

## MİMARİ PROJE ŞTÜDYOLARI-TANITIM VE BİLGİ DOSYASI

### ARCHITECTURAL DESIGN 4

2018-2019 SPRING TERM

ASSOC. PROF. DR. FUNDA UZ

#### 1AÇIKLAMA:

#### COURSE DESCRIPTION AND PURPOSE

THE ARCHITECTURAL DESIGN PROJECT 4 COURSE PROVIDES THE STUDENT WITH THE ABILITY TO READ, WRITE, SPEAK AND LISTEN EFFECTIVELY, ABILITY TO GATHER, ASSESS, RECORD, APPLY AND COMPARATIVELY EVALUATE RELEVANT INFORMATION WITHIN THE COURSEWORK AND DESIGN PROCESSES. CRITICAL THINKING – CONCEPTUALIZING – INTERPRETING – PROBLEM DEFINITION AND PROBLEM SOLVING ARE THE MAIN STAGES OF THE STUDIO.

THE MAIN OBJECTIVE OF THE COURSE IS ENABLING THE STUDENTS TO PERCEIVE, INVESTIGATE, INTERPRET, AND ANALYZE HUMAN – SPACE – OBJECT (PRODUCT) – ENVIRONMENT RELATIONSHIPS IN THE CONTEXT OF NATURE AND CULTURE, TO GAIN CREATIVE PROBLEM SOLVING SKILLS AND TO GAIN THE EXPERTISE IN USING THE FUNDAMENTAL TERMINOLOGY OF THE PROFESSION. STUDENTS CAN DEVELOP DESIGN ALTERNATIVES IN RELATION WITH THE NATURAL, CULTURAL AND CONCEPTUAL CONTEXT AND BY TAKING INTO CONSIDERATION THE STRUCTURAL, MATERIAL, CONSTRUCTION PARAMETERS RELATED TO THE SCALE OF DESIGN THROUGH THIS COURSE.

#### TERRA

\*STUDIO EMPHASIZES DESIGN RESEARCH ON THE TERM “TOPOGRAPHICALLY STRUCTURED”. DERIVED FROM KENNETH FRAMPTON, IT REFERS TO DESIGN INTERACTING WITH TOPOGRAPHY WITH AN ARCHITECTONIC VALUE IN VARIOUS SCALES.

Topography is rather a symptom of the era than a proposed programme, rather a question and not a classification: it does not urge steps ‘towards a topographic architecture’, but it is stepping slowly backwards by exploring the contemporary background and leitmotifs in order to look for the place of the discipline today (Bun, Z.2011)

STUDIO AIM TO RESEARCH THE WAYS OF OPERATING ON TOPOGRAPHY AND ARCHITECTURAL PROGRAMMING. THESE TWO OBJECTIVES WILL BE DISCUSSED IN THE CONTEXT OF ÇAYRETTEPE UNDERGROUND STATION, WHICH IS, SUGGESTED NEW AND IMPORTANT RELATIONS TO İSTANBUL TRANSPORTATION SYSTEM. A PRIMARY CONCERN OF THE STUDIO IS TO DEVELOP “PUBLIC SPACE”, INTERPRETING CONCEPTS SUCH AS POROSITY, OPENNESS, COMMUNICATION AND COLLABORATION. STUDIO FAVOURS ARCHI-TECTONIC INQUIRY, THEORETICAL EXPLORATION, ALTERNATIVE REPRESENTATION TECHNIQUES AND TOOLS IN VARIOUS MEDIA SUCH AS MODELLING, MAPPING, FILM, COLLAGING, AND PERFORMATIVITY.

