

ISTANBUL TECHNICAL UNIVERSITY . FACULTY OF ARCHITECTURE
DEPARTMENT OF ARCHITECTURE

22373
MIM 411E
Architectural Design VII
2019-2020 spring
Room 3407

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HOME & HOMELESSNESS

Their home costs more than they earn
Their home was destroyed in a civil war and they moved to another place
Their home was sold to make way for a new housing project
Their home is not safe

course syllabus

:: aim ::

The studio's emphasis will be on the concept of "home" and on designing home environments for different types of people. We will begin by distinguishing between the concepts of "house" and "home"; and eventually end up with studying the phenomenon of homelessness and how it is part of economic, social, psychological, and physical conditions of the modern society.

:: method ::

The studio will be based on four parts, following each other, and when necessary in a cyclic order: Research, critical development of ideas, Project 1: home, Project 2: homelessness.

Research will include readings and discussions around certain themes; and the use of precedents. Critical development of ideas includes the development of concepts of home & homelessness. Project 1 is development of architectural ideas on the concept of "home". Project 2 covers the most part of the semester and it is an architectural design development project, which aims to develop proposals for the homeless.

:: spaces / program ::

Building programmes may range from 1. emergency accommodation, 2. temporary accommodation, 3. daycentres, to 4. housing; based on the level of the course taken. These will include spaces for; 1. Shelter, 2. Food, 3. Health, 4. Peace, 5. Security, 6. Community, 7. Privacy.

:: site ::

The study area lies between Dolapdere Avenue, Harbiye Çayır Street - Çarık Street and Dolapdere Taksim Avenue. This area is chosen based on a study whose data shows that the majority of the homeless live in districts Fatih, Beyoğlu, Kadıköy, Üsküdar, Beşiktaş, and Şişli in order; and there are about 6000-8000 homeless people in Istanbul, some being children living on the streets.

:: schedule ::

	<i>Monday</i>	<i>Thursday</i>
<i>week 1</i> FEBRUARY 10 TH WORKSHOP & STUDIO FEBRUARY 13 TH 2020	INTRODUCTION	READING PRESENTATIONS
<i>week 2</i> FEBRUARY 17 TH FEBRUARY 20 TH 2020	STUDIO PRESENTATIONS	PROJECT 1
<i>week 3</i> FEBRUARY 24 TH FEBRUARY 27 TH 2020	PROJECT 1	PROJECT 1 SUBMISSION SITE VISIT
<i>week 4</i> MARCH 2 ND MARCH 5 TH 2020	SITE ANALYSIS MODEL	STUDIO PRESENTATIONS SITE & MODEL
<i>week 5</i> MARCH 9 TH MARCH 12 TH 2020	POSSIBLE SCENARIOS PROGRAM DEVELOPMENT	STUDIO PRESENTATIONS SCENARIOS & PROGRAM
<i>week 6</i> MARCH 16 TH MARCH 19 TH 2020	DESIGN DEVELOPMENT 1:2000 - 1:500	
<i>week 7</i> MARCH 23 RD MARCH 26 TH 2020	PIN-UP	REVIEW 1- DESIGN DEVELOPMENT 1:2000-1:500

week 8

MARCH 30TH
APRIL 2ND 2020

MIDTERM BREAK

week 9

APRIL 6TH
APRIL 9TH 2020

PIN-UP
DESIGN DEVELOPMENT 1:500 / 1:200

week 10

APRIL 13TH
APRIL 16TH 2020

DESIGN DEVELOPMENT
1:500 / 1:200

week 11

APRIL 20TH
APRIL 23RD 2020

DESIGN DEVELOPMENT
1:500 / 1:200 / 1:50

week 12

APRIL 27TH
APRIL 30TH 2020

DESIGN DEVELOPMENT
1:500 / 1:200 / 1:50 & structural, mechanical &
other

week 13

MAY 4TH
MAY 7TH 2020

DESIGN DEVELOPMENT
1:500 / 1:200 / 1:50 & systems

week 14

MAY 11TH
MAY 14TH 2020

PIN-UP
PRESENTATION TECHNIQUES / PANEL DESIGN

week 15

MAY 18TH
MAY 21ST 2020

PRESENTATION TECHNIQUES
/ PANEL DESIGN

REVIEW 2
FINAL
PRESENTATION

:: research ::

Books & Articles:

- Blunt, A. Cultural geography: cultural geographies of home, *Progress in Human Geography* 29, 4 (2005) pp. 505–515.
- Dal CO, F. “Dwelling and the “Places” of Modernity”, *Figures of Architecture and Thought*, Rizzoli, 1990.
- Turner, J. F. C. *Housing by People*, Pantheon Books, 1977.
- Massey, D. *Space, Place, and Gender*, University of Minnesota Press, 2001.
- Sennett, R. *The Conscience of the Eye*, Alfred A. Knopf, 1990.
- Vidler, A. *The Architectural Uncanny*, MIT, 1996.
- Wolch, Jennifer R. & Michael J. Dear. *Malign Neglect: Homelessness in an American City*, 1993.
- Newman, Oscar. *Defensible Space*. New York: Collier Books, 1973.
- Colomina, Beatriz. *Privacy and Publicity, Modern Architecture as Mass Media*, MIT Press, 1994.

