

## Designing Sentient

### Spaces:

place, making for

contemporary

arts and culture

festivals

Sydney | White Bay

# D Jury

Leman Figen Gül  
Suat Apak  
Hatice Ayataç  
Gülşen Aytaç  
Elif Sezen Yağmur Kilimci  
Halet Almıla Büyüктаşkın  
Erhan Vural  
Elif Öz Yılmaz  
Inanç Şencan

# Designing Sentient Space *place*

## *making for* Art, Culture & Festival

Istanbul Technical University  
Department of  
Architecture

Spring 2021 Graduation Project

### *Jury D*

Leman Figen Gül / Suat Apak /  
Hatice Ayataç / Gülşen Aytaç /  
Almila Büyüktaşkın / Erhan Vural /  
Elif Sezen Yağmur Kilimci / Elif Öz  
Yılmaz / İnanç Şencan

#### Objectives

The graduation project aims to attest to that the student has acquired the necessary knowledge and competence in all of the subject areas of a complete architectural education and has reached the required professional capacity. The jury system and invited critics serve to improve the student's competence in this final phase of the bachelor degree. In essence, the graduation project is an aspired design study that aims at a proposal for an architectural product, in addition to the researches and analyses for a given context it includes to some degree.

In the graduation project, it is essential to trace the student's graduation project studies as a design process and supervise their developing competence for architectural design. Jury members delineate the necessary stages and procedures to then monitor and critique the studies at different stages through planned jury sessions during the semester.

#### Assessment

The graduation project consists of the project, jury sessions during the semester, sketching exam and the final review. The final production is expected to culminate from the program developed according to the given content, the environmental factors, and projections, as well as from the student's intellectual actions and design processes. Students will present their project proposals to the jury members on the determined jury dates (please see the end of this document). All the deliverables including all the drawings and other requested documents should be prepared and submitted on time for the jury reviews and assessments. During these sessions the jury members will share their criticisms and comments on the design proposals.

Submissions should be made through the online system, Ninova, to the allocated folder on the given day and time ( see the schedule table below). In case of changes in the submissions schedule new dates will be announced by the graduation project coordination committee. Attendance to all juries is compulsory. Skipping one of these juries may cause in failing the course.

On the jury days, all students are expected to be present at 09:00 a.m. in the online session and make all necessary arrangements for the jury review. The order of presentations will be organized just before the jury sessions. If the student is absent without an admissible excuse, the project will not be assessed.

## Documents to be delivered

Graduation project brief, Digital Files (via the cloud Folder and/or Ninova)

## Scope of the Graduation project

The project will be the outcome of the students' studies on the given subject and especially their personal arguments and efforts. The result is expected to be developed in guidance of the specified architectural program, urban context and other conditions concerning the location and program.

## Jury Sessions

Students will present their projects to the jury for their evaluation and critiques at indicated dates. All required drawings and other documents should be prepared and handed in on time for the review and evaluation of the jury. In these sessions, the jury members will share their critiques and comments on the proposals of students. Submissions should be made through the Ninova system, to the evaluation committee on the indicated date and time, see the table below. Students are required to attend all scheduled jury sessions; otherwise, this will be grounds for failure of the project. During the day jury sessions will take place, all students are expected to be present at 09:00 at the online session and make the necessary organization for the jury to review the panels. The jury meeting will start at 9:30 sharp.

## Final Jury

Final Jury will be held for the presentations and explanations of the completed projects. Besides that, the jury members may ask the students different questions in order to gain insight about the students' competency of knowledge and his/her approach to architecture in general.

