Viewpoint\ Analytical Review of Project

On Time and Place Continuity

An Investigation and Analysis of the Idea of "Continuous Architecture" on the Main Campus of Koç University

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Abstract | One of the primary challenges of landscape knowledge is to develop practical strategies to use the landscape approach on the scale of operational projects. One of the most controversial scales of the project is the intermediate scale which is defined as the common border between the architectural project and the landscape, which has not received much attention from experts in either field. In the meantime, "continuous architecture" as an approach based on the "landscape approach" of the project, moves on the border of architecture and landscape. By carefully studying the landscape components of the project, through the two principles of " time continuity" and "place continuity" of the project platform, the continuous architecture seeks to create a work that, while carrying historical memory, is a harbinger of future prosperity. In addition to these two, it also displays the spirit of his time. Apart from responding to the plan, the work must be formed in interaction with the surrounding natural landscape and express the aesthetics of the geography of its context. This research seeks to analyze the main campus of Koç University, one of the most significant projects formed based on this approach, based on the three-part system of meaning, function or use, and aesthetics. This study also attempts to evaluate its different dimensions and discuss the success of the applied strategies in compliance with the project perspective. On the one hand, considering that the "continuous architecture" approach, despite its relative success in reflecting the landscape approach on the intermediate scale of architecture and landscape, lacks a theoretical background to discover practical strategies to achieve the project's landscape goals, this research aims to recognize and categorize these approaches through re-reading the project. Finally, the analysis of this work shows its remarkable success in expressing landscape concepts on the intermediate scale of architecture and landscape. The most important strategies in achieving the goal of the project are "Semantic unity", "Integration of users", "Flexibility of users", "Form consistency", "Form continuity" and "Form reference".

Keywords | *Continuous architecture, Landscape approach, Place, Time, Mozhan Khadem.*

Introduction| One of the most serious challenges facing the landscape discipline is discovering practical strategies to use landscape theory in operational projects. Some of these projects—which fall on the landscape scale—are built based on other approaches, and a smaller part designed based on the landscape approach is generally private in type and scale, for example, urban parks, which focus on similar issues. This issue is so frequent that it is sometimes considered the domain of the profession of landscape design of urban parks or certain types of projects. In the meantime, one of the controversial scales among professionals in the disciplines of architecture and landscape is when a large-scale project is defined on the scale of the city, which has both indoor and open spaces and therefore moves on the border between architecture and landscape[1]. Traditionally, such projects are divided by creating different working groups between urban planners, as creators of the overall plan, and architects, as

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creators of indoor buildings, and landscape architects, as designers of open spaces, and the design product is a synthesis between the opinions of each of the design groups. But in fact, the conceptual essence of landscape design is shown through the view of "holism", which cannot be divided into different intellectual components. By creating an integrated whole, this view imagines different parts of the design as "part of the whole" which is considered a semi-independent element. It cannot be an "independent part". Therefore, the landscape design is an interwoven and integrated whole that emits the conceptual approach of the landscape to the project context in all its existential fields-from the whole to the components. Mozhan Khadem, an Iranian architect who has experience in designing projects of this scale in the United States of America, Egypt, Turkey, Pakistan, and Iran, is one of the interdisciplinary architects. He has developed a theoretical approach using holistic ideas in design, which is called "continuous architecture. According to Mozhan Khadem, the essence of continuous architecture deals with the design of a formal-semantic "whole" based on the "scene" of the project, which forms the whole and the parts based on a single reality but with multiple manifestations (Hemmati & Seyedi, 2021, 83). Therefore, the "whole" in projects designed based on such a view is not the "sum" of the parts, but the result of their "harmony"[2]. In this regard, Bernard Lassus considers the landscape to be a "whole" of parts that gain value through communication and not adaptation. As a result, each element affects the collection based on its nature and relationship with each other and thus making each scene unique. This implies that the landscape is not just the upshot of a group of objects coming together (Mansouri, 2011, 28). One of the most significant projects that were formed under the influence of this idea is the "Main Campus of Koç University" in Istanbul, which is known as one of the most important platforms of "modern knowledge" in Turkey. What is remarkable is that this project is based on a professional point of view emphasizing the common border between "architecture and landscape" and is considered a worthy example of creating an interwoven relationship of the interaction of the components of society, history, and nature, which is one of the basics of the landscape approach[3]. According to Lassus, what propels the project forward is the creative analysis of these components, which provides a dynamic understanding of the project, and through it, with a deep understanding of the context, time, and audience, one can use a minimalist approach, not in the sense of doing the least, but of having the most appropriate physical intervention, to create a readable landscape with identity (Rahmdel, 2012, 64; Mansouri & Atashinbar, 2011, 68). This gives meaning to the places and the activities of the residents of those places (Lassus, 1998, 3). This essay seeks to answer the question of how the Koç University project was able to interact with the project landscape and

be placed in the continuity of the existing concepts in the temporal and spatial context of the project. For this purpose, this article first presents the cornerstones of this approach by explaining the continuous architecture, then introduces the main campus project of Koç University and provides an evaluative analysis of how this idea has been implemented in the project.

