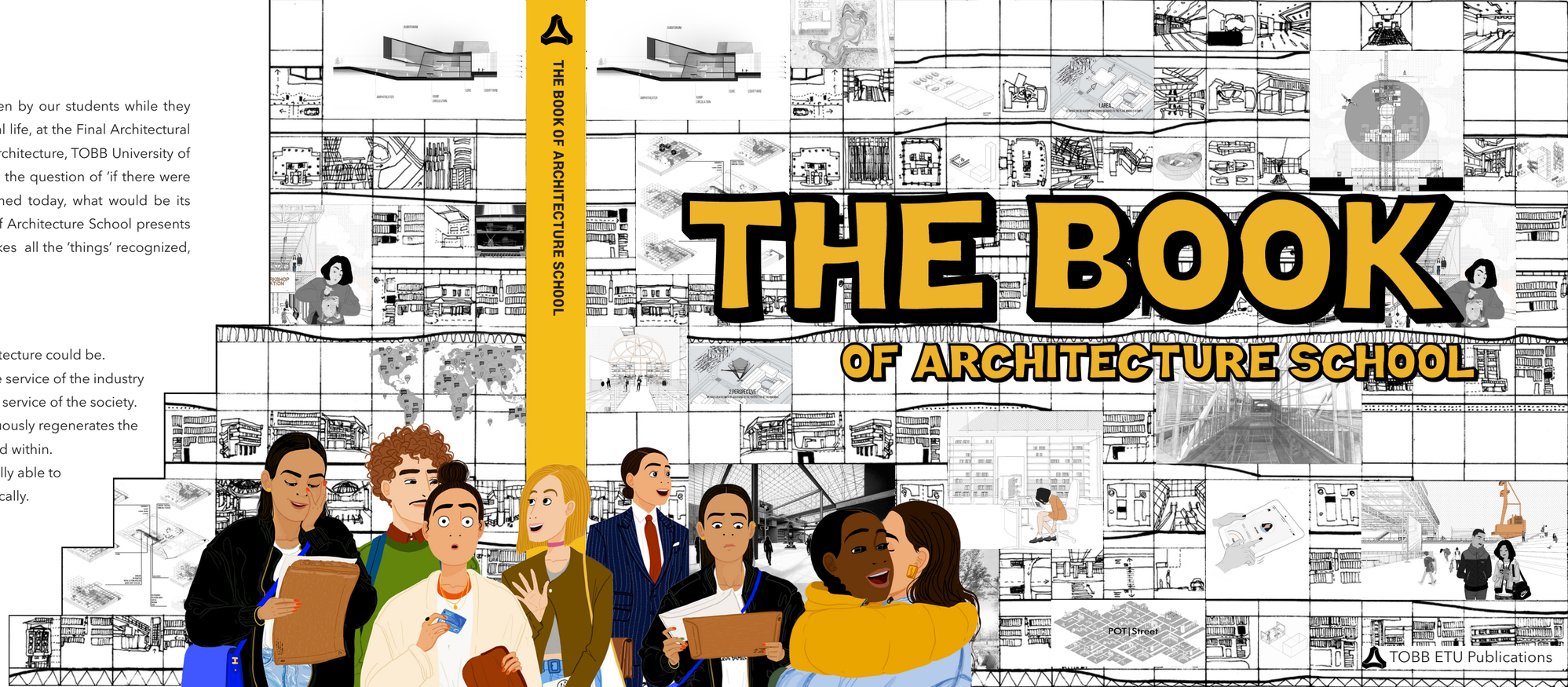
THE BOOK OF ARCHITECTURE SCHOOL



THE BOOK OF ARCHITECTURE SCHOOL

TOBB ETU Publications

THE BOOK OF ARCHITECTURE SCHOOL

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e-FIADE EXPLORING THE FIELD OF INTERACTION IN ARCHITECTURAL DESIGN EDUCATION

TÜRKİYE ULUSAL AJANSI
TURKISH NATIONAL AGENCY

Co-funded by the
Erasmus+ Programme
of the European Union

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PROLOGUE

The book you are holding right now is a comic strip written by our students while they stand in the threshold between the school and professional life, at the Final Architectural Design Studio of Spring Term 2018-2019, Department of Architecture, TOBB ETU. The given studio task is simply the question of 'if there were to be a new and independent school of architecture formed today, what would be its philosophy, program, and its course contents?' The Studio Book presents the alternative ways to accomplish this task. This book revokes all the 'things' recognized, about the architecture school and schooling of an architect.

1. The studio theme follows the footsteps of one of our research projects, entitled "e-FIADE: Exploring the Field of Interaction in Architectural Design Education" and funded by the ERASMUS+ Strategic Partnership program in higher education which scrutinizes the 'threshold'; the enormously wide and rich fields of interaction between the discipline and the profession of architecture.

e-FIADE research resulted that amongst architecture schools there is no consensus on what to teach, and how to teach in order to achieve good quality schooling. There is no certainty on which architecture, which building, which architect is better than the other one. On the other hand, there are concerns about the local versus global focus of education and how educational practices follow the rapidly changing environment affecting the media of architecture. Directive 2013/55/EU of the European Parliament, in line with the UIA-UNESCO Charter on Architectural Education, defines only the minimum qualifications. Thus, it is up to each school to define its stance towards the education of an architect. There are also concerns about the Recognition, Validation and Accreditation of the Outcomes of Non-formal and Informal Learning, thus the extents non-formal, informal learning and formal learning interact, overlap and/or transform during architectural education at schools.

To reflect upon the debates on architectural education rather than the design of an architecture school per se, the task is defined in broad terms as designing "A School of One's Own" at TOBB ETU Campus.

The best way to update architecture is to start from architectural education and students are one the most important actors of the education. Therefore, e-FIADE aimed to ensure the active participation of the students to the research through the theme of the studio.

2. TOBB ETU curriculum consists of three terms a year, 11 terms in total within 4 years. The tight schedule gives a feeling of boredom and exhaustion due to monotonous continuity of courses and studios as one term ends and the other starts immediately one after the other. There is only two weeks break between each term and four weeks break in summer between the last and the first terms, means practically no break. Therefore, the faculty introduces innovative ways to extend the duration of study while reducing the workload of the students. Utilizing the 10th term , the last coop-education period is one of them. In this term, months before the diploma term starts, the broader theme of the final studio is given to students. They are asked to search, explore and bring the findings into question and develop design strategies in relation to the given broader theme while they are still out to their coop-education period. This provides an extra time to students to be prepared to start the forthcoming term.

Architectural design studio is a research medium and the data generated in the studio constructs and reconstructs the architectural discourse, contributing the theory and culture of architecture. The design groups scrutinized the philosophy, program, and content of the school of architecture and developed distinctive ways of constructing the design idea in accordance. The original approach of each group evolved into a MANIFESTO.

3. The term started with the presentation of the MANIFESTOs. The initial phase of the studio focused on the students' questioning and problem finding process in relation to the given theme. We value this phase as a "provocation" which makes us to rethink on pedagogies, change ourselves to suit the parallel worlds of architecture and "design" the design idea as a "social fiction". It is truly amazing to see the utterly different manifested schools of architecture in this book.

We adopt two significant aspects. First, the studio is a "research through design" environment. We continuously explore this potential. Second, one learns also from the experiences of the others. Therefore we not only shared the results of our e-FIADE Project but also presented all the challenges mentioned above to our students, along with inspirational educational practices such as Open City: Ritoque experience of Valparaiso Architecture School, Chile, collaborative research project 'Radical Pedagogies' by Beatriz Colomina with the PhD students at the Princeton University School of Architecture etc.

In this sense, the naturally intricate intellectual and actual sources of design experience evolve in a dialogical relationship throughout the term.

Our terms are relatively short, 12 weeks. The studios are two days a week, four hours each. There is regular supervision, either desk or panel critics. In studio teaching, the desk critic has been a key setting in which students and tutors regularly meet to discuss ongoing work one-to-one. This setting, however, is criticised by many to lead students to a passive problem-solving process while relying mainly on tutors' perspective and guidance. Some argue that this pedagogical model may hinder active learning and the development of independent thinking. In contrary, in group or panel critics, as organised at TOBB ETU, we assume the role of discussion facilitators, while asking students to take

part in discussions, analysis, and make suggestions for their peers' projects.

The studio is a "design space" that provides interactions between all those present in it. Today, work practices in the studios have changed due to the changing environment, changing the culture of the studio in turn. Studio became a "co-working space". Therefore, it is not necessary to insist on individually working of students. Students are encouraged to work either individually or in groups of two or three students in final design studio project. This term, we had 26 registered students out of which 3 worked individually. There were 5 groups composed of 3 students and 4 groups of 2 students.

4. Our students shared not only the same studio hours but also danced altogether around the maypole of the 11th term, weaving around the five principal ribbons each other: Architectural Design Studio; Architectural Culture, History and Theories; Architectural Design, Presentation and Research Methods and Techniques; Building Technologies; Elective courses. In the studio, we expected our students to melt everything they have learnt[1] in the same pot and to develop their own "architectural position" and their own architecture school.

While the studio was the place where the students elaborate the design of the 'education' at their own school with its manifesto, MİM 404 Architectural Culture, History and Theories taught by Selda Bancı was the place for the elaboration of the physical and virtual representation of the manifesto in the form of a "book."

For the outputs of the MİM 404 course please see: https://www.instagram.com/mim404studioworks/

MİM 406 Architectural Design, Presentation and Research Methods and Techniques taught by Mehmet Arıdoğan was built upon consultations on the presentation techniques of the final architectural design of the students. MİM 408 Building Technologies taught by Feyyaz Aysoy was built upon consultations on issues building technologies and details and building physics such as energy and daylighting simulations.

We had three interim and one final jury for assessing the students' designs. The jury was composed of the studio tutors, the faculty members, and guest professors or professionals who are invited regarding the studio theme. The same jury members attend all the sessions. Thus, they evaluated the process and the development of the student/product. All the jury sessions were public.

To make the intrinsically non-linear approach of the studio more constructive, different strategies are developed and implemented. These strategies particularly focus on making the design ideas visible to bridge the gap between design ideas and design itself. The studio benefited from digitally-driven design techniques and technologies at maximum. 2-dimensional and 3-dimensional architectural design techniques were enhanced with 4-dimensional architectural techniques and artistic exercises. These artistic exercises are aimed at constructing and strengthening the development of the design and encouraging students to find various ways of expressing their ideas. Seminars and group discussion were integral parts of the studio to invoke the students to discuss and explore their own design idea and the design agenda of the studio. Morphological studies via digital and physical models were provoked during the studio process. Students were expected to reflect periodically their experience in any available medium.

5. The SCHOOLS in this book are given "names" by their (now) architects. Let us now call the architects who are the graduates of the SCHOOL of their own.

Pelin Gür and Şevval Çöloğlu /DATA STATION

Oya Bahar Dutlu, Bilge Merve Ülbegi, and İrem Özkan /TRIBUTE TO MISTAKE

Utku Doğanay, A. Furkan Balcı, and Mert Yılmaz /OFF-GRID

K. Cansu Usta, Özge Süvari, and Ecenaz Tütüncü /THE HUB OF RE-COLLECTION

Hamza Yilmaz and Yağız Efe Fırat /INSTITUTE OF MAKING

Bilge Sağlam and Zeynep Uz /POT-STREET

Ayşegül Aktaş, Sedat Ercan, and M. Onur Salur / ARCHIPLAYSCAPE

Fatmunur Gökşin, Kübra Tekin, and Şule Yeşilova / FABRIC

Sevde Gül Polat and Yusuf Yılmaz / EVENT-STOP

Cihat Çağlar / POT-STREET

Zeynep Sezen Ertürk /RABBIT HOLE*

Muhammed Emir Kocaman/MEDIUM*

THE SCHOOL MANIFESTO**

School;
•is not interested in what architecture is, but in how architecture should be.
•raises intellectuals of architecture, not architectural professionals.
•is an endless resource that does not consume while using the energy it absorbs from its own resources and from outside, and reproduces it to the environment.
•is a part of a universal network.
•is an effective and dynamic, collaborative habitus.
•is the place to construct various learning routes and build unique architectural identities.
•is the environment of conflict and consensus of professional practices/ learning/ research thresholds.
•is the common start-up of architectural thinking and practice.
•is a globally compatible local culture producing institution.

* These two schools were not included in the book at the request of the designers.

* *The School Manifesto is developed by overlapping all the manifestos written by each participating design team separately throughout the TOBB-ETU, FADS 2019 studio.

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Colomina, B., Choi, E., Galan, I. and Meister, A. (2017). Radical Pedagogies in Architectural Education. Available at: www.architectural-review.com/essays/radical-pedagogies-in-architectural-education/8636066.article. (accessed July, 2017).

Woods, L. (2015). Slow Manifesto. New York: Princeton Architectural Press, p.68.

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We would like to extend our thanks to the jury members Derya Oktay and Hakan Sağlam from 19 Mayıs University, Hasan Özbay from Atılım University, Pelin Gürol Öngören, Sibel Acar, Bilge Musaağaoğlu, Burak Dönmez, Günsu Merin Abbas, Cem Ataman, Aslı Ekiztepe, Burçin Yılmaz, Nesli Naz Aksu Dağlar, Ali Sinan, Seden Cinasal Avcı, and Ramazan Avcı who attended the final jury session.

Selda Bancı has always been one of the hidden actors in weaving our students' ideas first into words and then into book designs.

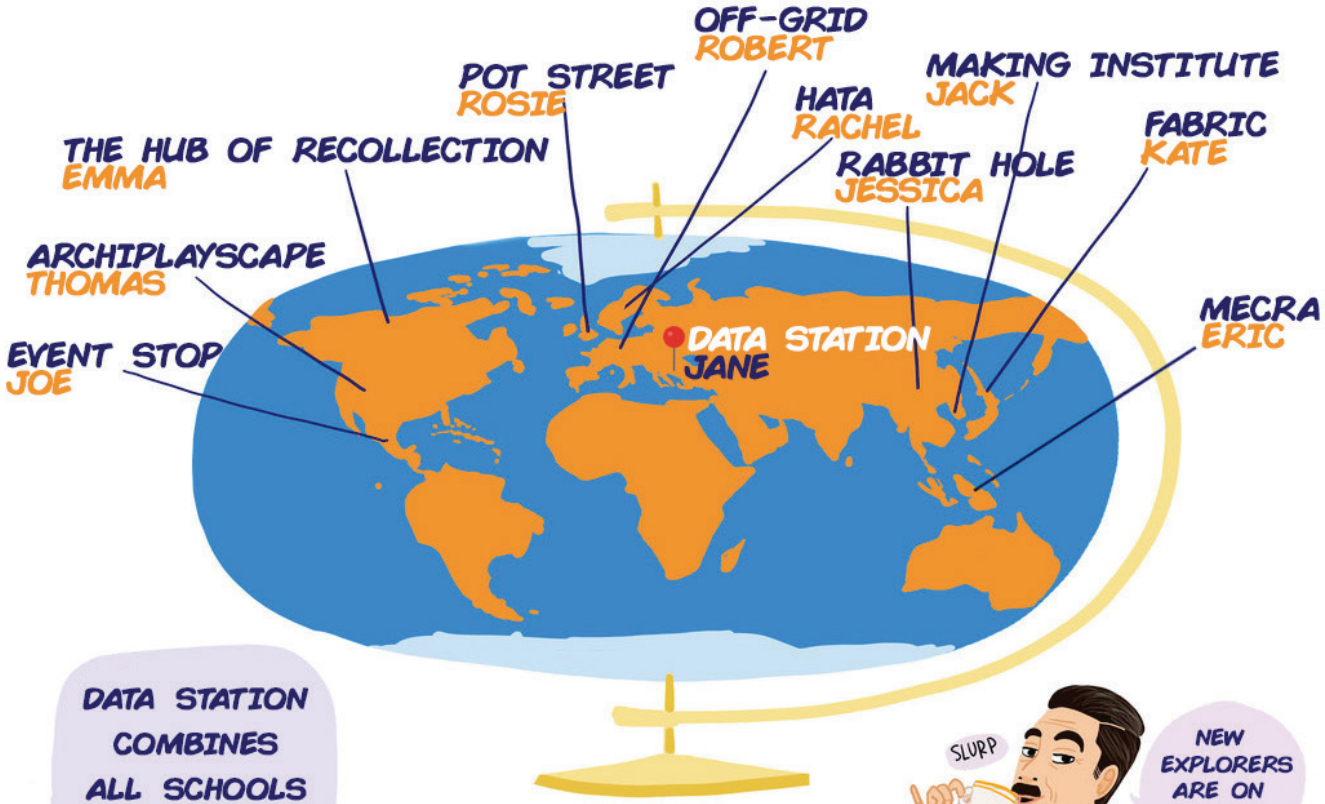
Without the inspirational storytelling of Pelin Gür and Şevval Çöloğlu, who carried the architectural drawings into a raised dimension, this book would never have such a humour.

A heartfelt thanks to all the learners of this studio, Pelin Gür and Şevval Çöloğlu, Oya Bahar Dutlu, Bilge Merve Ülbegi, İrem Özkan, Utku Doğanay, A. Furkan Balcı, Mert Yılmaz, K. Cansu Usta, Özge Süvari, Ecenaz Tütüncü, Hamza Yılmaz, Yağız Efe Fırat, Bilge Sağlam, Zeynep Uz, Ayşegül Aktaş, Sedat Ercan, and M. Onur Salur, Fatmanur Gökşin, Kübra Tekin, Şule Yeşilova, Sevde Gül Polat, Yusuf Yılmaz, Cihat Çağlar, Zeynep Sezen Ertürk, Muhammed Emir Kocaman, İlkiz Atabek, Elif Ceren Yaşar. This book, we hope, reflects the studio experience full of joy and enthusiasm we had over this term.

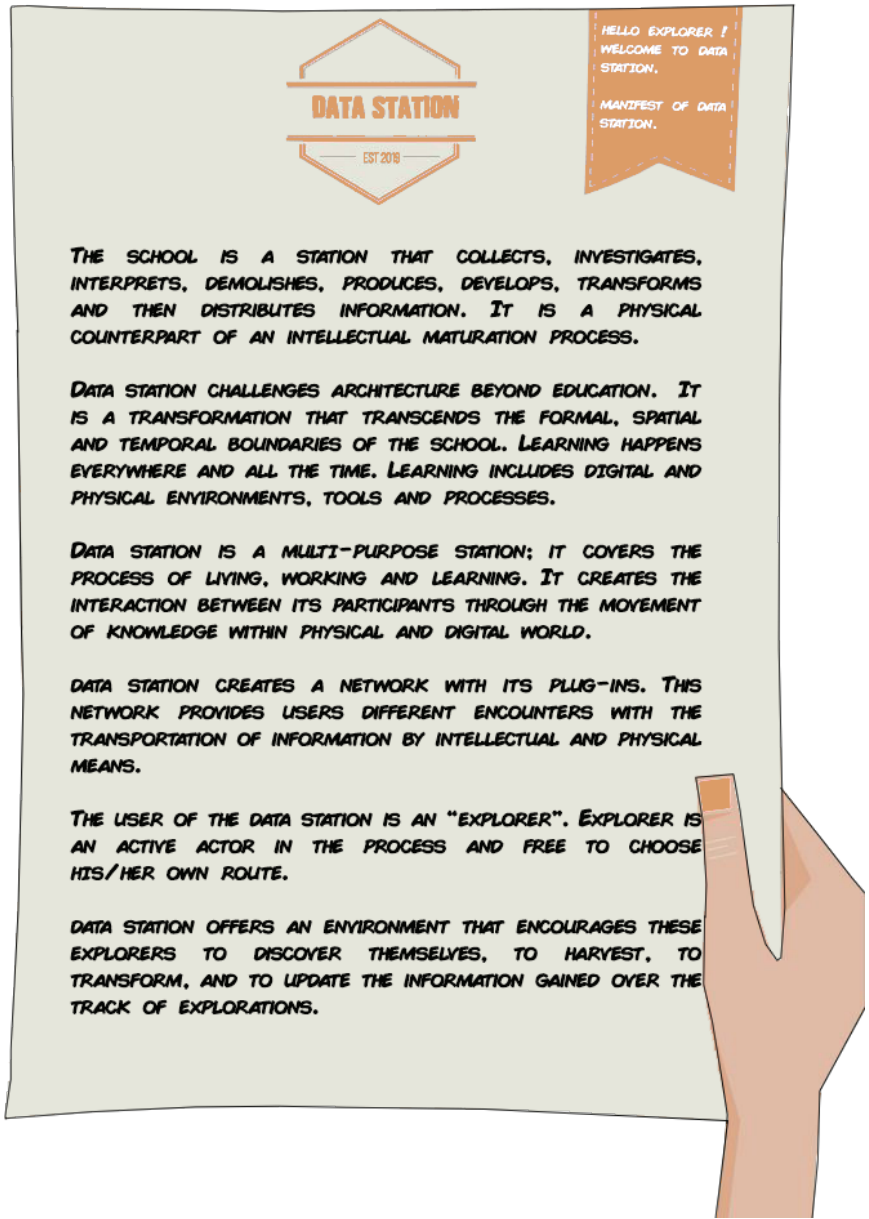
SCHOOLS

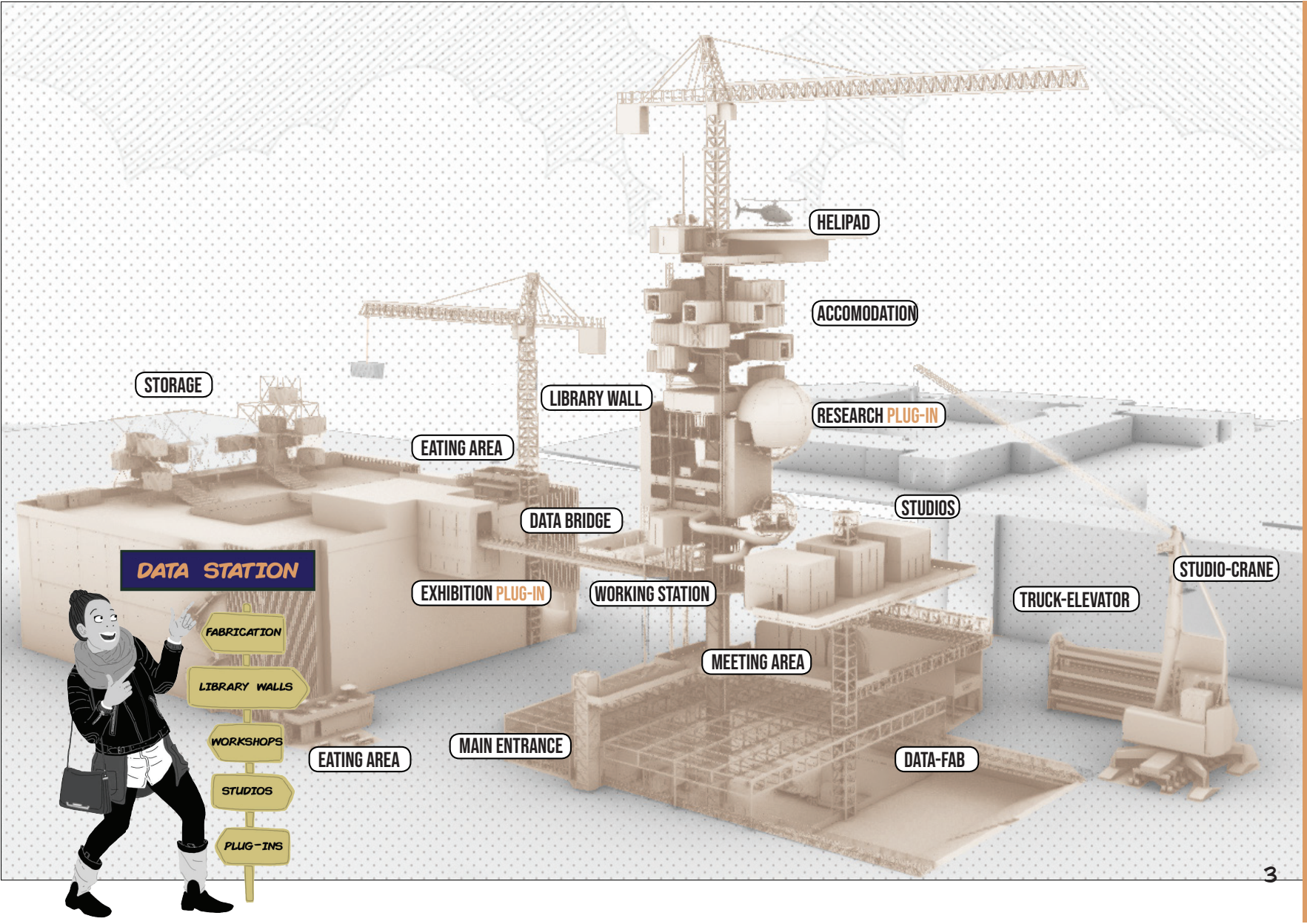
DATA STATION

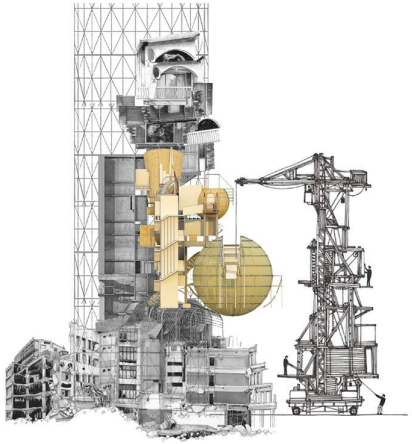
DATA STATION IS AN EXPERIMENTAL LIVING, WORKING AND LEARNING SPACE. IT BRINGS ALL SCHOOLS TOGETHER.



DATA STATION COMBINES ALL SCHOOLS INTO ONE SCHOOL


DATA STATION
EST 2018
HELLO EXPLORER ! WELCOME TO DATA STATION.
MANIFEST OF DATA STATION.
THE SCHOOL IS A STATION THAT COLLECTS, INVESTIGATES, INTERPRETS, DEMOLISHES, PRODUCES, DEVELOPS, TRANSFORMS AND THEN DISTRIBUTES INFORMATION. IT IS A PHYSICAL COUNTERPART OF AN INTELLECTUAL MATURATION PROCESS.
DATA STATION CHALLENGES ARCHITECTURE BEYOND EDUCATION. IT IS A TRANSFORMATION THAT TRANSCENDS THE FORMAL, SPATIAL AND TEMPORAL BOUNDARIES OF THE SCHOOL. LEARNING HAPPENS EVERYWHERE AND ALL THE TIME. LEARNING INCLUDES DIGITAL AND PHYSICAL ENVIRONMENTS, TOOLS AND PROCESSES.
DATA STATION IS A MULTI-PURPOSE STATION; IT COVERS THE PROCESS OF LIVING, WORKING AND LEARNING. IT CREATES THE INTERACTION BETWEEN ITS PARTICIPANTS THROUGH THE MOVEMENT OF KNOWLEDGE WITHIN PHYSICAL AND DIGITAL WORLD.
DATA STATION CREATES A NETWORK WITH ITS PLUG-INS. THIS NETWORK PROVIDES USERS DIFFERENT ENCOUNTERS WITH THE TRANSPORTATION OF INFORMATION BY INTELLECTUAL AND PHYSICAL MEANS.
THE USER OF THE DATA STATION IS AN "EXPLORER". EXPLORER IS AN ACTIVE ACTOR IN THE PROCESS AND FREE TO CHOOSE HIS/HER OWN ROUTE.
DATA STATION OFFERS AN ENVIRONMENT THAT ENCOURAGES THESE EXPLORERS TO DISCOVER THEMSELVES, TO HARVEST, TO TRANSFORM, AND TO UPDATE THE INFORMATION GAINED OVER THE TRACK OF EXPLORATIONS.


HELIPAD
ACCOMODATION
STORAGE
LIBRARY WALL
RESEARCH PLUG-IN
EATING AREA
STUDIOS
DATA BRIDGE
DATA STATION
STUDIO-CRANE
EXHIBITION PLUG-IN
WORKING STATION
TRUCK-ELEVATOR
MEETING AREA
FABRICATION
LIBRARY WALLS
WORKSHOPS
EATING AREA
MAIN ENTRANCE
DATA-FAB
STUDIOS
PLUG-INS



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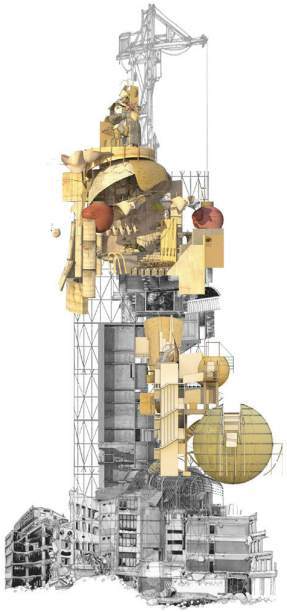

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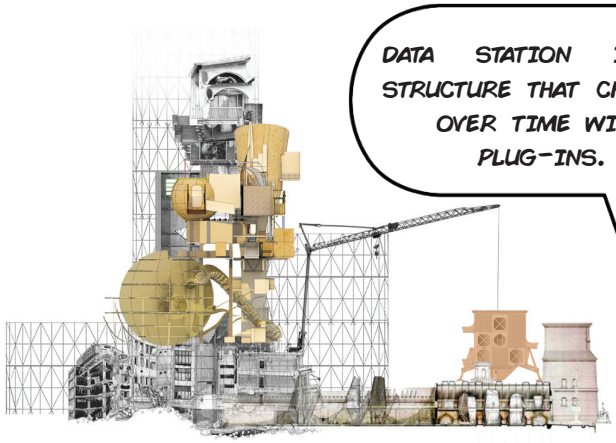

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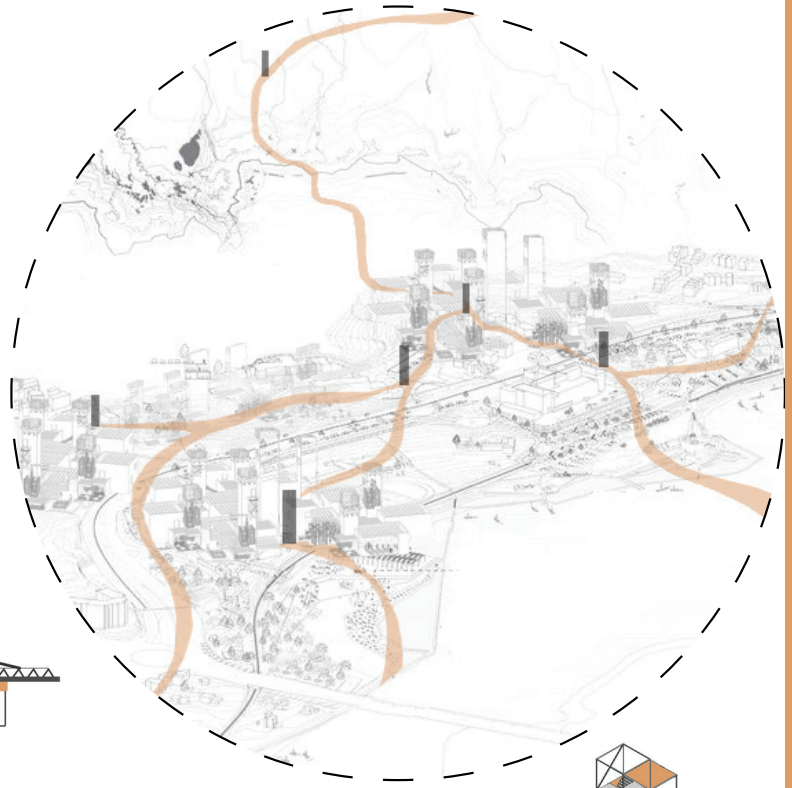
1 NOV. 05.15 A.M.

DIRECT CONNECTION WITH OTHER DATA STATIONS.



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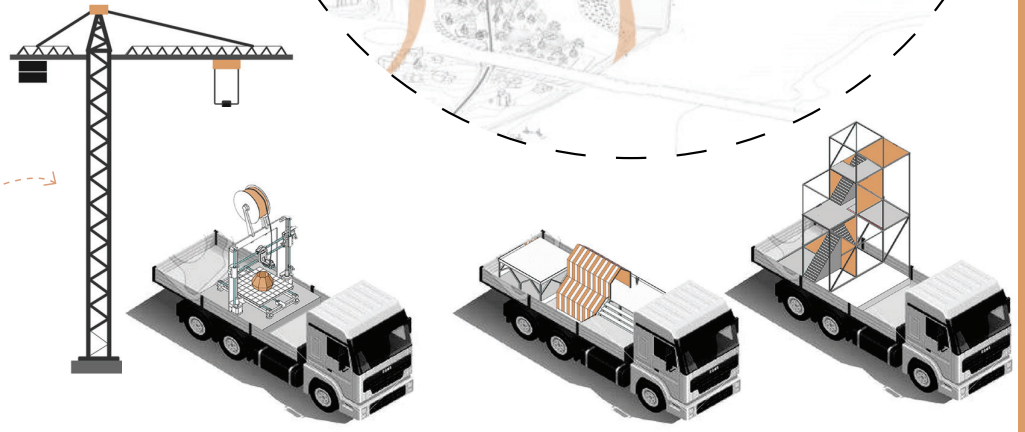
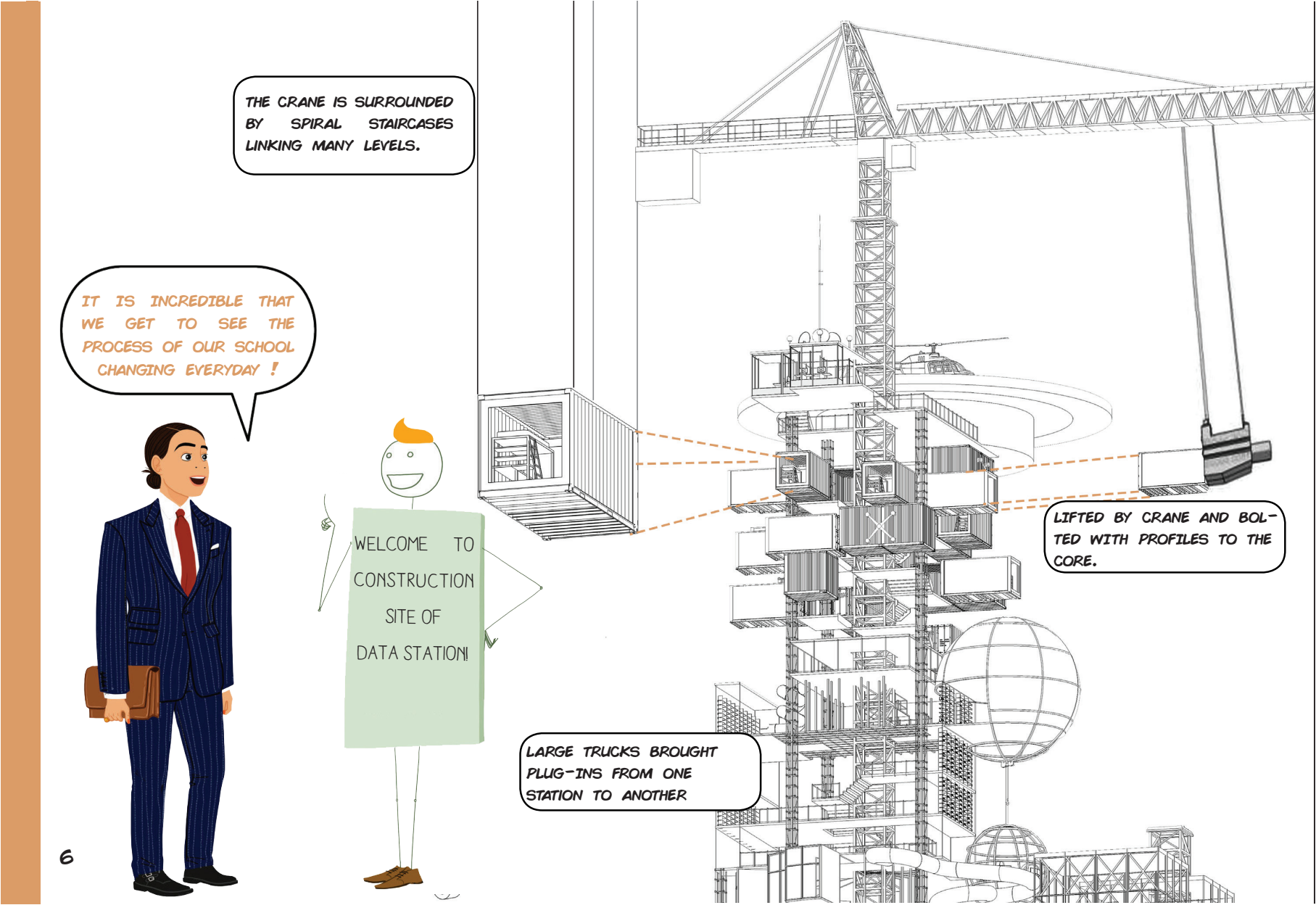
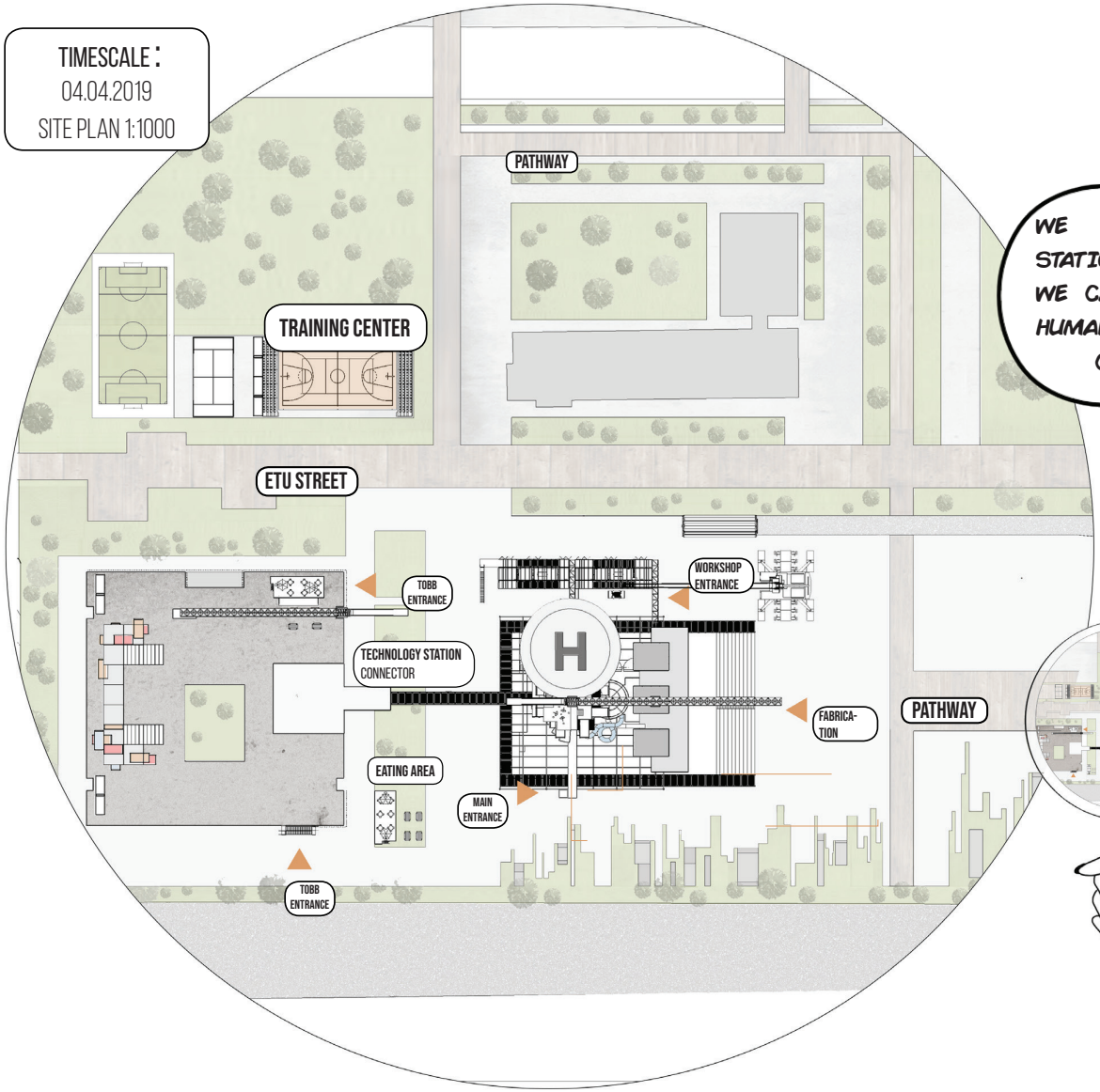
TRANSFER