The student needs to meet the Prerequisites for the Graduation Project (MIM 492, MIM 492E) or the Diploma Project (MIM 4902, MIM 4902E) in the curriculum and 'Other Requirements' determined by the Senate. For the general rules not written in the Diploma Project Principles, the "Senate Principles" are valid related to taking the Diploma Project, submissions and examinations of the Diploma Project. Links below must be checked:

<https://www.mimogis.itu.edu.tr/duyurular/ogduyuru.htm>

[https://www.mimogis.itu.edu.tr/duyurular/belgeler/fk\\_karar.pdf](https://www.mimogis.itu.edu.tr/duyurular/belgeler/fk_karar.pdf)

[https://www.mimogis.itu.edu.tr/duyurular/belgeler/onsart\\_tablo.pdf](https://www.mimogis.itu.edu.tr/duyurular/belgeler/onsart_tablo.pdf)

[http://www.sis.itu.edu.tr/bitirme\\_onsart.htm](http://www.sis.itu.edu.tr/bitirme_onsart.htm)

<http://www.sis.itu.edu.tr/tr/yonetmelik/bitirme.html>

## Assessment Criteria

The final assessment and grading includes all the stages, i.e. the final project, preliminary and final juries together; the project should not be regarded as the single input for the final evaluation. Minimum passing grade of the MIM492e Graduation Project course is CC (2.00/4.00). Students, who do not enter more than one jury, are evaluated with VF grade. Students, who fail to submit their final project panels, or, submit and not join the final jury, are considered unsuccessful (FF). Please note that attending all jury sessions and meeting

all submission requirements does not necessary to mean passing grade. See the rubric below for the details' of the assessment criteria.

## Project Theme and Brief

The **intension of the Designing Sentient Space** is to discuss / imagine / propose / enhance the body's capacity to interact with all of our senses accommodating a kind of assemblage of playful activities, flexible, responsive zone of tranquillity, combination of several functions for art, culture and festivals. **As an architect, your task** is to design / imagine such an 'atmosphere' that would act / initiate / activate on people's sensations of place encompassing the visual, acoustic and tactile qualities of 'Sentient Space' and its materiality.

This brief takes the position of three installments devised around the theme of Sentient Space in Materiality Workshops\*. The three installments were inspired by the structuring of the treatise by Etienne Bonnot (L'Abbé de Condillac). The treatise is a philosophical text from 1754 where Condillac dwells on the notion of how knowledge builds up from sensations. In each section, a soul carrying marble statue is bestowed with one of the five senses, one by one. In the order of which senses are added to the statue, after smell, taste, hearing and sight, the last one to be added is touch. Touch enables movement and hence the distinction of self as a physical being separate from the physical environment.

Walter Gropius (1962, p.30) states that "sensation comes from us, not from the object which we see. If we can understand the nature of what we see and the way we perceive it, then we will know more about the potential influence of man-made design on human feeling and thinking." Our past experiences have effect on our sensations of an object. As such, there is both a deep connection and a tension between what a designed object, e.g. an architectural space, is intended to be in reality and the individual's sensation of it, the illusion as Gropius calls it, and 'Design of the Sentient Space' as we would like to call it.

Typically, the materiality of architecture exists in "atmosphere" which is, in Peter Zumthor's words, "this singular density and mood, this feeling of presence, well-being, harmony, beauty... under whose spell I experience what I otherwise would not experience in precisely this way" (Zumthor, 2006, p. 2).

This discourse of **Designing Sentient Space** is about designing the interaction with the space around us, which becomes even more complex with the introduction of advanced technologies into the design of buildings, such as smart buildings, smart cities etc. Ubiquities technology and pervasiveness of computer power and integration of those with place making, we, as architects, will be designing for the experiencing the emergence of new kinds of sensations in the built environments and alternate realities.

The **main purpose** of the 'Designing Sentient Space' is to support R&D initiatives and innovative ideas for the design and realization of cutting edge interactive / responsive / flexible / adaptive / design alternatives and catalyse value added social-economic growth through art, culture and festivals. The core functions of the required spaces are as follows:

- ◆ to support knowledge-based economy of culture industries;
- ◆ to provide sustainable, accessible and affordable R&D infrastructure for festival, art and cultural events;
- ◆ to create and nourish festivals and creative sectors in an active and value added form in order to support techno-cultural advancement;

The festival complex is also required to function as a part of the high-tech innovation – education circle in the city of Sydney- a global metropolis for trade, tourism, technology and innovation of creative industries