Continuous Architecture

In the middle of the 20th century, movements were formed against assimilation resulting from modern thinking that began to preserve local values, which reached its peak in the 1970s[4]. These conditions were accompanied by a series of previous events, such as the first wave of postmodernism from the establishment of the exhibition represented by "Architecture without Architects" at the Museum of Modern Art in New York, the publication of books such as "Complexity and Contradiction in Architecture" by Robert Venturi, "Architecture and the Secret of Immortality" by Christopher Alexander, and the emergence of the ideas and works of Hassan Fathi, an Egyptian ecological architect. The concept of landscape found its way into the field of architecture and urban planning literature in this period. At a time when contemporary cities were faced with deep social and environmental crises under the influence of positivist partial views, the concept of landscape, which itself is a kind of interpretation of place, as a holistic philosophy, quickly attracted the attention of urban thinkers (Palermo, 2008). In Iran as well, the formation of ideas centered on traditionalism—despite their differences in the presented solutions—in the works and ideas of thinkers such as Seyed Hossein Nasr and Dariush Shaygan was the same, and flashes of this thinking can be seen in the thinking of the artists of that era and, in particular, some contemporary architects of the second generation of Iran[5]. In such a context, a generation of context-oriented architects has emerged who have adopted various methods of using tradition and history as the most important sources of inspiration. Mozhan Khadem[6] is one of these architects who has dubbed his unique architectural concept "continuous architecture" and has made it a reality in a variety of projects across Asia, Africa, Europe, and America[7].

Continuous architecture gained its recognition for a critical look at the inviolable laws of modernism. It is indebted to the Eastern world. Although the "death of modern architecture" was approved, like many young architects in the transition from the late modern to postmodern, Khadem doubted the position of modern architecture at the beginning of his career (Digital Futures, n.d.). His thoughts were shaped by a deep attachment to eastern culture and were influenced by the functionalist thoughts of modernism[8]. Khadem believes that the main challenge of today's world is limiting the sources of knowledge - science, religion, and art - exclusively to science.

This monopoly, which is associated with the removal of the semantic aspects of the phenomena, ultimately limits the overall perception and reduces the phenomena of nature to nonsense objects. According to Khadem, this crisis in the field of architecture results in the design of "unrelated to the context" projects. Khadem, who considers his projects to be at the border of architecture and landscape, has been influenced by the perspective of landscapers who interpret space as an objective-subjective, dynamic and relative entity and argue that space is the product of the interaction between history and society and man with the environment (Mansouri, 2004, 71-72). He defines architecture as "the external manifestation of the truths hidden in the design program and human culture in relation to the nature in which the work is built" and believes that projects that do not reflect their cultural and historical background separate the owners and consumers of the design from their temporal and spatial identity (Khadem, 2014, 110-119). If, according to the abovementioned definition, the essence of the landscape is interpreted as the connection of "man with time and space", then the design process should seek the "continuity" of these two. Therefore, Khadem explains continuous architecture based on the principles of "Time continuity" and "Place continuity" as follows[9]:

a. Time continuity: architecture is the external manifestation of the culture of the present time. Therefore, the work should be a mediator between the past and the future of the culture of the project. Based on this, both imitating the past and ignoring it cause a time break and are equally condemned. In fact, the architectural work should contain both the historical memory of the past and the harbinger of future prosperity in the context of culture. In this case, in terms of time, architecture is placed on a temporal spectrum, moving between the past, present, and future.

b. Place continuity: architecture should be an external manifestation of its spatial context. On the one hand, architecture is in line with the context in which it is located; on the other hand, it is considered the product of complex planning. Continuous planning holds a holistic approach to planning components and plans them in a continuous relationship with each other. In other words, this architecture is not "objects in space" but rather "continuous architecture of closed and open spaces" in which spaces are not perceived as discontinuous but as an integrated whole (Hemmati & Seyedi, 2021, 83).

The Main Campus of Koç University

According to Mozhan Khadem, the design project for the main campus of Koç University is the most obvious example of continuous architecture. Since its establishment, this private university has been one of the most important higher education centers in Turkey[10] (Top Universities, n. d). The main campus of the university, with an area of 23 hectares, has been planned, designed, and built to serve 10,000 students, professors, and service staff with an infrastructure area of about 300,000 square meters on top of Sarıyer Hills in the Bosphorus of Istanbul. The design of this complex was held in 1991 through a limited competition among experienced companies in the field of designing educational spaces. According to the concept of continuous architecture, the design team, to understand the "project landscape"-as an interwoven whole of the project's objectives and mentalities—in the first step, an in-depth study of the historical course of cultural heritage (such as architecture, music, literature, etc.) in Turkey, then Istanbul and specifically the Bosphorus region, which finally led to the compilation of a treatise on the morphology of the studied architectural works and finally the project plan (Khadem, 2014, 121; Hemmati & Seyedi, 2021, 86-87). After the design was selected as the winner of the competition, its construction started by making changes to the winning design in 1997[11]. The main campus group includes faculties of engineering, sciences, humanities, medical sciences, management, main library, student center, administrative building, amphitheater, conference hall and performing arts, cinema, and numerous restaurants, shopping centers, sports halls, clubs, and student dormitories, the residence of the university staff and the president. The mentioned uses are interconnected. The integrated buildings that are organized around a set of open and semi-open interactive spaces in different dimensions include squares, courtyards, garden pits, porches, and observation points, and are connected through numerous gates and corridors. In other words, Koç University can be described as a unified building, which has taken various forms and multiplied by being influenced by the perspective of the project in different parts.

