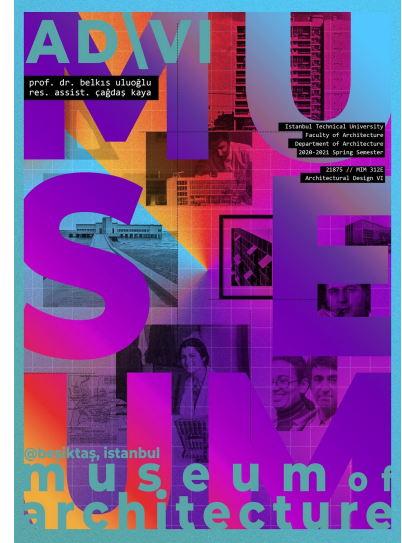


Istanbul Technical University – Department of Architecture
MIM 312E - Architectural Design VI, 21875
Course Syllabus | 2020-2021 Spring Semester

Course Day and Hour : Mo-Th 1:30 – 5:30 pm
Course Room : Zoom platform
Course Credit : 5 (2-6-0)
Course Web Site : Ninova/CRN 21875

Course Instructor: Belkis Uluoğlu, Prof. Dr.
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Project Studio Description

This studio will be about creating spaces and a medium for building a memory of architecture and architects of Turkey. The emphasis may be on either architecture or the architects, or both, depending on the student's choice. Memory is to be questioned; whose memory, for whom, and how to sustain, in order to develop an understanding of what a museum is. From the exhibitionary approach of the past centuries to the experiential medium of today, the design of museums has changed. It will also be a matter of question whether museums are objects of spectacle, or a public forum, or a medium for developing a consciousness of the existing culture, or others. The well-known functions of collecting, preserving, researching and presenting are enriched and enhanced by others, like meeting and socializing, event organization, et.al. The relationship of the visitor and the visited has also changed, and various forms of enriching experiences between the object and the subject needs to be searched for. Strolling among the exhibited, experiencing them in various ways, seeing them under a specific light, the scale of objects, technical sophistication of spaces, materials selection, and other effects, are issues to be considered throughout the design process.

Program: Entrance/Access area, Administration, Research & Education & Curation, Exhibition - Permanent & Temporary, Archives, Restoration & Repository, Workshops & Event spaces, Conference & Meeting Rooms, Museum library, Museum store, Restaurant & Café-bar, Technical/Service spaces, Parking, Outdoor activities & Exhibition.

Site: Center of the city, easily commutable & accessible, other museums, schools & cultural activity spaces nearby, by the Bosphorus – Beşiktaş.



Project Studio Structure and Plan

Method:

1. Research: Where and how did the concept of the public museums emerge, and how have its functions changed over time? How do museums continue to shape our definitions?
2. Precedent analysis.
3. Search for the architectural idea: i. Imaging: photographing, analyzing, and processing; ii. Texting: Story writing.
4. Design development.

Course Plan

WEEK	DATE	TOPIC
1	March 1 st 2021, Monday March 4 th 2021, Thursday	Introduction Reading workshop & studio presentations
2	March 8 th 2021, Monday March 11 th 2021, Thursday	Place: mapping w/images Place: Design stories
3	March 15 th 2021, Monday March 18 th 2021, Thursday	Documentation: Site Model making
4	March 22 nd 2021, Monday March 25 th 2021, Thursday	Documentation: Building Program development
5	March 29 th 2021, Monday April 1 st 2021, Thursday	First ideas/sketches First ideas/sketches
6	April 5 th 2021, Monday April 8 th 2021, Thursday	Precedent analysis Precedents-designs comparison
7	April 12 th 2021, Monday April 15 th 2021, Thursday	Preliminary design; 1/1000, 1/500 Preliminary design; 1/500
8	April 19 th 2021, Monday April 22 nd 2021, Thursday	PIN-UP REVIEW 1
9	April 26 th 2021, Monday April 29 th 2021, Thursday	Assessment of crits Design development 1/500
10	May 3 rd 2021, Monday May 6 th 2021, Thursday	Design development 1/500, 1/200 Design development 1/500, 1/200
11	May 10 th 2021, Monday May 13 th 2021, Thursday	Design development at all scales & model RAMADAN FEAST
12	May 17 th 2021, Monday May 20 th 2021, Thursday	Design development 1/500, 1/200, 1/50 & lighting and exhibition decisions Design development 1/500, 1/200, 1/50 & lighting and exhibition decisions
13	May 24 th 2021, Monday May 27 th 2021, Thursday	Design development 1/500, 1/200, 1/50 & structural, mechanical & other Design development 1/500, 1/200, 1/50 & structural, mechanical & other
14	May 31 st 2021, Monday June 3 rd 2021, Thursday	Design development 1/500, 1/200, 1/50 & systems PIN-UP: Presentation techniques / panel design
15	June 7 th 2021, Monday June 10 th 2021, Thursday	Presentation techniques / panel design REVIEW 2: Final presentation & evaluation