## References

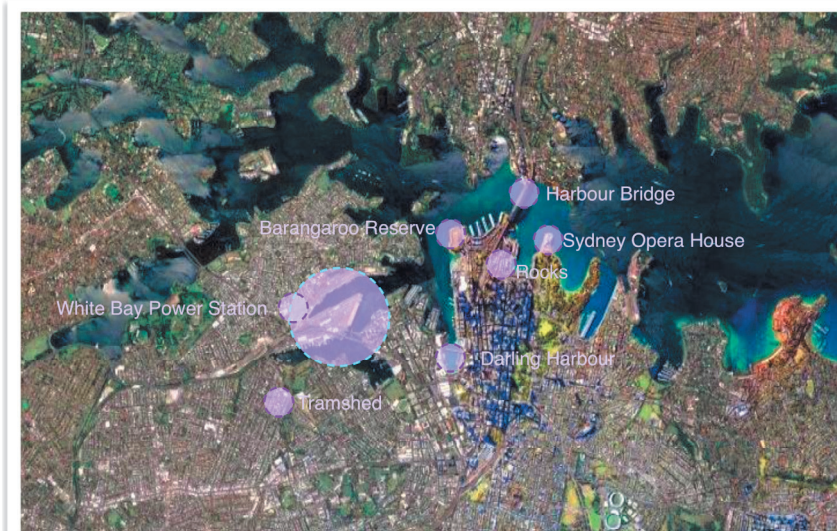
Gropius, W. 1962, *Scope of Total Architecture*, NY: Collier.

Zumthor, P. 2006, *Atmospheres: Architectural Environments - Surrounding Objects*, Birkhauser Verlag AG.

\*Some part of the text is borrowed from the ITU brief's of Materiality Workshops. See. Gül L.F., Özkar Kabakçioğlu M., Yağmur Kilimci E.S., 2020, "Sentient Space: Immersing In Alternate Realities, Materiart Student Workshops: The Figure", *Caleidoscopio.*, Lisbon, Pp.80-101.

## Location, Rozelle, White Bay, Sydney

Sydney is the capital of the state of New South Wales in the southeast part of the Australian continent. With a population of approximately 5.3 million, it is the most populous city in both the state and Australia. It was founded as a British colony in 1788 and became the first European colony in Australia. After the World War II, it became one of the most multicultural cities in the world by taking large number of immigrants. In the country where more than 250 languages are spoken, there are about 35.8% of English-speaking households. Despite being one of the most expensive cities in the world, it often makes it to the list of the 10 most livable cities in the world. Hosting international sporting events such as the 2000 Winter Olympics, Sydney is among the 15 most visited cities in the world. Boasting over 1,000,000 ha of nature reserves and parks, its notable natural features include Sydney Harbour, the Royal National Park, Royal Botanic Garden and Hyde Park, the oldest parkland in the country. Built attractions such as the Sydney Harbour Bridge and the World Heritage-listed Sydney Opera House are also well known to international visitors. The main passenger airport serving the metropolitan area is Kingsford-Smith Airport, one of the world's oldest continually operating airports.[34] Established in 1906, Central station, the largest and busiest railway station in the state, is the main hub of the city's rail network.



Sydney is located in the coastal basin consisting of the Tasman Sea to the east, the Blue Mountains to the west, the Hawkesbury River to the north and the Woronora Plateau to the south. The inner city area is around 25 square kilometers and the urban area of the city area is 1,687 square kilometers. The city is divided into two geographical regions. The Cumberland Plain, which includes the south and west of the harbor, has a flat terrain. The Hornsby Plateau is located to the north and is separated by steep valleys. The flat parts of the city were the first to develop. The northern part became active after the Sydney Harbor Bridge was built.