The idea of continuous architecture is pursued through two main strategies of "Time continuity" and " Place continuity" in this design. Time continuity is seen in the design through the appearance of "symbolic elements" that have the meaning of historical continuity. For example, the main entrance of the educational space of the university named "Portal of Light" is located in front of the Bosphorus strait at one end and leads to the main yard of the university at the other end, and it has a symbolic aspect. Khadem explains the concept of metaphor in the design of this symbolic element as follows: "The main symbol of the university… is not the volume of architecture, but a wide gate to the "Sun of the East", which is considered the diagram of science and mysticism. Such enlightenment has a deep history in the culture of the region… This gate is also a manifestation of Turkey's historical mission, which means that before the Renaissance, Turkey was a gate for the transfer of knowledge and wisdom from the East to the West, and after the Renaissance and the Enlightenment, from the West to the East" (Khadem, 2014, 121) (Fig. 1). Place continuity can be seen in two aspects of the project.

On the one hand, the project is placed along and in harmony with its natural forest and mountain and is a synthesis of the elements of the surrounding nature-such as land, light, existing trees that are rarely cut down, etc.-and on the other hand, it is considered the product of holistic planning that considers the functions of the components in a single whole (Figs. 2 & 3). For example, the educational spaces of different disciplines - which are separated from each other in the modern view - have merged and created multifaceted spaces. Khadem expresses this aspect as follows: "For this reason, the buildings are completely connected and are not separated from each other. Therefore, each building faculty is not separate but forms a part of the whole along with other parts of the complex (Digital Futures, n. d) (Fig. 4).

Project Analysis

Architectural work, like any other phenomenon, includes different aspects. Therefore, it is necessary to introduce the research design before studying the work at different reading levels. Although when talking about the whole, it cannot be divided into its constituent parts, to understand and analyze it, the dimensions of the "whole" must be described separately from each other, so that an analysis can be done. But it is necessary to know that the synthesis of these aspects makes the whole, not the algebraic sum of each one. As Mansouri states: "The urban landscape is an objective-subjective phenomenon whose dimensions are the components of a single reality that cannot be independent in the stage of planning and action. If studied abstractly, its objective and subjective

Fig. 1. Portal of Light and Koç Square; In addition to the portal, the pond and the flooring around it represent time continuity.
Source: www.silkarstone.com.

Fig 2. The density and integration of building masses in coexistence with the surrounding nature in a view of the university.
Source: www.talentrocket.de.
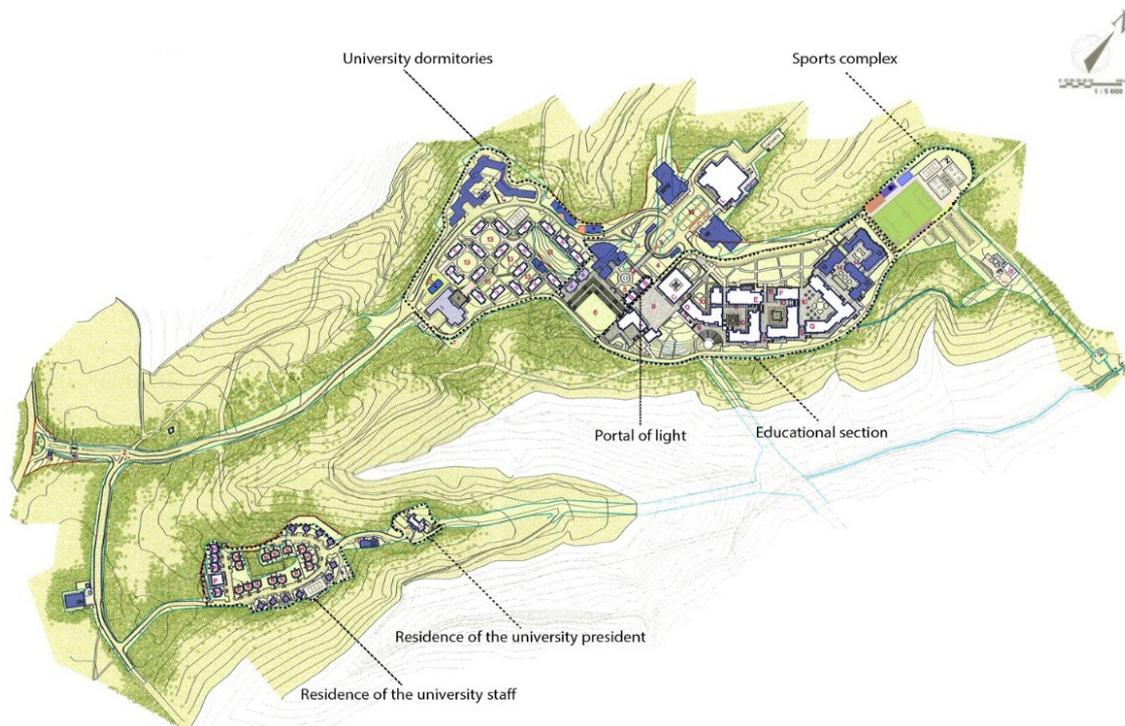
Fig 3. Koç University main campus plan site12. Source: www.bdcintl.com.

Fig. 4. Density and continuity of buildings in the central campus of Koç University. Source: www.talentrocket.de.

aspects can be studied separately, but in the decision-making stage, the synthesis of studies and their integrated evaluation is a necessary condition (Mansouri, 2010a, 7). One of the most common designs used in the analysis of works in architecture and landscape architecture has three dimensions: semantic, functional, and aesthetics[13]. The semantic aspect refers to the concepts consisting of the phenomenon, and its mental aspects are highlighted to the audience; the functional aspect deals with the performance and success of the parts in the service of the program and the goals of the project, and the aesthetic features related to the physical aspect-its perceptual dimension-examines the phenomenon. The purpose of project analysis in this design is to determine how and to what extent different aspects of the project have worked in line with the continuous architectural approach and what strategies have been adopted to achieve the landscape goals.