THE CRANE IS SURROUNDED BY SPIRAL STAIRCASES LINKING MANY LEVELS.
IT IS INCREDIBLE THAT WE GET TO SEE THE PROCESS OF OUR SCHOOL CHANGING EVERYDAY !
WELCOME TO CONSTRUCTION SITE OF DATA STATION!
LIFTED BY CRANE AND BOLTED WITH PROFILES TO THE CORE.
LARGE TRUCKS BROUGHT PLUG-INS FROM ONE STATION TO ANOTHER

TIMESCALE :
04.04.2019
SITE PLAN 1:1000



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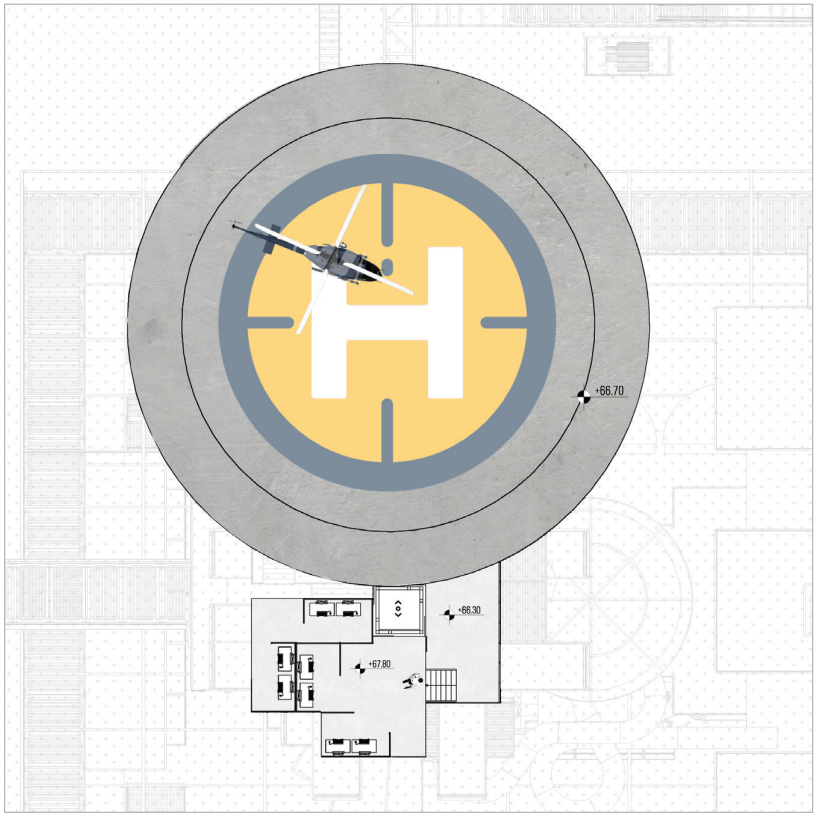
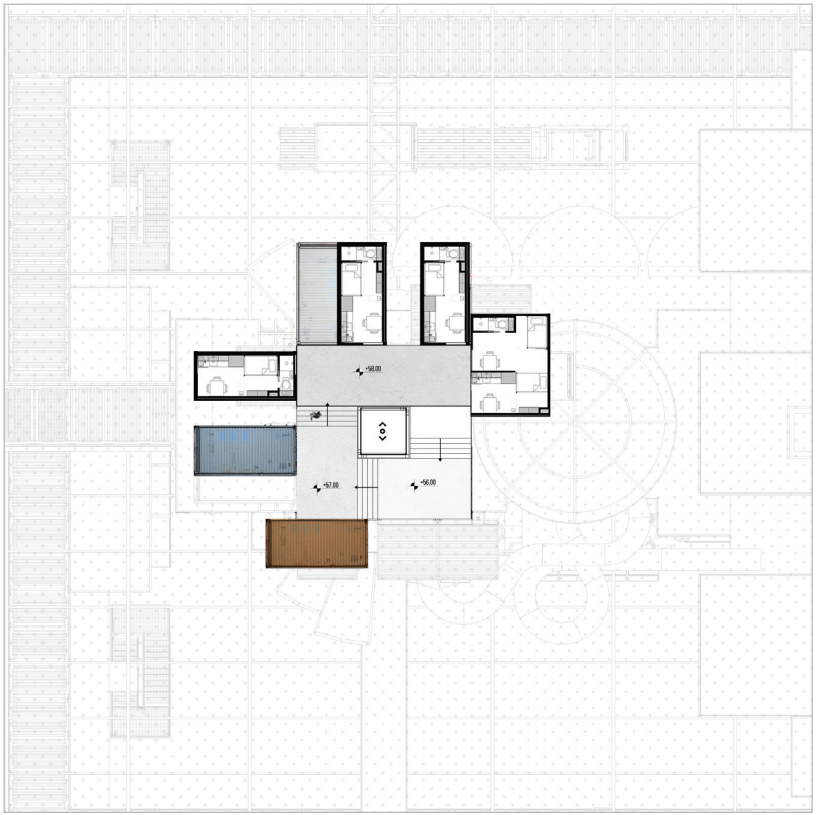


PLAN: HELIPAD
TIMESCALE: 04.04.2019

+58.00



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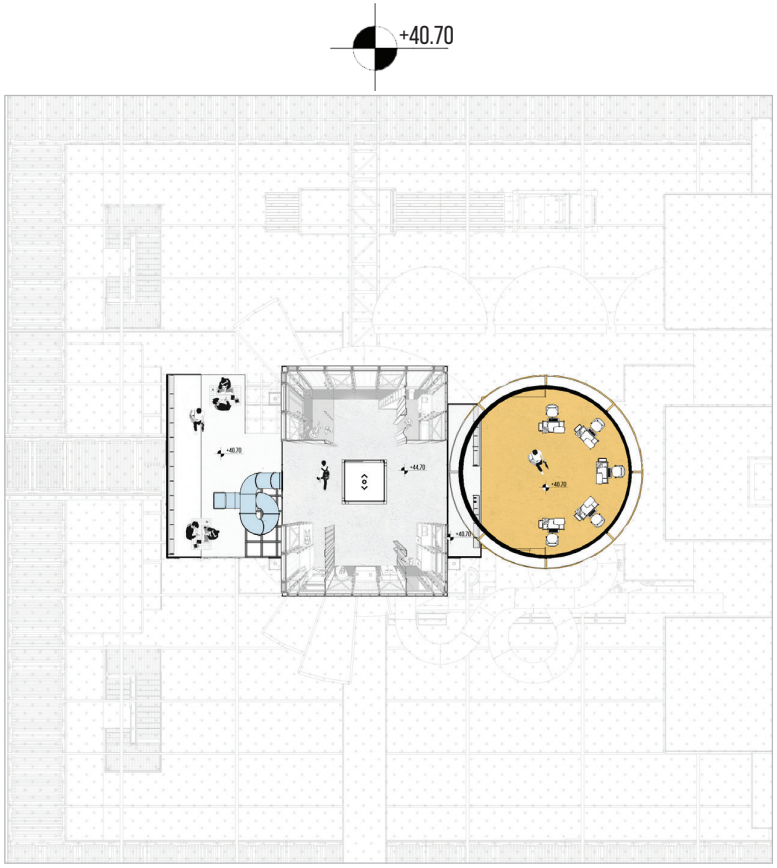
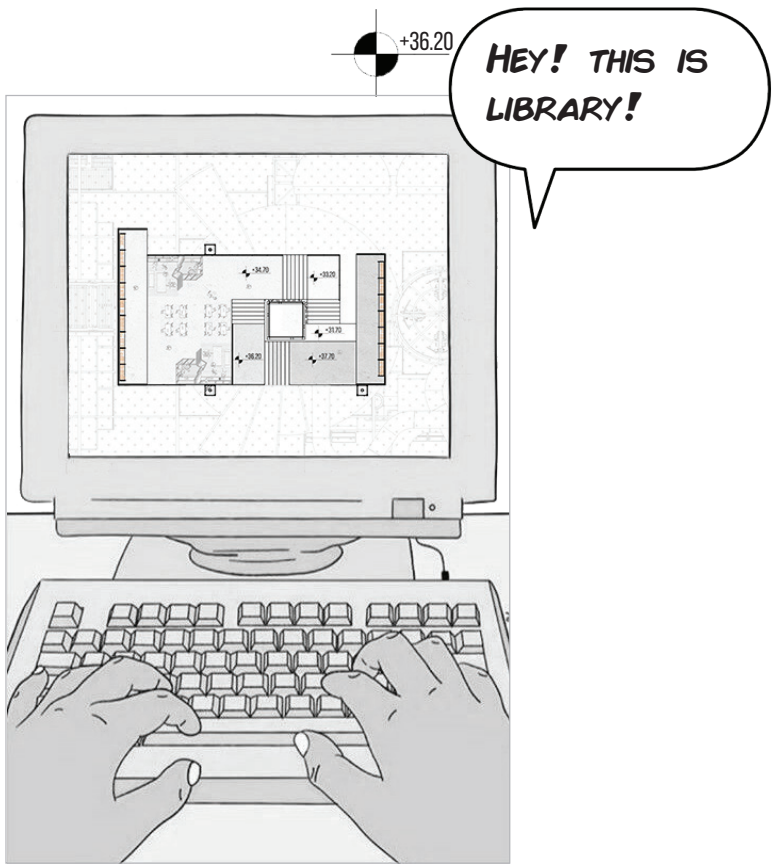
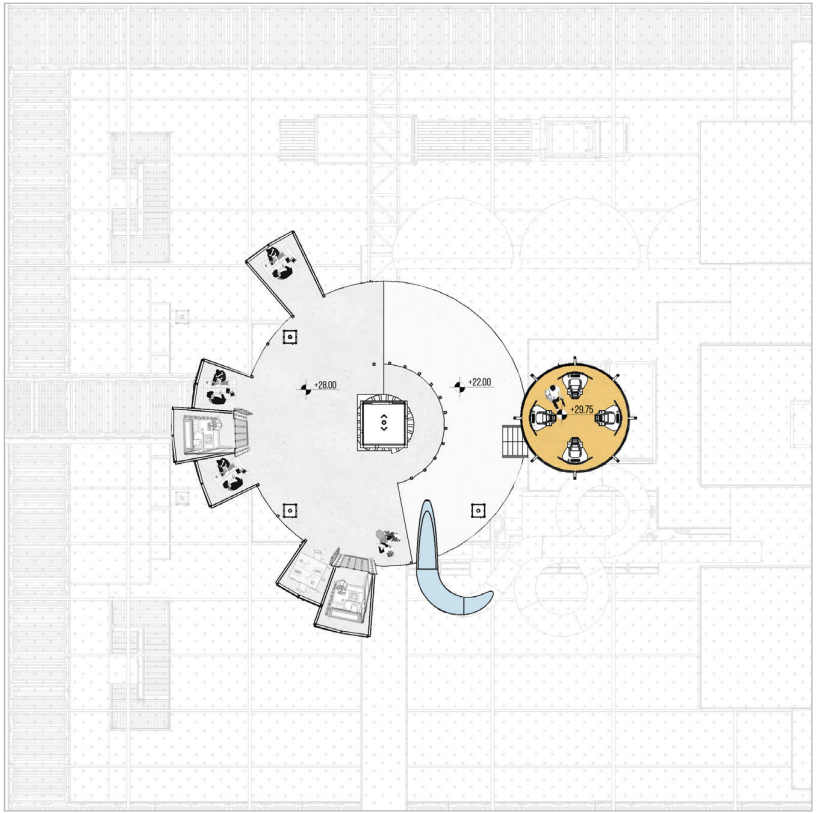




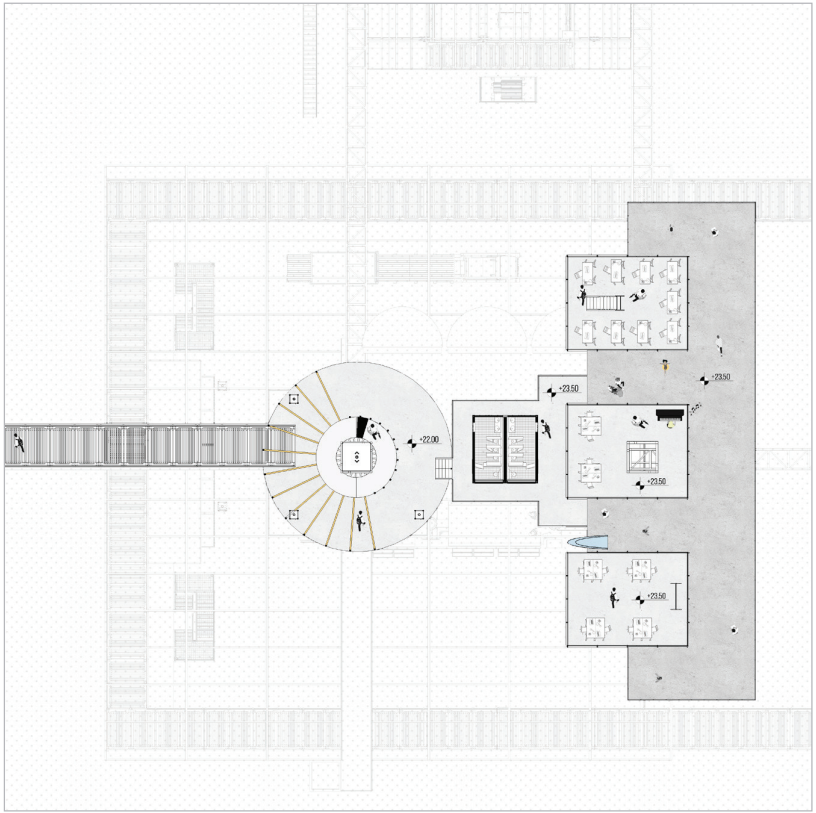
PLAN: RESEARCH PLUG-IN
TIMESCALE: 04.04.2019

+29.75



PLAN: WORKING STATION
TIMESCALE: 04.04.2019

+23.50

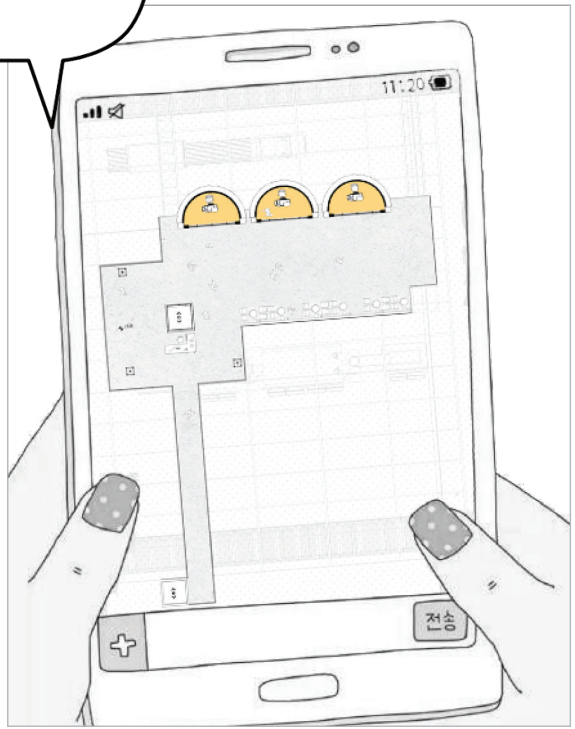


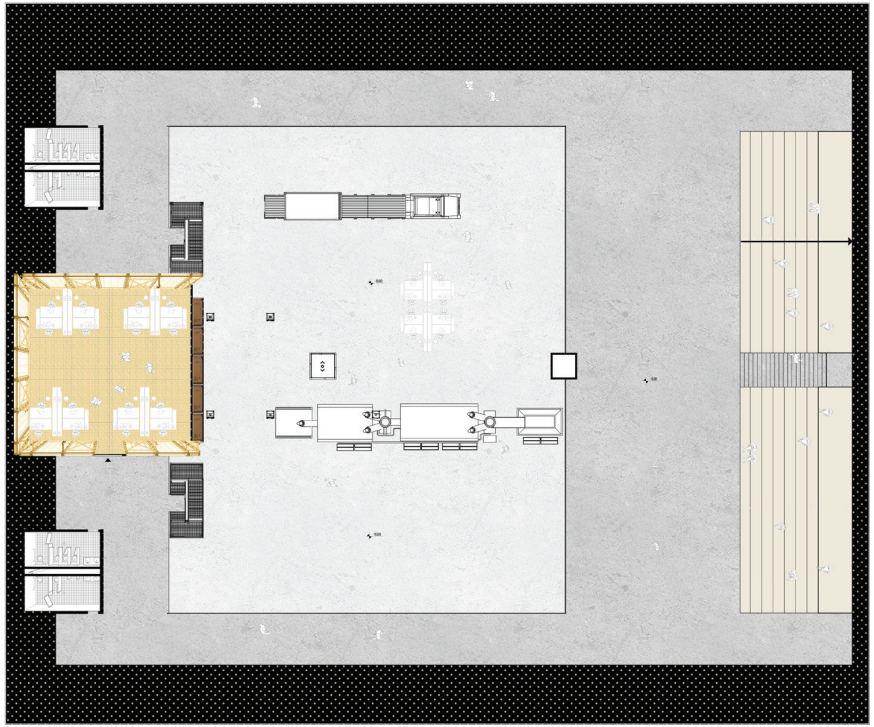
PLAN: STUDIOS
TIMESCALE: 04.04.2019

+11.25

-5.00

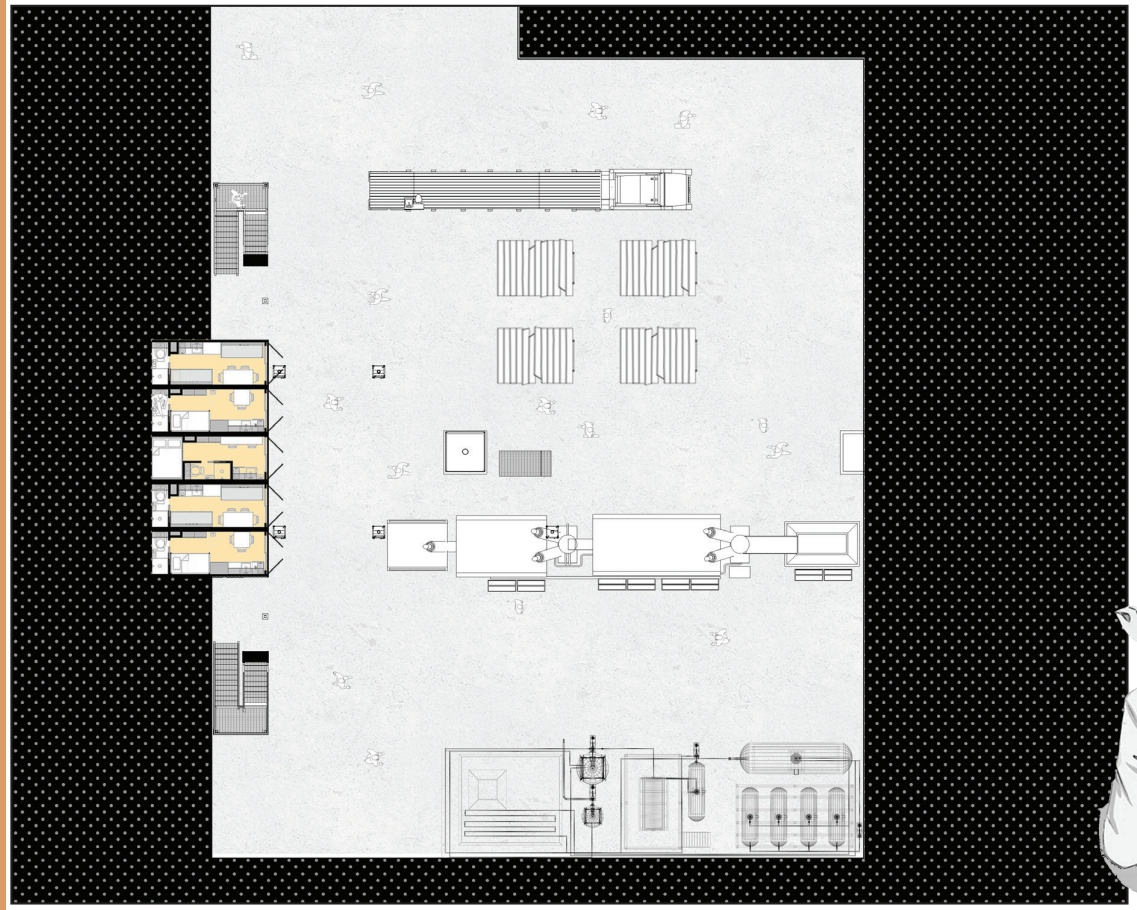
HELLO JANE !
WELCOME TO DATA STATION !





PLAN: DATA-FAB
TIMESCALE: 04.04.2019

-10.00



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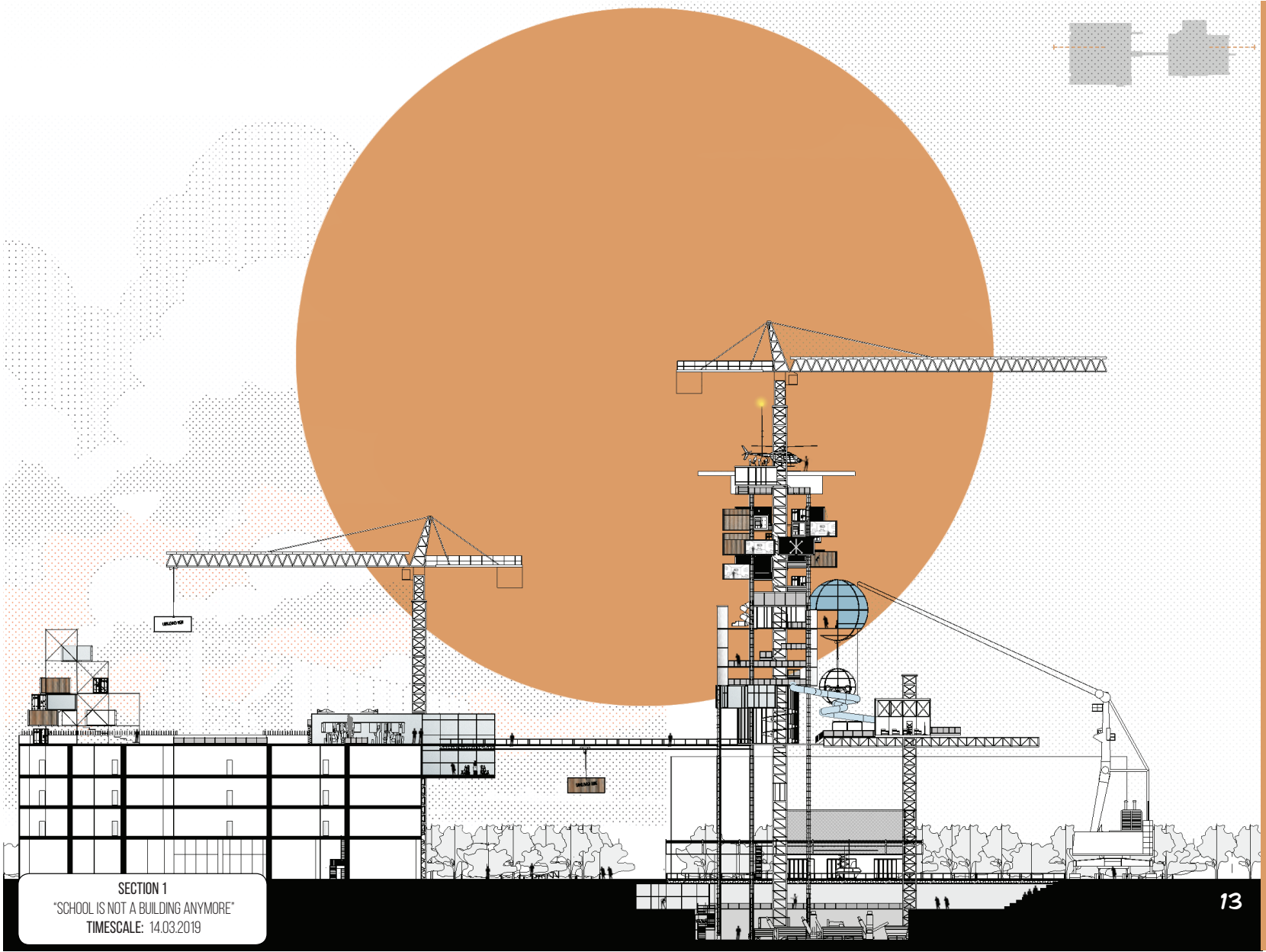
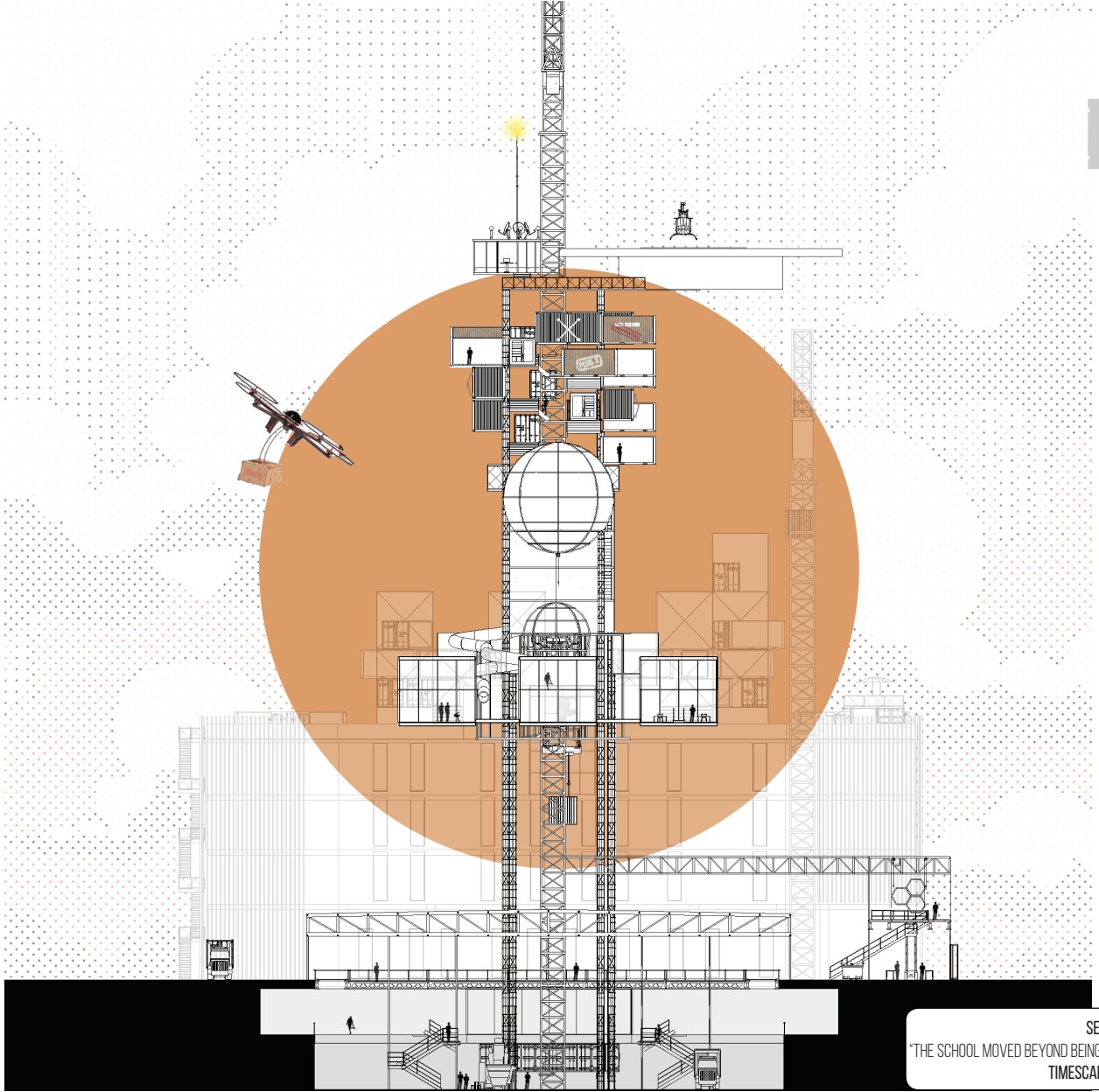
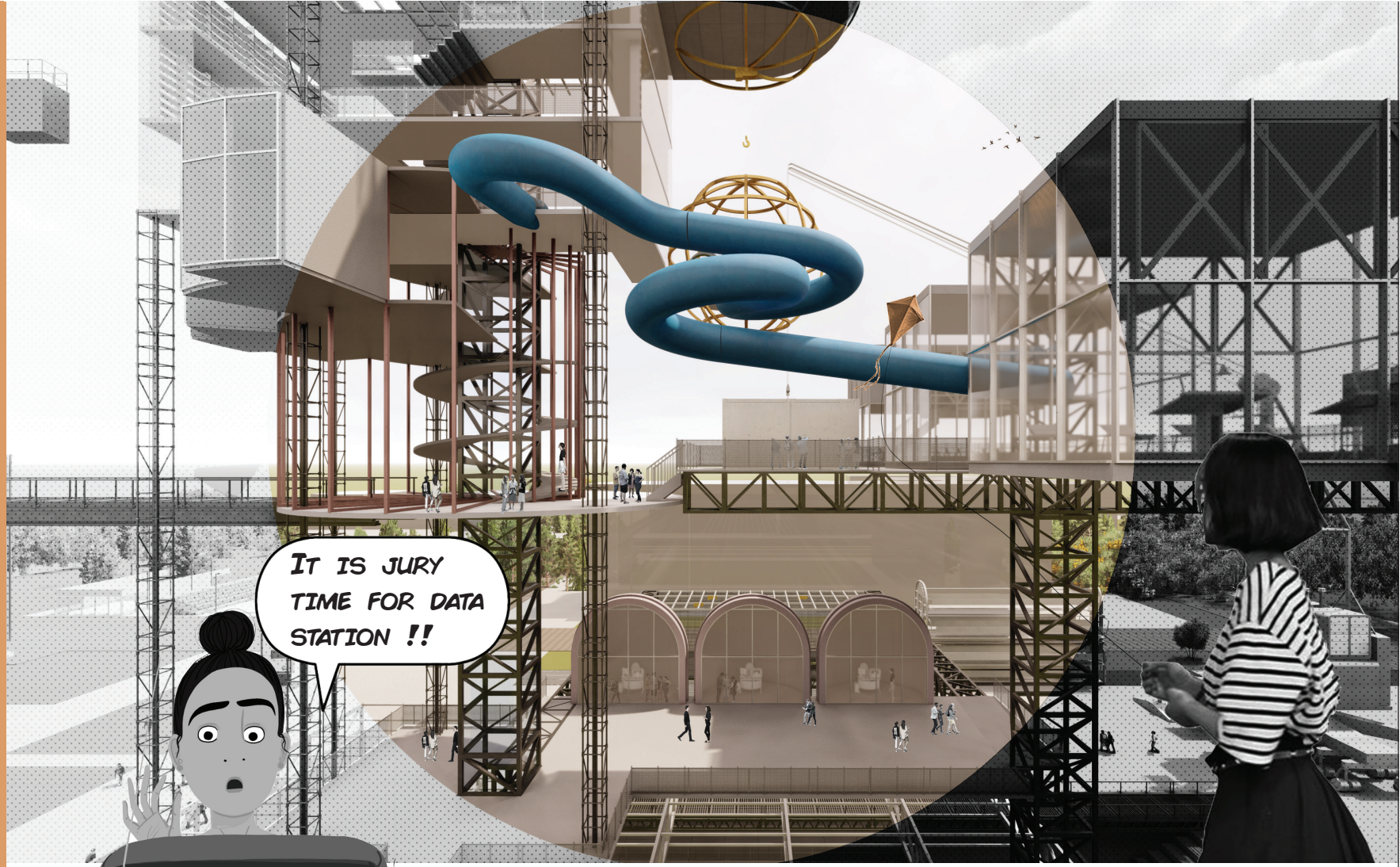


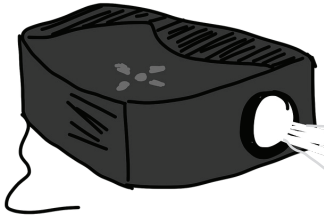
SECTION 1
"SCHOOL IS NOT A BUILDING ANYMORE"
TIMESCALE: 14.03.2019



SECTION 2
"THE SCHOOL MOVED BEYOND BEING A BUILDING AND BECAME A PROCESS."
TIMESCALE: 14.03.2019

I WISH I WERE IN DATA STATION...


IT IS JURY TIME FOR DATA STATION !!

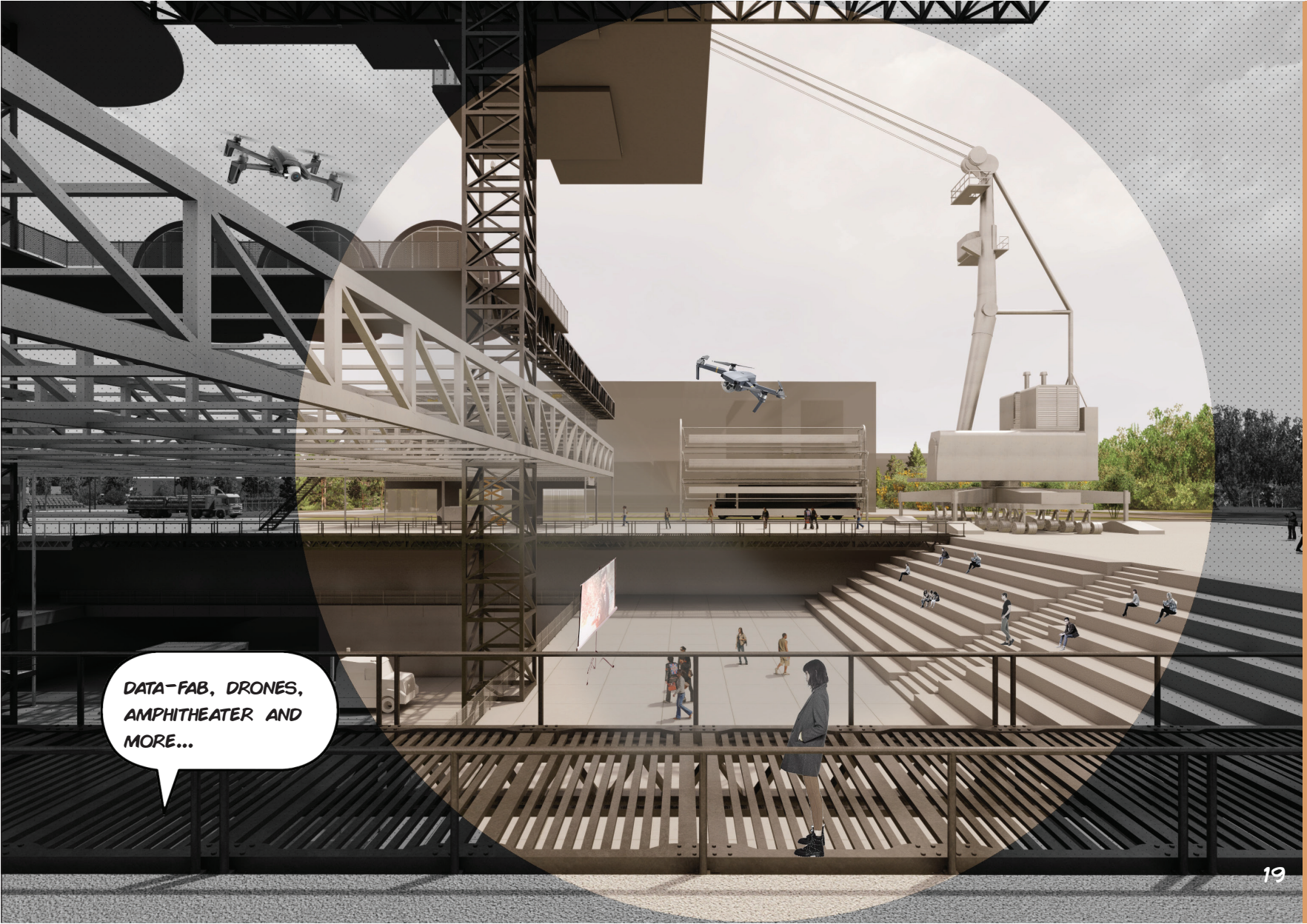


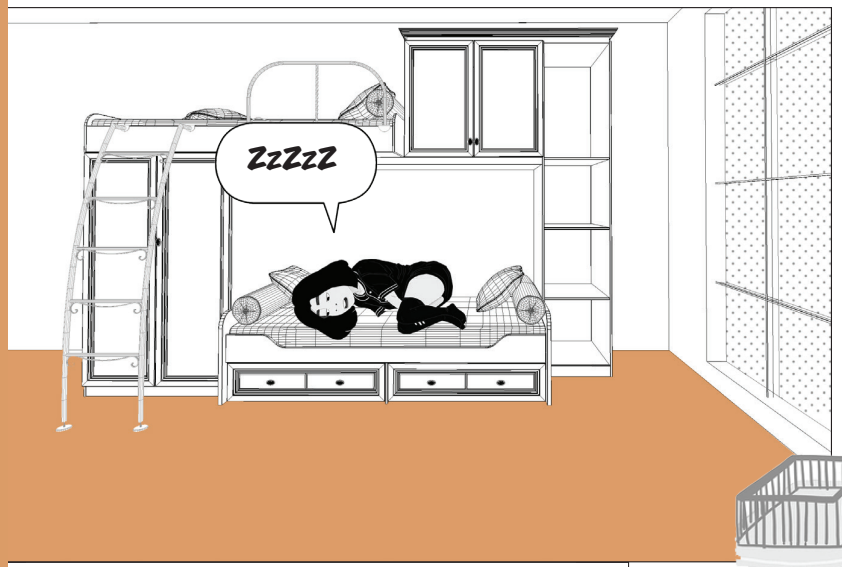
JURY DAY

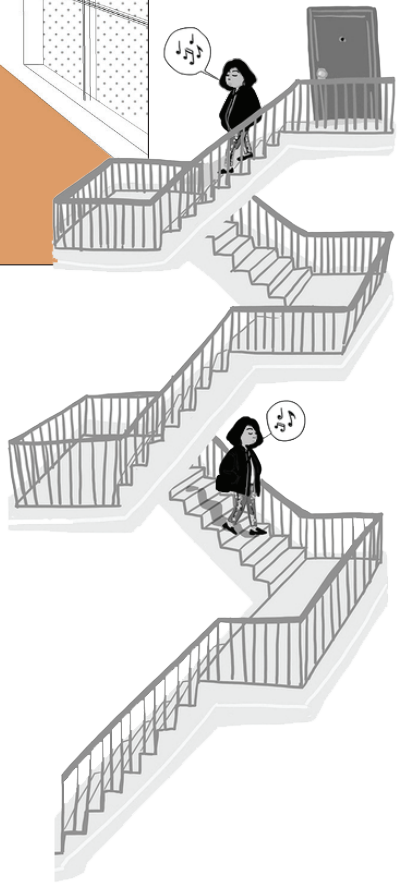
TYPICAL DAY IN DATA STATION WITH IT'S CROWDED JURIES

DATE: 04.04.2019

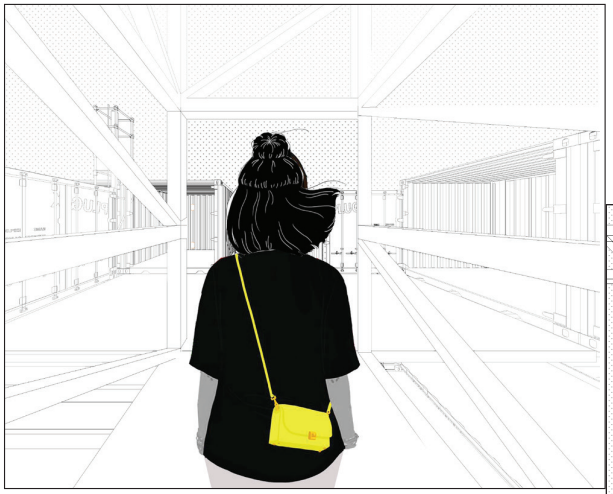
LEARNING BY EXPE-
RIMENT SHOULD BE
SOMETHING LIKE THIS!