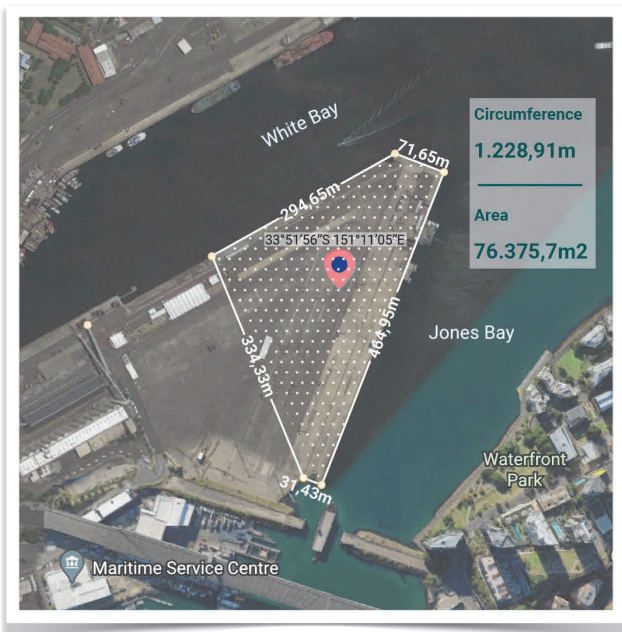
There are 70 different beaches along the coastline. The Nepean River, which

locates at the western part of the city, connects with the Hawkesbury River to Broken Bay. The Parramatta River is mostly industrial and drains a large area of Sydney's western suburbs into Port Jackson. The southern parts of the city are drained by the Georges River and the Cooks River into Botany Bay. These rivers took their present shape by expanding with the collapse of the coastline and the movement of sea water into the interior with rising sea level.

The regions of Sydney include the CBD or City of Sydney (colloquially referred to as 'the City') and Inner West, the Eastern Suburbs, Southern Sydney, Greater Western Sydney (including the South-west, Hills District and the Macarthur Region), and the Northern Suburbs (including the North Shore and Northern Beaches). The Greater Sydney Commission divides Sydney into five districts based on the 33 LGAs in the metropolitan area; the Western City, the Central City, the Eastern City, the North District, and the South District. The Australian Bureau of Statistics includes City of Central Coast (the former Gosford City and Wyong Shire) as part of Greater Sydney for population counts. This adds another 330,000 people to the metropolitan area covered by Greater Sydney Commission.

The Rozelle district is located in Sydney's Inner Western part. It is 4 kilometers away from Sydney's business district. The Inner West generally includes the Inner West Council, Municipality of Burwood, Municipality of Strathfield, and City of Canada Bay. These span up to about 11 km west of the CBD. Suburbs in the Inner West have historically housed working class industrial workers, but have undergone gentrification over the 20th century. The region now mainly features medium- and high-density housing. Major features in the area include the University of Sydney and the Parramatta River, as well as a large cosmopolitan community and the nightlife hub on King Street in Newtown. The Anzac Bridge spans Johnstons Bay and connects Rozelle to Pyrmont and the City, forming part of the Western Distributor.

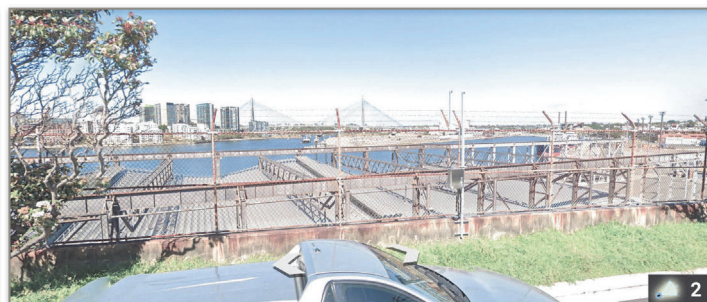
The area is serviced by the T1, T2, and T3 railway lines, including the Main Suburban Line; which is the first to be constructed in New South Wales. Strathfield Railway Station is a secondary railway hub within Sydney, and major station on the Suburban and Northern lines. It was constructed in 1876, and will be a future terminus of Parramatta Light Rail. The area is also serviced by numerous bus routes and cycleways. Other shopping centers in the area include Westfield Burwood and DFO in Homebush.



