



ECTS COURSE INFORMATION FORM

School/Faculty/Institute	Faculty of Arts, Design and Architecture
Program	B.Sc. in Interior Design
	Required

Course Code	INT 402
Course Title in English	Interior Design VI
Course Title in Turkish	İç Mimari Tasarım VI
Language of Instruction	English
Type of Course	Flipped classroom
Level of Course	Undergraduate
Semester	Fall
Contact Hours per Week	Lecture: Recitation: Lab: 12 Other:
Estimated Student Workload	296 hours per semester.
Number of Credits	12 ECTS
Grading Mode	Standard Letter Grade
Pre-requisites	INT 401
Expected Prior Knowledge	<u>Seven semesters of interior design studio</u>
Co-requisites	None
Registration Restrictions	Only Undergraduate Students
Overall Educational Objective	To learn the different production methods of materials, the design concepts of industrial heritage area, project program and design concept based on understanding of various needs of people, production and a commercial activity, to present design ideas and project in both technical and conceptual precision.
Course Description	<p>This studio course concentrates on a design proposal for an industrial heritage area, on which students are expected to develop ideas with a holistic approach. The graduation project is expected to focus on the preservation and the creation of a new design which, although separate, confront each other in a state of permanent interaction. (Some keywords: urban-interiors, adaptive re-use)</p> <p>Students will take responsibility to pursue the design process from design program to details. They will come up with a master-plan idea, design details and select materials in line with the design concept and program they developed.</p>

	<p>The overall goal of this semester's design studio is to explore production as an act across the trajectories of three ways of making as highlighted by Carpo (2011): hands-making, mechanical making and digital making.</p> <p>For this, students are expected to select a theme / a material and analyze its diverse techniques of making. Based on their research, they should design a space that brings production to the foreground by making it accessible for the city inhabitants. The project location is the historical Bomonti Factory, which is in Izmir, Turkey.</p>	
Course Description in Turkish	<p>Bu proje stüdyosu öğrencilerin bütüncül bir anlayışla geliştirecekleri endüstri mirası alanı ve alanda yer alan endüstri mirası binaları için yeni fonksiyon tasarımlarına odaklanacaktır. Öğrenciler proje programından başlayarak detayların geliştirilmesine kadar tasarım sürecinin sorumluluğunu alacaklardır. Proje içinde detayların tasarımı ve malzeme seçimleri tasarım konsepti ve proje programı doğrultusunda geliştirilecektir.</p> <p>Tasarım stüdyosunun temel konusu, bir eylem olarak üretimi farklı ölçeklerde irdeleyip, Carpo (2011)'nin da tasarım kuramında dile getirdiği gibi bir malzemenin üç farklı yapım yolunu keşfetmektir: el yapımı, mekanik yapım ve dijital yapım. Bunun için öğrencilerin bir tema / malzeme seçmeleri ve çeşitli yapım tekniklerini analiz etmeleri beklenmektedir. Öğrencilerin bu araştırmalar ışığında, üretimi ön plana çıkaran ve şehir sakinleri için erişilebilir hale getiren bir alan tasarımları beklenmektedir. Projenin yeri İzmir'de bulunan tarihi Bomonti Fabrikasıdır.</p>	
Course Learning Outcomes and Competences	<p>Upon successful completion of the course, the learner is expected to be able to:</p> <ol style="list-style-type: none"> 1. understand interior design principles; 2. envision designed space in different scales; 3. understand relationship between interior space and user; 4. comprehend role of detail and materials in design. 	
Relation to Program Outcomes and Competences: N=None S=Supportive H=Highly Related		
Program Outcomes and Competences	Level	Assessed by
	N/S/H	Exam, HW, Seminar.
1- Ability to read, write and speak effectively in Turkish and English, equivalent to a B2 European Language Passport Level in English.	S	
2- Ability to use the knowledge over human-space relationship in terms of perception, experience, and behavior in interior design	H	Project
3- Ability to approach to the interior design profession from the perspective of new and evolving theories and practices.	H	Project
4-Developing an independent and critical perspective to spatial design	H	Project
5- Effective use of interdisciplinary research and design principles in the challenges he/she faces in the field.	S	
6- Acquiring the capability to creatively synthesize and bring together insight and knowledge from different sources to solve problems in designing interior space.	H	Project
7- Acquiring the ethic and methodological formation to design in line with social responsibility of the interior designer and sustainability of the practice of the profession.	H	Project