DATA-FAB, DRONES, AMPHITHEATER AND MORE...



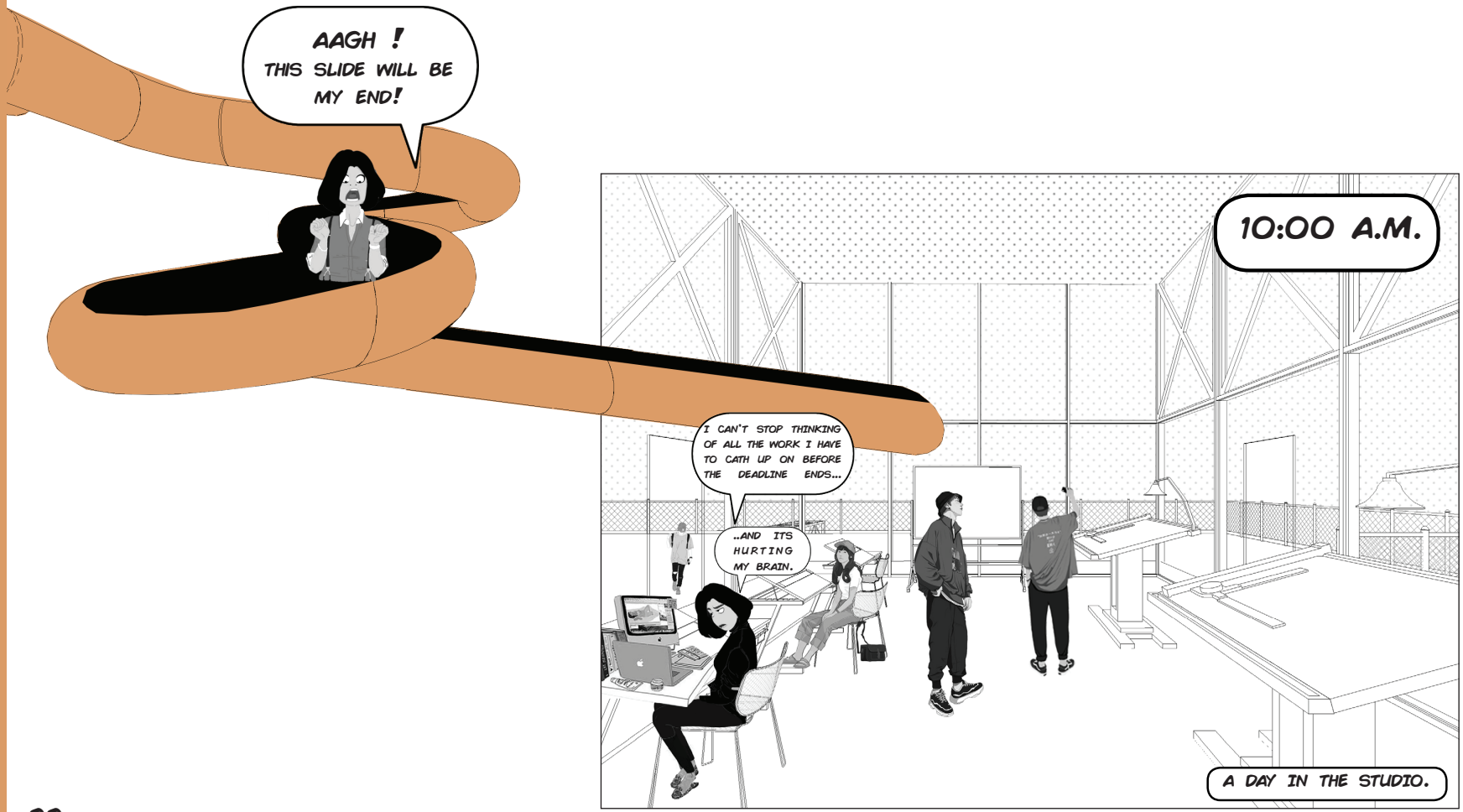


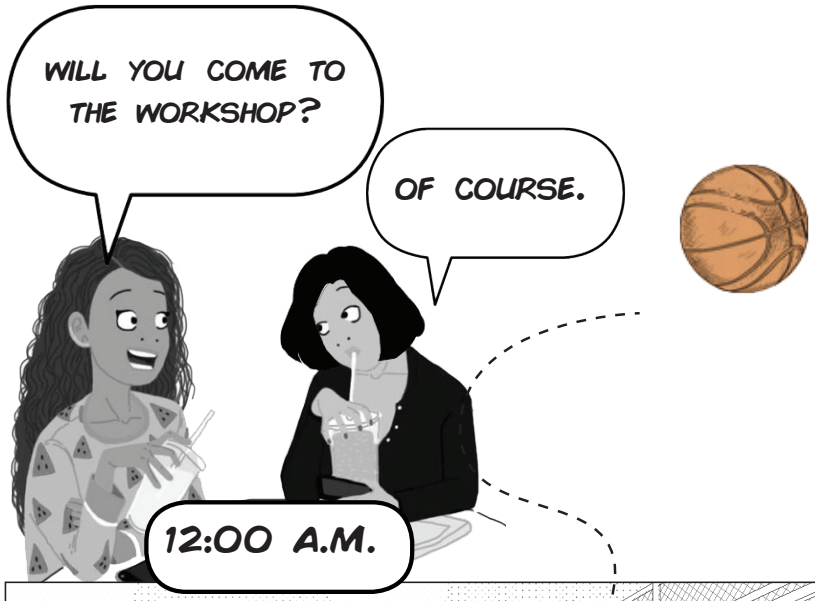
I LIKE PLANNING AHEAD OF TIME. M-APP KEEPS ME UPDATED ABOUT WHAT AM I SUPPOSED TO DO AND IT FEELS GOOD. I CAN SEE ALL THE NEW COMING PLUG-INS WITH IT.

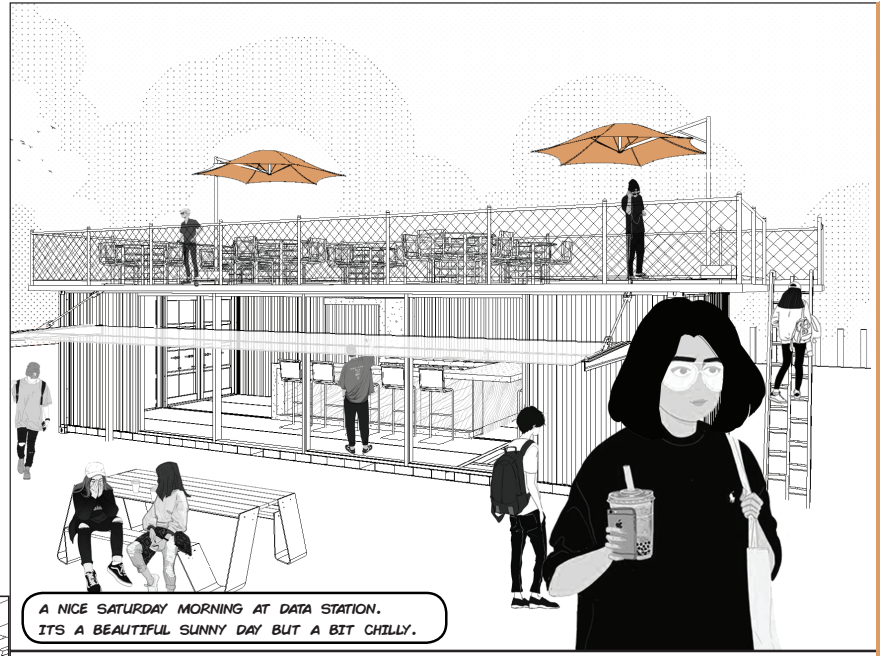


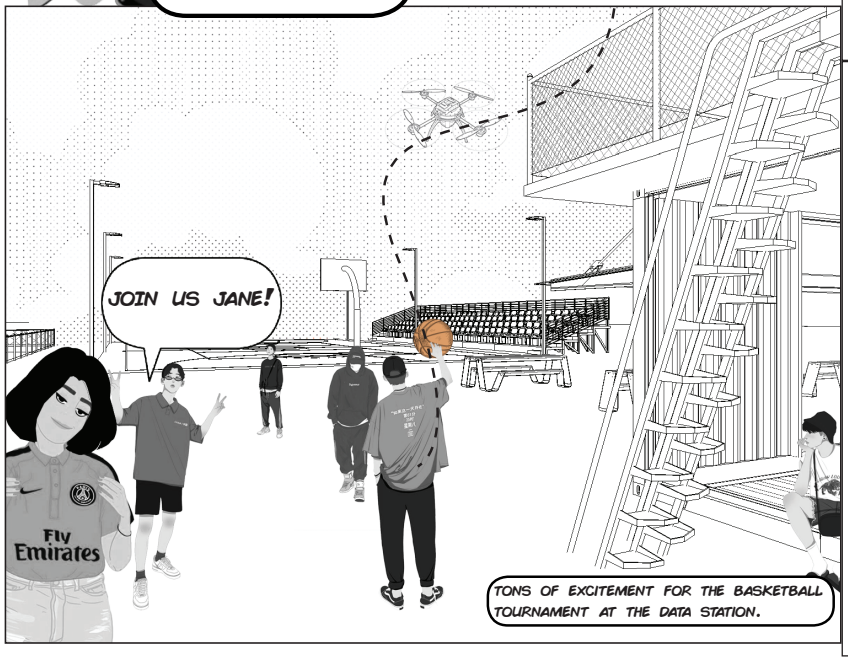
I CAN'T BELIEVE THAT ALL THE PAGES OF MY ASSIGNMENT WERE SPREAD OUT IN LIBRARY!

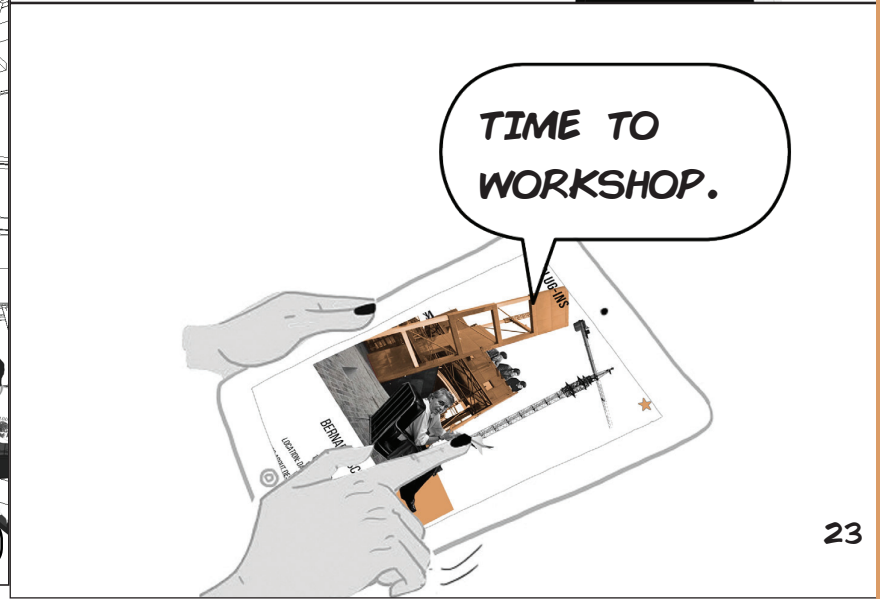
IT WILL BE A TOUGH DAY ...
ABOUT | SCHEDULE
JANE BROWN


AAGH ! THIS SLIDE WILL BE MY END!
10:00 A.M.
I CAN'T STOP THINKING OF ALL THE WORK I HAVE TO CATH UP ON BEFORE THE DEADLINE ENDS...
..AND ITS HURTING MY BRAIN.
A DAY IN THE STUDIO.


WILL YOU COME TO THE WORKSHOP?
OF COURSE.
12:00 A.M.


A NICE SATURDAY MORNING AT DATA STATION.
ITS A BEAUTIFUL SUNNY DAY BUT A BIT CHILLY.


JOIN US JANE!
Fly Emirates
TONS OF EXCITEMENT FOR THE BASKETBALL TOURNAMENT AT THE DATA STATION.


TIME TO WORKSHOP.

02:00 P.M.

ITS MY FIRST TIME ATTENDING THIS KIND OF WORKSHOP. I AM SO NERVOUS...

WORKSHOP STATION

IT IS NOT TOO LATE TO SIGN UP FORTHE WOOD AND METAL WORKSHOP FOR ARCHITECTS ! THIS UNIQUE EXPERIENCE WILL ALLOW YOU TO LEARN FROM REOWNED ARCHITECTS, WORKSHOP WITH DIVERSE PARTICIPANT FROM ACROSS THE COUNTRY, SIT IN ON CRAFT TALKS, AND MORE ! LEARN MORE WITH THE M-APP !

I CAN'T MISS THE PROCESS OF MAKING NEW PLUG-IN !

DATA-FAB FABRICATION PROGRAM FUSES TOGETHER CLASSROOM WORK AND HANDS-ON PROJECTS, CONSTANTLY PRODUCING NEW PLUG-INS MAKING IT THE ULTIMATE EXPERIENCE !

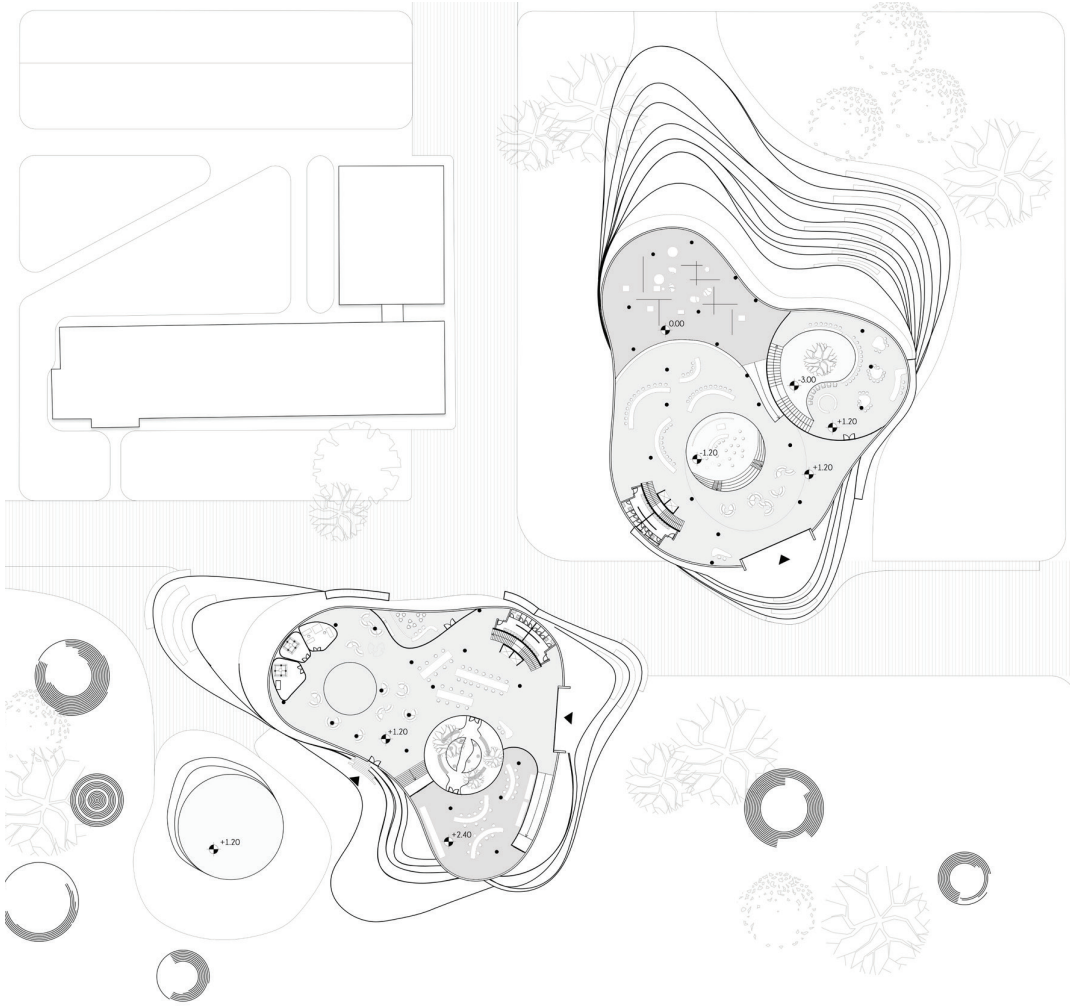
TRIBUTE TO MISTAKE

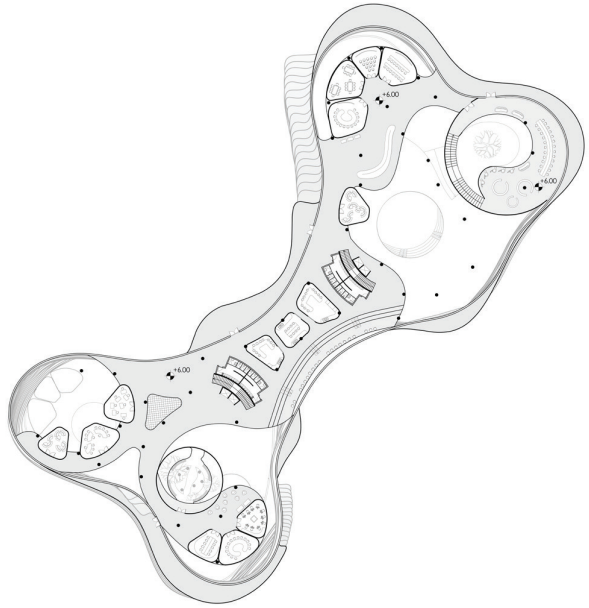
THE FAULT IS NOT HIDDEN BUT IT IS HIGHLIGHTED

RACHEL IS A NEW STUDENT FROM "TRIBUTE TO MISTAKE".

1. PERFECTION IS MENTAL CONGESTION. THE ERROR IS THE MOST INSTRUCTIVE WAY.

2. Depending on changing conditions, one of the thousands of mistakes becomes correct. The correct one is the felicitous one of the hundreds of mistakes.

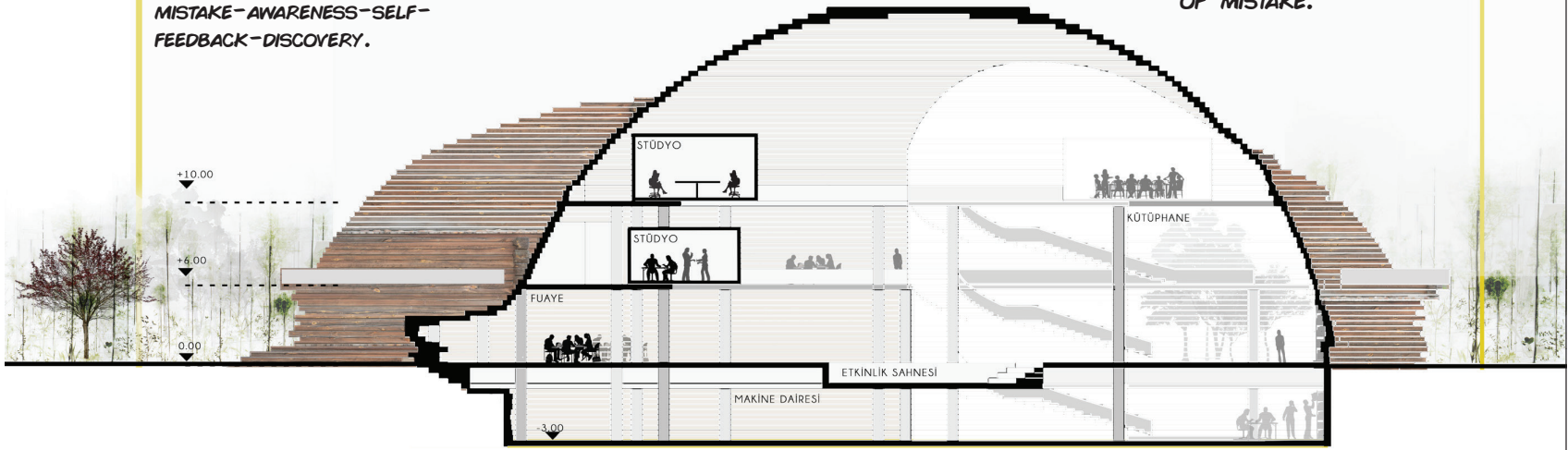


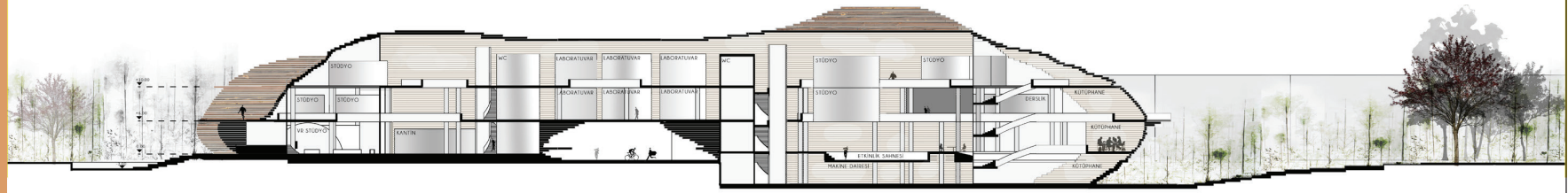


3.Making mistakes is the first step in of creativity. The freedom of making mistakes questions the cognitive bias that limits the individual to use an object traditionally and rejects functional stability.

4. Trial and error, mistakes and corrections, made over and over, are all discoveries into what one knows and what one still needs to learn. Learning is the cycle of mistake-awareness-self-feedback-discovery.

5. At school, an open system is designed to create an instant, unique and unpredictable mess with the highest probability of mistake.

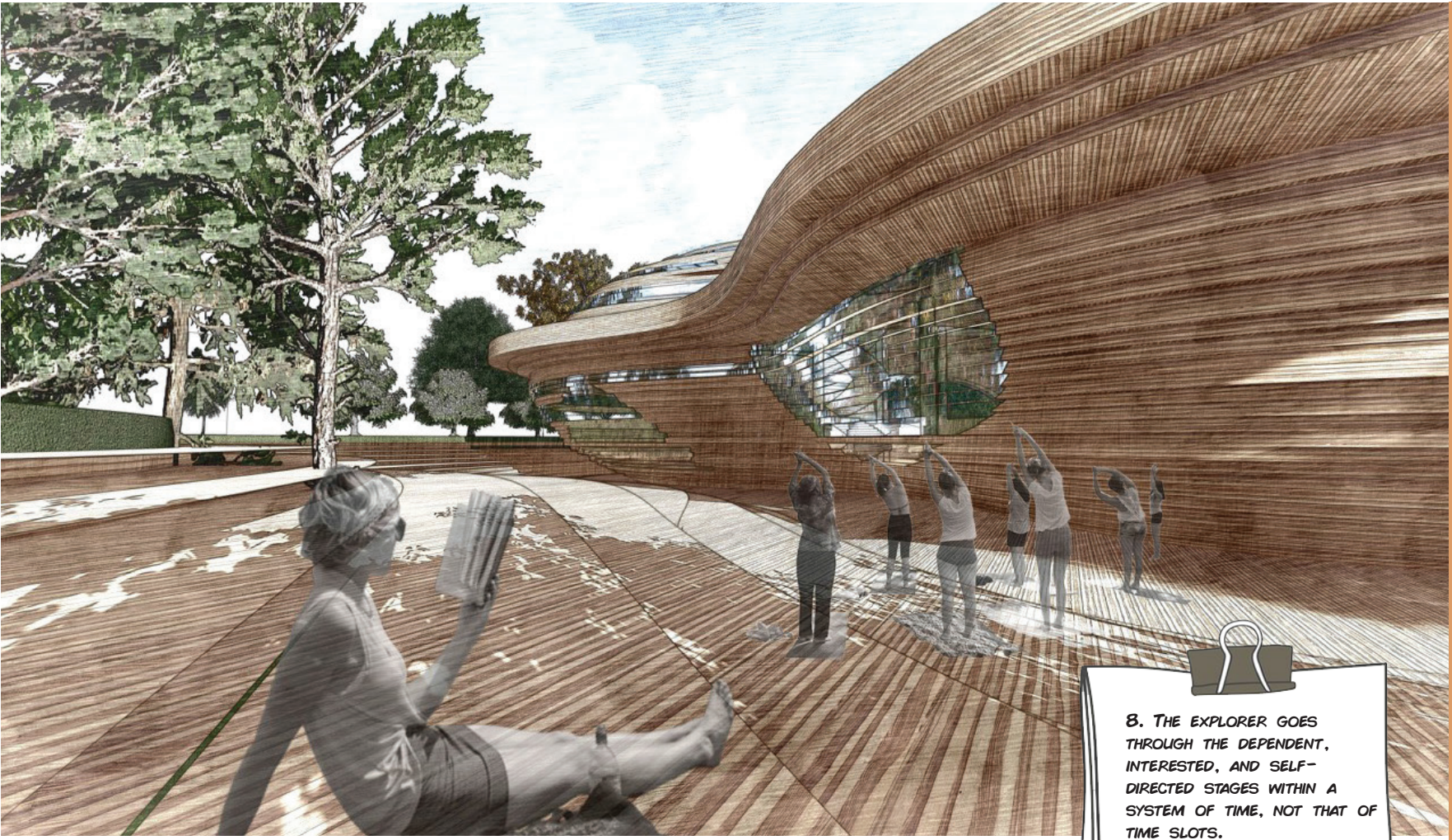




6. In the open system, people of all ages and profiles in the society form the **ORBIT**; interdisciplinary encounters form **BOND** and the architectural discipline form **CORE**.

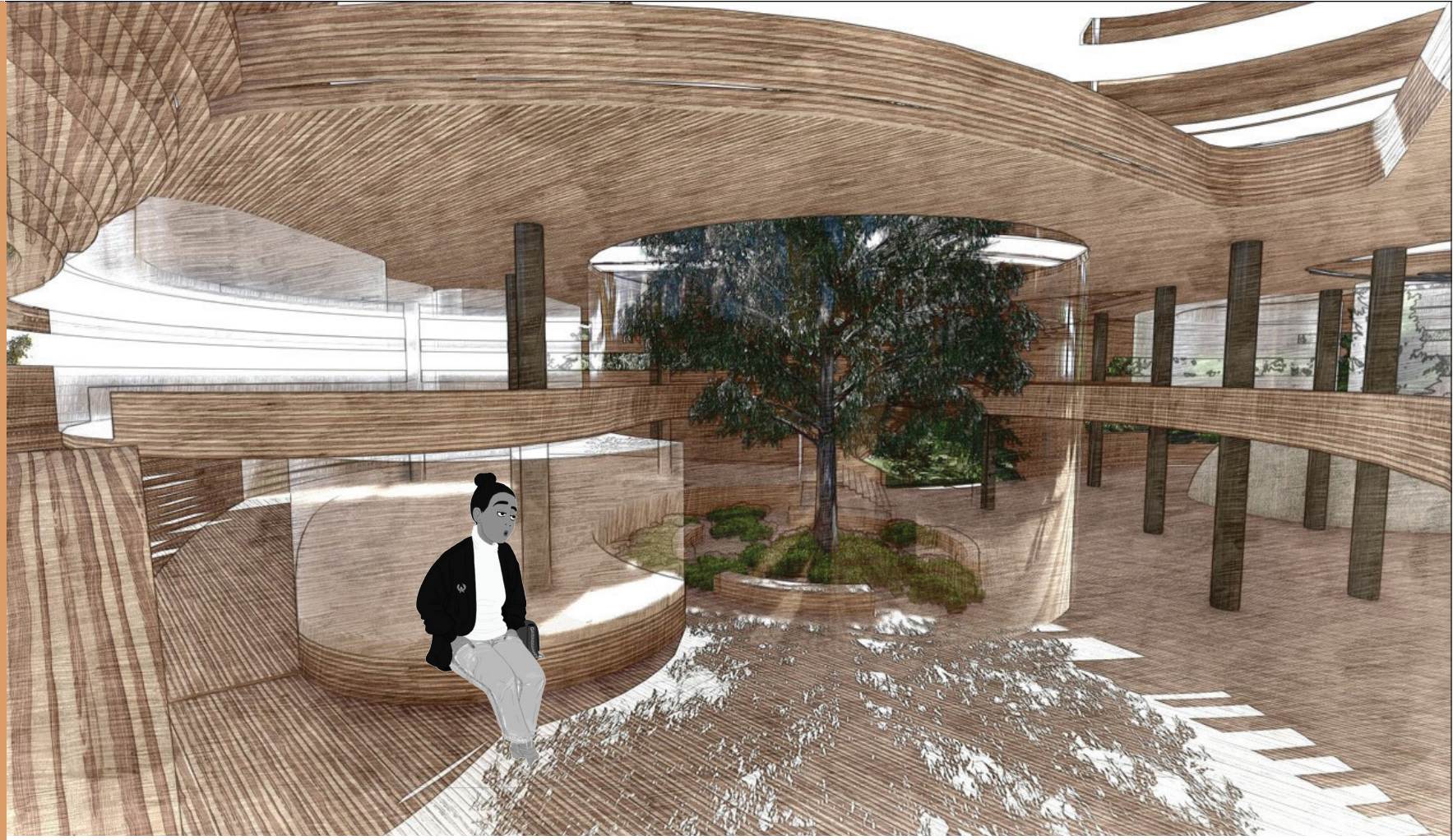
ORBIT enables the establishment of architecture and design culture throughout the society so that qualified architecture can be performed outside the academy.
BOND is the adoption of parts of the whole without breaking from the general complexity. This overcomes the disconnection between the way of seeing the learned world and the way the world is later confronted.
CORE allows the explorer to gain the basic knowledge of architecture.

7. While the open system emphasizes a system that relates to the environment, design spaces are shaped according to the dimensions of production and learning, production methods and teaching methods.



Over the interested phase, the basic knowledge of architecture is completed and a skill assessment is made to move on to the self-directed phase.
In the self-directed phase, where studios and internships begin, the explorer makes his self-feedback at the end of each project, and the consistency of self-feedback is measured during this phase.

8. The explorer goes through the dependent, interested, and self-directed stages within a system of time, not that of time slots.
Dependent is the stage of preparation, discovery is important, the explorer moves to the next stage with a certain turnout.



9. Three-tier development is followed at school. The explorer should make certain progress in these layers at each stage. In three layers, these customizable advances are recorded on the student's exploration map throughout the process.

LET'S TAKE A LOOK AT THE LIFE AT DATA STATION!
JANE'S STORY
in DATA STATION

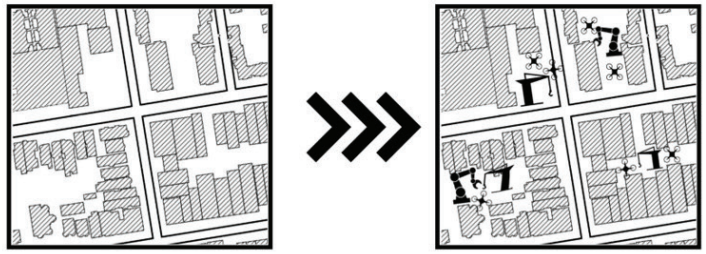
YES, I GOT A REALLY GREAT SHOOT!!
STARBUCKS COFFEE

OFF-GRID

WE HAVE ROBOTS IN OFF-GRID AND WE CREATE OUR OWN ARCHITECTURE WITH THEM...
WAOOW! IT IS VERY EXCITING !

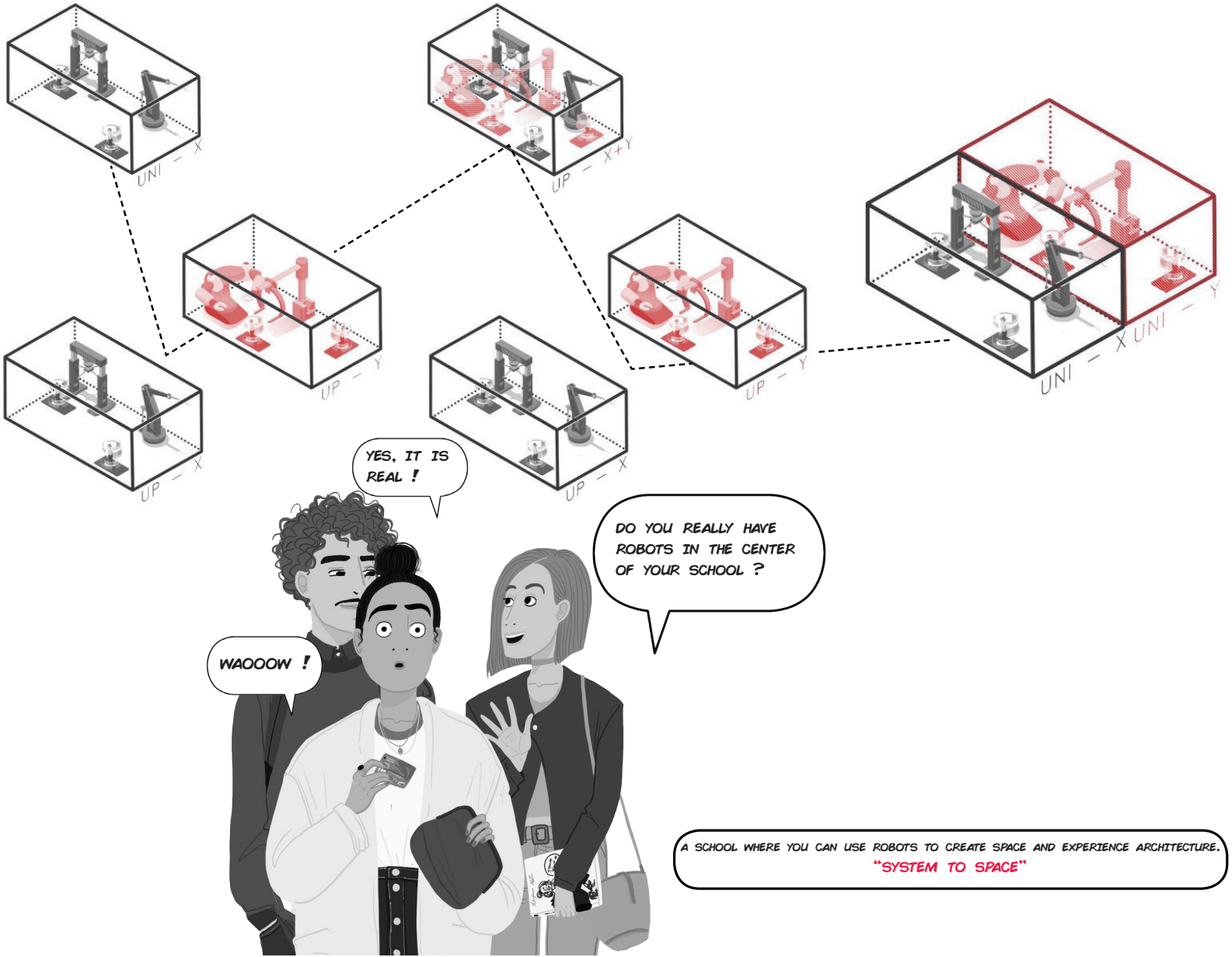
UPPER GRID

DESIGNS FOR THE PUBLIC.
CREATES DESIGNS WHICH WILL EVOLVE THE MARKET.