White Bay Power Station, one of the landmarks in the region, has supplied Sydney's electricity needs for 70 years. Right next to it is the site of White Bay Hotel, which opened in 1916. This hotel closed in 1992 due to lack of customers and burned down in 2008. Rozelle region, located on this peninsula-shaped piece of land, has two different bridges on both sides. On the west side of the region is the Iron Cove Bridge, which was opened in 1955. Anzac Bridge, completed in 1996, is located on the east side. This bridge is the main artery connecting the inner west area of the city and the city of Sydney. Adjacent to the bridge is the Glebe Island Bridge, which previously saw the same purpose but was destroyed.

Another landmark of the area, Tramsheds, is Sydney's most exciting food and lifestyle destination, housed in the former historic Rozelle Tram Depot. Originally built in 1904, this beautifully restored dining precinct features 11 restaurants from some of Sydney's most forward-thinking chefs, artisans and provedores including Bodega 1904 and Flour Eggs Water. The precinct also houses seven community-based vendors including a Nail Salon, Supermarket and Bodyfit.

Once housing over 200 trams, the former Rozelle Depot, now known as Tramsheds, is a place people come to immerse themselves into the local culture, or pick up artisan produce. Tramsheds is the perfect destination to conveniently connect - anytime of the day or night, through the week and on weekends. The precinct offers something to suit all tastes, occasions and budgets, and is the kind of place where there are always new, exciting experiences to savor. Tramsheds is easily accessible via Jubilee Park Light Rail Station. Alternatively, there is car-parking available, offering two hours free parking.



## Designing Sentient Space for Art, Culture & Festival.....~ 15 000 m2

(may be less or more, should be considered as an approximation guide)

<b>60% Activities</b>	
Performance Hall (~500 people)	Multi-use performance spaces
Event Hall (~500 people)	( Installation, dance, music, theater, festival events)
Movie Halls	
Open Space Events	Open concert area / open air cinema / outdoor stages/ video mapping etc.
Media Facades	Open exhibition venue Sound / light / water show on the sea
Exhibition Spaces	Permanent Exhibition Spaces
Simulation Labs	Temporary Exhibition Spaces Pop-up / Digital Exhibitions etc.
Workshops (~ 10-15 work space)	Art Activity Areas / Ateliers Shared working space, co-working space etc.
Film Recording Studios	
TV Studios	
Media Centre /	
Individual workspaces (~ 8-10 work space)	
Meeting rooms (~ 3-5 meeting space)	
Dining area (cooking +service)	
Cafeteria / food & beverage kiosks	
Technical services*	
Infirmery / ER	
Washrooms	
Parking Lot (~250 cars)	
<b>%15 Management</b>	
Reception /lobby	
Staff room	
Security	
Manager's room	
Secretary's room	
Meeting rooms	
Accounting& purchasing department	
Washrooms	
Technical services*	
<b>%25 Circulation areas</b>	

\* Facilities can be managed altogether or per se, therefore they are required to have separate HVAC and technical services. All the buildings and facilities must comply with the Fire Code and the Disaster Regulations. All the buildings and facilities must be energy efficient and accessible. Appropriate size should be provided.

Open spaces, parking lots & underground spaces **not** included in construction area:

## Deliverables for the Jury Critique

The required documents for the jury evaluations are explained as the following according to the specific jury sessions. Students must present comprehensive visuals and information about their design proposals including thoughts, concepts, assumptions, contextualization, environmental data etc.

Students are required to present their conceptual approach of the project proposals along with the interpreted architectural program with all indoor and outdoor spaces. Such diagrams design proposals and visual/verbal explanations are also expected for the corroboration of creating, learning and social activities with environmental/contextual aspects of design. Students should also consider formal, spatial and visual performance criteria for the catalysis of public space within the context. In addition, such technological advancements and its effects on the space can be listed as key factor that may be reflected in design strategies.