• **Semantic aspect**

Examining the roots and concepts of a phenomenon and the mental aspects produced by that in the audience's mind is the deepest part of the analysis. However, it is considered the most uncertain part. Because this aspect is based on the experiences of the audience and is qualitative, its impact on each audience is different and unique (Behboudi, 2012, 44). Architecture, like a language, expresses the similarities and differences between people. Therefore, if the audience has a similar level of knowledge resulting from similar experiences and commonalities, they will have a similar, but not necessarily identical, perception of the messages and concepts included in the expressions and the work of architecture. Based on this, it is clear that the audience from a shared cultural area will have a similar and deep reception when faced with a message from their cultural area, which is difficult, different due to their commonalities, and perhaps unattainable for the audience outside that cultural area. These different levels of understanding concepts are considered to be one of the important manifestations of cultural diversity, which is in serious opposition to the homogenization caused by modern thinking philosophy (Abel, 2008, 267

& 283). Therefore, in opposition to this assimilation, by respecting and paying attention to the host society, Khadem expresses the principle of continuous architecture in continuous time. Thus, architecture should be the external manifestation of the existing culture; therefore, it should include the historical memory and the prosperity of that culture (Hemmati & Seyedi, 2021, 83). In addition, the location of the project should be integrated to create a continuous and unique perception in the mind of the audience despite the plurality of meanings.

It seems that the semantic essence of the project has been deeply influenced by Khadem's mystical view and attempts to create "semantic unity" in different areas of the project. In other words, unity can be considered a phenomenal reflection of the holistic aspect of the continuous architectural approach in the project because different aspects of it confirm the essence of this concept. For example, the interconnected and growing structure of the university, although it takes various forms in different departments, creates a single whole. On the other hand, planning the performance of the university as a modern structure - which traditionally emphasizes the separation of disciplines - has been mixed in this project, and the conventional border between sciences has been blurred as much as possible. Also, the architectural form, as an artifact in unity with the natural structure of the project, has adapted to its ups and downs, reacted to the movement axis of the sun-not only in function but also in meaning and aesthetics-and has practically coexisted with the substrate[14]. In addition, the symbolic structure of the project tries to put the work in unity with the historical background of architecture and other cultural products of the target society. In other words, if the landscape is considered a readable text that is read through the experience of the audience (Bell, 2015, 91; Duncan, 1990, 56; Duncan & Duncan, 2009, 3), this project will trigger the minds of the audience through a purposeful accumulation of meaning while focusing its historical nature it. As a result, what emerges from the project in the audience's mind is a unity that is designed under a holistic approach adopted to different dimensions of the project. In this way, the achievement of a perception based on mystical unity is interpretable for the audience as well (Fig. 5).

• **Functional aspect**

Functionality or 'use' is one of the most important factors that contribute to the architectural effect, and it can be considered one of the differences between architecture and other arts. The functionality is influenced by the program and responses to the needs of users. In the last one and a half centuries, the issues associated with functionality have been among the most challenging issues in the field of architecture. Functionality has had different positions

Fig. 5. Up: The manifestation of a holistic view in the composition of the spaces of the central campus of Koç University. Source: www.ku.edu.tr. Down: engineering yard; The gate, pond, and flooring around it are similar to the Portal Gate and Koç Square, which expresses unity in the design of the central campus. Source: www.silkarstone.com.

in different eras. Functionalism reached its peak in modernism and was the most effective factor in the formation of architectural work at the cost of ignoring cultural and environmental factors (Ching, Jarzombek, & Prakash, 2015, 455). However, the critical and, in some cases, negative view of the approaches of modernism in the post-modern situation also changed the view of function, and in the most extreme possible state, the idea of architecture without function was proposed, and elements without any function appeared in architectural works[15] (Bani Massoud, 2015, 437). However, what is inevitable is the necessity of responding to the plan and the needs of the users, which is directly related to the functional aspect of the work. According to Mozhan Khadem, function is a factor influencing the plan, but it is not the only factor affecting it. As he emphatically states, "the form is not necessarily a function of the function, but in some cases, the form can be the inspiration of the function" (Khadem, 2014, 114). According to him, the activities of users are continuous and should not be separated and interrupted

by architecture. It seems that this purpose has been achieved through two strategies of "integration of uses" and "flexibility of uses". To extend functionality through "integration of uses", the spaces have multiple functions rather than a single one. In other words, each faculty is not located in a separate building but is located in a larger building so that it is perceived along with other parts of the complex as part of a wider whole. In addition to the fact that this is in line with the holistic view of knowledge - as opposed to partial or atomism - it makes users not only perceive the space separately but also understand the spaces as connected and integrated, and on the other hand, it increases interactions. Users of different disciplines. Another strategy is to use the "flexibility of users". Flexible uses can provide different functions in different time conditions, and on the other hand, they make the audience's experience of the space dynamic. For example, the open spaces of the complex (such as squares, courtyards, etc.) with different dimensions and flexible functions are interactive spaces that are the venue for many student activities and formal and informal university events (Fig. 6). On the other hand, if one of the main goals of landscape design is to mix the artificial and natural environment (Faizi & Khakzand, 2008, 66), the product of this strategy is a form of intertwining open and closed spaces, which has become the main feature of this project. However, it seems that the residential dormitories and the sports department do not reflect the place continuity and coherence in other parts of this plan16. The dormitories have been separated from the continuous architecture of the university with a relative break, and the sports space has not been able to achieve the dynamic and flexible characteristics of the other components due to its large scale.