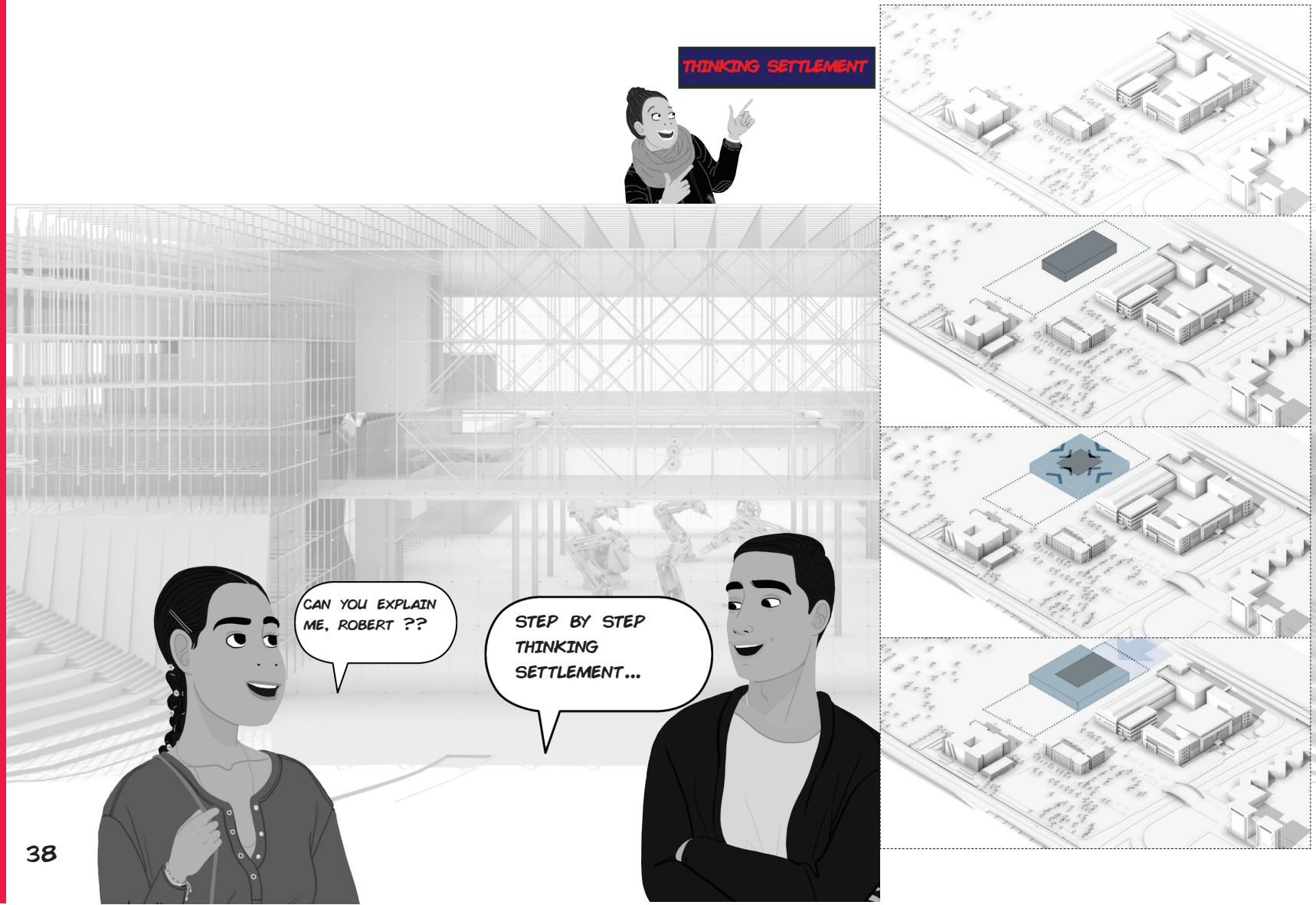


CHECKS THE BUGS OF INTERMEDIA. TESTS THE ENDURANCE.
UPDATES THE WHOLE 'OFF-GRID' IN ANY MANNER.

PROVIDES HARDWARE FOR CONSTRUCTION SITES AND UP-GRID.
MAKES EQUIPPED ARCHI'S LEAD THE CONSTRUCTIONS.



A SCHOOL WHERE YOU CAN USE ROBOTS TO CREATE SPACE AND EXPERIENCE ARCHITECTURE.
"SYSTEM TO SPACE"


THINKING SETTLEMENT
CAN YOU EXPLAIN ME, ROBERT ??
STEP BY STEP THINKING SETTLEMENT...

Anyone can be an architect.

The individual's own efforts, experiences, and solution methods produced in the face of problems are an educational process for him. The process is education itself.

Since learning is based on proces
ses, it cannot have a singular space.

This educational process is a creative process that determines the means of its own architectural vision and is dedicated to discovering their boundaries.

This process is not singular, it is personally shaped according to the individual's own interests.

Since the potentials of indivuduals are different, education is too subjective to be formal.

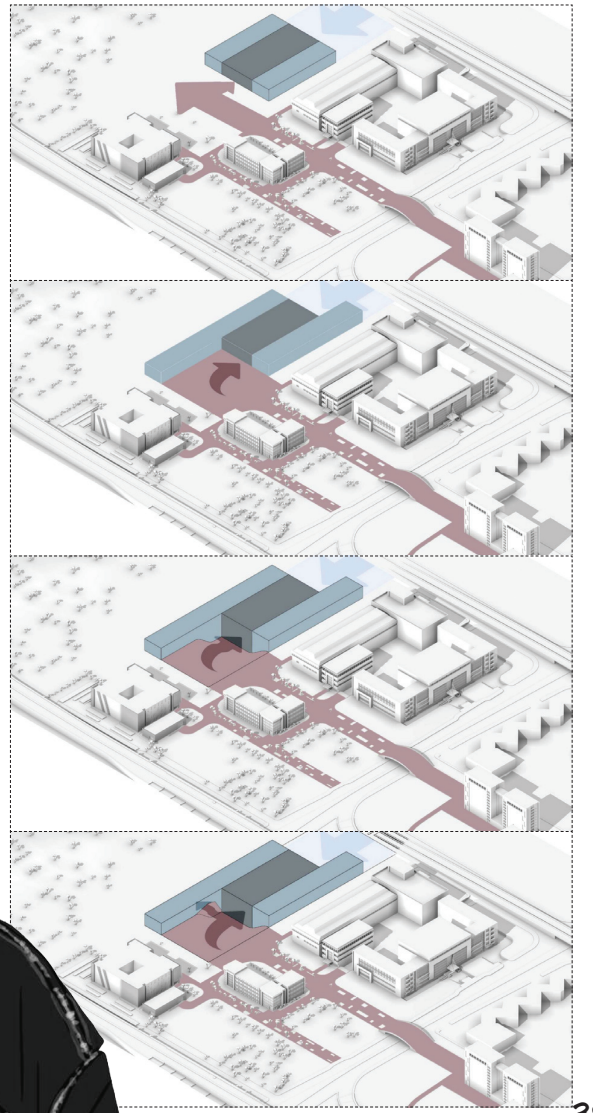
Architecture and its education cannot be outdated; it must internalise all the developments affecting and changing human life. It must be in the pursuit of creating new ones.

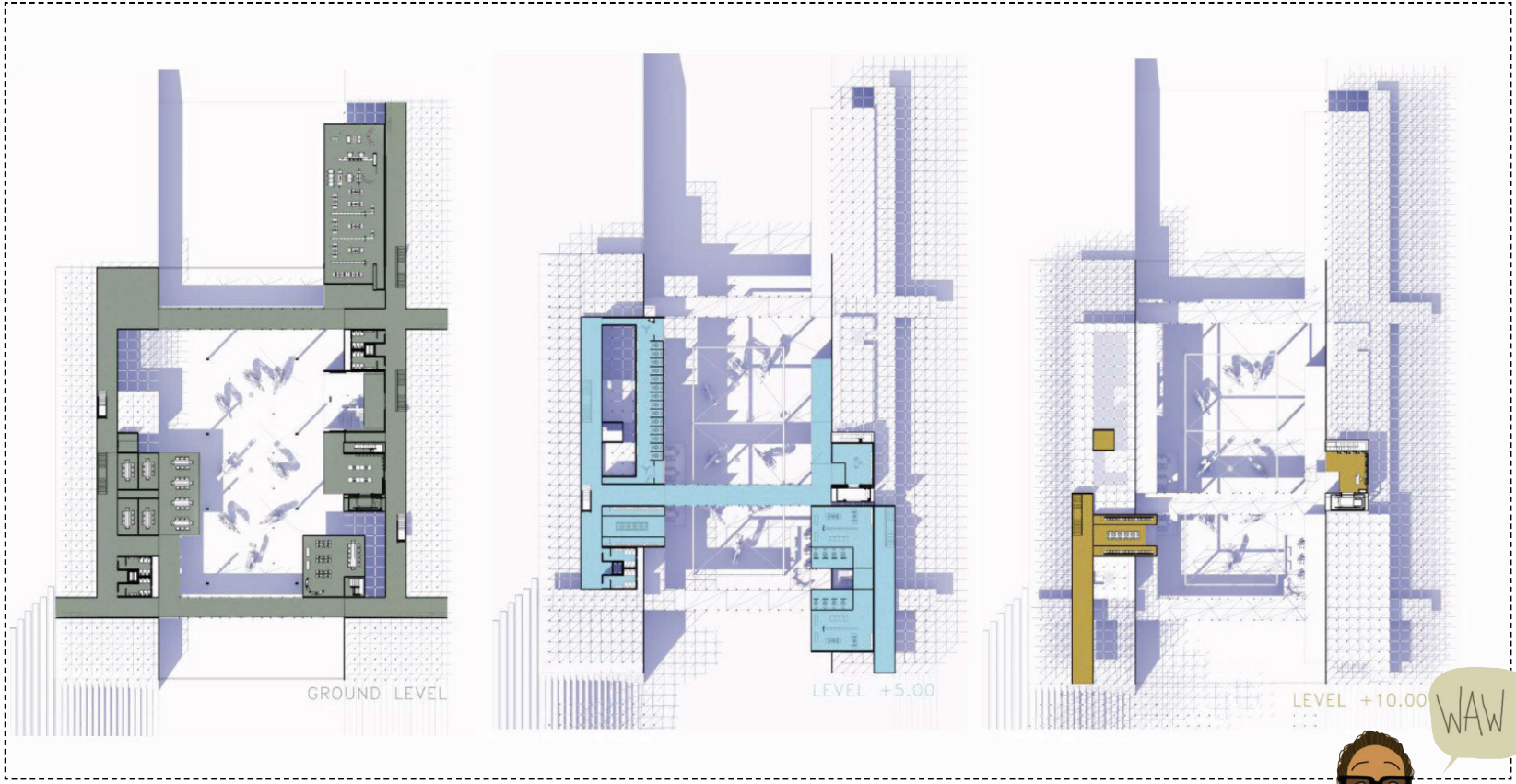
"Architecture" designs interactions, architectural object interacts with the city and the citizens. What is needed for education is an "**INTERSPACE**" in which interactions can be designed.

Technological development alters the way we live, we learn, and thus design and construct.

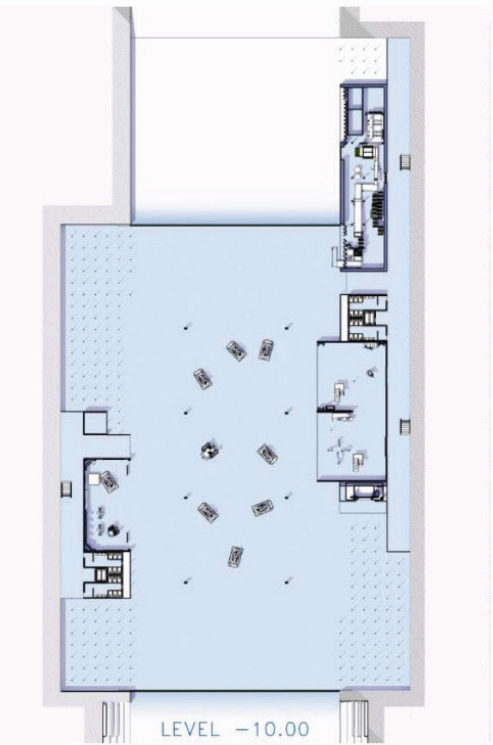
Architectural education cannot be considered independent of production.

Education does not have space, there is the space of production.

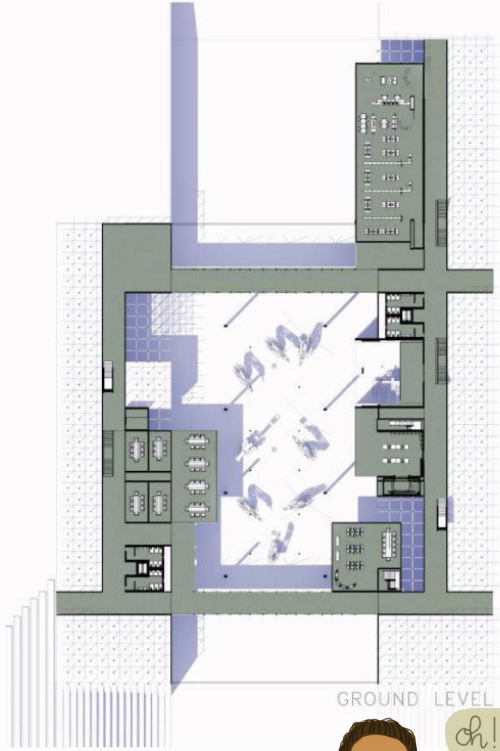



GROUND LEVEL
LEVEL +5.00
LEVEL +10.00

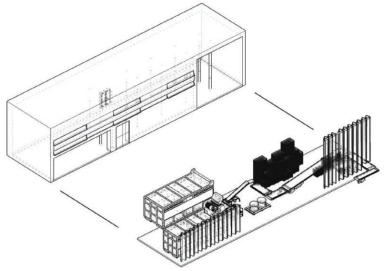
WAW


LEVEL −10.00

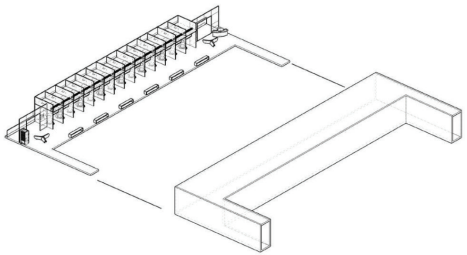
LEVEL −5.00


GROUND LEVEL

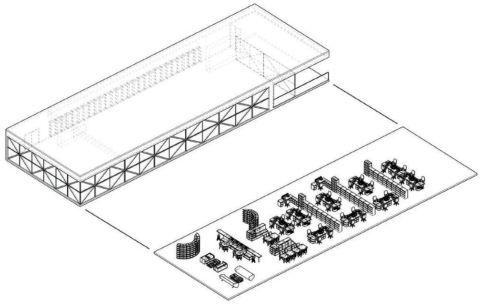
oh!



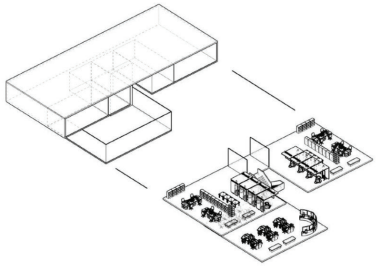
RECYCLING-
DEPOT



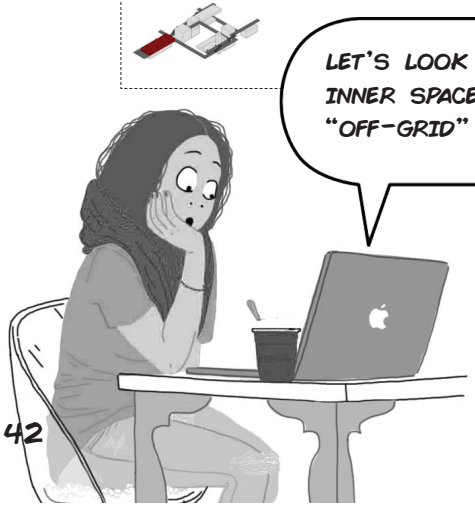
VR
CABINS

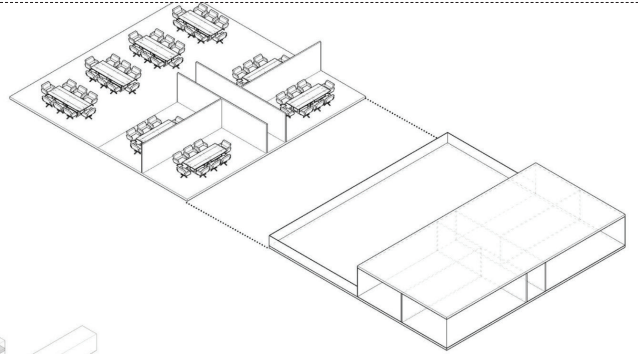


OPEN
OFFICES

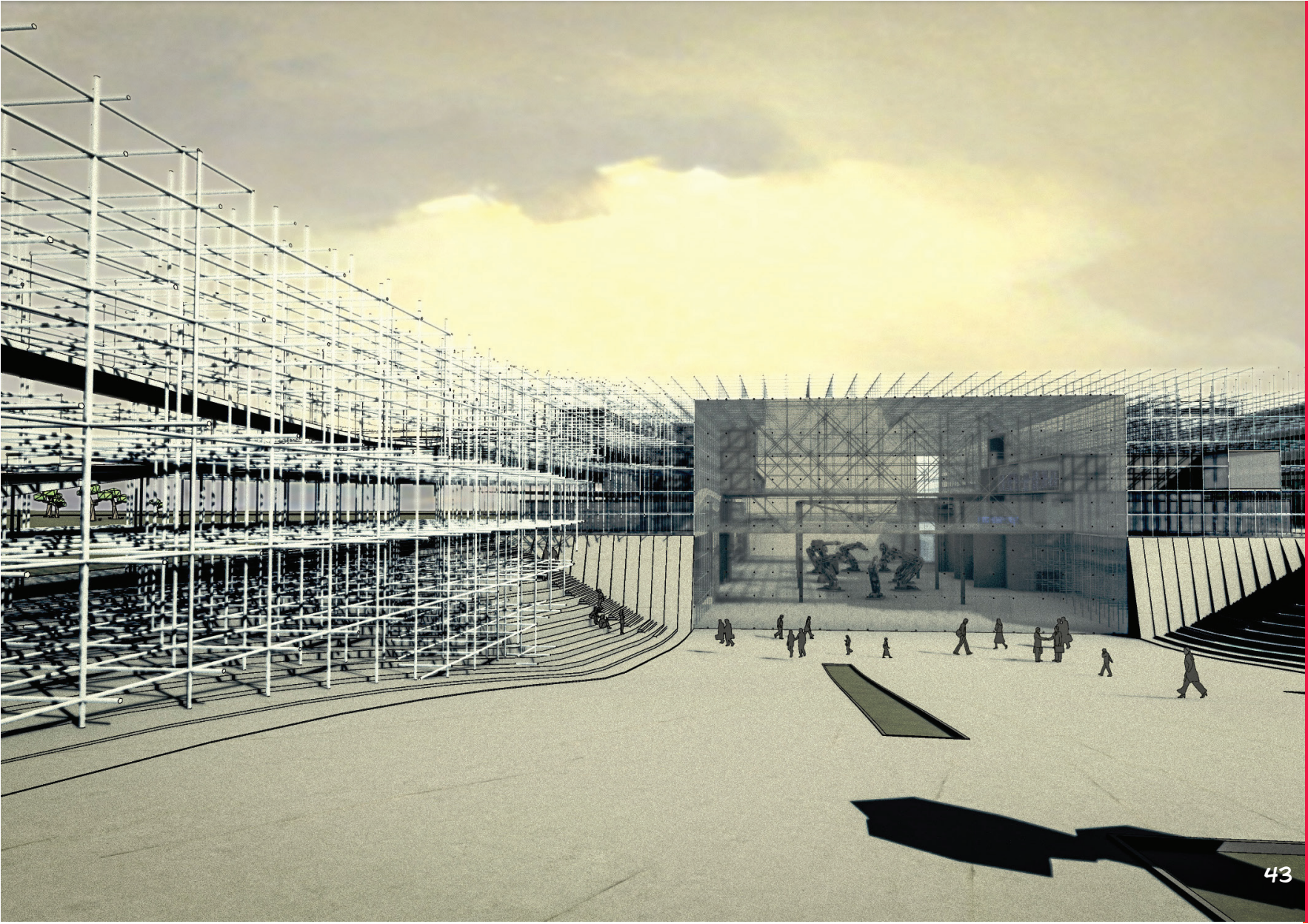


RENTAL
OFFICES

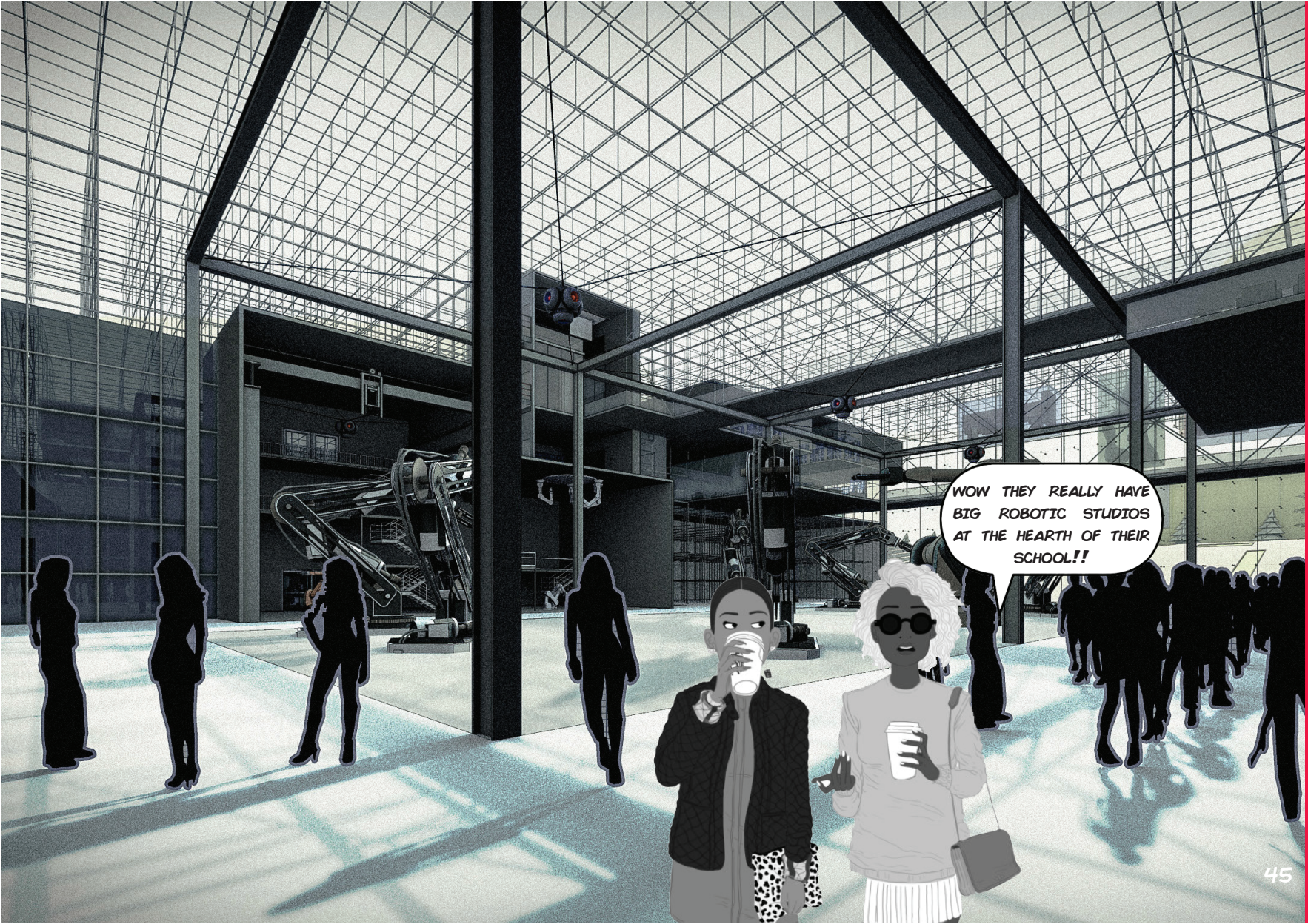


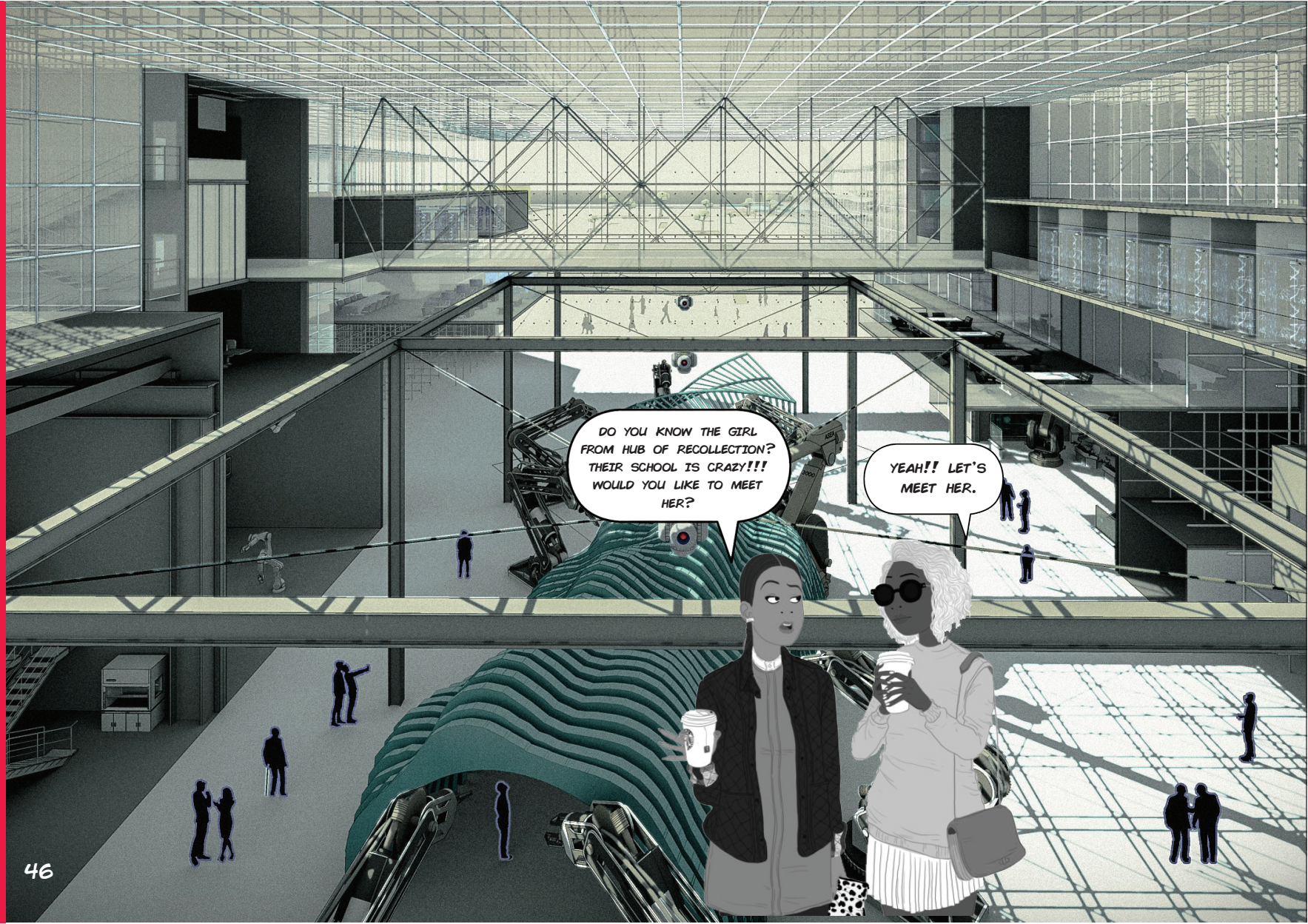


LECTURE
HALLS



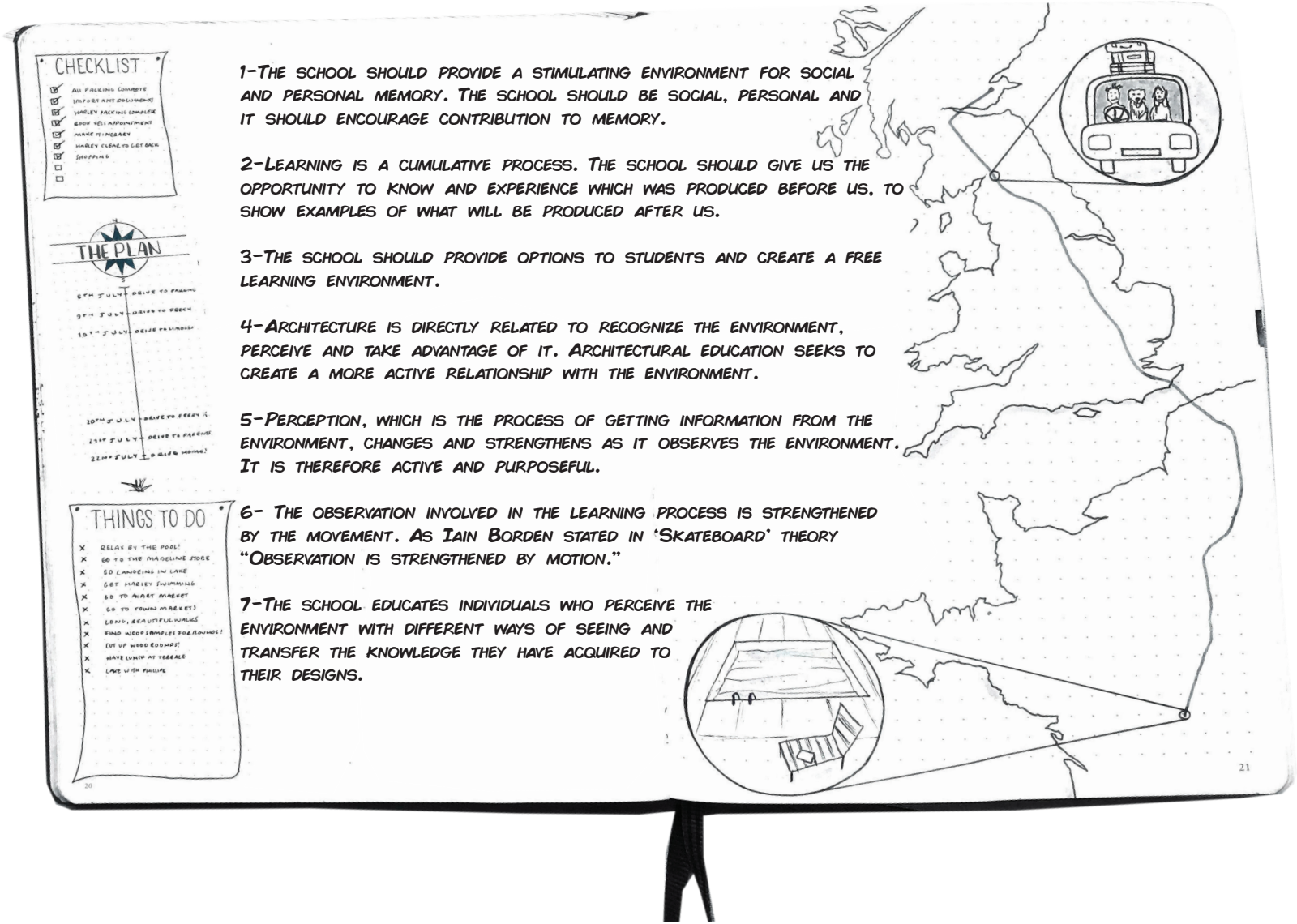
DID YOU KNOW THE PROCESS OF THIS SCHOOL IS NOT SINGULAR, IT IS CUSTOM MADE TO INDIVIDUAL INTERESTS.
WOW, REALLY? I THINK THAT'S SO IMPORTANT FOR PEOPLE TO SHAPE THEIR PROCESS ACCORDNG TO THEIR INTEREST


WOW THEY REALLY HAVE BIG ROBOTIC STUDIOS AT THE HEARTH OF THEIR SCHOOL!!


DO YOU KNOW THE GIRL FROM HUB OF RECOLLECTION? THEIR SCHOOL IS CRAZY!!! WOULD YOU LIKE TO MEET HER?
YEAH!! LET'S MEET HER.

THE HUB OF RECOLLECTION

THE SCHOOL TOOK THE INSPIRATION FROM BENJAMIN'S CONCEPTION OF 'FLANEUR' AND 'COLLECTOR'. THE SCHOOL WE DREAMED OF IS A PLACE WHERE WE RECOLLECT THINGS THAT WE HAVE ALREADY COLLECTED BEFORE.THERE ARE NO STUDENTS OR INSTRUCTORS IN "THE HUB OF RECOLLECTION" BUT THERE ARE COLLECTORS, NOMAD STUDIOS IN WHICH WE MOVE AROUND THE CITIES.



1-The school should provide a stimulating environment for social and personal memory. The school should be social, personal and it should encourage contribution to memory.

2-Learning is a cumulative process. The school should give us the opportunity to know and experience which was produced before us, to show examples of what will be produced after us.

3-The school should provide options to students and create a free learning environment.

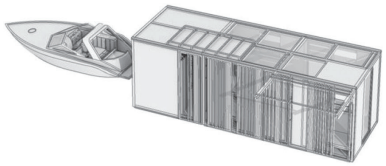
4-Architecture is directly related to recognize the environment, perceive and take advantage of it. Architectural education seeks to create a more active relationship with the environment.

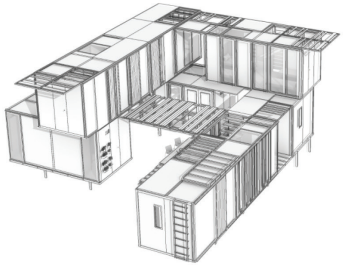
5-Perception, which is the process of getting information from the environment, changes and strengthens as it observes the environment. It is therefore active and purposeful.

6- The observation involved in the learning process is strengthened by the movement. As Iain Borden stated in 'Skateboard' theory "Observation is strengthened by motion."

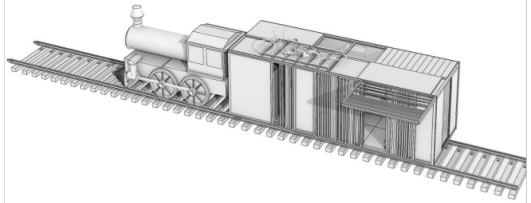
7-The school educates individuals who perceive the environment with different ways of seeing and transfer the knowledge they have acquired to their designs.