**Please also note that submissions with missing documents (e.g. not submitting model or elevation drawings) will not be accepted and not allowed to present.**

*The panels must be reorganized/ designed in reflection to the jury's critiques.*

## Required documents for midterm juries

### Requirements for the 1st Jury

- **Urban Analyses and Mappings:** *Analyses and diagrams about the urban relationships and texture with the initial site plan and contextual design decisions. The analyses may reference the urban DNA; cultural and social character of the district; socio-economic status; urban transportation networks; micro-climate etc. These deliverables should include meticulous urban readings, comprehensive interpretations and high quality visuals (photos, panoramas and infographics) in order to communicate the conducted urban analyses and initial design decisions.*
- **Diagrams and visuals for the design strategies and the conceptual approach.**
- **1/2000 / or 5000 Masterplan.** *This masterplan should present all relationships between the project site and the main urban nodes in the 1/2000 or 5000 scale limits. Such critical topics like public space networks, transportation, accessibility, traffic densities and solution alternatives should also be elaborated.*
- **Urban silhouettes and sections.**
- **1/2000 scale physical model** *(this will not be submitted).*
- **1/500 schematic plans and sections** *with indoor and close outdoor spaces.*
- **Conceptual Models, Perspectives and Collages**
- **Digital Presentation (Optional):** *Digital presentations are optional and it may include drawings, diagrams, schematic designs and animated 3D models or visuals for communicating the design approach and space configuration.*

### Requirements for the 2nd Jury

- **Diagrams explaining the design approach including the building form, spatial configuration, user experience, indoor and outdoor spatial character and circulation.**

- 1/2000 masterplan. *This masterplan should present all relationships between the project site and the main urban nodes in the 1/1000 scale limits.*
- 1/1000 silhouettes and sections
- 1/500 site plan *with indoor and close outdoor spaces.*
- 1/500 scale physical model *(this will not be submitted)*
- 1/500 plans, sections and elevations. *Drawings should employ 1/200 scale LOD conventions.*
- 1/200 scale partial plans and sections. *These will include main production nodes, workspaces and social/public spaces which are given in the framework program.*
- Building technology and architectonics: System details regarding materiality, building envelope and building components. *1/50 scale sections or sectional perspectives.*
- 3D visuals and perspectives.
- Digital Presentation *(Optional)*: *Digital presentations are optional and it may include drawings, diagrams, schematic designs and animated 3D models or visuals for communicating the design approach and space configuration.*

#### Requirements for the 3rd Jury

- Diagrams explaining the design approach including the building form, spatial configuration, user experience, indoor and outdoor spatial character and circulation.
- 1/1000 masterplan. *This masterplan should present all relationships between the project site and the main urban nodes in the 1/1000 scale limits.*
- 1/500 site plan *with indoor and close outdoor spaces.*
- 1/500 scale physical model *(model limits are given in the digital map).*
- 1/500 plans, sections and elevations. *Drawings should employ 1/200 scale LOD conventions.*
- 1/200 scale partial plans and sections. *These will include main production nodes, workspaces and social/public spaces which are given in the framework program.*
- 3D visuals and perspectives.
- Building technology and architectonics: System details regarding materiality, building envelope and building components. *1/50 scale sections or sectional perspectives.*
- Structural system and construction elements (joint, axes, vertical load bearing members); materials (color, texture, shape); climatic decisions; lighting issues; circulation and layout. *Various scales*

#### Requirements for the Final Jury

- Diagrams explaining the design approach including the building form, spatial configuration, user experience, indoor and outdoor spatial character and circulation.
- 1/1000 masterplan. *This masterplan should present all relationships between the project site and the main urban nodes in the 1/1000 scale limits.*
- 1/500 site plan and section/s. *with indoor and close outdoor spaces.*
- 1/200 plan and section/s. *Ground level showing the relationship with context and spatial layout. These will include main production nodes, workspaces and social/public spaces which are given in the framework program.*