- Lefebvre, Henri. "Social Space," The Production of Space, 1991.
- Buğra, A. Kapitalizm, Yoksulluk ve Türkiye’de Sosyal Politika, İletişim, 2016.
- Le Guin, U. The Dispossessed: An Ambiguous Utopia, 1974. (Fiction)

Internet sources:

- European Observatory on Homelessness ([https://www.feantsaresearch.org/public/user/Observatory/Feantsa-Studies_08_v02\[1\].pdf](https://www.feantsaresearch.org/public/user/Observatory/Feantsa-Studies_08_v02[1].pdf))
- European Journal of Homelessness (<https://www.feantsaresearch.org/en/publications/european-journal-of-homelessness>)
- Home and Homelessness (https://link.springer.com/chapter/10.1007/978-1-4899-2266-3_2)
- The Children’s Village (<https://childrensvillage.org/our-programs/residential-programs/runawayhomeless/>)
- İstanbul’da Evsiz İnsanlar Raporu (<https://t24.com.tr/haber/istanbul-da-evsiz-insanlar-raporu-6-bin-ile-8-bin-arasinda-insan-sokaklarda-yasiyor,853632>)
- Sokakta Yaşayan Çocuklar ve Aileleri (İstanbul Örneği) (<https://dergipark.org.tr/en/download/article-file/100900>)
- Sokakta yaşayan ve/veya çalıştırılan çocuklara yönelik hizmet modelinin ve il eylem planlarının değerlendirilmesi raporu (<http://www.unicef.org.tr/files/bilgimerkezi/doc/shcek-kitap-baskiya-hazir-rec4agust11.pdf>)
- Dünyanın Çocuk Karnesi (https://insamer.com/tr/2018-dunyanin-cocuk-karnesi_1490.html)
- G. Gümüş, Evsizlik: Yeni Bir Metropol Yoksulluğu Deneyimi, 2016, Y.L.Teş.

:: Quality of work ::

1. STRENGTH AND MATURITY OF ORDERING CONCEPTS

Development of creative and socially responsive design ideas with a vision that aims to raise the quality of life of people and create a livable/better world for the future. Interpretation of the various possible relations of the Program (as cross-section of practices) + Building + Site (understood as part of a settlement texture). Development of themes like house/home, public/private space, sustainable environments, and ideas/their realization. Within this context, meanings assigned to Program, Building, and Site and their revelation.

2. LEVEL OF INTEGRITY OF THE PROPOSED IDEA WITH THE EXISTING ENVIRONMENT

a) SITE WITHIN THE ENVIRONMENTAL CONTEXT IN GENERAL

The level of consciousness, concerning the impact of the complex structure of settlements and of that specific part of the city at large. Systematic of the scenarios developed with emphasis on the interpretation of the program. The relationship of the new proposal with the existing place. The handling of borders/boundaries, closed/open spaces, safe/open zones relationships, character of the built environment, and other spatial themes that are considered.

b) SITE-BUILDING/SETTLEMENT RELATIONS

The relation of the building(s) to its immediate surrounding and to the city/settlement at a larger scale, its impact on this environment as a life-form, the change or the life it has introduced to this place.

3. SPATIAL QUALITY

a) IN THE SETTLEMENT AS A WHOLE

Care for spatial organization principles like boundaries, continuity, orientation, meaningfulness, conceivability, scale, etc.; appropriateness of the organization of

practices/events; sensitivity to relations of building/ground, open/close spaces, buildings/landscaping, hard/soft elements; use of imagery.

b) **IN INDIVIDUAL SPACES AS PART OF A WHOLE**

Coherency of individual spaces with the ordering concepts of the design as a whole; convenience of spaces; organization of that specific space; use of furniture and experiment equipment; ergonomic – anthropometrical requirements; use of imagery; user capacity; flexibility.

c) **IN THE ORDERING OF SPACES**

Coherency of the ordering of spaces with the general design concept; relation of spaces with each other (adjacency/separateness); hierarchy of spaces; use of spaces; organization of spaces (architecturally); use of imagery; flexibility; safety.

d) **IN THE INTEGRATION AND APPROPRIATENESS OF SPATIAL/FUNCTIONAL/CONCEPTUAL ISSUES**

Appropriateness and coherency of space-event/activity-general design concept.

e) **IN THE SERVICES**

Care for health conditions, fire safety, security, power sources, communications; transportation; flexibility.