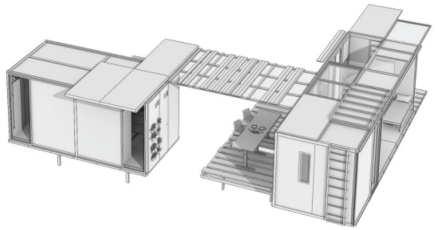
travel at sea



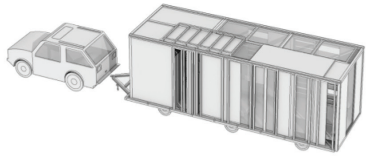


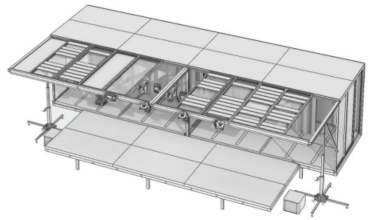
travel at railroad





travel at highway

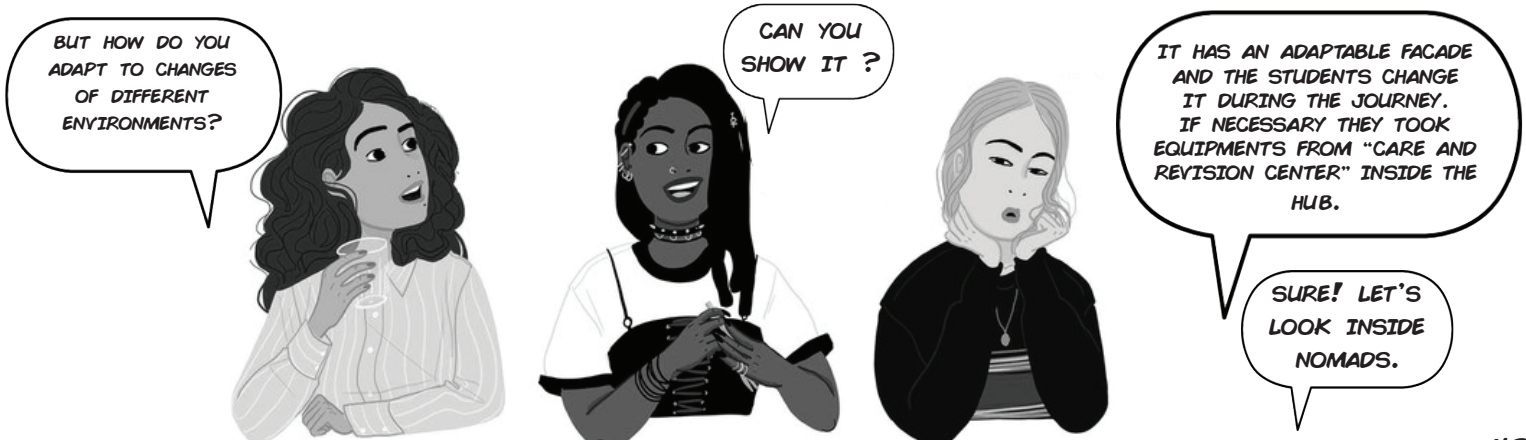




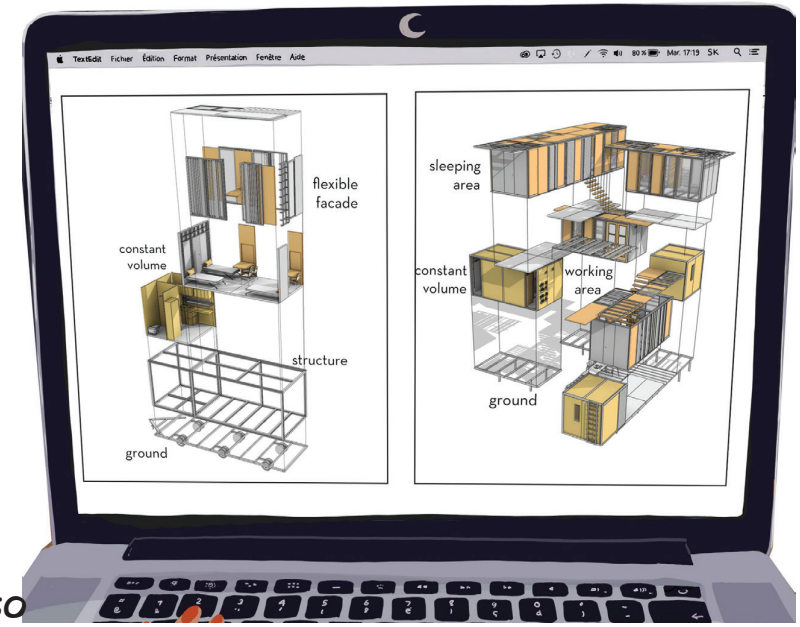
land on and accommodate a conference

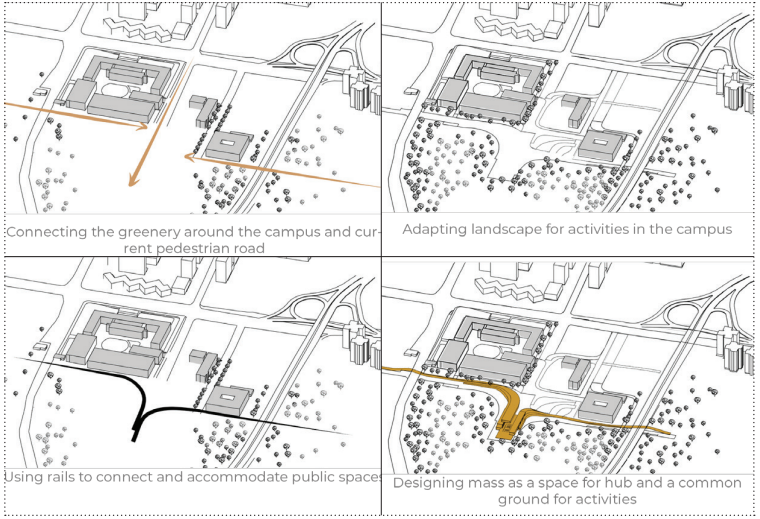
gathering with another nomad

many of them gathers and organize an activity



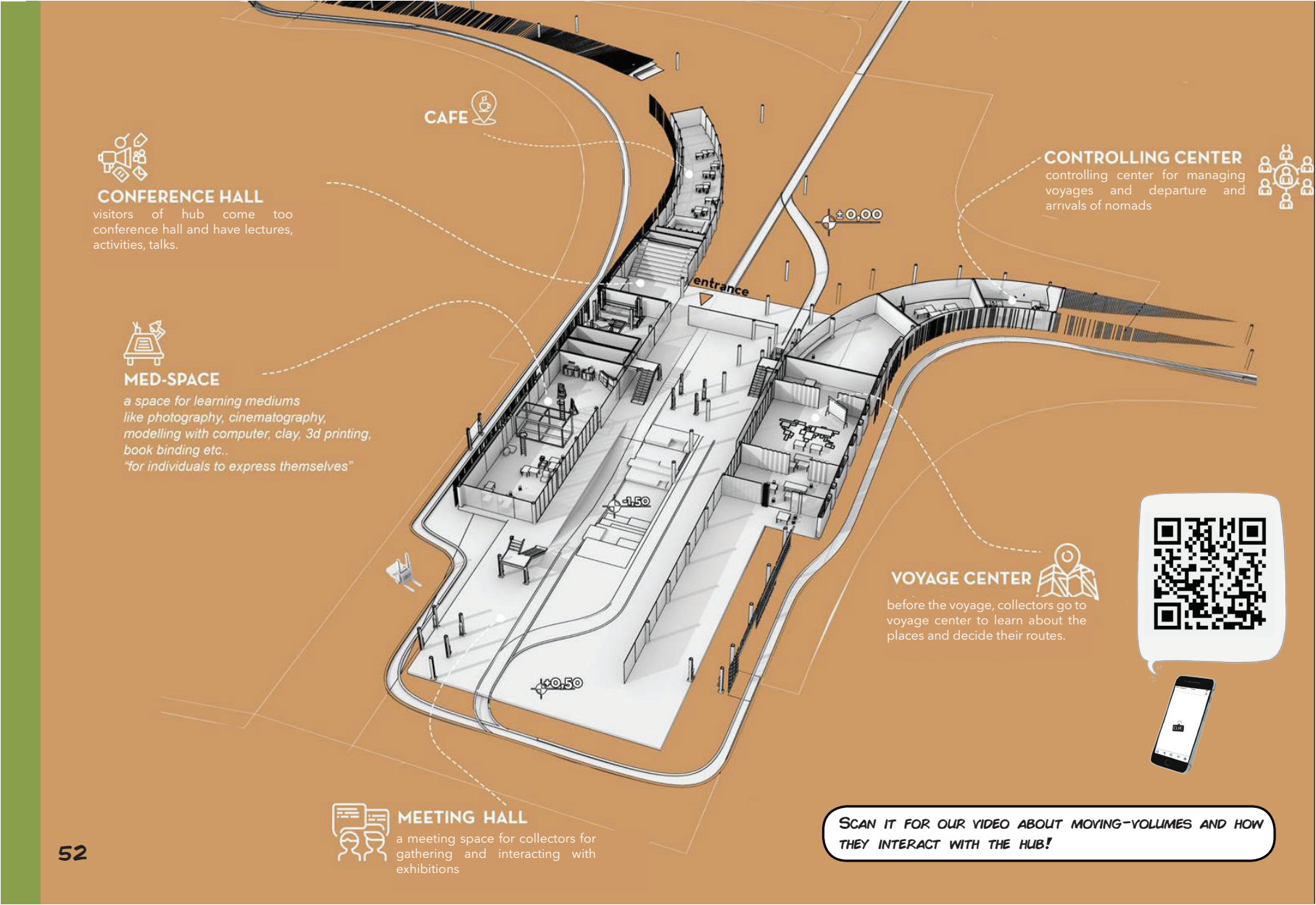
I CAN SHOW YOU SOME OF THE NOMAD EXAMPLES FROM MY COMPUTER...
THE STUDIOS CAN GATHER DURING THE JOURNEY AND CHANGE THEIR FUNCTIONS AS WELL. THE NOMAD PROVIDES SPACE FOR SLEEPING, WORKING AND EXHIBITING


flexible facade
constant volume
structure
ground
sleeping area
constant volume
working area
ground


Connecting the greenery around the campus and current pedestrian road
Adapting landscape for activities in the campus
Using rails to connect and accommodate public spaces
Designing mass as a space for hub and a common ground for activities

WE GO TO THE HUB TO COLLECT AND DISCUSS OUR WORK

SITE PLAN


CAFE
CONFERENCE HALL
visitors of hub come too conference hall and have lectures, activities, talks.
CONTROLLING CENTER
controlling center for managing voyages and departure and arrivals of nomads
±0,00
entrance
MED-SPACE
a space for learning mediums like photography, cinematography, modelling with computer, clay, 3d printing, book binding etc..
"for individuals to express themselves"
-1,50
-0,50
VOYAGE CENTER
before the voyage, collectors go to voyage center to learn about the places and decide their routes.
MEETING HALL
a meeting space for collectors for gathering and interacting with exhibitions
SCAN IT FOR OUR VIDEO ABOUT MOVING-VOLUMES AND HOW THEY INTERACT WITH THE HUB!

WHEN WE RETURN... NOMAD STUDIOS INTERACT WITH THE HUB AND HAVE DIFFERENT FUNCTIONS IN MED-SPACES.

LET'S SCAN IT FOR OUR ANIMATION ABOUT MEETING HALL AND OUTSIDE ACTIVITIES.

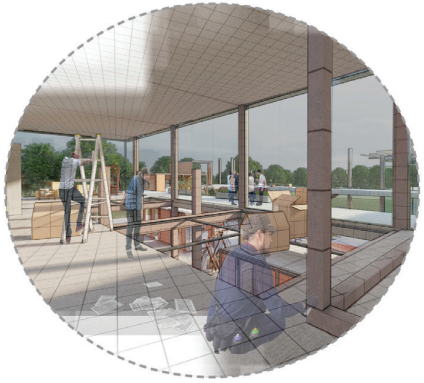
MED-SPACE

MEETING HALL

FLEXIBLE WORKING AREA

VOYAGE CENTER

LANDSCAPE



MED-SPACE

NOW I WILL GO TO THE HUB. IT'S TIME TO PREPARE FOR A NEW JOURNEY....
I'M SORRY...
AAA ISN'T IT TOO EARLY FOR YOU TO LEAVE?

INSTITUTE of MAKING

• ARCHITECTURE SHOULD VALUE THE RICHNESS OF THE CONTEXT, BASED ON WHICH DEVELOP POTENTIALS.

• ARCHITECTURE SHOULD BE BUILT UPON LIFE EXPERIENCE. ARCHITECTURE MUST PERTAIN TO THE CONTEXT.

• ARCHITECTURE SHOULD BE DEVISED UPON LIFE PRACTICES BASED ON LOCAL APPREHENSION.

• ARCHITECTURE SHOULD HAVE A GRASP OF LIFE EXPERIENCES, SPACE, MATERIALS AND MAKING CULTURE OF THE CONTEXT.

• SCHOOL OF ARCHITECTURE MUST DEVISE ARCHITECTURAL EDUCATION BASED ON THE CONTEXT.

• SCHOOL OF ARCHITECTURE, AS LIKE ARCHITECTURE, MUST BE UNIQUE TO ITS CONTEXT.

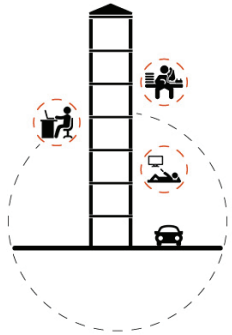
• ARCHITECTURAL EDUCATION SHOULD TEACH ARCHITECTURE BASED ON LIFE EXPERIENCE.

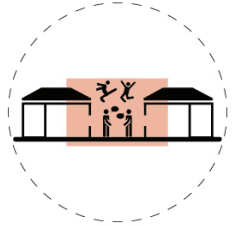
• ARCHITECTURAL EDUCATION SHOULD BE CONFIGURED IN LINE WITH THE UNDERSTANDING OF SPATIAL NECESSITIES OF LIFE EXPERIENCE AND THE LOCAL KNOWLEDGE OF MAKING.

ARCHITECTURE SHOULD HAVE A GRASP OF LIFE EXPERIENCES, SPACE, MATERIALS AND MAKING CULTURE OF THE CONTEXT.
AND ALSO ARCHITECTURE, MUST BE UNIQUE TO ITS CONTEXT. THAT'S WHY THERE IS A SCHOOL NAMED MAKING INSTITUTE.

URBAN SCALE

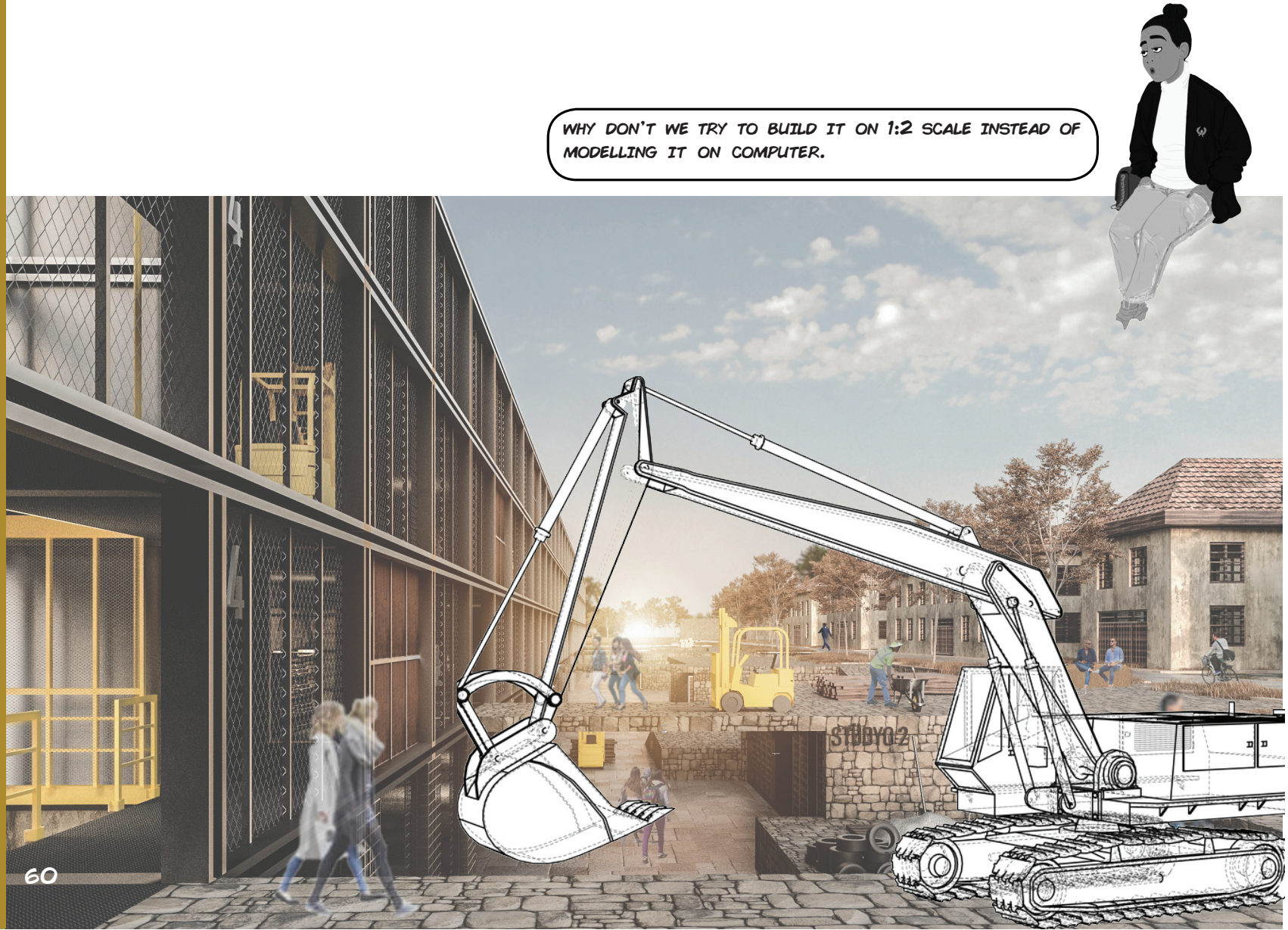
SUBURBAN SCALE

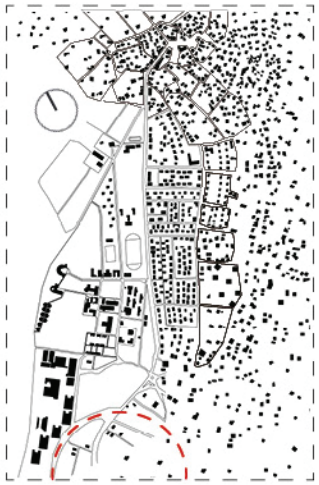




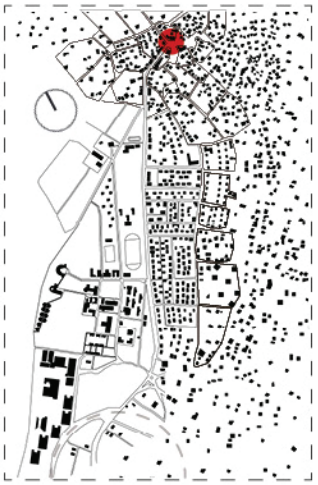
THE SCHOOL SUPPORTS THE BELIEF THAT ARCHITECTURE SHOULD VALUE THE RICHNESS OF THE CONTEXT, BASED ON WHICH HAS A GREAT POTENTIAL AND SHOULD BE BUILT UPON LIFE EXPERIENCES. ARCHITECTURE SHOULD BE CONTEXT-SPECIFIC.

URBAN SCALE LOST UNDERSTANDING OD HUMAN SCALE HOWEVER SUBURBANS STILL HAVE THE UNDERSTANDING OF THE HUMAN SCALE .


WHY DON'T WE TRY TO BUILD IT ON 1:2 SCALE INSTEAD OF MODELLING IT ON COMPUTER.
STUDIO2



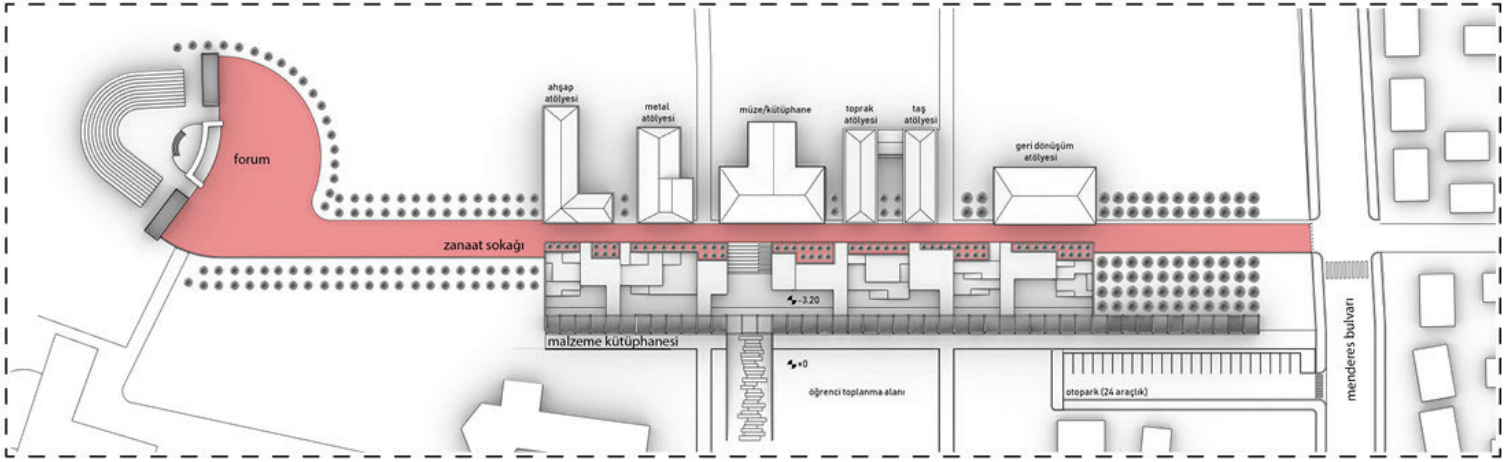
Hasanoğlan Tren Yolu



Hasanoğlan Köy Meydanı

Hasanoğlan Köy Enstitüsü Sınırı

Kullanılan-Kullanılmayan Yapılar



Vaziyet Planı

A38
A37
A36
B38
B37
B36
C38
C37
C36
LEARNING ABOUT CONTEXT AND NEW MATERIALS IS SO EXCITING!

STUDYO 5
YOU CAN USE RECYCLED PLASTIC AS A BUILDING MATERIAL?
WHATT REALLY?
ZZZ

POT STREET

IN CREATION PROCESSES LIKE ARCHITECTURE OR DESIGN EDUCATION; RESTRICTIONS SUCH AS SPACE, TIME, GRADE AND CURRICULUM CANNOT BE ACCEPTED.

POT IS A PLATFORM FOR SHARING EXPERIENCES. POT ACCEPTS LEARNERS FROM DIFFERENT BACKGROUNDS. LEARNERS CAN ENTER THE POT STREET ONLINE OR PHYSICALLY WITHOUT ANY AGE, EDUCATION AND PROFESSIONAL RESTRICTIONS.

POT CONSISTS OF DO IT TOGETHER (DIT) ACTIVITIES. IT GIVES LEARNERS THE CHANCE TO FIND THEIR INTERESTS AND IMPROVE THEMSELVES IN A MULTIDISCIPLINARY PLATFORM. LEATRNERS CAN ALSO PIN THE POTS AND CREATE DIT'S.

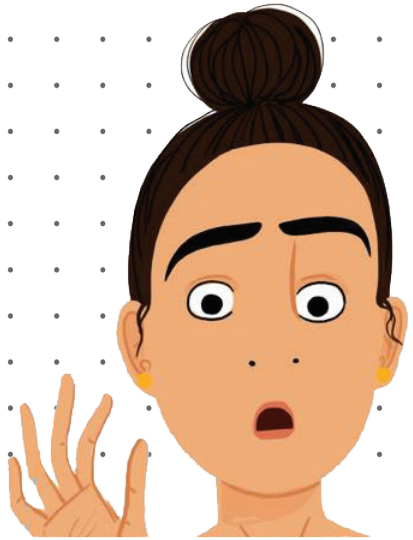
POT DOES NOT OFFER ONLY ONE TYPE OF LEARNING. EACH PERSON CAN FIND AND DESIGN THEIR LEARNING PROCESS THROUGH THE STREET.

POT/STREET PROVIDES SPACE TO WORK, RESEARCH AND PRODUCE TOGETHER WITHOUT ANY TIME AND GRADE CONCERN FOR LEARNERS. POT/STREET CREATES CHALLENGES IN THE COMMUNITY FOR LEARNERS.

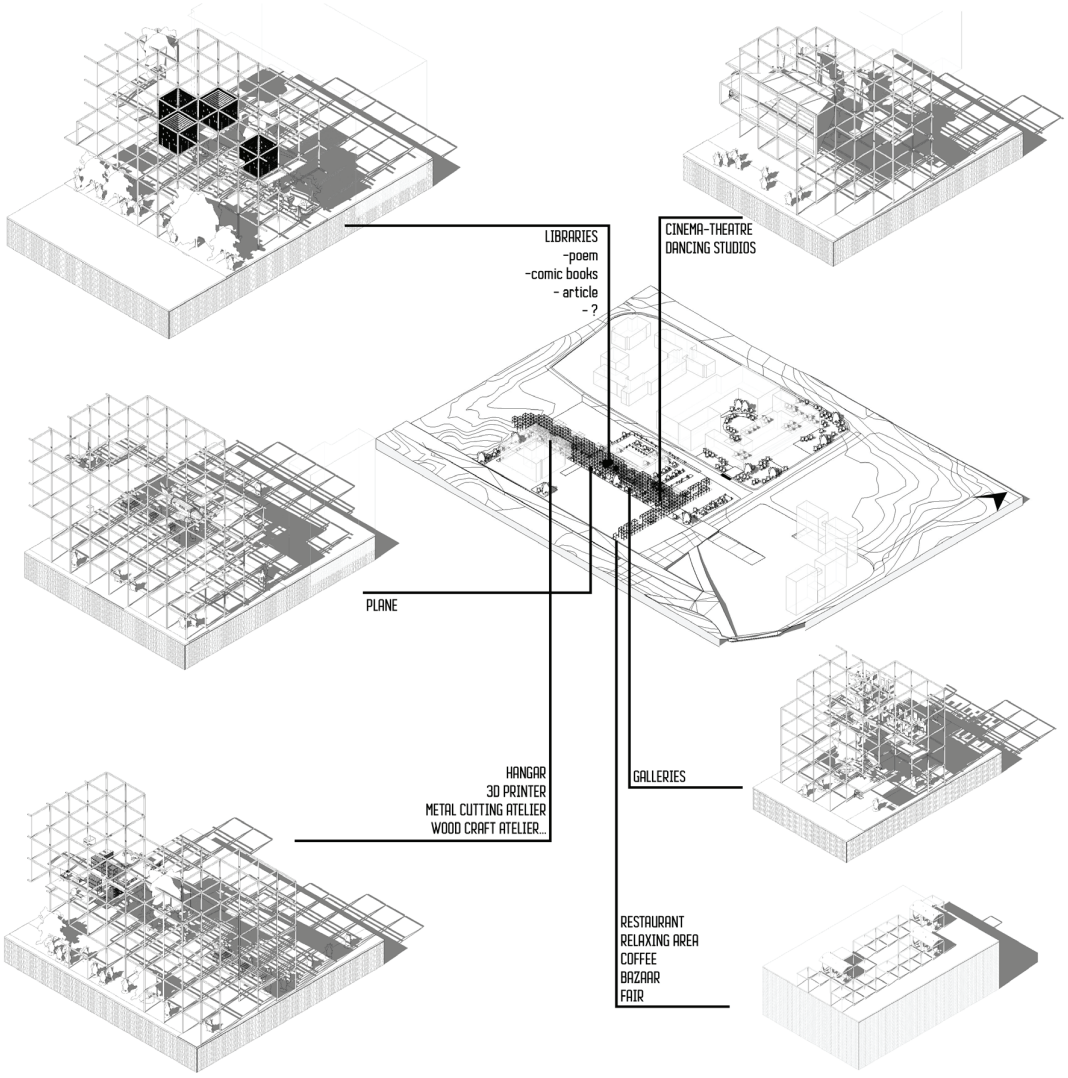
THESE CHALLENGES ARE KEY ASSESSMENT ENVIRONMENTS LEADING LEARNERS TO BECOME PROFESSIONALS.

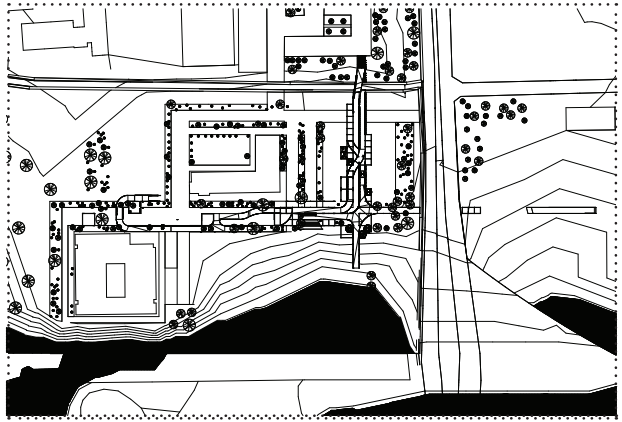
CHALLENGE
MODEL
SELL
WORK
SHOW
SEARCH
DO IT TO-WHAT
TRY
DESIGN
WIN
PRODUCE

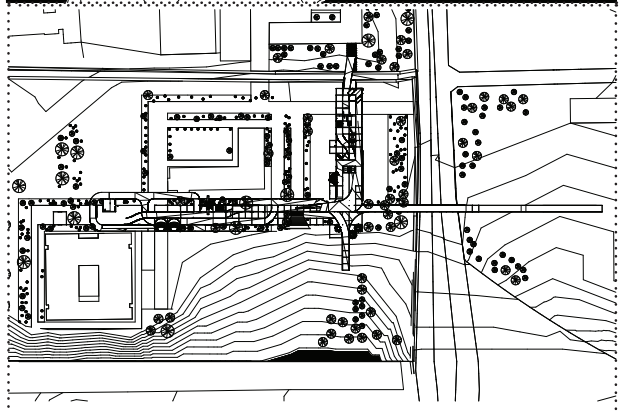
SCHOOL : POT
PROCESS : STREET
LESSON : D.I.T.

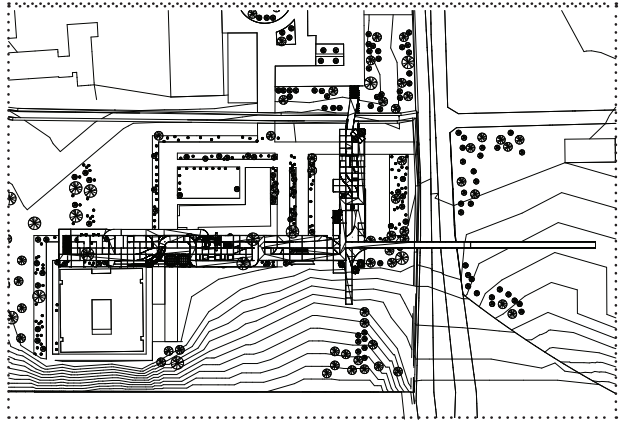


GAMA
SEARCH
DESIGN
WIN
WORK
RUNNING DAY !
MODEL
SEARCH
WIN
WIN
MODEL
PHOTOGRAPHY STUDIO
DESIGN
WORK
SWIMMING COMPETITION
DIVING MONTH
WIN
SEARCH
WORK
ENGINEER OFFICE
MODEL
WORK
DESIGN
SEARCH
SCIENCE MUSEUM
POT TOBB
WORK
MODEL
WWF POINT
DESIGN
WIN
WORK
MEDITATION
SEARCH
WORK
WIN
SEARCH
MODEL
CAMPING POINT
UNESCO POINT
WIN
DESIGN
WORK
AS PARTNER
WORK
DESIGN
SEARCH
WIN
MODEL
TOUR to PHOTO
SEARCH
HISTORY DEPARTMENT
MODEL
SEARCH
SEARCHING FISHES
WORK
WIN
SEARCH
DESIGN
WORK

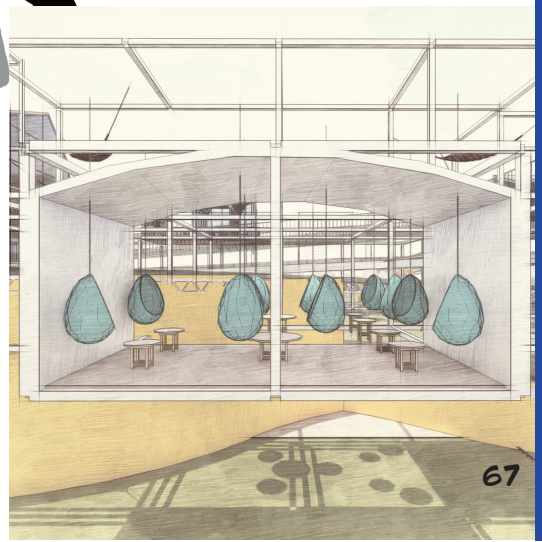

LIBRARIES
-poem
-comic books
- article
- ?
CINEMA-THEATRE
DANCING STUDIOS
PLANE
HANGAR
3D PRINTER
METAL CUTTING ATELIER
WOOD CRAFT ATELIER...
GALLERIES
RESTAURANT
RELAXING AREA
COFFEE
BAZAAR
FAIR



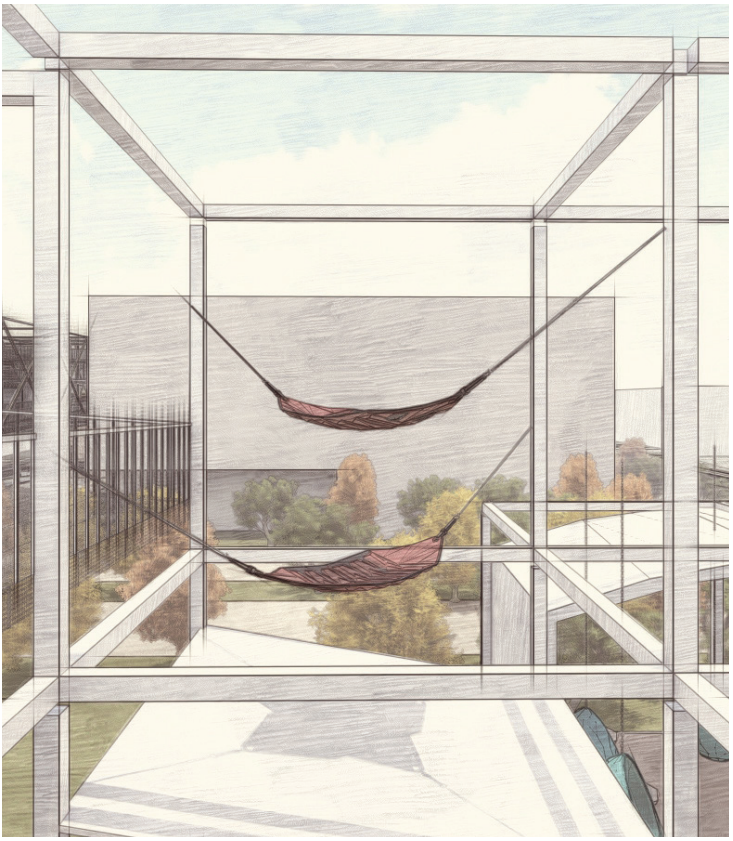


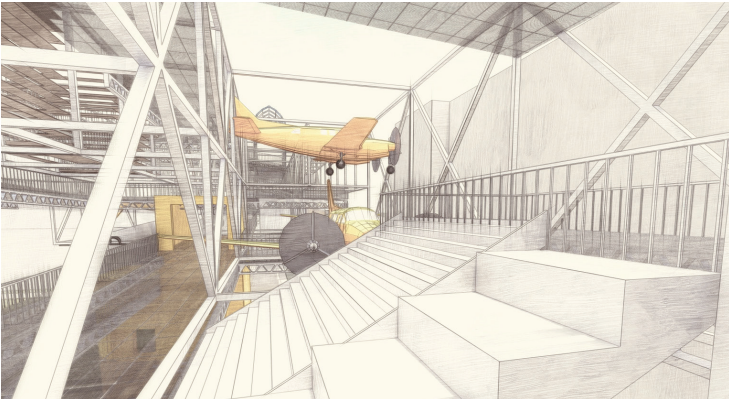


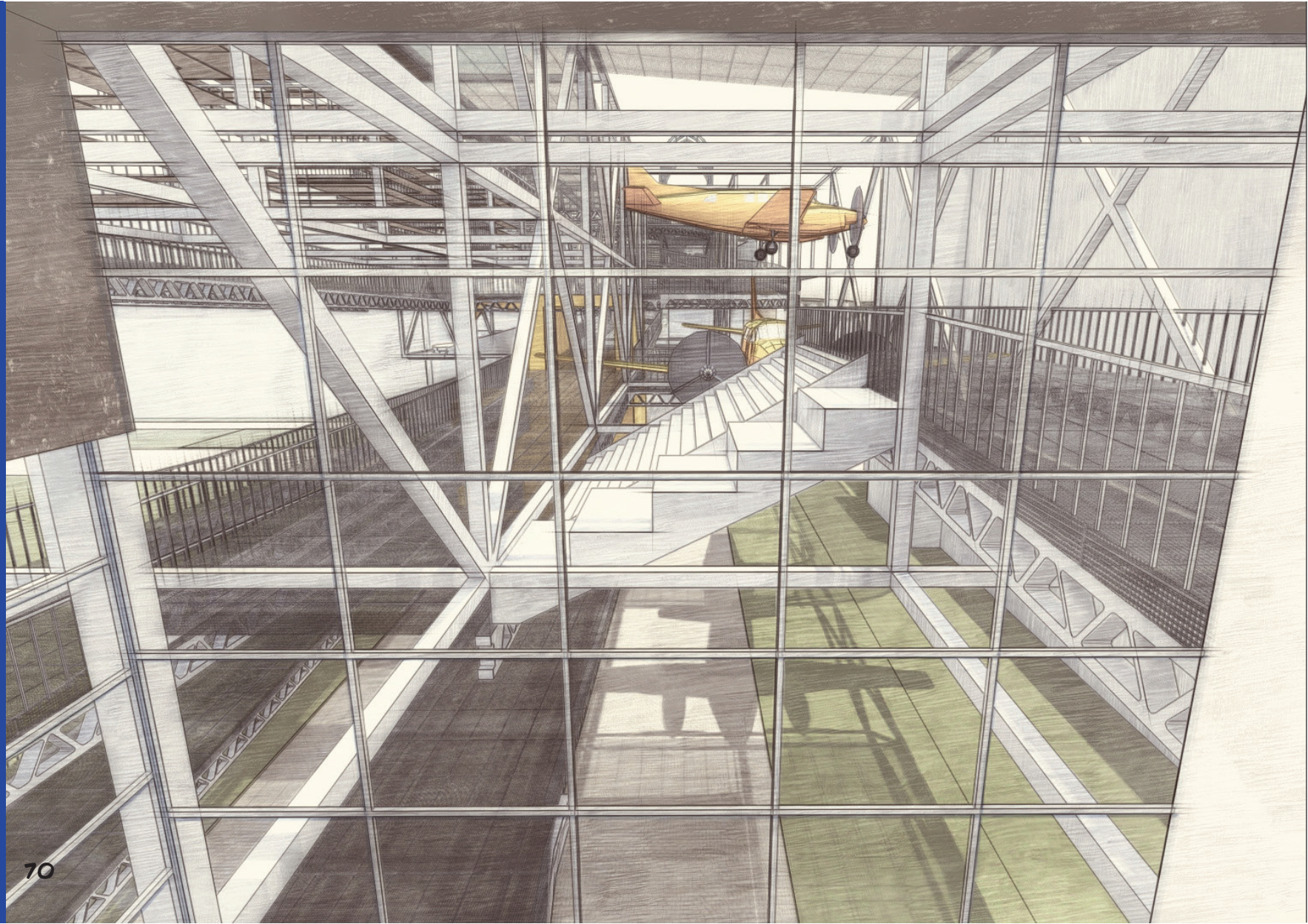
I HAVE JUST STARTED A DO IT TOGETHER ACTIVITY (DIT) IN POT STREET! YOU SHOULD JOIN!

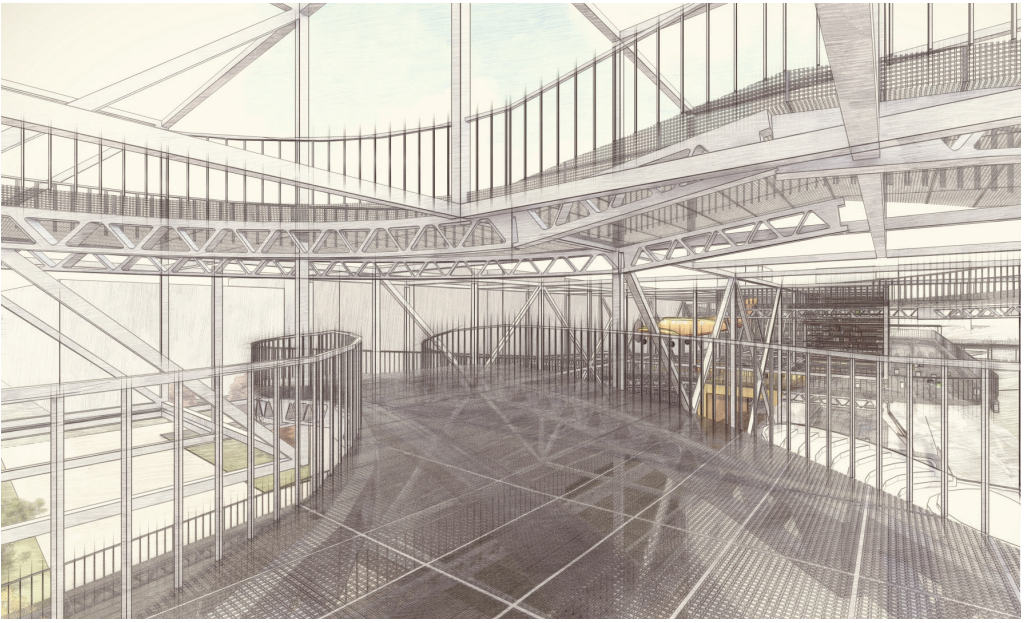


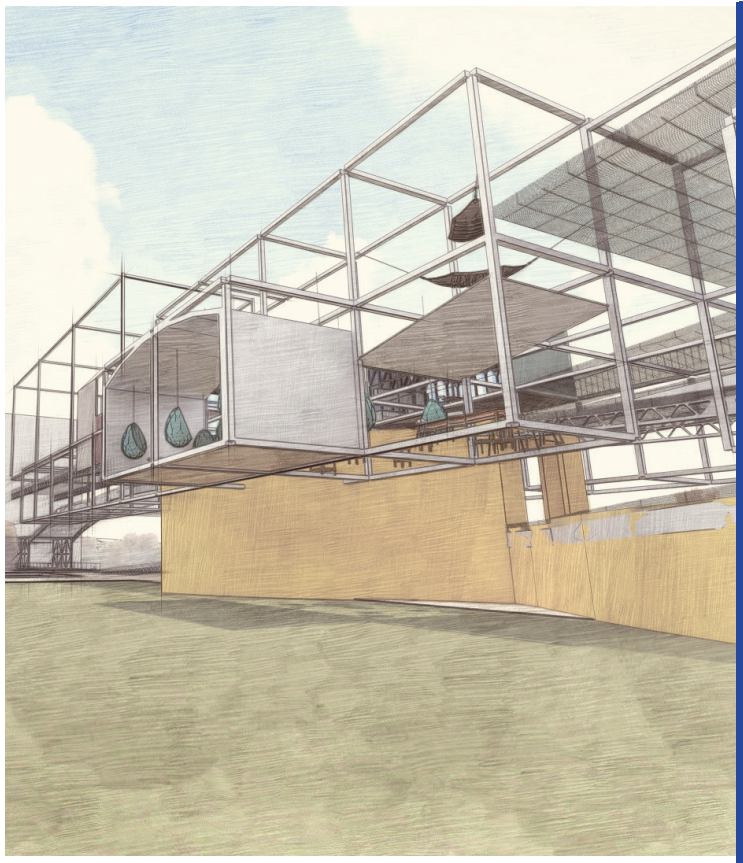
HMMM...SHOULD I BE A LEARNER IN TODAY'S DO IT TOGETHER (DIT) ACTIVITY?