- 1/500 plans, sections and elevations. *Drawings should employ 1/200 scale LOD conventions.*
- Descriptions of the sustainability aspects (*environmental + architectural*) detail
- 1/2000, 1/1000 and 1/500 scale physical models (*this will not be submitted*)
- 3D visuals and perspectives.
- Building technology and architectonics: System details regarding materiality, building envelope and building components. *1/50 scale sections or sectional perspectives.*
- Structural system and details, and construction elements (joint, axes, vertical load bearing members); materials (color, texture, shape); climatic decisions; lighting issues; circulation and layout. *In appropriate scales.*
- *A report detailing the conceptual design approach and the developed scenario, approx. 250 words, printed on A4.*

#### Representation principles

Presentation panels should be **in suitable ratio for screen viewing, such as 16:9.**

Orientation of the panels must be consistent, either portrait or landscape. The drawing methods, the use of manual techniques-CAD-CAM, the model techniques, and the use of colors are up to the students. Any presentation techniques or extra materials are allowed as long as the given requirements are met.

All drawing must include **bar scale** in the panels.

#### Important notes

All jury materials will be submitted on the day before the jury as it will be announced, see the table below and follow the announcements in Ninova. Late and incomplete submissions will not be accepted, presented, or assessed.

Students must be present at the jury session at **9:30 AM sharp** on the jury days. All projects should be ready to be presented at any time after 9:30 AM, prepared and arranged in the instructed jury order. If the student is absent without an admissible excuse, the project will not be assessed.

The critics of the jury should be noted by each student. In the following juries a summary of previous critics, and how the project has been developed according to given critics should be explained and be presented. Submitting the same material twice without any revisions will not be accepted.

Attendance to all juries is compulsory. Skipping one of these may cause in failing the course. Minimum passing grade of the MIM492e Architectural Design VIII course is CC (2.00/4.00). See the assessment criteria on below page for the further details.

Final submissions will be received through the allocated Ninova folder. Late submissions will not be accepted.