8- Approaching to and recognizing design and formation of space as a social and ethical practice.	H	Project
9- Having personal traits of creativity, leadership, and inquisitiveness that is required for innovation in design.	S	
10- Ability to pursuing interior design process in the framework of interdisciplinary and multi dimensional relationships in local, national and global contexts.	S	
11- Ability to present design ideas by utilizing analog and digital presentation tools and in oral and printed form in national and international settings.	H	Project
12- Creating designs that are sustainable and respectful to diverse user needs, local and regional values, and natural and cultural heritage.	H	Project
13- Having vision of shaping future while being conscious of the social role and importance of interior design.	H	Project
14- Determining personal goals of the life long learning towards being an intellectual professional and being able to communicate with individuals and groups in national and international spheres for this purpose.	S	
15- Execution of interior design projects according to the national and international standards, professional etiquette, legal and institutional codes.	S	
16- Following most recent researches, discoveries, and practices to reach emerging thoughts, practices, and theoretical perspectives	S	
17- Defining design problems and forming critical approaches and sharing them with relevant stakeholders in the field after recognizing and criticizing contemporary spatial, environmental, urban and social problems.	S	Project
Prepared by and date	Sibel Yasemin Özgan, 19.02.2020	
Semester	Spring 2019-2020	
Name of Instructor	Sibel Yasemin Özgan	
Course Contents	Week	Topic
	1.	Introduction – industrial heritage sites & Art studio and Fablab visits
	2.	PHASE 1. THEME SELECTION material selection and research on different ways of making
	3.	PHASE 2. SITE VISIT Excursion // IZMIR Site analyses, sketches, photographs, videos, etc.

	4.	PHASE 3. ATMOSPHERE 1/200 site plan, design proposals and scenarios, spatial analyses, production analyses, exploring the potentials of the project site, collages, sketches, models etc. design visualizations, imagined outlooks, design proposals, moodboards
	5.	PHASE 4. SITE & THEME INTEGRATION Design scenarios, 1/50 plans, sections, facades, conceptual diagrams, 2D-3D models, renders, drawings, sketches, photographs, videos etc.
	6.	Discussion on design principles and scenarios, 1/50 model, drawings, sketches, scenarios, photographs, videos etc. Layouts, sections, functions, moodboard integration
	7.	Discussion on design principles and scenarios, 1/50 model, drawings, sketches, scenarios, photographs, videos etc. Interim Jury I
	8.	Discussion on design principles and scenarios, 1/50 model, drawings, sketches, scenarios, photographs, videos etc.
	9.	1/50 Drawings (plan, section, facades, details)
	10.	1/50 Drawings, sketches, scenarios, photographs, videos, models etc. 1/20 partial plan, section, facades, details. Preliminary preparation of the Material Boards
	11.	1/50 Drawings, sketches, scenarios, photographs, videos, models etc. 1/20 partial plan, section, facades, details 1/5- 1/10 partial plan, section, facades, details. Three Dimensional views of the general design ideas.
	12.	1/20 partial plan, section, facades, details 1/5- 1/10 partial plan, section, facades, details. Three Dimensional views of the general design ideas. Interim Jury II
	13.	1/50 Drawings, sketches, scenarios, photographs, videos, models etc. 1/20 partial plan, section, facades, details 1/20 partial plan, section, facades, details 1/5- 1/10 partial plan, section, facades, details. Three Dimensional views of the general design.
	14.	PREPARATION of the final boards
	15.	Final Examination Period
	16.	Final Examination Period
Required/Recommended Readings		<p>Ahunbay, Z., 20. Yüzyılın Mimari ve Endüstri Mirasının Korunması Sempozyumu, <i>Mimarlık</i>, Vol 308, pp. 42-43, December 2002.</p> <p>Aslan,D., & Batur, A., Conservation and Re-use of an Industrial Complex. <i>Conversation of the 20th Century Architectural and Industrial Heritage</i>. Icomos Istanbul, pp. 159-163.2005</p> <p>Bullen, Peter A., and Peter ED Love. "Adaptive reuse of heritage buildings." <i>Structural Survey</i> 29.5 (2011): 411-421.</p> <p>Cangören, E., Tarihsel süreç içinde İzmir sanayisinin alan kullanımındaki değişimler (Industrial land-use changes in İzmir in a historical perspective), Unpublished master-thesis, Ege University, 2011</p> <p>Cantacuzino, Sherban. <i>Re/Architecture: Old Buildings/New Uses</i>. New York: Abbeville Press, 1989.</p>