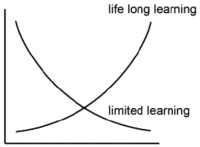




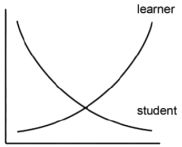
I LOVE HOW ALL THE SCHOOLS ARE DIFFERENT FROM EACH OTHER!

BC. 25

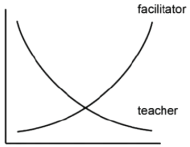
FUTURE



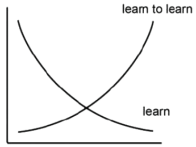
LEARNING PROCESS



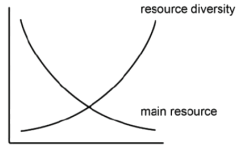
STUDENT PROFILE



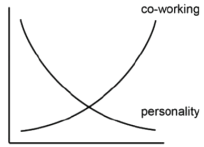
TEACHER PROFILE



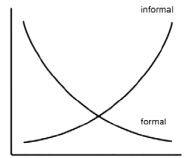
HOW TO LEARN



SOURCE



WORKING METHOD



EDUCATION

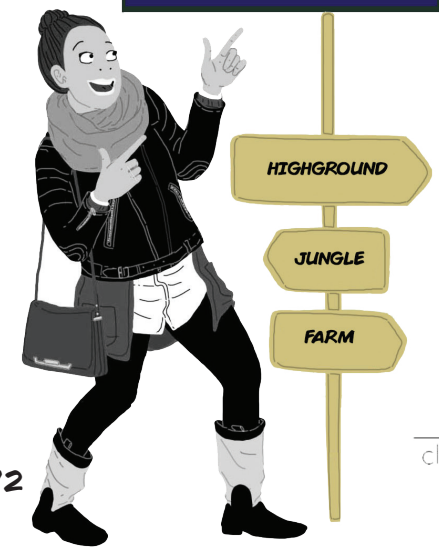
THE ENVIRONMENT IN WHICH ARCHITECTURAL EDUCATION TAKES PLACE; A NEW REALITY LEARNED FARM, ALL INFORMATION AND DESIGN-ORIENTED THE JUNGLE, WHERE THE ABILITIES ARE ACQUIRED, AND THE HIGHGROUND, WHERE THE ACQUIRED KNOWLEDGE AND SKILLS BECOME A PHYSICAL REALITY. IT SHOULD BE A WHOLE

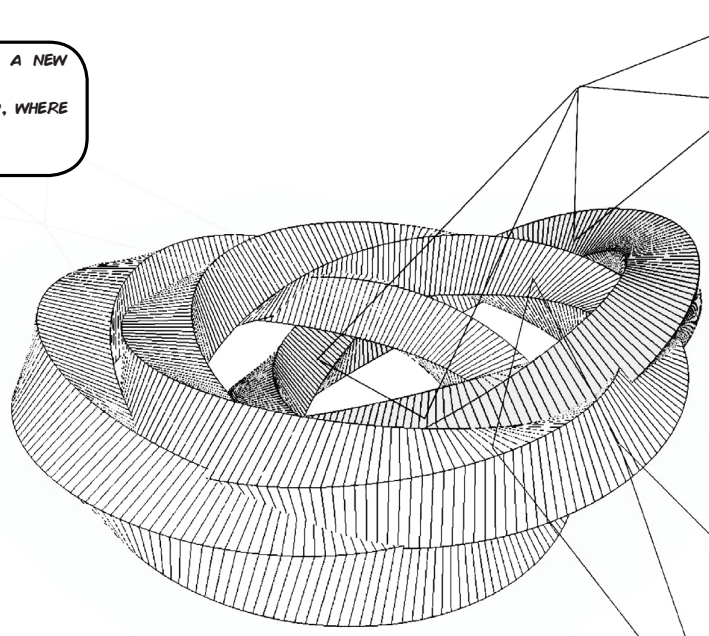
HIGHGROUND

CHALLENGE

JUNGLE

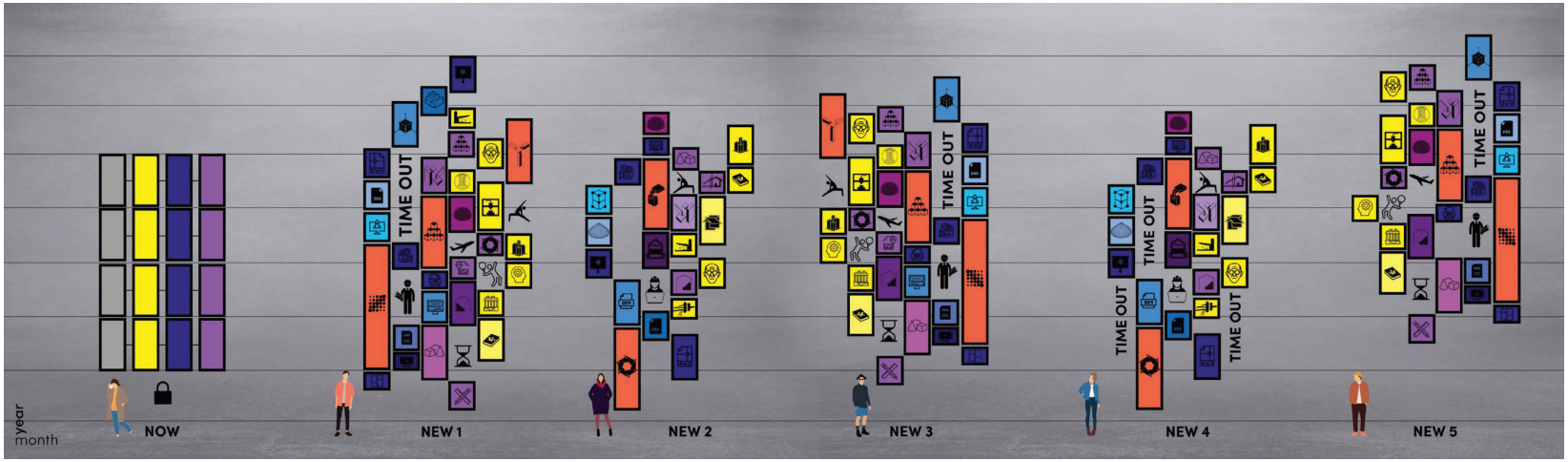
RESEARCH



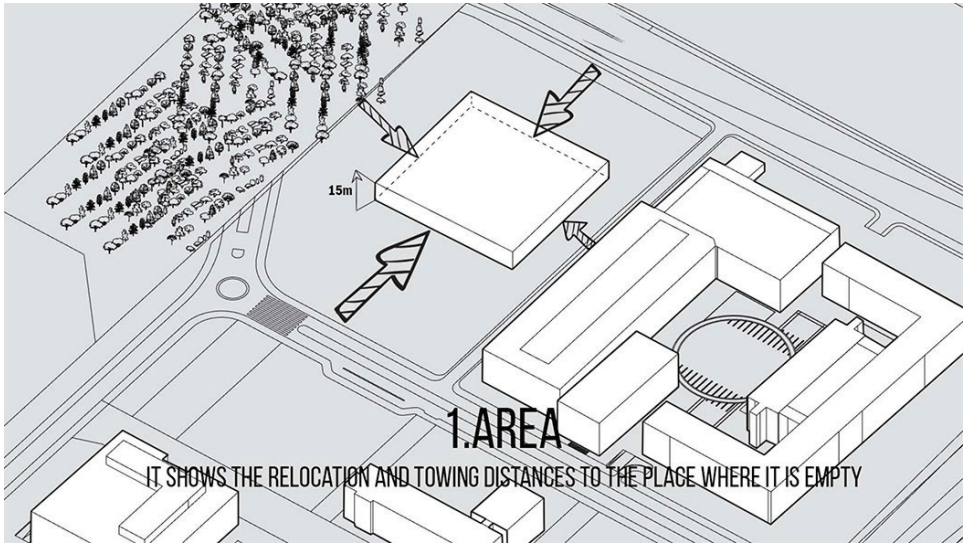


FARM

EXPLORE

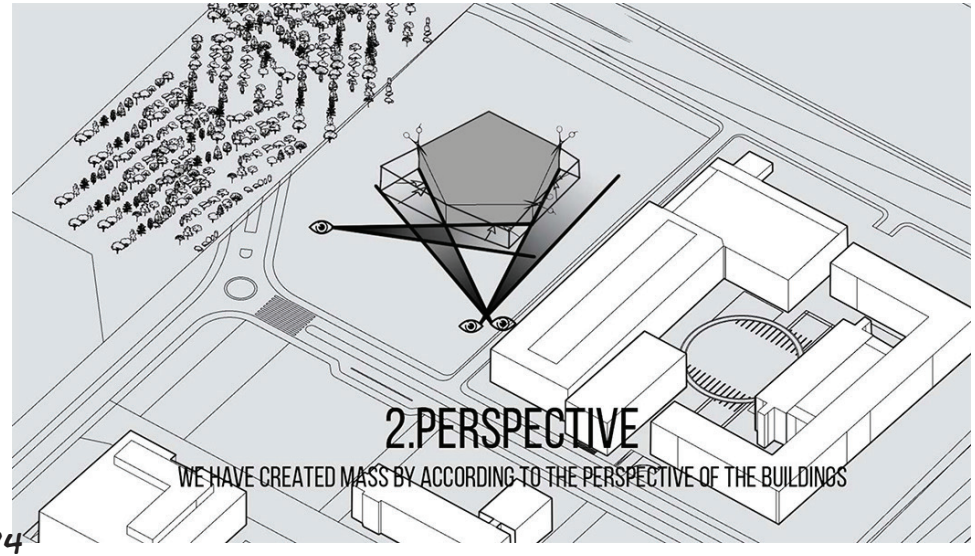

year
month
NOW
NEW 1
NEW 2
NEW 3
NEW 4
NEW 5
TIME OUT

FARM
EXHIBITON
MEETING
FORUM
AUDITORIUM
JUNGLE
CREATIVE THINKING
THEORY
VISUALIZATION
DIGITAL FABRICATION
MATERIAL WORKSHOP
BOOKS
RELAX
HIGH GROUND
URBAN DESIGN
Ankara
Turkey
World
PARAMETRIC DESIGN
HOLOGRAPHIC



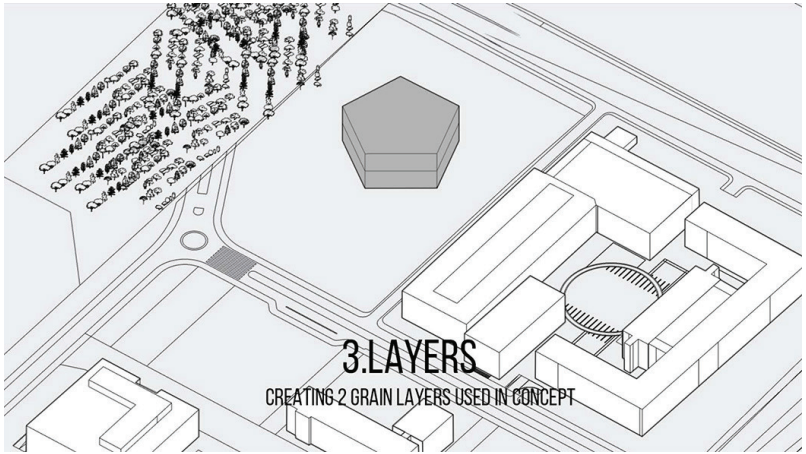
1.AREA_

IT SHOWS THE RELOCATION AND TOWING DISTANCES TO THE PLACE WHERE IT IS EMPTY



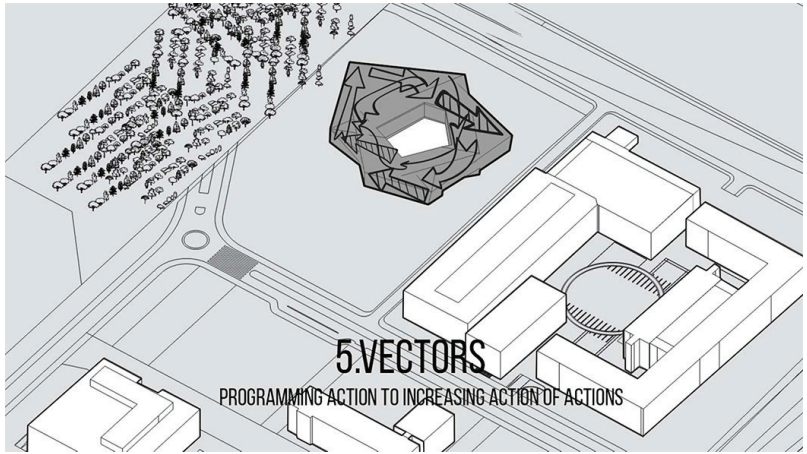
2.PERSPECTIVE

WE HAVE CREATED MASS BY ACCORDING TO THE PERSPECTIVE OF THE BUILDINGS



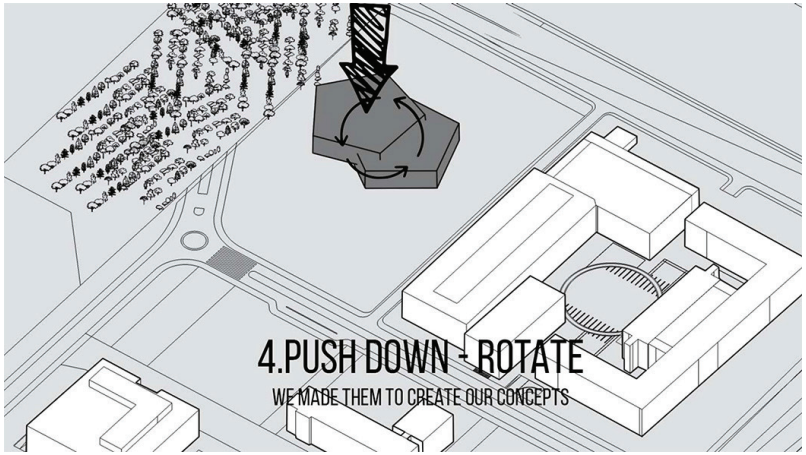
3.LAYERS_

CREATING 2 GRAIN LAYERS USED IN CONCEPT



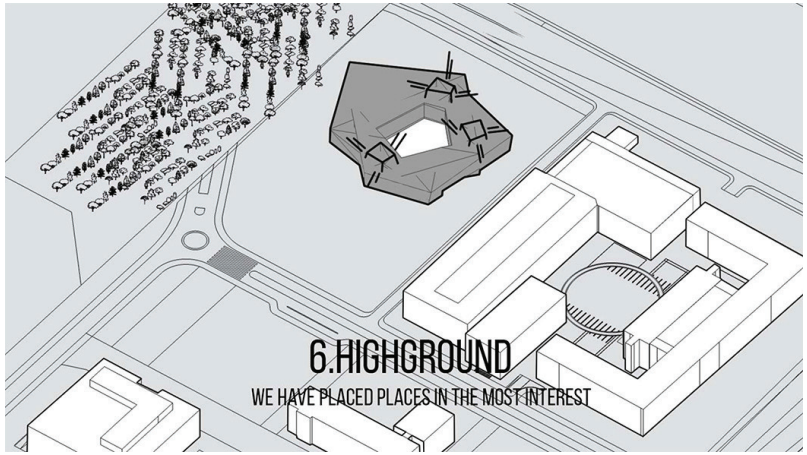
5.VECTORS_

PROGRAMMING ACTION TO INCREASING ACTION OF ACTIONS



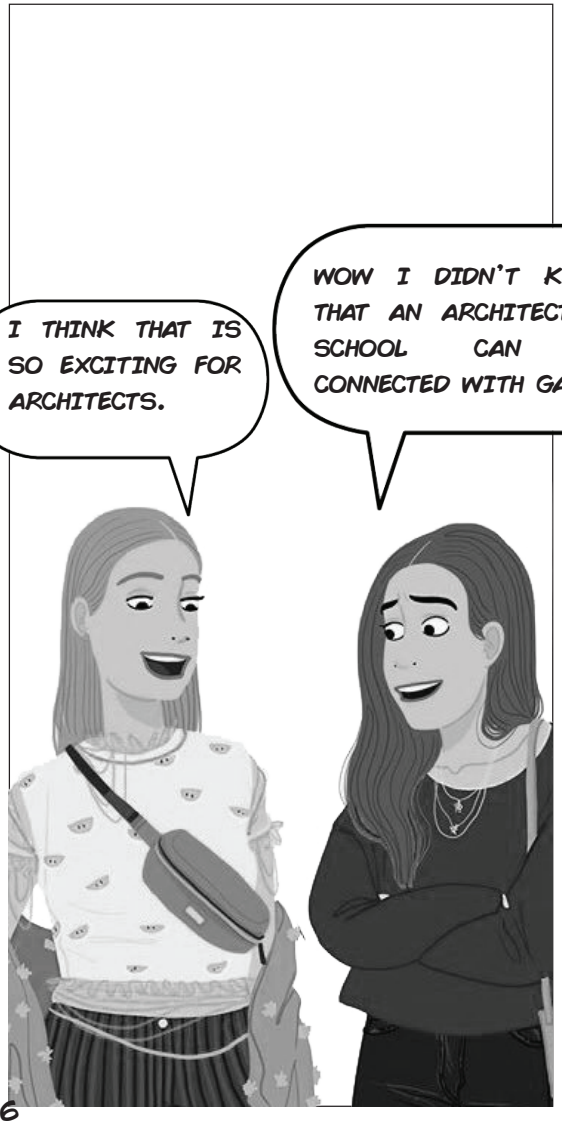
4.PUSH DOWN - ROTATE

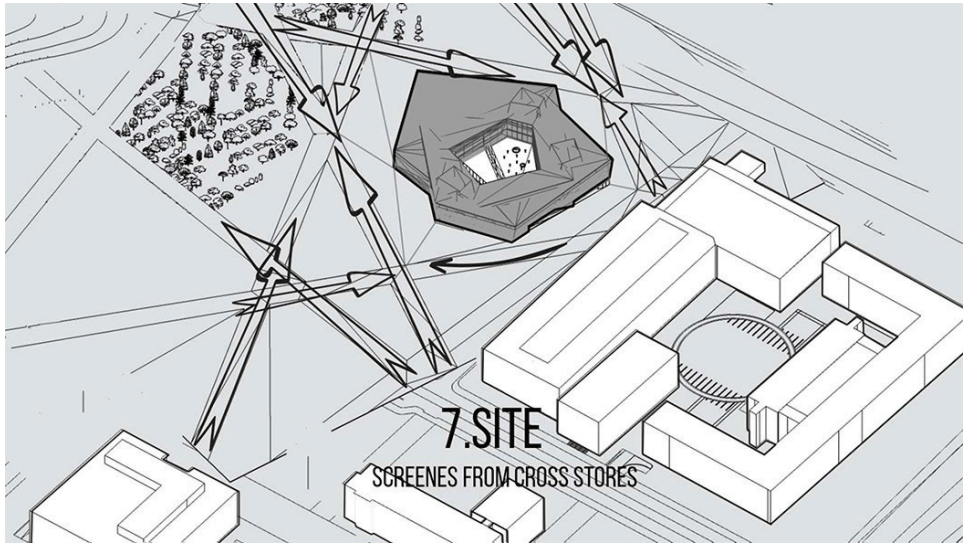
WE MADE THEM TO CREATE OUR CONCEPTS

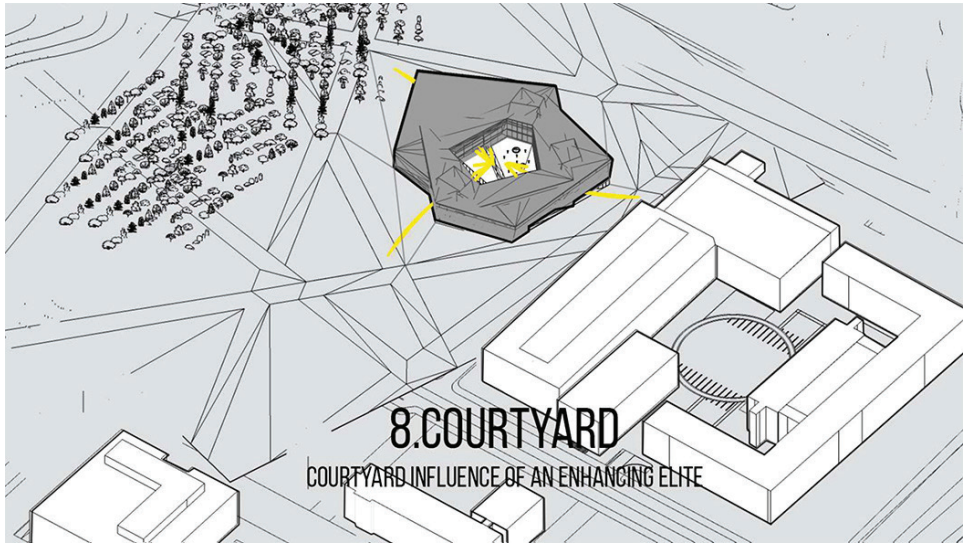


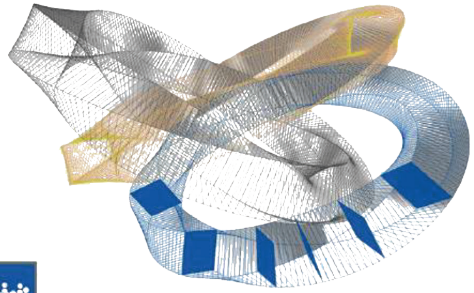
6.HIGHGROUND

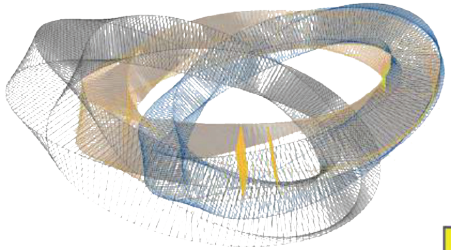
WE HAVE PLACED PLACES IN THE MOST INTEREST

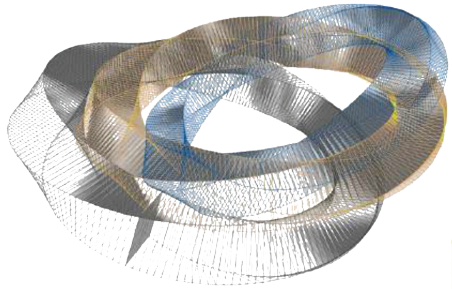

I THINK THAT IS SO EXCITING FOR ARCHITECTS.
WOW I DIDN'T KNOW THAT AN ARCHITECTURE SCHOOL CAN BE CONNECTED WITH GAME!

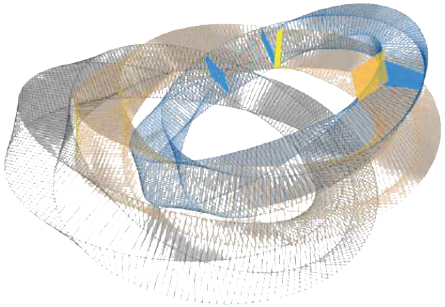

7.SITE
SCREENES FROM CROSS STORES

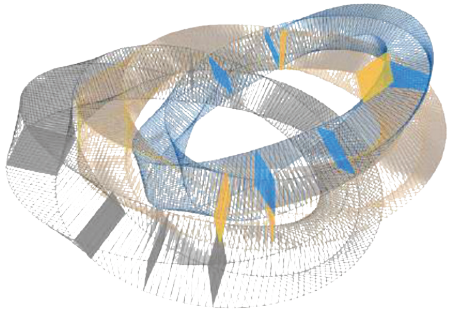

8.COURTYARD
COURTYARD INFLUENCE OF AN ENHANCING ELITE

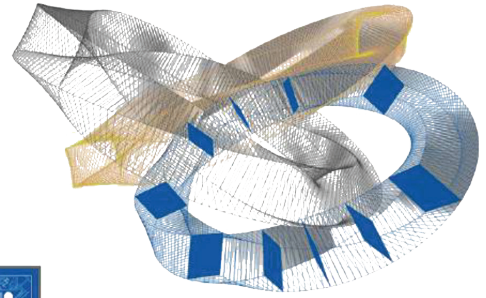


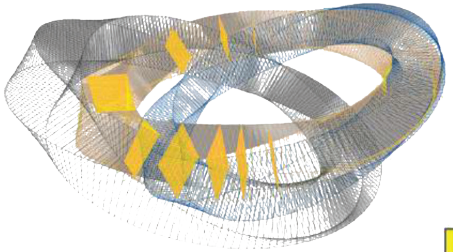


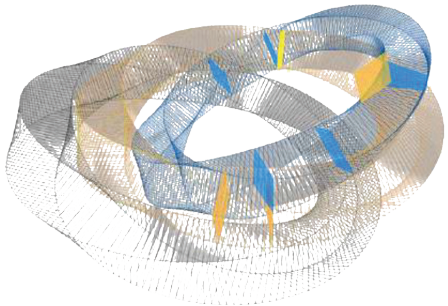


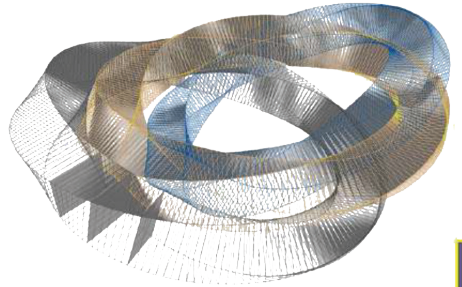


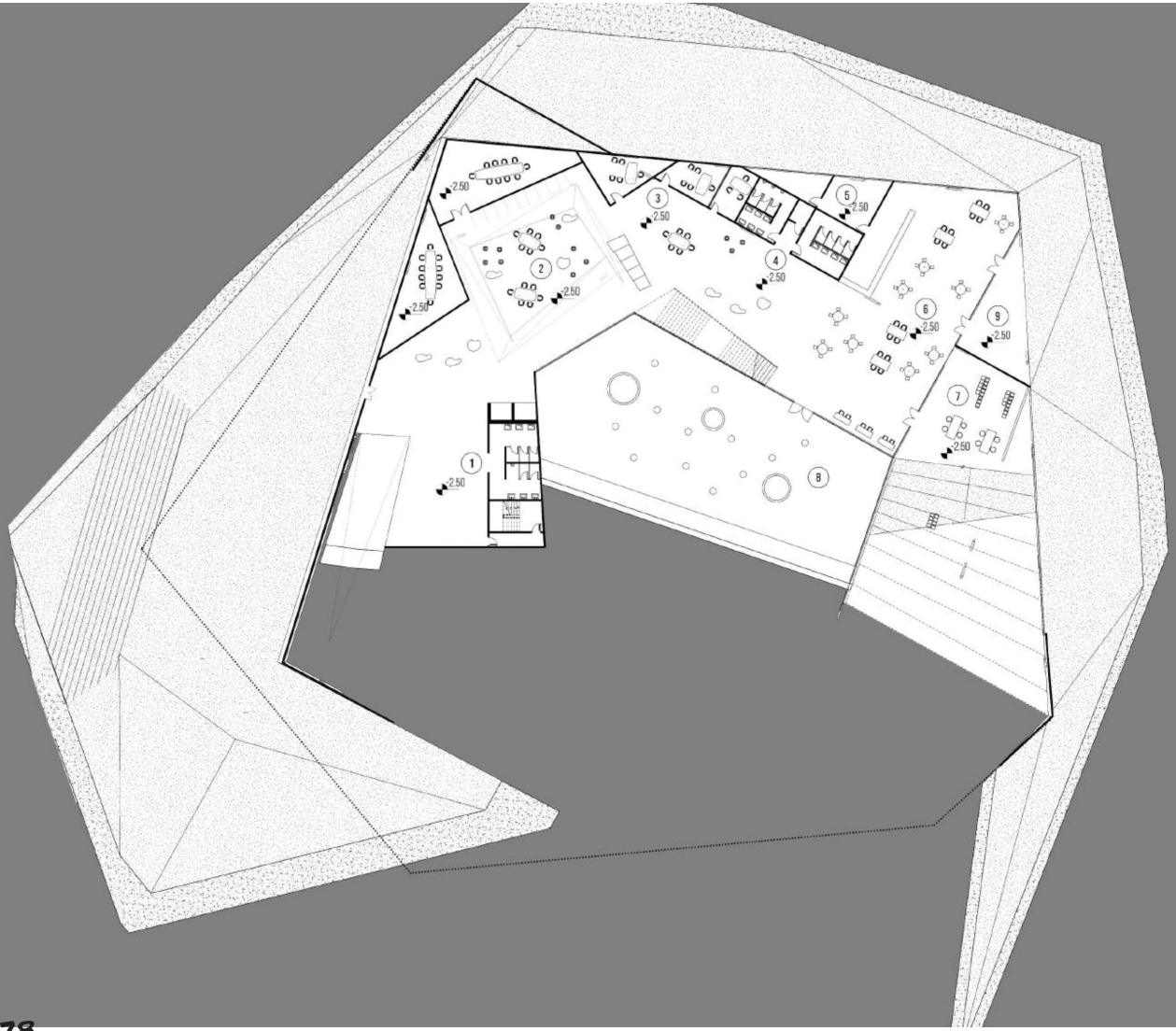






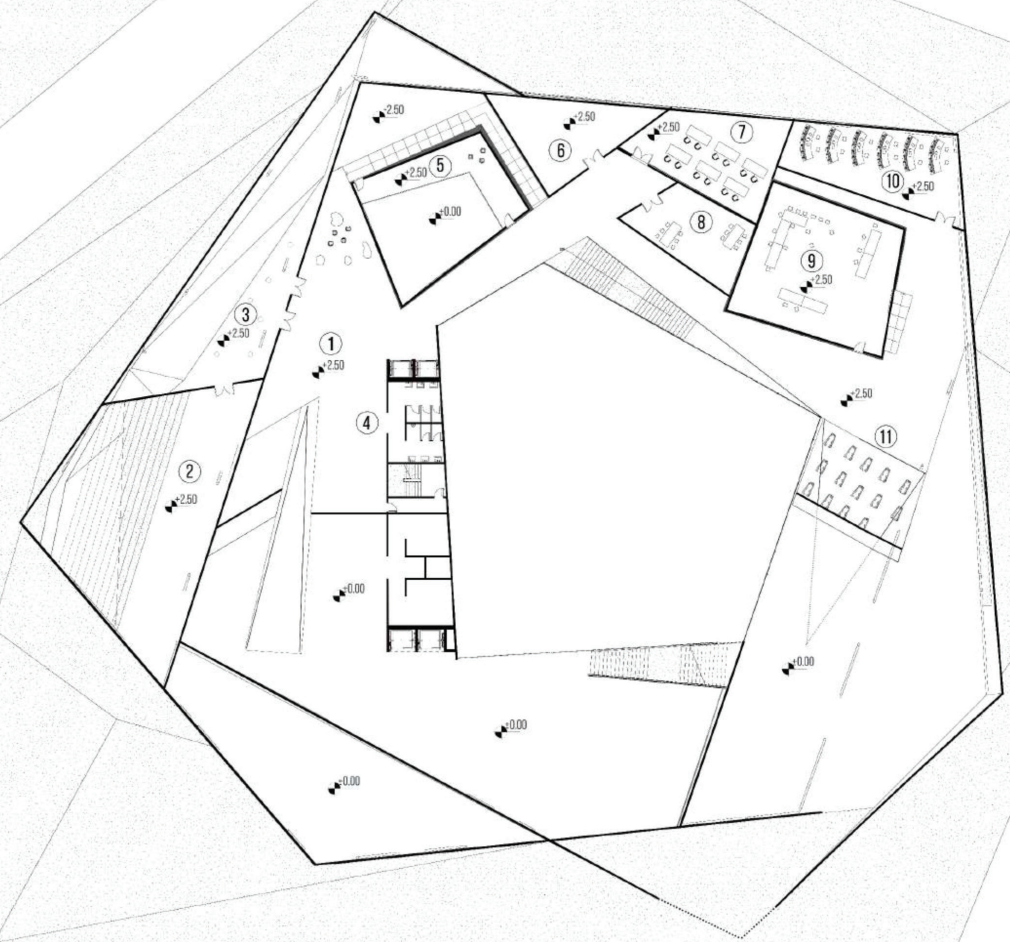





-2.50
1 WC
2 MEETING POINT
3 OFFICES
4 WC
5 KITCHENETTE AND STORAGE
6 CAFE
7 LIBRARY
8 COURTYARD
9 ENTRANCE

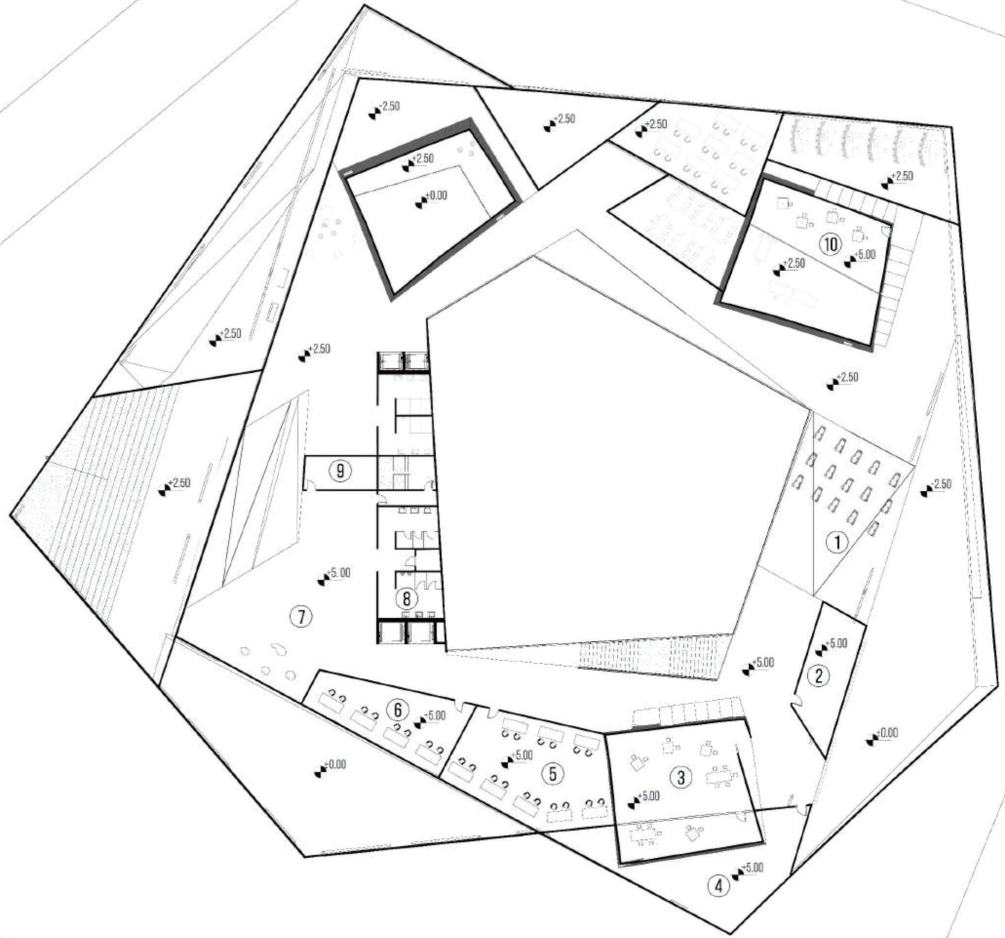
±0.00

1. ENTRANCE
2. RECEPTION
3. EXHIBITION
4. LIBRARY
5. STORAGE
6. WC
7. STAFF ROOM
8. HIGHGROUND



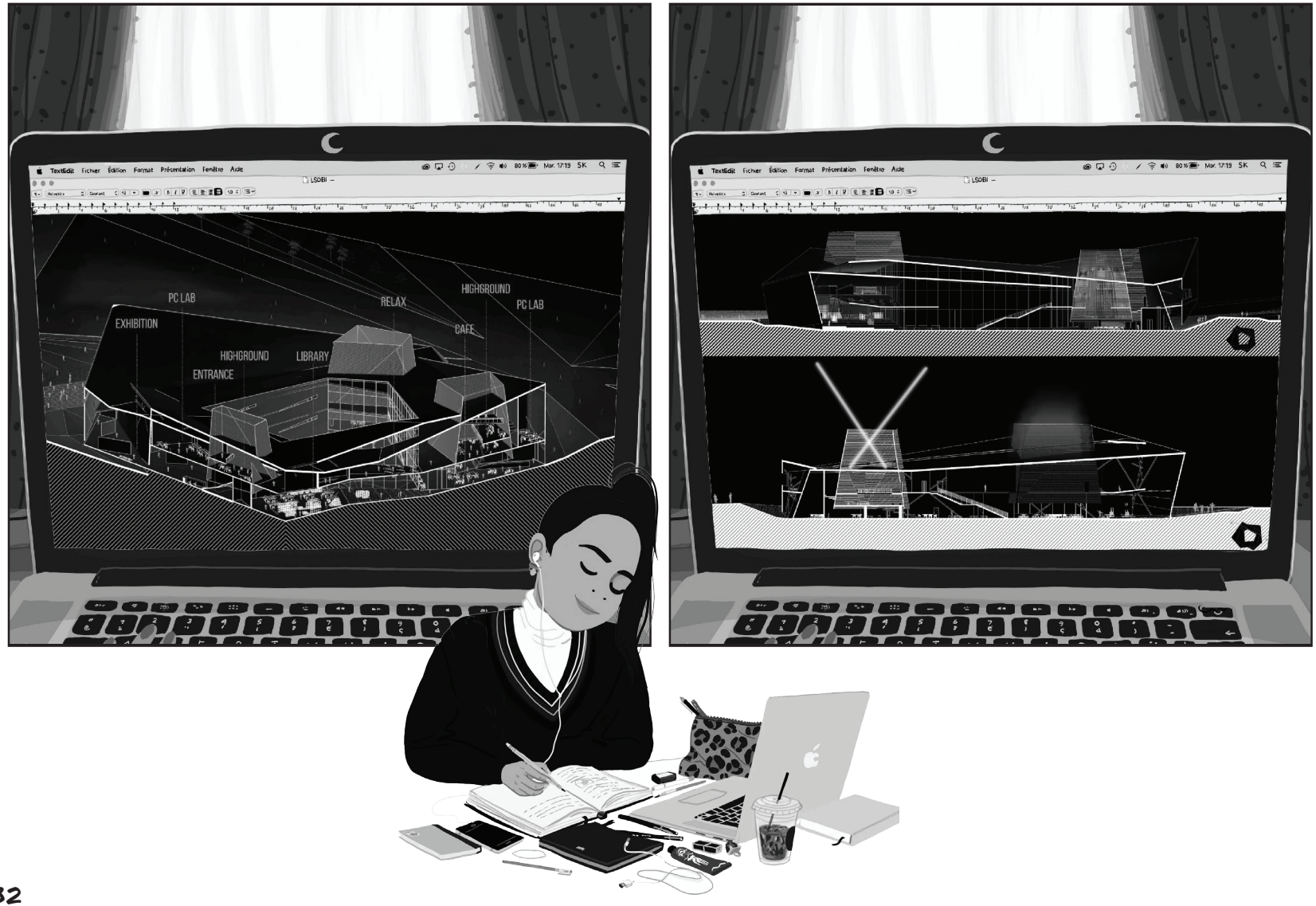
+2.50

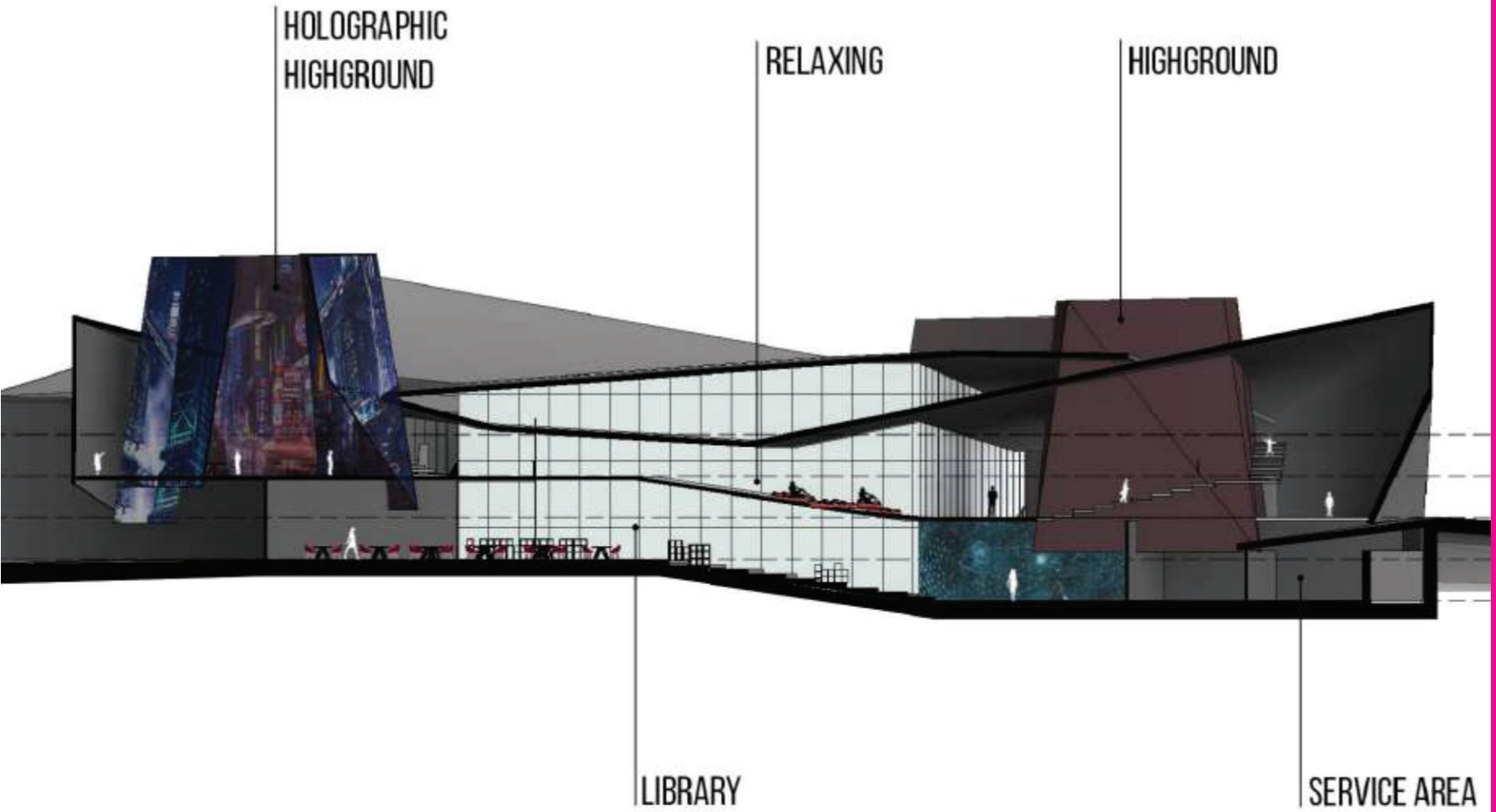
1. HALL
2. AUDITORIUM
3. FOYER
4. WC
5. HIGHGROUND
6. DIGITAL FABRICATION
7. PERSONAL WORKING AREA
8. MATERIAL LAB
9. HIGHGROUND
10. PC LAB
11. RELAX