Recommended Readings / References

- Hans Wolfgang Hoffmann, Ed. Christian Schittich (2016). Construction and Design Manual: Museum Buildings, Dom Publishers. (ITU Library e-book)
- Bárbara Rangel, José Manuel Amorim Faria, Vitor Abrantes, Ed.s (2019). Building Research: Design, Construction and Technologies, Springer. (ITU Library e-book)
- Ronnie Self (2014). The Architecture of Art Museums: A Decade of Design 2000-2010, Routledge, 2014. (ITU Library e-book)
- Tom Wilson (2016). The Story of the Design Museum, Phaidon.
<http://www.villalba-lawson.com/print/the-story-of-the-design-museum/>
- Sanat/Hayat series; specifically Ali Artun, 2017. Mümkün Olmayan Müze, İstanbul: İletişim Yayıncılık.
- Gabriela Goldschmidt (1998). Creative architectural design: Reference versus precedence, Journal of Architectural and Planning Research, 15(3), 258-270.
- John Z. Langrish (1999). Different types of memes: Recipemes, selectemes and explanemes. Journal of Memetics-Evolutionary Models of Information Transmission. http://cfpm.org/jom-emit/1999/vol3/langrish_jz.html
- Rivka E. Oxman (1994). Precedents in design: A computational model for the organization of precedent knowledge. Design Studies, 15(2), 141-157. <https://www.sciencedirect.com/science/article/abs/pii/0142694X94900213> (Accessible via off-campus access to ITU Library)
- Sample building programs will be handed out.
- Precedent analysis sheets will be handed out.
- Student work/Architecture undergraduate honors thesis: Aaron Kimberlin (2014), Photography as a Tool for Discovery and Analysis In the Architectural Design Process. <https://scholarworks.uark.edu/cgi/viewcontent.cgi?article=1013&context=archuht>

Project Studio Assessment

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 memory, public, culture, architecture, 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 – anthropometric 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 coherence (1 & 2 & 3) and integrity (2 & 3 & 4) of the systems

>> Submission Requirements

At mid-term review : April 22nd, 2021

Research findings (concerning theme/design story & program & site). Interpretation of ideas: Imaging & Texting. Scales may vary from 1/2000 - 1/500 Conception of the theme and the place.

Proposals concerning basic design decisions – 1/500.

Final week review (same for final submission): June 10th, 2021

1) *design intent*

Imaging (imaging the idea) / Photographs reinterpreted.

Texting (statement of ideas as a design story)

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 & mapping*

Scales may vary from 1/2000 - 1/500. 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 be 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

. Physical models are required as working models, i.e. as part of the semester work.

- Plans and sections are expected to reflect the organization of spaces laterally and vertically; should include information about the organization of activities, and organization of movement.
- Elevations are expected to reflect the character of the building (no model snapshots please! Work on it...)
- 3-d and motion pictures are expected to reflect the aura/medium of spaces/places.
- All representative material should reflect the basic concept/statement or character of the building.

>> General assessment

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.

Contributors

Lectures related to the theme of the studio. Participants t.b.a.