	<p>Cantell, Sophie Francesca. "The adaptive reuse of historic industrial buildings: regulation barriers, best practices and case studies." <i>The adaptive reuse of historic industrial buildings: Regulation barrier, best practices and case studies. Master Thesis: Virginia Polytechnic Institute and State University, USA40</i> (2005).</p> <p>Carpo, Mario. <i>The alphabet and the algorithm</i>. MIT Press, 2011.</p> <p>Cossons, Neil. <i>The BP book of industrial archaeology</i>. David & Charles, 1993.</p> <p>Cortada, J. W. (2003). <i>The digital hand: How computers changed the work of American manufacturing, transportation, and retail industries</i>. Oxford University Press.</p> <p>Dale, H. ve Dale, R., <i>The Industrial Revolution</i>, London, United Kingdom, 1992.</p> <p>Giedion, S., <i>Space, Time and Architecture, The Growth of a New Tradition</i>, Cambridge-Mass. 1971.</p> <p>Hobsbawm, E. J., <i>Sanayi ve İmparatorluk</i>, Ankara. 1998.</p> <p>Köksal, G., <i>Kaybolan Endüstri Mirasımız ve Bazı Öneriler</i>. <i>Domus</i>, 8, pp. 52-55,2000</p> <p>McCullough, Malcolm. <i>Abstracting craft: The practiced digital hand</i>. MIT press, 1998.</p> <p>Neumann, E. G., 1986. <i>Gedanken zur Industrie archäologie, Vorträge-Schriften- Kritiken</i>, Hildesheim, Germany.</p> <p>Oxman, N. (2007, September). Digital craft: Fabrication based design in the age of digital production. In <i>Workshop Proceedings for Ubicomp 2007: International Conference on Ubiquitous Computing</i> (pp. 534-538). Available at https://pdfs.semanticscholar.org/a0e8/eb3d87fcc922356ffa8a15a36fa32cb79b76.pdf?_ga=2.225269145.269206177.1580282219-1417173068.1580282219</p> <p>Sennett, Richard. <i>The craftsman</i>. Yale University Press, 2008.</p> <p>Tanyeli, U., <i>Batılılaşma Dönemi Öncesinin Türk Mimarlığında Batı Etkileri, 14-17. Yüzyıl, Türk Kültürü'nde Sanat ve Mimari</i>, 21. Eğitim ve Kültür Vakfı, İstanbul, pp. 173-174. 1993.</p> <p>https://www.media.mit.edu</p> <p>https://ita.arch.ethz.ch</p> <p>https://kadk.dk/en/CITA</p> <p>https://www.icd.uni-stuttgart.de</p>										
Teaching Methods	The course will have presentations by the instructor as well as extensive discussion by the class. The course follows the 'Flipped classroom' model, with all the presentations pre-recorded and available to the students prior to class.										
Homework and Projects	1 Project, 1 Seminar, 2 Interim Juries ,1 Final jury										
Laboratory Work	Yes (Studio works)										
Computer Use	Yes										
Other Activities	-										
Assessment Methods	<table> <tr> <td>1. Assessment tests on Blackboard</td> <td>0 points</td> </tr> <tr> <td>2. Quiz</td> <td>0 points</td> </tr> <tr> <td>3. Seminar:</td> <td>10 points</td> </tr> <tr> <td>4. Projects:</td> <td>60 points</td> </tr> <tr> <td>5. Final Presentation:</td> <td>30 points</td> </tr> </table>	1. Assessment tests on Blackboard	0 points	2. Quiz	0 points	3. Seminar:	10 points	4. Projects:	60 points	5. Final Presentation:	30 points
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Course Administration

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Attendance is essential for this course. The students are responsible of watching the presentations in advance, as well as follow the instructions in each presentation and come prepared to class. Most of the class time will be allocated to discussion of concepts, ideas, approaches as well as individual works. Late submissions will not be accepted.

All students are responsible for behaving personally and academically in a way that is expected from a university student. That behavior includes but is not limited to respecting views and ideas of peers; not being involved in a discriminating behavior concerning race, religious beliefs, sexual orientation; always using one's own ideas in their projects. Plagiarism is not allowed and is a serious academic offense. All student work must be original work of the student that is the outcome of his/her intellectual efforts in the studio under the guidance of instructor.

Academic Dishonesty and Plagiarism: YOK Disciplinary Regulation

ECTS Student Workload Estimation

Activity	No/Weeks	Hours			Calculation	Explanation
	No/Weeks per Semester (A)	Preparing for the Activity (B)	Spent in the Activity Itself (C)	Completing the Activity Requirements (D)		
Lecture	0	0	0	0	0	$A*(B+C+D)$
Lab etc.					0	
Midterm(s)	0	0	0		0	$A*(B+C+D)$
Assingment, Project, Presentation	14	4	12	4	280	$A*(B+C+D)$
Final Examination	1	8	8	0	16	$A*(B+C+D)$
Total Workload					296	
Total Workload/25					11,84	
ECTS					12	