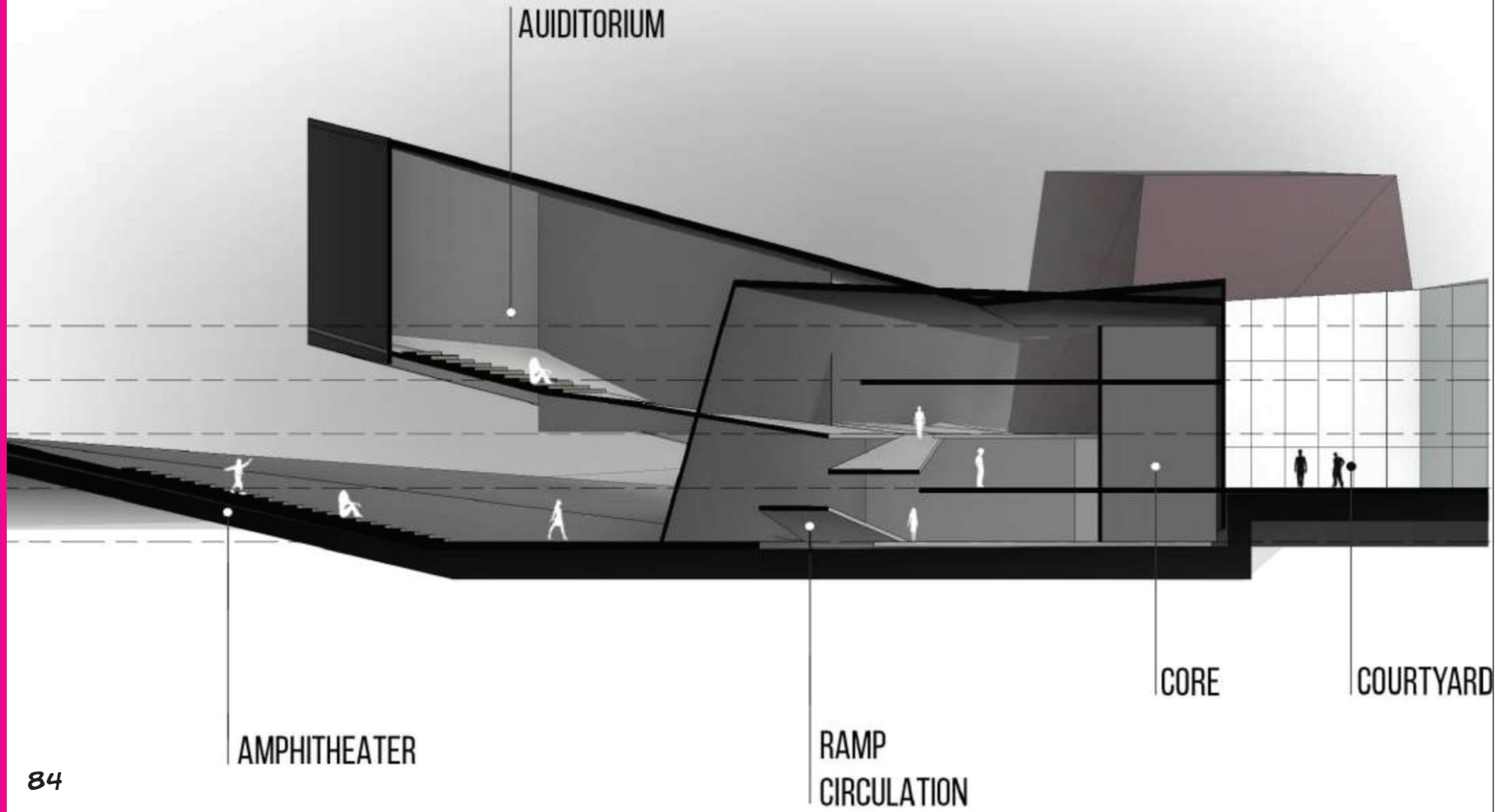


+5.00

1. RELAX
2. PERSONAL WORK AREA
3. HIGHGROUND
4. DIGITAL FABRICATION
5. PC LAB
6. CO-WORKING AREA
7. HALL
8. WC
9. STORAGE
10. HIGHGROUND


PC LAB
EXHIBITION
HIGHGROUND
ENTRANCE
LIBRARY
RELAX
CAFE
HIGHGROUND
PC LAB


HOLOGRAPHIC
HIGHGROUND
RELAXING
HIGHGROUND
LIBRARY
SERVICE AREA

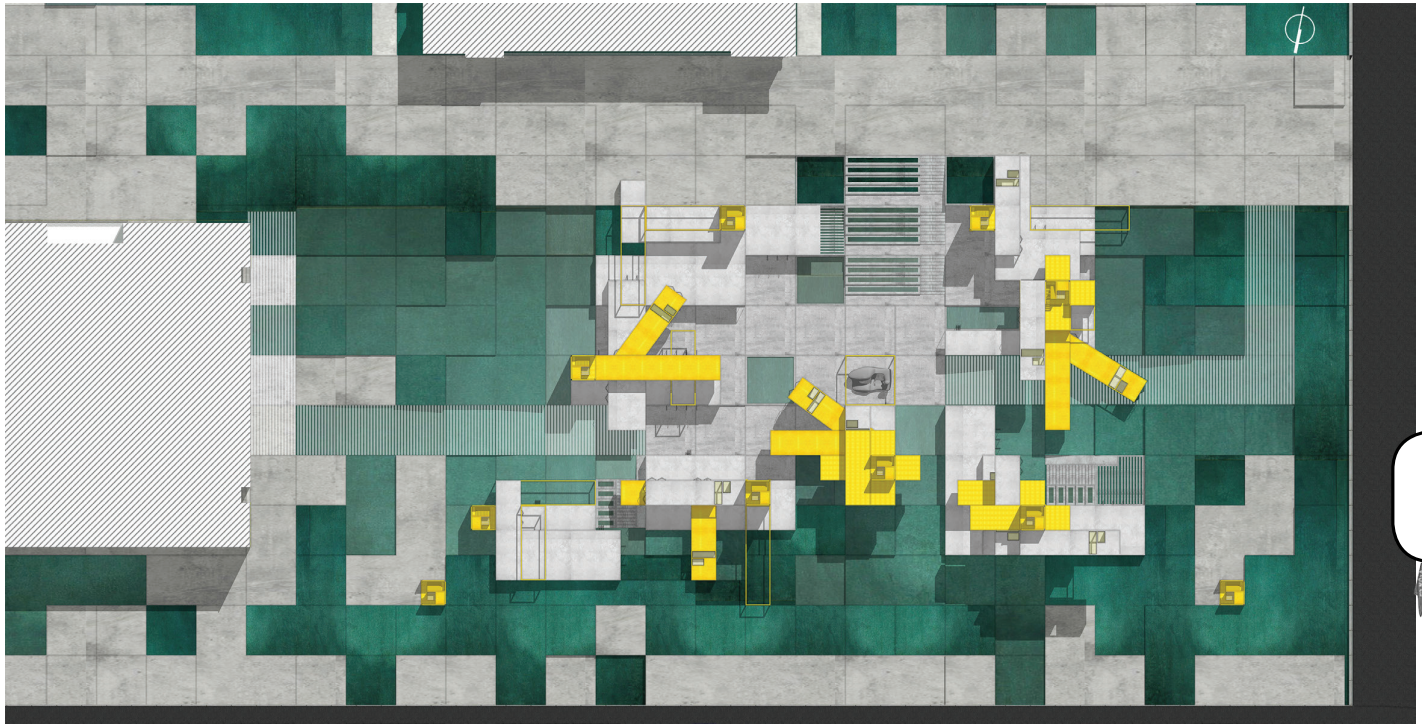

AUIDITORIUM
AMPHITHEATER
RAMP
CIRCULATION
CORE
COURTYARD

F A B R I C

Every place where design knowledge is produced is the place of design and designer. The designer should not be detained from the areas of experience in the city. A metro stop, construction site, theater, green area, office, factory, course .... The designer should be present in every field where design knowledge is produced and experience the work on site.

0.00

SITE PLAN



SCHOOL IS A PROCESS THAT COVERS THE WHOLE LIFE.

THE SCHOOL ESTABLISHES A NETWORK BETWEEN THE PLACES THAT PRODUCE DESIGN KNOWLEDGE. THIS NETWORK IS CALLED "FABRIC".

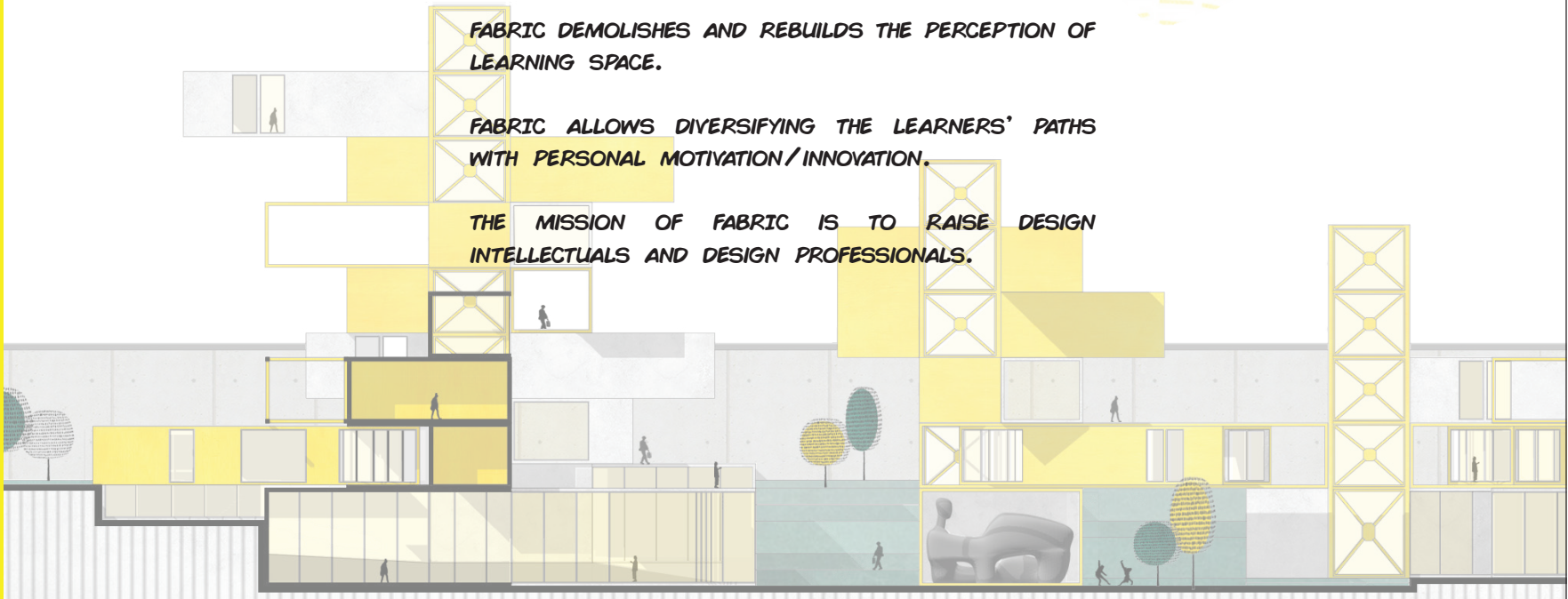
FABRIC IS THE MEDIUM OF EXPERIENCE; THERE IS NO HIERARCHY BETWEEN THE PARTNERS OF THE MEDIUM.

FABRIC IS INDEPENDENT OF THE CONSTRAINTS OF DURATION AND TIME; PLACE AND LOCATION.

FABRIC DEMOLISHES AND REBUILDS THE PERCEPTION OF LEARNING SPACE.

FABRIC ALLOWS DIVERSIFYING THE LEARNERS' PATHS WITH PERSONAL MOTIVATION / INNOVATION.

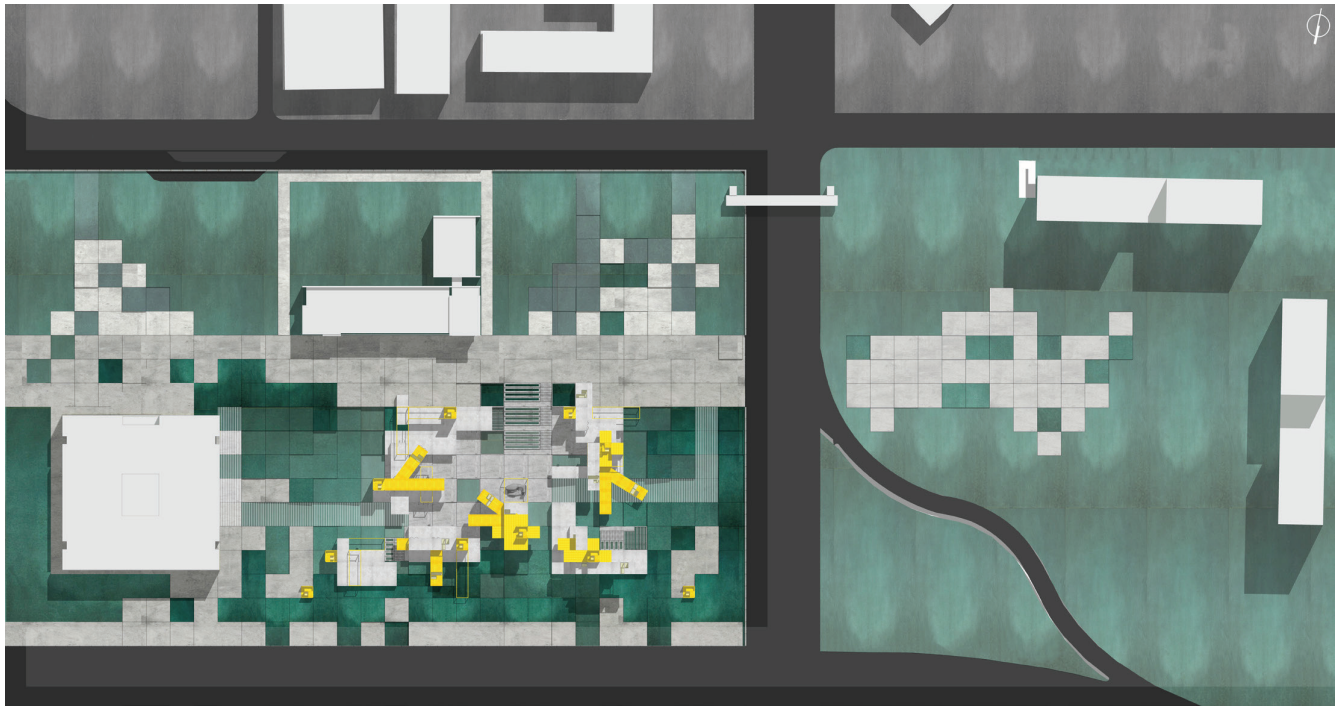
THE MISSION OF FABRIC IS TO RAISE DESIGN INTELLECTUALS AND DESIGN PROFESSIONALS.

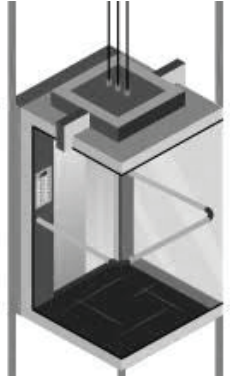


THE SCHOOL ESTABLISHES A NETWORK BETWEEN THE PLACES THAT PRODUCE DESIGN KNOWLEDGE. THIS NETWORK IS CALLED "FABRIC".

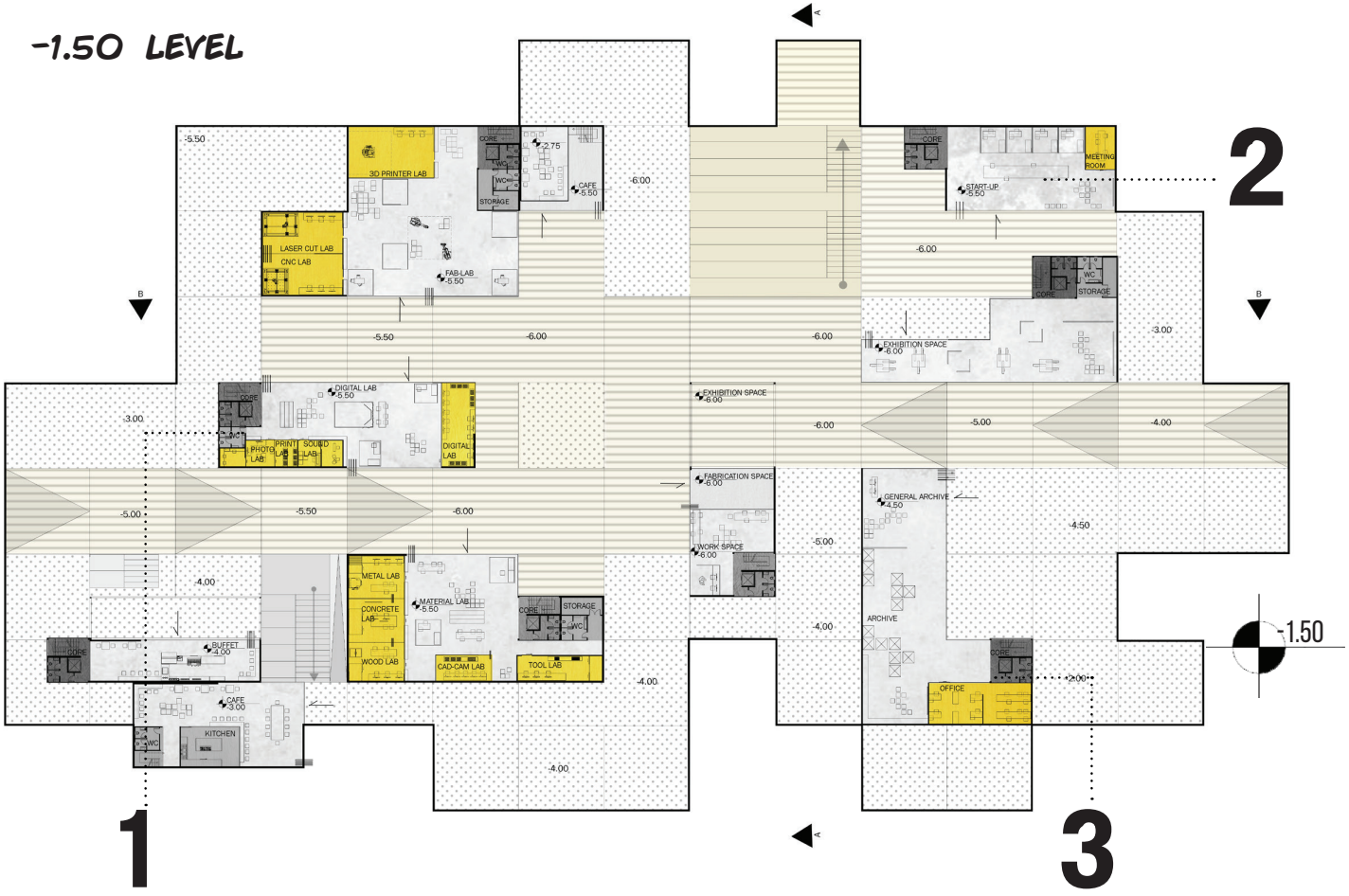
0.00

SITE PLAN

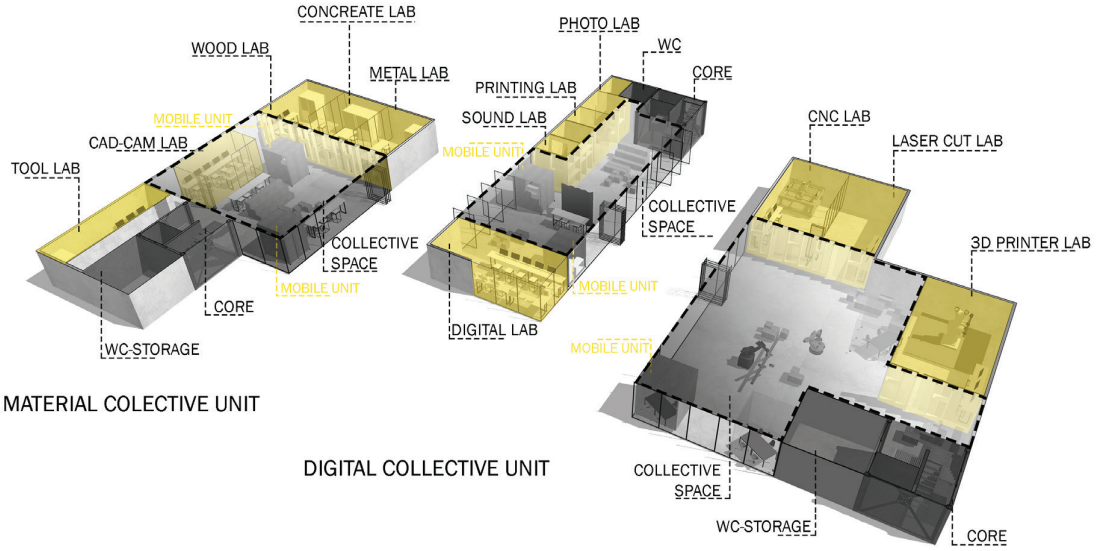




-1.50 LEVEL



FABRIC ALLOWS DIVERSIFYING THE LEARNERS' PATHS WITH PERSONAL MOTIVATION/INNOVATION.
THE MISSION OF FABRIC IS TO RAISE DESIGN INTELLECTUALS AND DESIGN PROFESSIONALS.

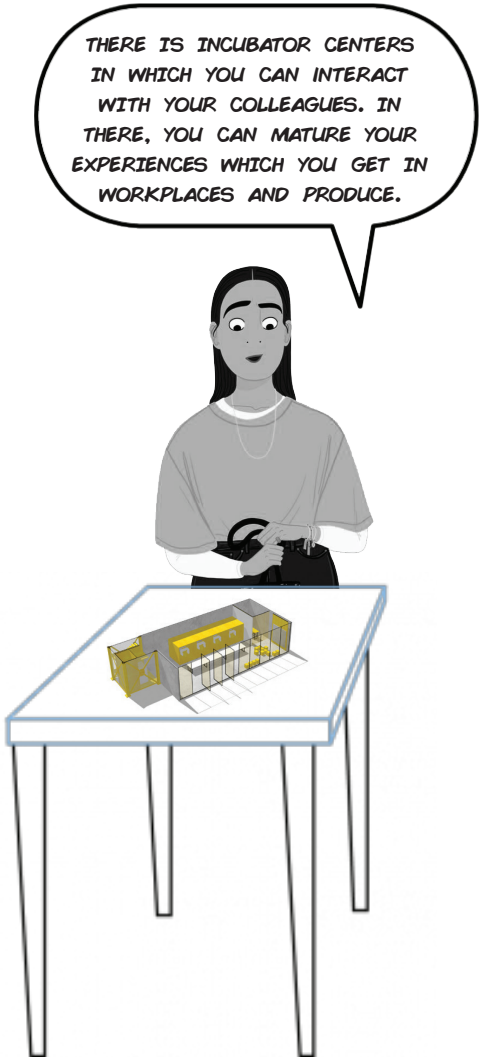


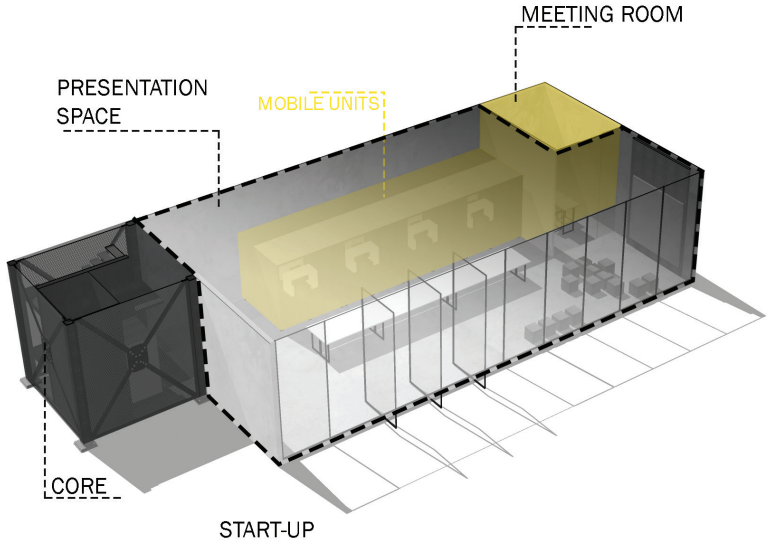
MATERIAL COLECTIVE UNIT

DIGITAL COLLECTIVE UNIT

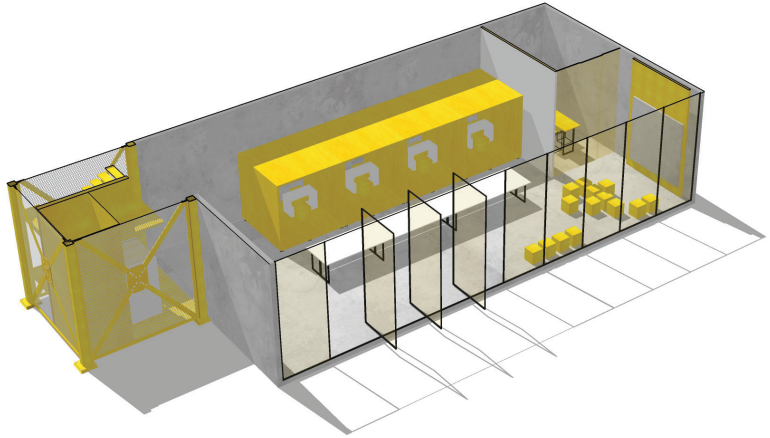
FABL-AB UNIT

1

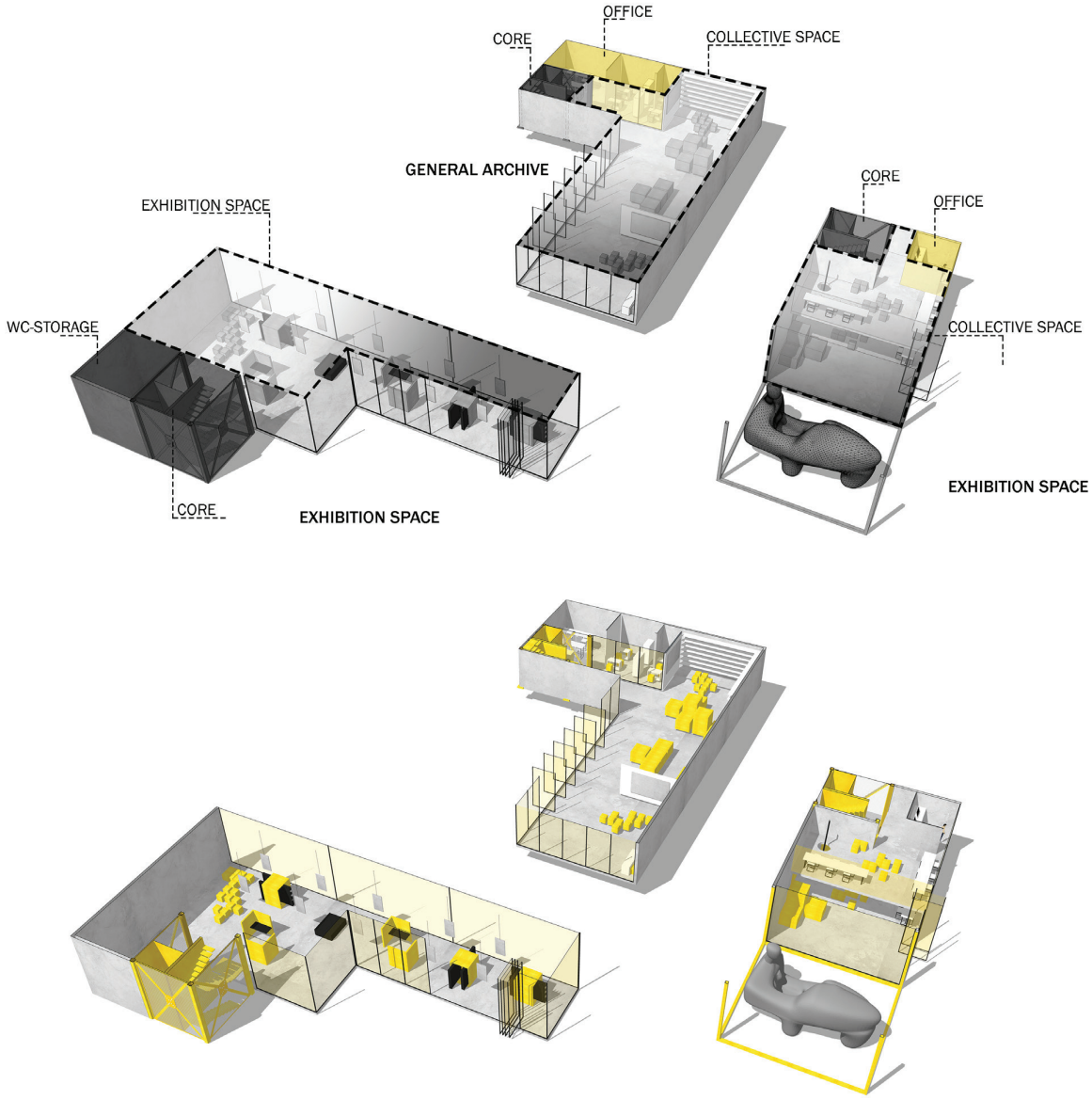

THERE IS INCUBATOR CENTERS IN WHICH YOU CAN INTERACT WITH YOUR COLLEAGUES. IN THERE, YOU CAN MATURE YOUR EXPERIENCES WHICH YOU GET IN WORKPLACES AND PRODUCE.


MEETING ROOM
PRESENTATION SPACE
MOBILE UNITS
CORE

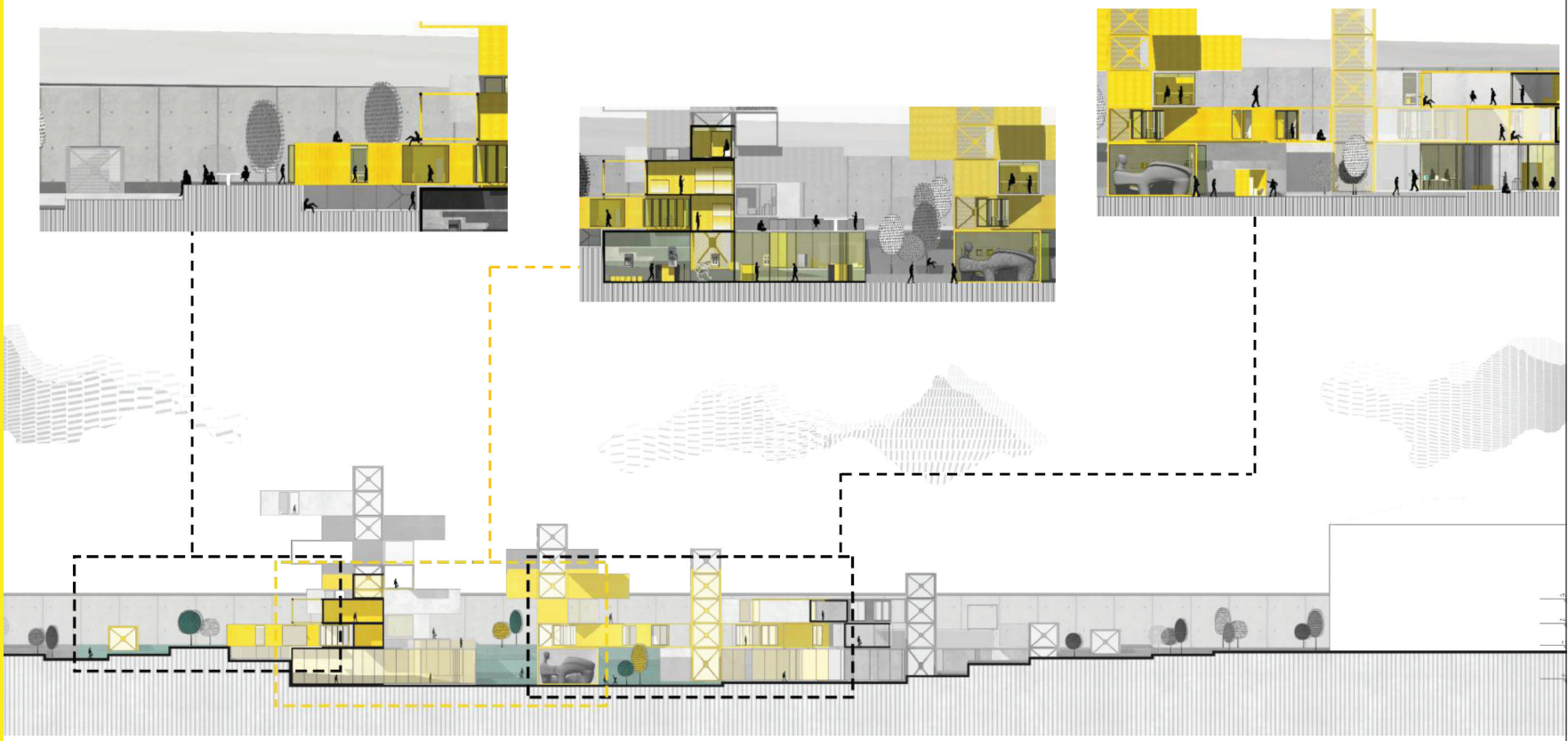
START-UP



2

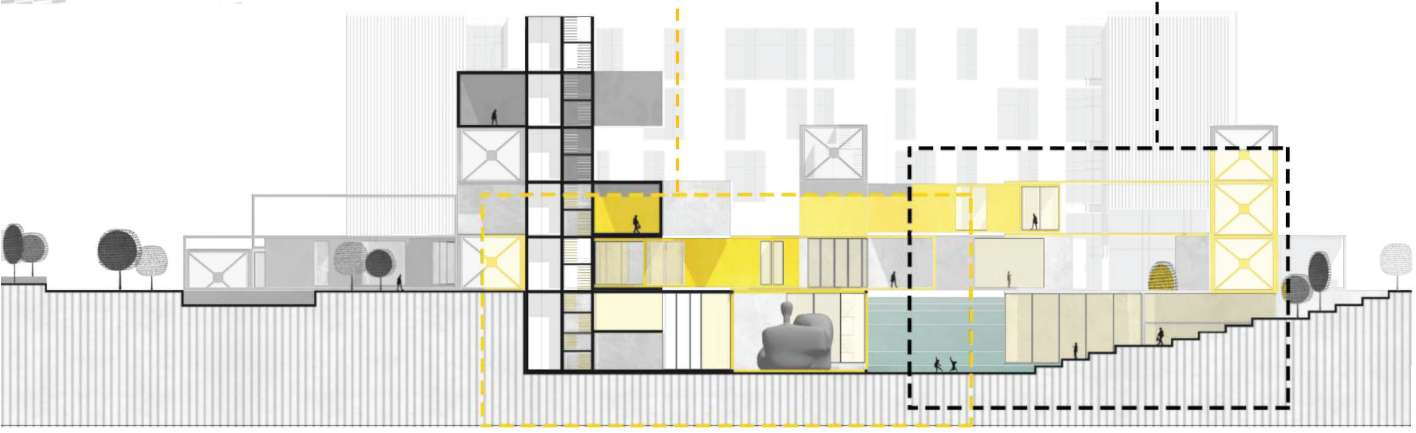

OFFICE
CORE
COLLECTIVE SPACE
GENERAL ARCHIVE
EXHIBITION SPACE
WC-STORAGE
CORE
EXHIBITION SPACE
CORE
OFFICE
COLLECTIVE SPACE
EXHIBITION SPACE

AA SECTION



FABRIC DEMOLISHES AND REBUILDS THE PERCEPTION OF LEARNING SPACE.