4. **QUALITY OF OTHER SYSTEMS THAT MAKE UP A BUILDING**

a) **STRUCTURAL QUALITY** (Spatial-Structural appropriateness)

b) **CLIMATIC QUALITY**

c) **LIGHTING QUALITY**

d) **APPROPRIATENESS OF CHOICES MADE CONCERNING THE BUILDING ELEMENTS AND MATERIALS**

e) **QUALITY OF OTHER TECHNOLOGICAL INPUTS**

5. **QUALITY OF COHERENTNESS (1 & 2 & 3) AND INTEGRITY (2 & 3 & 4) OF THE SYSTEMS**

:: Submission Requirements ::

At mid-term review : **March 26th, 2020**

Research findings (theme & site). Interpretation of ideas, Project 1 and concept development of Project 2.

Analytical/mapping work & concept development (in the form of drawings, models, schemes, etc.) - 1:2000 (if necessary other scales, e.g. 1:5000) to conceive the place within a general context.

Proposals concerning basic design decisions – 1:500.

Plan schemes, sections and 3-d's – 1:500

Final week review (same for final submission): **May 21st, 2020**

1) **DESIGN INTENT**

Text (statement of ideas) / Ordering concepts / Basic premises – approach / Settlement decisions – environmental design characteristics / spatial organization – formal composition / Supporting systems: To be represented in written and/or graphical format.

2) **ENVIRONMENTAL ANALYSIS**

1:1000 and 1:2000 – 1:5000 (depends on your choice), connections and relation with the urban/settlement texture & systems; approach to the place (site), roads; characteristic environmental data; evaluation of its past and projections to the future (flexibility of development): To be represented in the form of sketches, photographs, models, maps; etc.

3) **SITE PLAN/SECTION**

1:500

. Orientation, scale; entrances, services, areas, and related zones to be specified; elevations.

. Section taken from an area characteristic of the site and its surroundings.

4) **PLANS / SECTIONS / ELEVATIONS**

1:200 (+ 1:100 and/or 1:50)

. Plans: voids and fills, module/axis/pattern/structure system, chimney/shafts should be clearly shown; names of spaces and when necessary materials should be specified; hierarchy of lettering should reflect the hierarchy of spaces; elevations should be shown; ground floor should include its near surrounding.

. Sections: should cut from characteristic areas that reflect the spatial structure; floor-roof system, relations with the ground, etc. should be readable; names of spaces and elevations should be specified.

. Elevations: front/rear standing elements, voids, curvilinear surfaces, etc. should be recognizable; detachment, toning, shading, and similar techniques can be used.

5) Structural, mechanical, and other decisions – SCHEMES/DETAILS

6) SKETCHBOOK (notes taken throughout the semester)

7) SUPPORTING MATERIAL

. Interior and exterior perspective drawings; other 3-D representations; photographs & collages; details; day/night appearances of the building(s); etc.

. Notes, sketches chosen from your sketchbook and among your other drawings that are thought to reflect your design process or your critical points of decision can be presented in a special format.

8) MODEL

1:500 / 1:200

Supporting models in different scales can also be submitted.

■ TO BE REPRESENTED ON STANDARD SHEETS – SAME DIMENSIONS.

■ MODELS SHOULD BE DURABLE, MATERIALS ON THEM SHOULD NOT STAIN.

■ ALL REPRESENTATIVE MATERIAL SHOULD REFLECT THE BASIC CONCEPT/STATEMENT OR CHARACTER OF THE BUILDING.

:: Evaluation ::

1. STRENGTH AND/OR ORIGINALITY OF THE CONCEPT (architecturally and conceptually)
2. THE LEVEL OF CONCRETIZATION OF IDEAS IN THE FORM OF AN ARCHITECTURAL PRODUCT OR THEIR ABILITY TO RESPOND TO PROBLEMS STATED WITHIN A CONSTRUCTED REALITY OR A SCENARIO.
3. THE LEVEL OF DEVELOPMENT/FULFILLMENT OF THE ARCHITECTURAL CONCEPT
4. THE LEVEL OF REPRESENTATIONAL QUALITY
5. PARTICIPATION (student's contribution to class meetings, to other students), ENTHUSIASM (felt for work)
6. ATTENDANCE

:: Grading standards ::

A.. will be given for performance that is either a strong and/or an original concept, and which demonstrates both a mastery of the content discussed and its realization.

B.. will be given to studies that shows a good understanding of the required content, and in which minor deficiencies are present.

C.. will indicate that performance is at an acceptable professional level, although some deficiencies are evident.

D.. will be given to studies with serious deficiencies, which is passable but not professionally acceptable.

F will mean that performance is insufficient or inadequate, and does not demonstrate an understanding of the basic content of the course.

:: Studio Policies ::

- You are expected to attend all scheduled studio sessions and to participate in group reviews, crits, and discussions.
- You are expected to work in the studio.
- Work must be presented or handed in on time.
- Unexcused failure to display work at project reviews will be grounds for failure of the course.