WEEKLY  
SCHEDULE

WEEK	DATE	STUDIO TOPIC
1	04.02.2019	INTRODUCTION TO THE STUDIO
	07.02.2019	EXCURSION TO GAYRETTEPE
2	11.02.2019	STUDIO DISCUSSION AND SEMINARS
	14.02.2019	MAPPING & DIAGRAMMING
3	18.02.2019	STUDIO: RE-EX-EX
	21.02.2019	SUBMISSION AND JURY SESSION
4	25.02.2019	EXHIBITION: RE-EX-EX
	28.02.2019	SEMINARS ON REPRESENTATIONS
5	04.03.2019	SKETCHES AND NARRATIVES-MIDSUB
	07.03.2019	PROGRAMMING
6	11.03.2019	SKETCH MODELS ON CONTEXT
	14.03.2019	STUDIO CRITICS
7	18.03.2019	STUDIO CRITICS
	21.03.2019	SUBMISSION AND JURY SESSION
8	25.03.2019	SPRING BREAK
	28.03.2019	
9	01.04.2019	STUDIO CRITICS-EXERCISE 2
	04.04.2019	STUDIO CRITICS
10	08.04.2019	MODEL AND SKETCH WORKSHOP AND DESIGN
	11.04.2019	CHARENTE
11	15.04.2019	STUDIO CRITICS
	18.04.2019	STUDIO CRITICS
12	22.04.2019	JURY SESSION
	25.04.2019	STUDIO CRITICS
13	29.04.2019	STUDIO CRITICS- EXERCISE 3
	02.05.2019	STUDIO CRITICS
14	06.05.2019	STUDIO CRITICS
	09.05.2019	JURY SESSION
15	13.05.2019	STUDIO CRITICS
	16.05.2019	

**3**ETKİNLİKLER  
ACTIVITIES

**STUDIO**

STUDIO IS A PRODUCTION SPACE WHERE ALL STUDENTS LEARN FROM EACH OTHER THROUGH DISCUSSIONS AND PRESENTATIONS. DURING STUDIO HOURS DAILY ASSIGNMENTS WILL BE GIVEN. THE WORK PRODUCED WILL BE SHARED AND DISCUSSED IN ORDER TO DISCOVER CRITICAL QUALITIES RELATED TO THE PROBLEM AT HAND. STUDENTS WILL DEVELOP THEIR WORK BASED ON STUDIO CRITIQUES THROUGH HOME WORKS, WHICH IN TURN WILL BE DISCUSSED IN THE NEXT STUDIO HOUR. STUDENTS ARE RESPONSIBLE TO DISCOVER THE BEST MEANS TO COMMUNICATE THEIR IDEAS USING DRAWINGS AND MODELS.

**DISCUSSION**

THE WORKS ARE COMMONLY DISCUSSED IN ORDER TO DEVELOP PROPOSALS OF THE STUDENTS. THUS, THE STUDENTS ARE EXPECTED TO DEVELOP A CRITICAL THINKING PERSPECTIVE.

## PROJECT DIARY

THE STUDENTS ARE TO KEEP A WRITTEN/VISUAL LOG OF THEIR DESIGN PROCESS IN A PROJECT DIARY; WHERE THEY KEEP THEIR SKETCHES, NOTES AND IDEAS REGARDING THEIR PROJECTS. THESE PROJECT DIARIES WILL BE INCLUDED IN THE ASSESSMENT PROCESS. THE STUDENTS ARE EXPECTED TO USE VARIOUS TECHNIQUES (DRAWINGS, DIAGRAMS, COLLAGES, WRITING ETC.) IN REPRESENTING HIS/HER IDEAS.

## EXHIBITION

FIRST PHASE OF THE STUDIO THERE WILL BE AN EXHIBITION ON ARCHITECTURAL EXAMPLES OF TOPOGRAPHICALLY STRUCTURED DESIGNS. MODELS, DIAGRAMS, FILMS WILL BE PRODUCED AS A KIND OF REVERSE-ENGINEERING MODEL AND PRESENTED IN TAŞKIŞLA.

OTHER ACTIVITIES SUCH AS TRIPS, LECTURES, JURIES ARE CONSIDERED TO SUPPORT ONGOING PROJECTS DURING THE SEMESTER. THE OUTCOMES OF THESE ACTIVITIES ARE EXHIBITED IN COLLOQUIUM AT THE END OF THE SEMESTER. THE PARTICIPATION TO THESE OUTINGS AND OTHER ACTIVITIES ARE MANDATORY.