BB SECTION

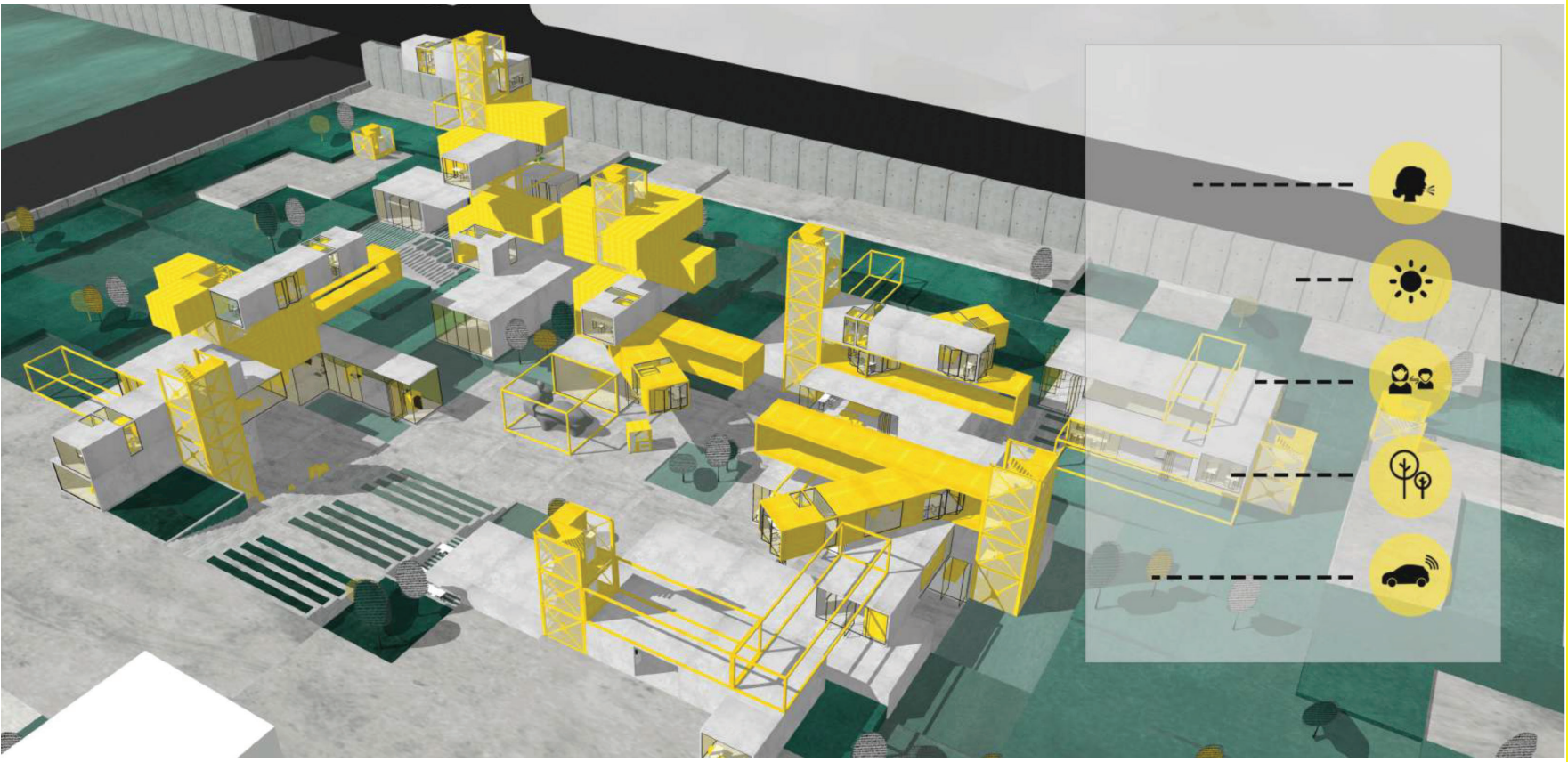


-2.50 LEVEL

FABRIC IS THE MEDIUM OF EXPERIENCE; THERE IS NO HIERARCHY BETWEEN THE PARTNERS OF THE MEDIUM.

-2.50

DYNAMIC UNITS-DESIGN UNITS



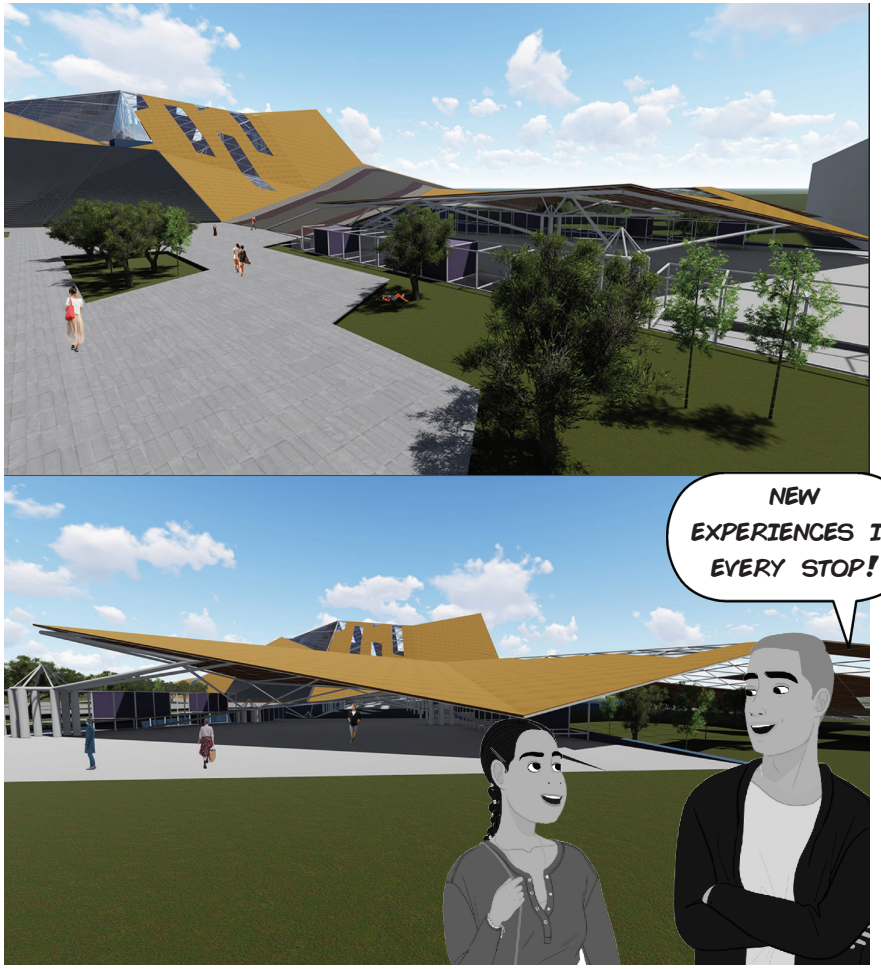
EVENT-STOP

School is not only a place where information is transferred unilaterally, but also a place where information is produced, and learning is turned out to be habitual.

An architect is not someone who constructs something or manages a construction of something. An architect is someone who develops sensitivity towards the universe, society, space, city, as well as people. An architect is the one who can discuss these issues through different media tools and who is capable of creating a qualified discussion environment upon them.

Architectural education cannot be restricted into a closed field. The act of learning is shaped through different activities in urban space. These activities can take place in both indoor and outdoor environments. That is why, the school is a stop where activities become intensified.

In this stop, there is no teacher nor learner. There are pathfinders, who are shaping their own ways, and mentors who share their own experiences.

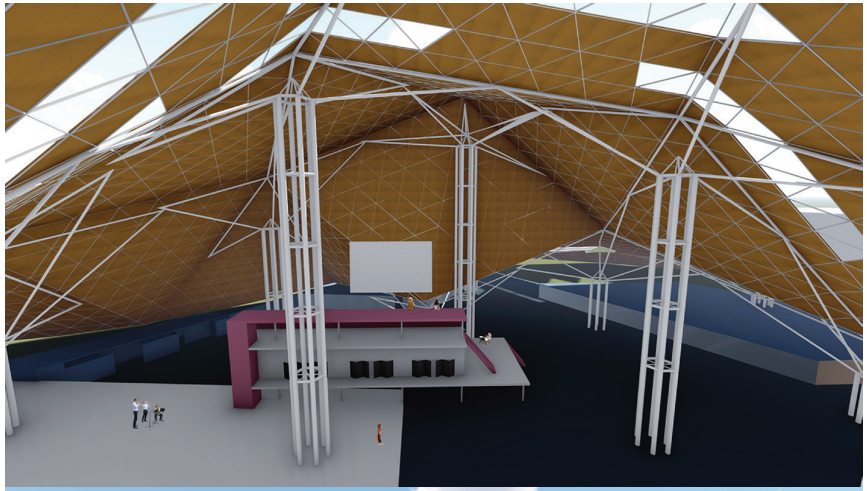


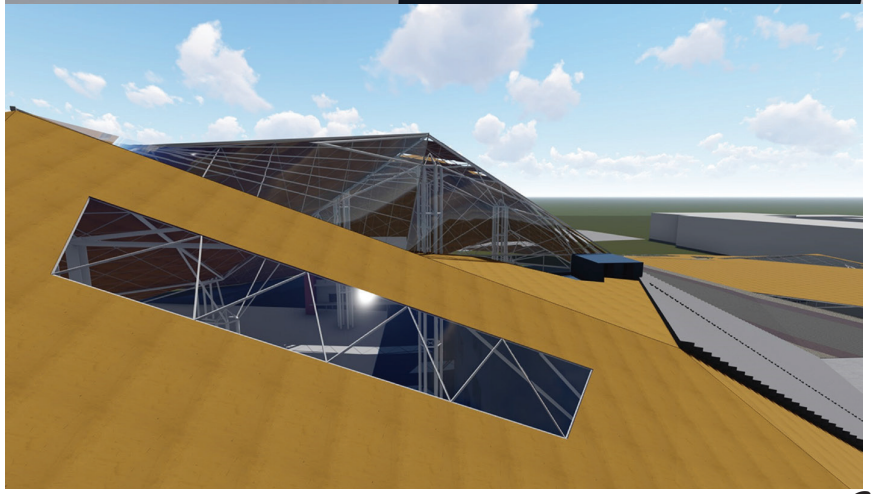
EVENT-STOP

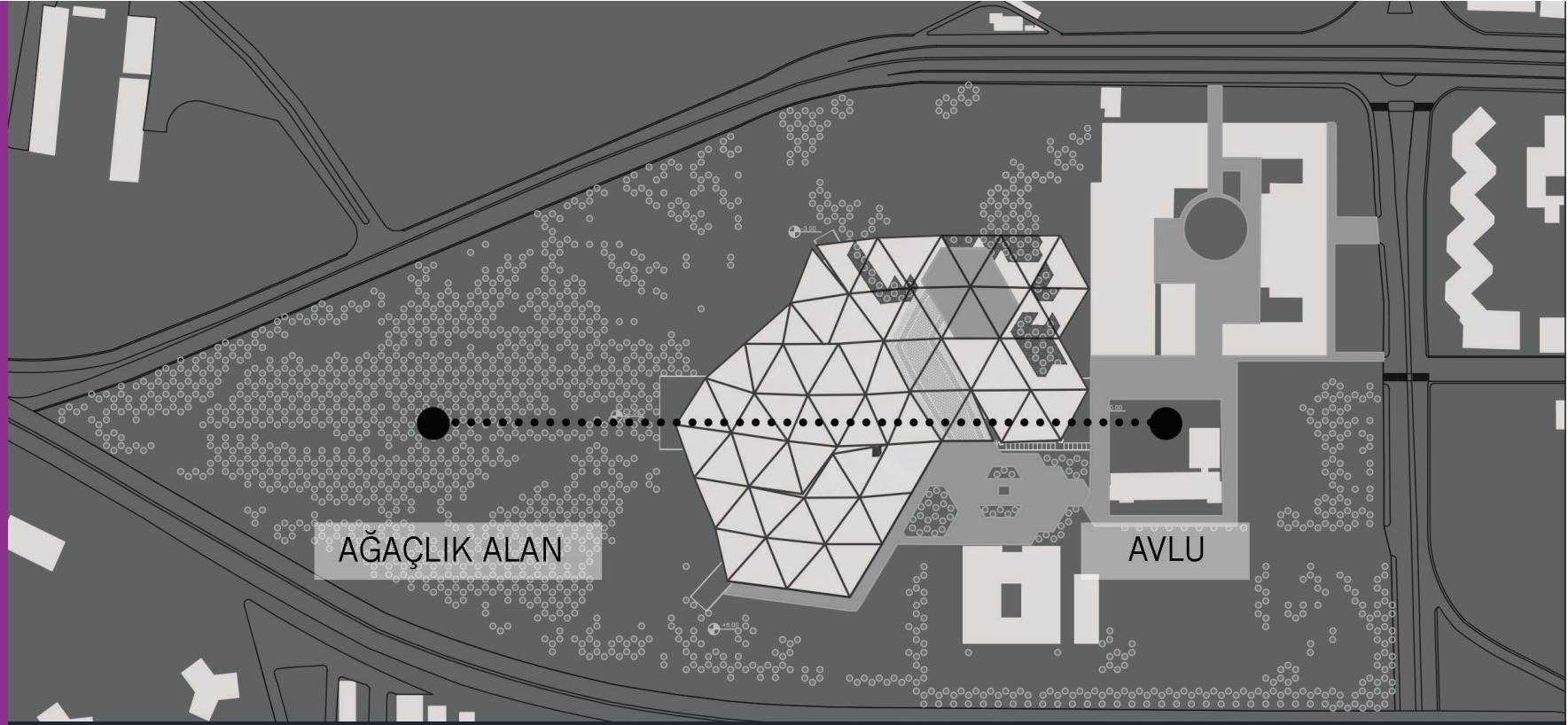
Architecture can produce the "new" only through the mediation of experiences to which all the actors contribute. Architecture education is planned upon and shaped through the output and eventually puts forth a work which appears not only as an object but also as an idea.

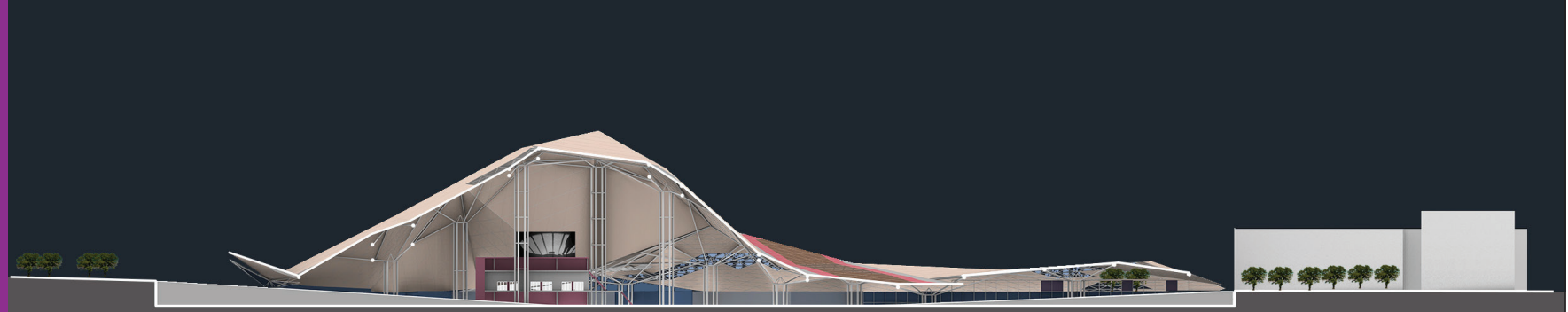
Architecture education cannot be restricted into a particular period of time or pattern. Learning and transformation lasts lifelong. That is why architectural education should be released from the conventional procedures, like succeeding from a specific number of courses or accomplishing predetermined internships, leading to the issuing of a diploma by the faculty. What is eventually valuable is the transformation and gains throughout the process rather than a piece of paper.

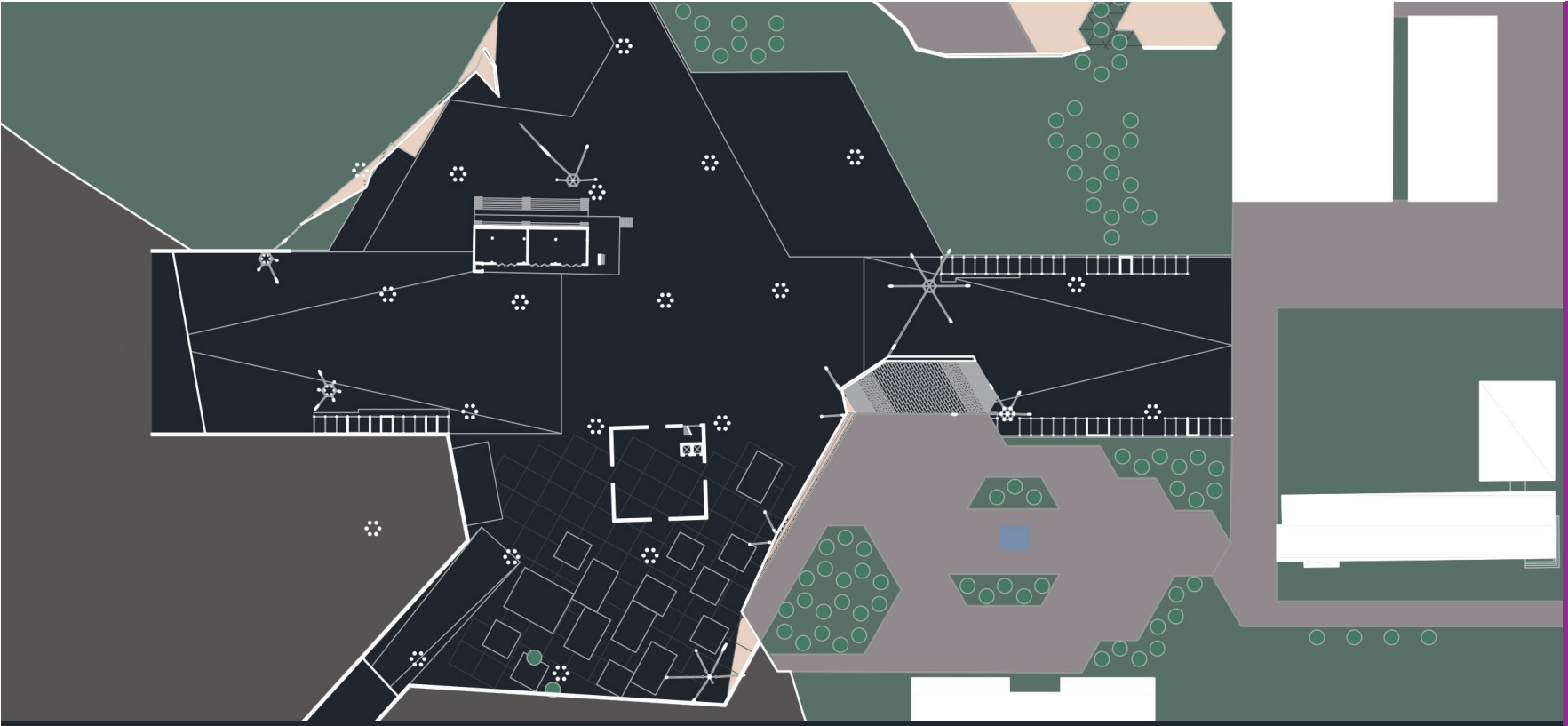
Event-Stop offers individuals to both design and manage their own learning processes along with the freedom to record these processes with their own techniques and it is open to everyone all the time.

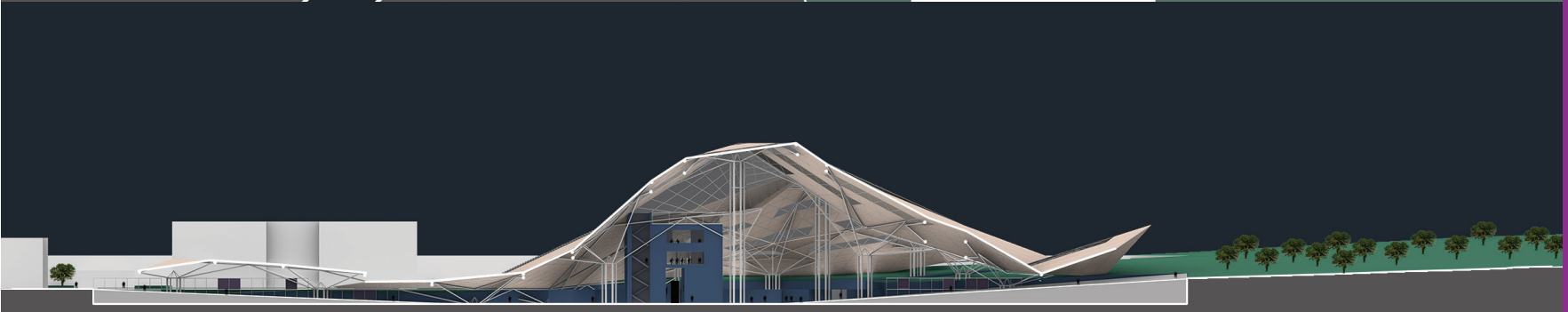


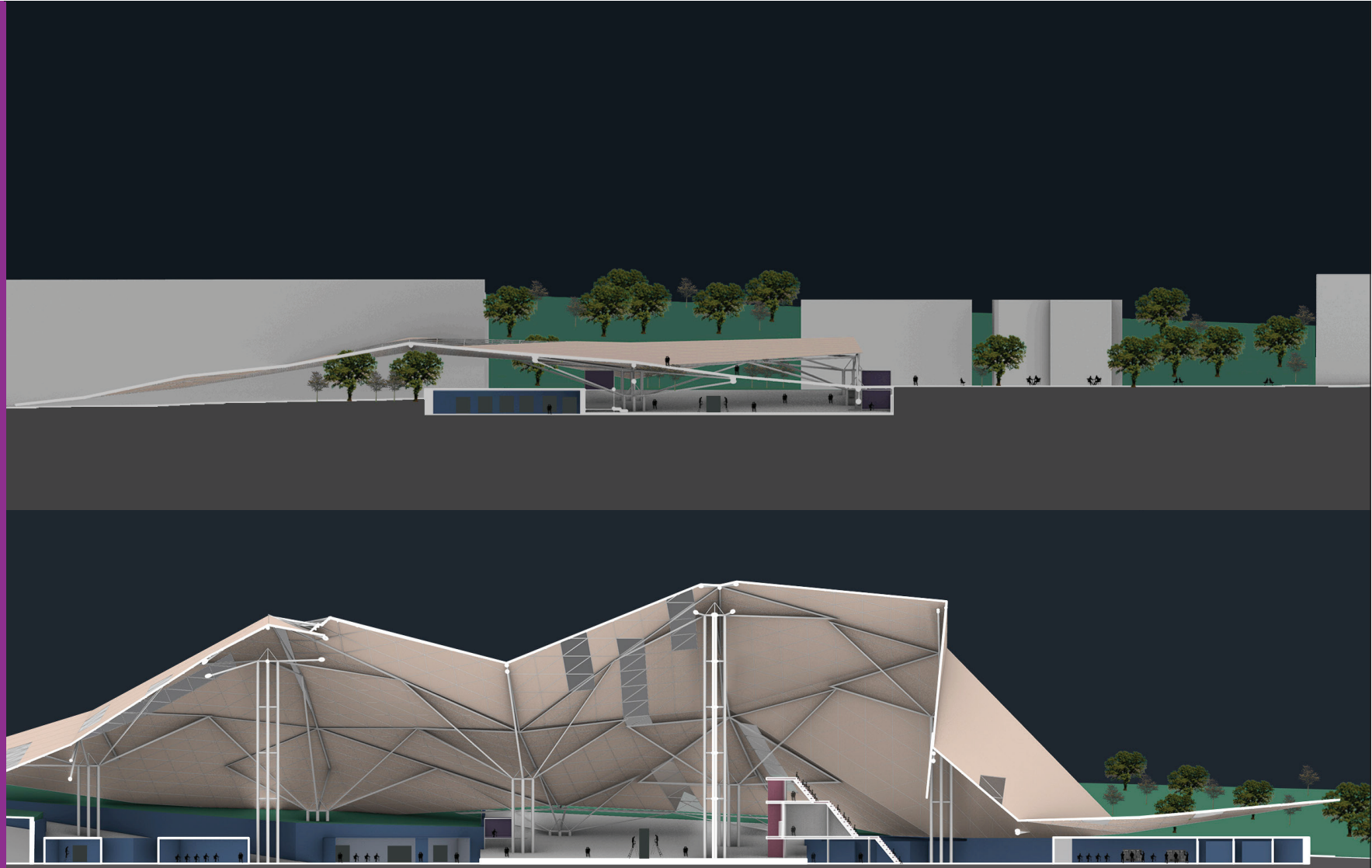


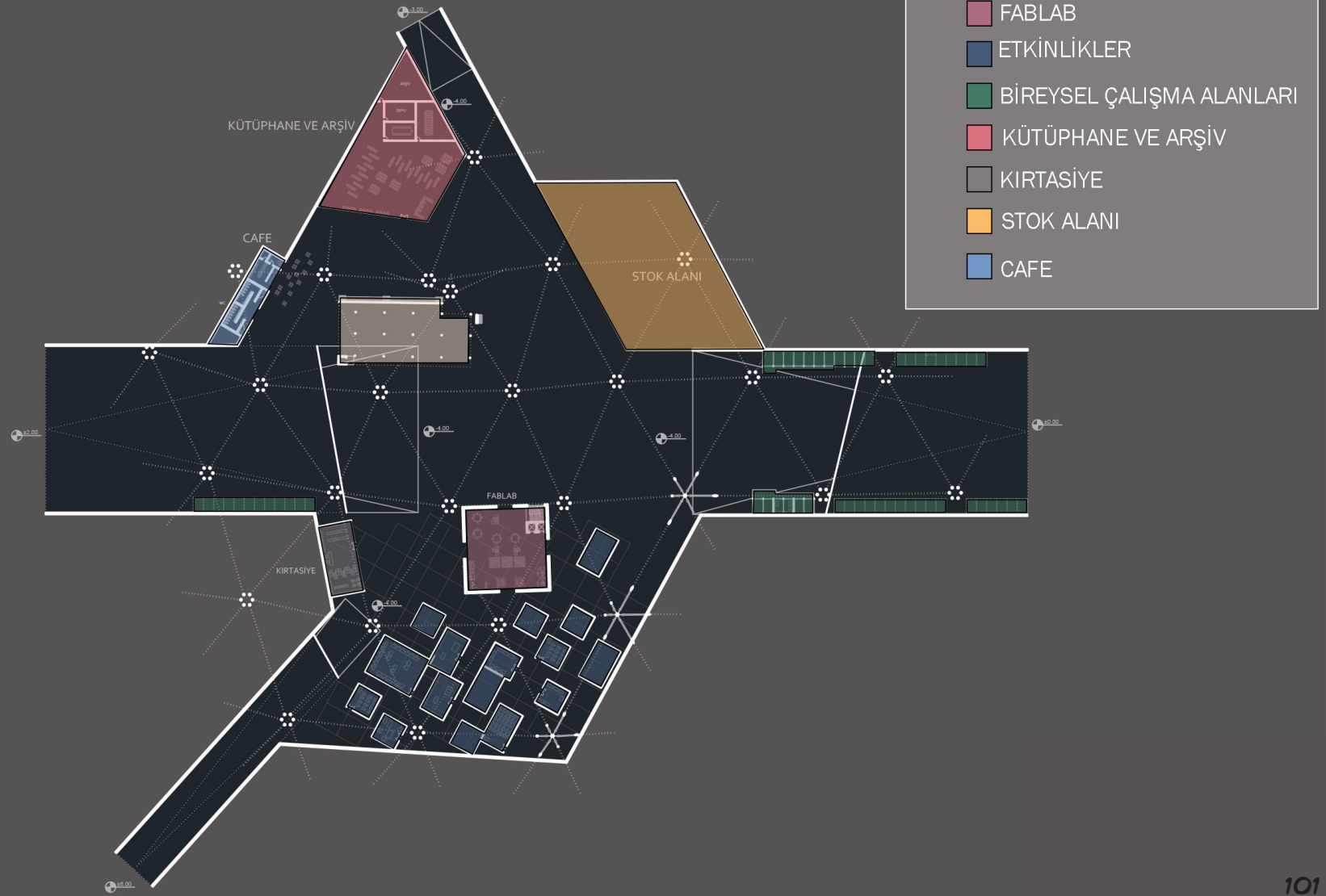

AĞAÇLIK ALAN
AVLU

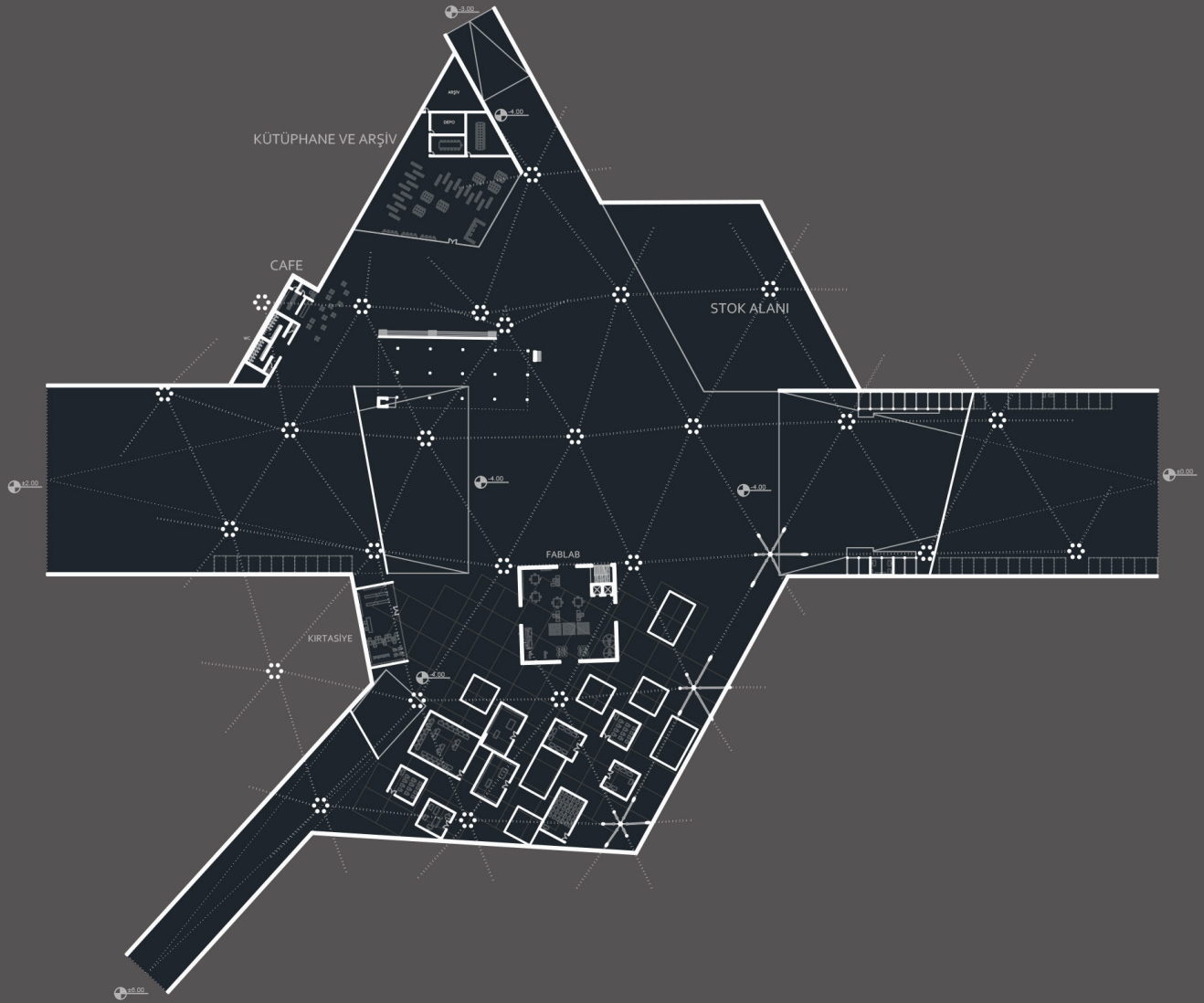









AMFİ
FABLAB
ETKİNLİKLER
BİREYSEL ÇALIŞMA ALANLARI
KÜTÜPHANE VE ARŞİV
KIRTASİYE
STOK ALANI
CAFE
KÜTÜPHANE VE ARŞİV
CAFE
STOK ALANI
FABLAB
KIRTASİYE



-4.00 KOTU PLANI
Ölçek:1/2000

POT STREET

IN A CREATIVE PROCESS SUCH AS ARCHITECTURE AND DESIGN EDUCATION, RESTRICTIONS THAT BRINGS UP STEREOTYPE DESIGNERS, SUCH AS GRADE AND CURRICULUM CANNOT BE ACCEPTED.

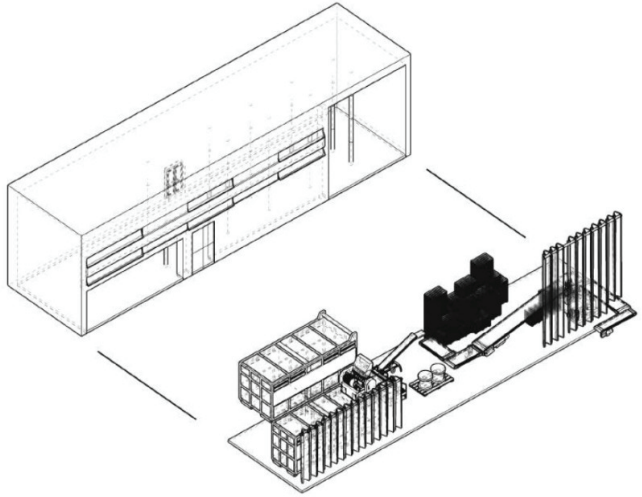
POT/STREET EXPLORES THE POSSIBILE NATURE OF OUR EXPERIENCE AND THE PERCEPTION OF TIME AND SPACE. EXPERIENCE CAN BE PERCEIVED FROM BUILDING TO THE OBJECT SCALE THROUGH EVERYDAY LIFE PRACTICES, AND IT CAPTURES THE CRUMBS OF THE PHYSICAL ENVIRONMENT IN WHICH WE LIVE; GOES BEYOND THE IMAGE OF A LARGE AND SINGULAR SPACE.

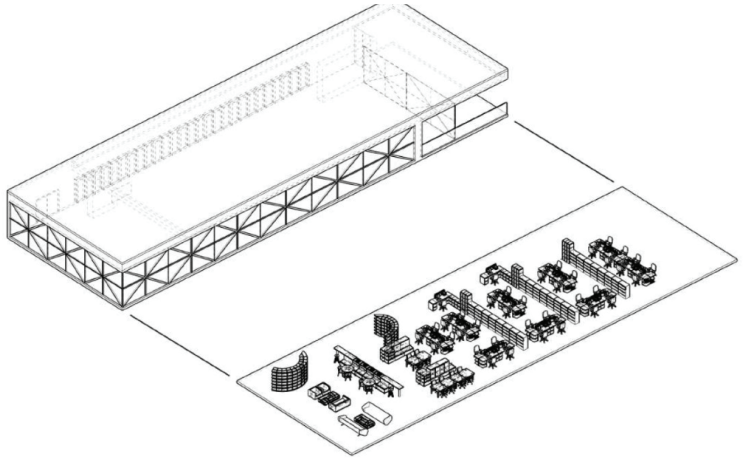
POT/STREET IS A PLATFORM OF SHARING EXPERIENCES AND PRODUCING TOGETHER. LEARNERS WITHOUT ANY AGE AND PROFESSION RESTRICTION CAN ENTER POT/STREET ONLINE OR PHYSICALLY.

POT/STREET DOES NOT OFFER ONLY ONE TYPE OF LEARNING PROCESS AND SPACE. EACH PERSON CAN FIND AND DESIGN THEIR UNIQUE LEARNING PROCESS THROUGH STREET AND CREATE THEIR FOLIOS.

THE MAIN SPINE OF POT/STREET IS DO IT TOGETHER (DIT) ACTIVITIES. IT GIVES LEARNERS CHANCE TO FIND THEIR INTERESTS AND THEY CAN IMPROVE THEMSELVES IN A MULTIDISCIPLINARY PROCESS. LEARNERS CAN ATTEND DIT'S. MOREOVER, THEY CAN CREATE DIT'S AND ITS POT WITH THE HELP OF CORE.

POT/STREET LEARNERS CAN ATTEND DIT' S TO IMPROVE THEMSELVES AND BECOME MORE INTELLECTUAL. BESIDES, THEY CAN CHALLENGE THEMSELVES AT COMMUNITY AND BECOME PROFESSIONAL.





LOOK THERE ARE NEW PODS IN EVERY STREET

TO BE CONTINUED....