• **Aesthetics**

Aesthetics is another facet of every work, which deals with the objective aspects and external aspects of the work under consideration, taking into account the roots that form each work and the things that evoke the mentalities and memories induced by the work in the audience. Although most of the studies conducted in this regard are relative, the existing relativity is considered concerning the elements used in the same work and is not based exclusively on the experience of individuals (Grutter, 2016, 13). Therefore, the rules and principles of aesthetics have been proposed and it is possible to reach the consensus of users in receiving the same in this aspect to an acceptable extent. Aesthetics is a synthesis of the form and meaning of the work; Therefore, it is a form that benefits from both spatial and temporal extension. In Mozhan Khadem's view, aesthetics is expressed not only in the integrity of the design and the harmony between its constituent elements but also

Fig. 6. Left: Integration of uses and Flexibility of uses in an ordinary yard. Source: www.talentrocket.de. Right: Different activities in the central campus of Koç University landscape related to flexibility of uses. Source: www.talentrocket.de.

in the semantic association. This aspect is one of the main aspects of distinguishing Khadem's works from modernist works, which by removing or reducing the decorations cause the loss of the historical, sacred, etc. aspects of the works (Khadem, 2014, 112). In this way, he intends to convey concepts to the audience through the use of symbolic elements from the cultural context of the project. "Form consistency", "Form continuity", and "Form reference" are among the symbolic phenomena that bring to mind a historical concept, and at the same time, they are located in the present and future timeline. A deep reflection on the native context of the region as well as its aesthetics shows that Topkapi Sarayı and the valuable buildings of the Bosphorus region, as the most important indicators of the native aesthetics, have been the basis of the design. What is remarkable in connection with Topkapi Sarayı is the organic and continuous growth of this collection from the Middle Ages to the modern era. In addition to having a distant history of Roman and Byzantine architecture, Topkapi Sarayı is also considered the heir of Islamic palace building traditions. This complex consists of five main courtyards, three hundred and fifty rooms, ten mosques, fourteen baths, five schools, twelve libraries, a huge kitchen with long chimneys, and several gates. Despite the area of 700,000 square meters of Topkapi Sarayı, different parts of this complex are dedicated to decorative gardens, the place of marching ceremonies, fountains, and water fountains. Therefore, the architectural space that is formed around the courtyards has a very high density in some places. The arrangement of the architectural spaces is continuous and uninterrupted in connection with the courtyards. For this reason, some experts have described Topkapi Sarayı as "consecutive courtyards". However, each of the courtyards has a unique identity according to its surrounding spaces. It should be noted that the uses of the surrounding spaces of each yard have

a common background. It should be mentioned that the shrine alone had forty-four yards. Meanwhile, the main courtyards are connected through gates; Among these gates, we can mention Bab Homayoun (entrance of the complex), Bab al-Salam (gate connecting the first and second courtyards), Bab al-Saadae (gate connecting the second and third courtyards) and Ojonjo Kapi (gate connecting the third and fifth courtyards). What is considered unusual in the Topkapi Sarayı complex compared to other Islamic palaces is the relative simplicity of the buildings due to the lack of exterior decorations, the abundance of mostly single-story buildings of relatively equal height, and the lack of any central and focal buildings. This important issue, while creating the unique identity of this complex, has led to the formation of a coherent skyline, which, except under the influence of the land's slope, maintains its continuity only at points containing chimneys and minaret turrets and does not reach ga (Hillen Brand, 2014, 456-460). What is most notable in the mansions of the Bosphorus region is the use of plaster, stone, and wood materials in the construction; the legitimacy of having decorations on the facade; the sloping edge of the roofs; and the large roof above the gates (Goodwin, 2009, 609). Based on this, the Topkapi Sarayı complex has grown organically due to its establishment in the natural topography of the region, and considering its continuous life and the continuous constructions carried out in it, it is a bearer of historical memory. In addition to the above, what stands out in the spaces of the collection and the elements used in it is the use, multiplicity, and connection of the yards with each other. In other words, the role of the open spaces of the complex is very vital and significant. Meanwhile, some elements in the collection such as gates and chimneys also play a significant role in the identity of the work. In this regard, the materials, decorations, and the sloping edge of the roofs can be considered the physical elements

of the identity of the valuable buildings of the Bosphorus region. As the orderliness governing the relations between the elements shows the spatial organization of the complex is influenced by the Topkapi Sarayı complex and the valuable buildings of the Bosphorus region, the complex seeks "formal harmony" with the underlying elements. On the central campus of Koç University, the spaces are filled with collections next to each other in such a way that they have formed many empty spaces and have obtained a combination similar to the filled and empty spaces of Topkapi Sarayı. In addition, the form of the buildings can also be examined separately. The majority of the buildings - except for symbolic elements - are buildings of three or four stories, which are perceived to be relatively the same height, and above them, continuous gabled roofs with repeating chimneys can be seen, which presents a "Form continuity" with the skyline similar to what exists in the historical context of the city. On the other hand, the materials used in the building - such as ocher pottery and the copper edges of the gable, the stone used in the facade of the lower floor, etc. - also give historical references to the context (Figs. 7 & 8). In addition to the aforementioned cases, the extensive use of historical decorations in interior and exterior spaces (such as referring to the excellence of calligraphy art in Turkey through the use of graphics in reproducing the decorations of doors and gates, geometric motifs of flooring, etc.) is one of the measures that are in line historical concepts which have been made through the form of the building. In addition to that "formal reference" symbolic elements - such as gates, chimneys, yards, etc. - also have a symbolic and metaphorical aspect in this project (Fig. 9). For example, the gate or portal element with a similar form but with different dimensions is present throughout the project and reflects a historical memory. As mentioned, the most important gate, which is known as the Gate of Light, gives a metaphorical effect of Turkey's historical role in the transfer of knowledge between East and West. In other words, if we consider the landscape as "a method to decipher the signs and symbols created (by humans) in the environment" (Lévi-Strauss, 1992, 85), then in the aesthetic system of Koç University, forms are not only as forms but are used as a symbolic element so that they can be linked with the landscape elements of their background by referring to the concept that is in the historical memory of the audience.