<p><b>Formal and Spatial Organisation</b></p>	<p>Description Demonstrate fundamental understanding of architectural formal + spatial principles as they relate to human experience * see urban design- design concept functionality- building techniques</p>	<p>Inadequate does not attempt or is unable to complete design solutions.</p>	<p>Developing limited number of understanding of experiential quality of architectural form and space resulting in largely unsuccessful architectural solutions. Significant problems with scale, materiality, enclosure or visual perception.</p>	<p>Adequate Basic functional understanding of experiential quality of architectural form and space resulting in fundamentally sound architectural solutions. Moderate problems with scale, materiality, sequence, circulation, enclosure or visual perception.</p>	<p>Accomplished Clear understanding of experiential quality of architectural form and space resulting in successful architectural solutions. Minor problems with scale, materiality, sequence, circulation, enclosure or visual perception.</p>	<p>Excellent Advanced understanding of experiential quality of architectural form and space resulting in exemplary architectural solutions. Effective use of scale, materiality, sequence, circulation, enclosure or visual perception.</p>
<p>Urban design:- Site design reinforces project's concept. - Site plan indicates full site design including sidewalks, drives, parking, topography, materials. - Site design gracefully accommodates all necessary elements and shows an understanding of appropriate site/building interactions. Design concept &amp; functionality: Project exhibits a clear hierarchical ordering structure informed by clear organizational principles. - Project exhibits an organizing principle that informs major moves in the project. - Project provides a clear sense of entry and wayfinding, and efficient circulation space. - Project spaces have the appropriate dimension and an accurate layout to host the different functional requirements. Building technique: Design makes use of constructive techniques which are easily recognizable in the drawings and uses suitable materials for the acoustic and thermal insulation and the water tightness etc.</p>	<p>Description Drawings are adequate to understand the project's main idea. * see drawing definitions, drawing expression and panel composition.</p>	<p>Inadequate does not attempt or is unable to complete design solutions.</p>	<p>Developing Significant problems with presentation materials and/or techniques resulting in unsuccessful level of design communication. Major errors, omissions, consistency or quality problems in drawings, process and models. Poor verbal communication inhibiting discussion beyond rudimentary level.</p>	<p>Adequate Basic competences in presentation materials and/or techniques resulting in acceptable level of design communication. Presentation materials showing basic elements of design organised and comprehensible. No major errors, omissions, consistency or quality problems in drawings, process and models. Verbal communication is understandable.</p>	<p>Accomplished Advanced achievement in presentation materials and/or techniques resulting in successful design communication of systematic consistency. Presentation materials comprehensive, detailed and well organised with minimal minor errors and requiring no further explanation. Verbal communication is well planned and executed and effective resulting in further discussion.</p>	<p>Excellent Exemplary presentation in materials and verbal presentation resulting in highly effective design communication of clarity, detail and precision. Presentation materials are excellent. No errors or omissions. Verbal communication is highly effective resulting in advanced discussion of design solution.</p>
<p><b>Design communication</b></p> <p>Drawing definitions: Drawings are accurately labeled. Graphic scales, north arrows. - Drawings display appropriate level of detail for their scale. Drawing expression: Line weights are skillfully manipulated. - Drawings contain complementary expressive details (shadows, backgrounds, contrasts, furniture, vegetation, figures ...). - Drawings contain the details which are necessary to express the above section items about 'site design', 'formal &amp; spatial principals' and 'design construction'. (e.g. furniture, space use in different context, assembly process, building materials ...). Panel composition: Presentation organization is subtle and effective, and adequate to fully understand the proposal. - Work is organized and consistent. - Presentation takes into account the contingencies involved with rendering, printing, and display</p>	<p>Description demonstrate a rigorous design process through critical iterative production</p>	<p>Inadequate does not attempt or is unable to complete critical iterative production.</p>	<p>Developing Inconsistent levels of critical iterative production resulting in a flawed and uneven design development process. Regularly fails to meet jury progress, attendance and mid-term jury requirements. Does not document or respond to critical input from the critique in design iterations.</p>	<p>Adequate Consistent levels of critical iterative production resulting in a basic design development process. Regularly meets the progress, attendance and the requirements. Usually shows evidence of critical response through basic level of continued research, sketchbook documentation and iterative design development.</p>	<p>Accomplished High levels of critical iterative production resulting in a mostly successful, thorough design development process. Consistently meets all the progress, attendance and the jury requirements. Consistently shows evidence of critical response through regular research, sketchbook documentation and iterative design development.</p>	<p>Excellent Excellent levels of critical iterative production resulting in a highly successful, comprehensive design development process. Exemplary fulfills and exceeds all the mid-term jury progress, attendance and the requirements. Unfailingly shows evidence of critical response through sustained, relevant research, rigorous sketchbook use and exemplary iterative design development.</p>

## Schedule

Date	Definition	Time	Place
March 3, 2021 Wednesday	Introduction of the Design Brief	13:30	ZOOM
March 10, 2021 Wednesday	Deadline for submitting questions	17:00	Department of Architecture mimbölüm@itu.edu.tr
March, 2021	Seminar	TBA	ZOOM
March 17, 2021 Wednesday	Announcement of the answers	13:30	
April 4, 2021 Sunday	Submission for the 1st Jury	18:00	NİNOVA
April 7, 2021 Wednesday	<b>1st Jury</b>	09:30-17:30	ZOOM
May 2, 2021 Sunday	Submission for the 2nd Jury	18:00	NİNOVA
May 5, 2021 Wednesday	<b>2nd Jury</b>	09:30-17:30	ZOOM
May 30, 2021 Sunday	Submission for the 3rd Jury	18:00	NİNOVA
June 2, 2021 Wednesday	<b>3rd Jury</b>	09:30-17:30	ZOOM
June 27, 2021 Sunday	Submission for the final jury	18:00	NİNOVA
July 1, 2021 Thursday	<b>Final Jury</b>	09:30-17:30	ZOOM

**Contact us:**

*elifozmsgsu@gmail.com & inancsencan@gmail.com*

**File Sharing Folder:**