## 4 KATKIDA BULUNACAKLAR

### SEMINARS

EMIRHAN KURTULUŞ, ARCHITECT, MSc. STUDENT "REPRESENTATIONAL TECHNIQUES"

PROF. DR. OĞUZ CEM ÇELİK, "STRUCTURAL SYSTEMS"

PROF. DR. ASLIHAN ÜNLÜ TAVIL, "BUILDING ELEMENTS AND MATERIAL"

ÖMER SELÇUK BAZ: "CAPPADOCIA MUSEUM"

### CONTRIBUTIONS

## EVALUATION CRITERIA AND EXPECTED LEARNING OUTCOMES

## 5 DEĞERLENDİRME

### EVALUATION

#### REVERSE-ENGINEERING / EXHIBITION-EXAMPLES

- REFLECTION OF INTERDISCIPLINARY LEARNING AND GRAPHIC REPRESENTATION: INTEGRATING INTERDISCIPLINARY LEARNING AND REPRESENTATION TECHNIQUES INTO INDIVIDUAL PROJECTS.

#### RESEARCH

- PREPARATION OF A BOOKLET ABOUT THE SITE OF THE PROJECT. PRESENTATION AND DISCUSSIONS ON DESIGN, CULTURE AND NATURE.
- GROUP PRESENTATION ABOUT THE SITE, PROPOSALS ABOUT THE SITE, BY USING POSTERS, MAPPING AND DIAGRAMMING, SKETCHES, PHOTOGRAPHS AND FIELD NOTES

#### MAIN PROJECT

- GROUP DISCUSSIONS AND PRESENTATIONS ABOUT THE SITE, SEMINARS, PROPOSING INITIAL IDEAS AND DEVELOPING INDIVIDUAL PROPOSALS/PROJECTS ABOUT THE SITE

	ACTIVITIES	EFFECTS OF GRADING
ASSESSMENT/CRITERIA	RE-EX-EX	% 20
	RESEARCH	% 20
	MAIN PROJECT	% 60

\* **MINIMUM REQUIREMENTS FOR FINAL SUBMISSION:**

- **MAPPING AND DIAGRAMS**
- **TECHNICAL DRAWINGS (PLANS, ELEVATIONS, SECTIONS (IN APPROPRIATE SCALES, WHICH WILL BE ANNOUNCED LATER))**
- **3D EXPRESSIONS (DIFFERENT TYPES OF PERSPECTIVES)**
- **STORYBOARDS, TRANSCRIPTS, SERIAL SECTIONS, MODELS**
- **PANORAMAS**
- **FLIPBOOKS, POSTCARDS**
- **PORTFOLIO**
- **DIGITAL VERSIONS WILL BE UPLOADED TO A DRIVE FOLDER (WILL BE ANNOUNCED).**

## **6 KAYNAKLAR**

### **REFERENCES**

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3. BORGES, J.L., (1999) KUM KİTABI, İLETİŞİM YAYINLARI
4. BUN, ZOLTAN (2011) "DISCIPLINARITY 2.0 ARCHITECTURAL TOPOGRAPHY BETWEEN CRITICALITY AND PRAGMATISM" PERIODICA POLITECHNICA
5. CALVINO, I., (2002) GÖRÜNMEZ KENTLER, YKY
6. FRAMPTON, K. (), STUDIES IN TECTONIC CULTURE
7. HARMANŞAH, Ö. (1997) MEKANSAL HİKAYELER-KENTİN KALBİNE BİR YÜRÜYÜŞ, MİMARLIK DERGİSİ, 274:22-25
8. PALLASMAA, J., (2011), TENİN GÖZLERİ, YEM YAYIN.
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10. ULAY, F., (2003) BELDELER KİTABI, YKY
11. YÜREKLİ, H. & YÜREKLİ, F. (2004) MİMARLIK BİR ENTELEKTÜEL ENERJİ ALANI, YAPI YAYIN.