Conclusion

The main campus of Koç University, as the most prominent project of Khadem, which is defined in the intermediate scale of architecture and landscape, has been able to achieve the two principles defined in the

Fig. 7. Up: A view of one of the buildings located in the entrance yard of the central campus of Koç University; The terracotta roof and chimneys can be seen from Topkapi Sarayi. Source: Mozhan Khadem's personal archive, Down: A view of the second courtyard of Topkapi Saryai; The terracotta roof and long and repeated chimneys of the royal kitchen are visible. Source: www.archnet.or.

idea of continuous architecture, " Time continuity " and " Place continuity " through six strategies, which are " Semantic unity", "Integration of users", "Flexibility of users", "Form consistency", "Form continuity" and "Form reference". "Semantic unity" attempts to look at the project from a holistic perspective, and hence it affects the formation of the project in the context, the development of different departments, and the functional planning of the university. For this reason, it can be considered both in terms of time and place continuity. "Integration of uses" by combining several uses in a specific space, causes spaces and activities not to be separated from each other and therefore follows the place continuity. "Flexibility of uses" is considered continuous in place due to the creation of dynamics in the audience's experience and non-interruption of his understanding, it is also considered to result in time continuity due to its association with the historical background." Form consistency" inspired by the historical context, therefore it seeks the continuity in time, in addition, considering the density and continuity of the historical contexts, it creates place continuity. " Form continuity " with the
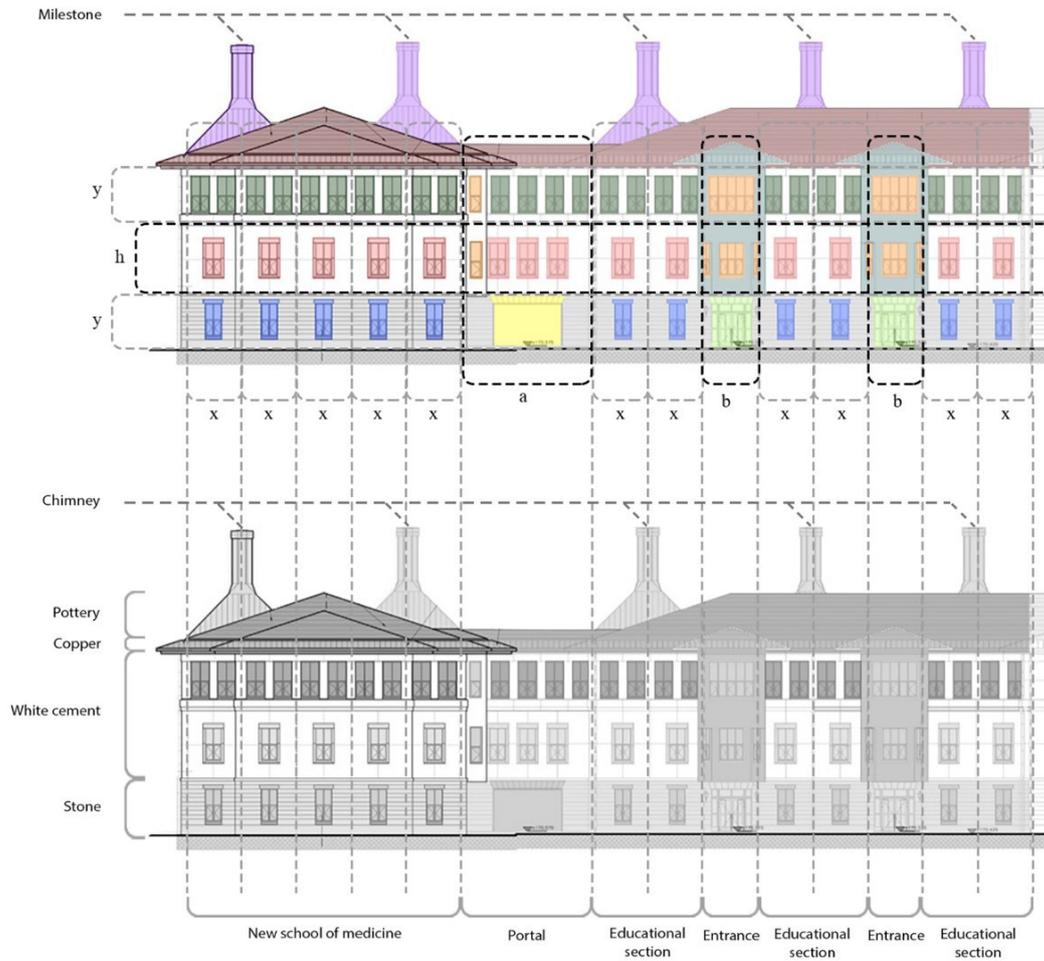
Fig. 8. Part of the facade of one of the buildings; The similarity and integrity of the elements used in the new building and previous buildings. Source: Authors Based on: www.bdcintl.com.
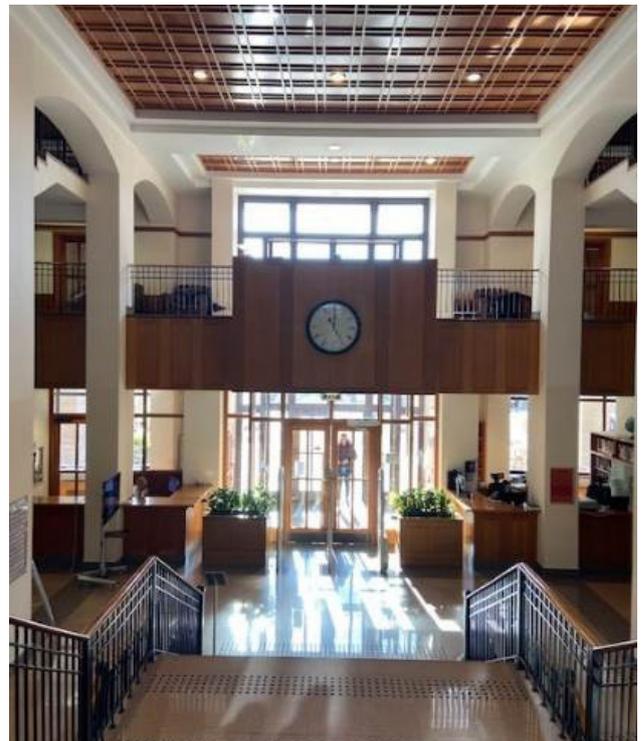
Fig. 9. Left: Decorations on the ceiling of the portal of Light. Source: www.bdcintl.com. Right: The inner space and central staircase of the student club. Source: Mozhan Khadem's personal archive.

wide use of similar elements throughout the design contributes to the continuity of the whole design as well as place continuity. "Form reference" provides a time continuity by redefining some of the historical elements of the background. Moreover, the idea of repetition in some points of the plot - such as "Form continuity" contribute to place continuity. Finally, it can be said that the strategies of "Semantic unity", "Flexibility of uses", "Form consistency" and "Form reference" were used for the formation of time continuity. Place continuity has been created by strategies such as "Semantic unity", "Integration of uses", "Flexibility of uses", "Form consistency" and "Form continuity" (Fig. 10).
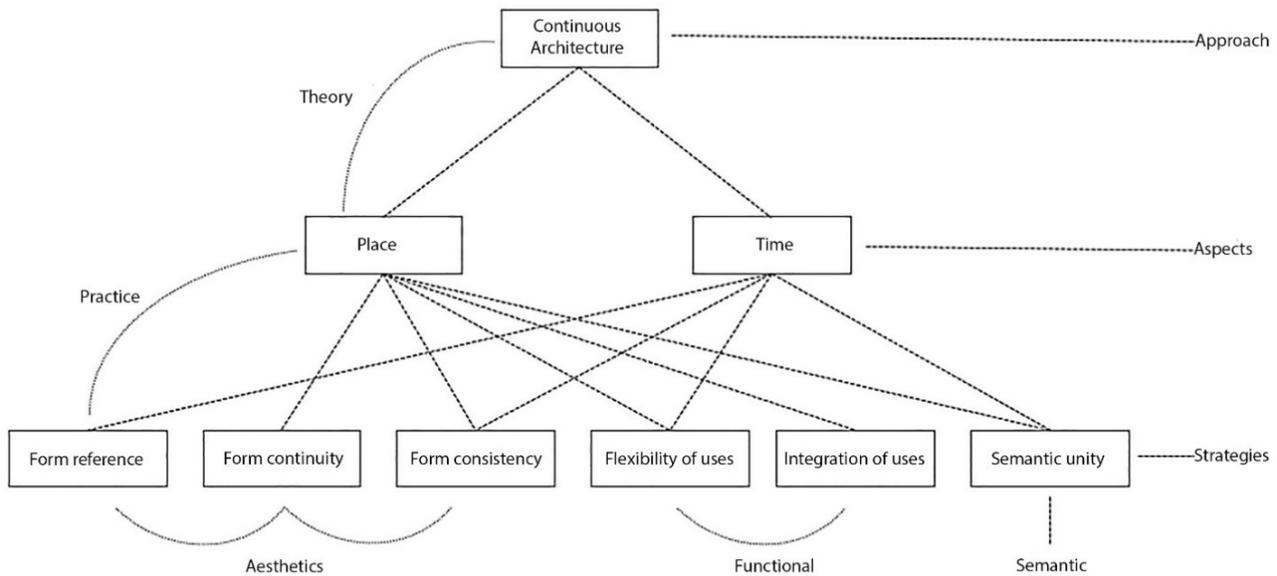

Fig. 10. One of the most important challenges of architectural projects is to transform a theoretical approach into an architectural product. This diagram shows how Mozhan Khadem's idea of continuous architecture as a theoretical "approach" turns into operational design "strategies" in different dimensions and aspects of the Koç University project. Source: Authors.

Endnote

1. Among these cases are public and quasi-public spaces, which are an interpretation of human collective life and a place for the development of common capacities and identities (Abarghouei Fard, Mansouri & Motalebi, 2023, 95).
2. It should be noted that the spatial organization of cities as a platform for the formation of such spaces is the result of regularity, ratio and meaningful relationship between the components that give meaning to the city as a whole (Abarghouei Fard & Mansouri, 2021, 20).
3. If the landscape is defined as the human relationship with the environment and society with culture (Mansouri, 2013, 72; Mansouri, 2010b, 31; Atashin Bar, 2014, 48; Hemati & Saboonchi, 2021, 23-25; Wu, 2013, 179-200; Schama, 1995, 10), this project seeks to create a landscape that places the mentioned components in the time dimension along the past and in line with the future.
4. Bani Massoud explained this issue as follows: "The assimilation arising from modern thinking started with measures to counter it to preserve local values, national identity, and ethnic traditions at the end of the Second World War in Eastern countries. The peak of this revival can be considered in the 70s at the same time as the rise of the Aga Khan Foundation" (Bani Massoud, 2016, 120).
5. This issue in art was associated with the emergence of currents such as the Saghaqhana school - in painting and sculpture - with a look influenced by the past (Khorshidian & Zahedi, 2017, 44). Also in architecture, It is evident in the works of Seyhoun, a well-known lecturer of the most influential academy of architecture in the country, the Fine Arts Campus of the University of Tehran.

Therefore, the idea of traditionalism prevails in the perspective of the thinking of many graduates of Tehran University in those days.
6. Mozhan Khadem began studying architecture in 1953 at the University of Tehran under the supervision of Hoshang Seyhoun, and after immigrating to America, he started his studies at the University of Illinois and got his bachelor's degree in 1959. Mozhan Khadem continued his graduate studies in urban planning at the Harvard School of Architecture and received his master's degree in 1961. During his professional activity, Khadem carried out many projects.
7. His most important projects outside of Iran are Aga Khan University and Hospital in Karachi, Pakistan, American University in Cairo in Egypt, Koç University in Istanbul in Turkey, Jackson Laboratories in Bar Harbor, and Sylvester Treatment Center in Florida, USA. In addition to that, in Iran, he also took care of landmark projects such as the master plan, the buildings of the faculty of humanities (current engineering), the central library and document center, the performing arts center, and a private residence in Jundishapur (Shahid Chamran) University in Ahvaz, as well as the master plan of Farahzad (Shahrek Gharb), has designed the first architectural plan, landscaping and green spaces, first phase bazaar and Iranzamin School.
8. Khadem believes that this view is inspired by the study of philosophy and mysticism, research in the works of Orientalists, as well as a continuous and long journey within the scope of the emergence and influence of Islamic civilization (Khadem, n.d.

cited in Abel, 2008, 323-324).

9. It should be noted that in some texts and interviews, he also states the third principle which is "continuous in nature". However, due to the emphatic aspect of this principle, this aspect was included in the continuous principle. Khadem explained this principle: "Although time and space (earth and time) are inseparable from nature, due to the importance of nature and the damage caused to it, nature is presented as a basic and separate aspect. On this basis, nature always has received priority over architecture, therefore architecture never dominates the nature in which it is planted. Architecture should harmonize with nature, enhance the beauty of nature and make that beauty continue through design" (Hemmati & Seyedi, 2021, 83).

10. This university has the best rank among Turkish universities due to the low ratio of students to professors (Mastersportal, n. d). The university has several research areas in the fields of finance and economics, engineering, natural sciences, humanities, social studies, law, and medicine

11. Koç family is one of the most prestigious and rich families in Turkey. The holding of this family has a prominent role in Turkish business so it is at the top of the country's business institutions in terms of income, exports, the number of employees, paid taxes, and capital in the Turkish stock market. With about 94,000 employees, this company has a share of 6% of the GDP and includes 7% of Turkey's total export share. Therefore, it is considered the driving force of the Turkish economy. In the early nineties, the Koc family decided to build a private university on a site located in the Seriyer hills of Istanbul (Koc, n. d).

12. The development plan of this site plan differs from some parts that were built later; Actually, in the existing situation, there are some changes compared to the original plan. However, the mentioned changes did not affect the overall structure of the

design and they were formed based on the general spirit of the collection.

13. Even though the aforementioned device is widely used in landscape architecture, different researchers have used different titles under it. Mansouri (2004, 72) introduces this device in landscape architecture as a result of the triangle of function, culture, and aesthetics. According to him, the function includes making the environment readable, organizing the signs, and providing the conditions for mental comfort and mental peace of the users. Culture is defined to create spaces appropriate to the identity of the substrate, and aesthetics is synonymous with beautifying the environment. In addition to him, Noorizade & Seidaei (2017, 66) considered the three sides of this device to be aesthetic, social-cultural, and environmental, and under each of them, they introduced evaluation tools for each.

14. It should be mentioned that after winning first place in the competition, the design team moved the construction site of the buildings to avoid cutting down the trees on the site, and in fact, this is the architecture that harmonizes with nature.

15. Take a look at Peter Eisenman's Houses Number One and Number Six, designed between 1969 and 1972. The design idea in these houses is to let go of relationships and organize space from functional limitations that are gradually disappearing.

16. According to Mozhan Khadem, the reason for such interruption was some kind of legal problem at the site of the construction of the dormitories. That is why the employer had to start the construction of nineteen building blocks before notifying Mr. Khadem to preserve his land. However, in the future expansion plan of the dormitory complex for postgraduate students, the principles of continuous architecture have been considered (Khadem, n. d).

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