

ARCHITECTURAL DESIGN 2 – ARC 102

MEF Faculty of Arts, Design and Architecture

2019-2020 Spring Semester Monday,

Wednesday and Friday / 13:30-17:30 ECTS: 12

First Year Design Studio Instructors *(in alphabetic order):*

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General First Year Design Studio Description:

First year design studio will be focused on observing, studying, understanding, exploring, and designing habitats within natural, built and fictional environments. Design involves understanding and creating relationships between human beings, artefacts, spaces, and their extended environments. The design process is a creative, complex, and comprehensive activity that includes assessment, insight, interpretation, clarification, intention, flexibility, judgement and consequence. The underlying objective of this first-year design studio is to provide a thorough understanding of the basic principles of design within a creative, exploratory, skill-based, and process-oriented methodology. The design process begins with design-oriented-research: the careful investigation, exploration, analysis, evaluation, and interpretation of a designated subject or theme of inquiry. Research findings help to clarify design criteria and intentions which then support the subsequent further exploration of particular design questions. Within this process, various ways of seeing, drawing, and making will be taught and employed as tools for developing critical thinking (reflective and comparative), in order to align design content with modes of representation. The two semester-long first year studios are intended to help students understand how to begin, develop, and gain practice in undertaking a design process that leads to the development and careful articulation of an architectural design proposal. Work carried out during these two first year semesters (fall and spring) is to be cumulative, building upon the development, acquisition, and understanding of basic design thinking and language, drawing and making skills, as well as the conventions necessary for exploring design issues and their formal, spatial, and material implications. All work is to be supported by a consistent mode of inquiry culminating in a design proposal that consolidates the main subjects, themes, and findings discovered throughout the sequence of design-oriented- research explorations. The studio's collective investigations are intended to build a broader knowledge base through the diverse observations, analyses, and interpretations carried out by each studio group. This collective knowledge base will be shared through interim and final design exercise/project reviews.

Second Semester Design Studio Description:

The second semester will introduce design-oriented-research by practicing themes and stages of developing a design process. These will include understanding of a design question, and introducing themes, principles, tools, techniques and materials of architecture and interior design whilst exploring personal, environmental, natural, cultural, structural, fictional, and relational contexts. Investigations of this semester will primarily address fundamental design principles and processes by examining how they are influenced by specific cultural, programmatic, technological, material, structural, constructional, and

environmental aspects. This studio is intended to further develop a design process by examining a variety of architectural ideas, and balancing pragmatic requirements with poetic and conceptual intentions. Investigations increase in complexity by introducing multiple scales of resolution. Design explorations are undertaken throughout the semester, culminating in three articulated design proposals that consolidate the main themes and ideas discovered during the semester's research.

Keywords and Themes:

Careful study of a complex concerns in developing architecture; organization of thought and information; collaboration; spatial and critical thinking; transformation of research and ideas into architectural propositions; documentary and exploratory photography; architectural conventions; technical, material, constructional, and environmental aspects and their resolution at different scales; dealing with an existing urban context and uncovering it; exploring architectural tectonics and structures. .

Overview and Schedule:

The semester will be comprised of completing three design proposals that build upon a variety of scopes, objectives, stages, outcomes of developing a design process. The design process is to continue to be supported by a consistent mode of inquiry, culminating in a fully articulate design proposal. Students will be with a different studio instructor for a predetermined period throughout the semester. The following list is a summary of the schedule and is subject to change with consultation. A more detailed schedule is given in another document. In case of any alteration, this will be done both verbally (during studio hours) and by writing (email and posted announcement in Blackboard).

**PROJECT 1: SPECULATIVE
LANDSCAPES**

Discovery and Interpretation of a Speculative Context (2 WEEKS)

%15

General Studio Syllabus, Project Outline Monday January 27th (classes begin) Final Project Review Friday Feb 7th

PROJECT 2: AMPHIBIANS

Discovery, Analysis and Documentation for a Water Structure (4 WEEKS) %25

Project Outline Monday Feb 10th Final Project Review Wednesday March 4th

**PROJECT 3: SETTLEMENT
NARRATIVES**

Designing in a Rural Context (8 WEEKS)

%30

Field Trip Thursday Night March 5th- Sunday March 9rd Project Outline, Site Visit Friday March 6th Last day of classes Wednesday April 29th Final Submission TBA Final Project Review TBA End of year Exhibition set up TBA

Alternative Fridays:

%10

There will be particular exercises taking place on Fridays throughout the semester. These exercises will not be a part of the ongoing design projects, but they will support the thinking and representation tools and processes indirectly. Alternative Fridays will be in-class exercises; and attendance and participation is mandatory.

Final Submission - End of Term FADA Exhibition:

%20

All students are required to exhibit their work and to participate in setting up the FADA exhibition of works. There will be an exhibition of work to be held at the end of the academic year following the final studio reviews. The date and time is to be confirmed. It is mandatory for all students to take part in the exhibition set up.

Methods of Instruction in Design Studio:

The first semester students will work on three separate projects, under the direction of changing studio instructors. Students are to work with their assigned instructor. There will be chances for students to get feedback from other instructors during interim and final design studio reviews but it is very important that each student work to build up a rapport with their assigned instructor. The first-year architectural design studio involves a combination of: lectures, seminars, presentations, demonstrations, individual critiques, group critiques, site visits, field trips, group and individual discussions. Various ways of seeing and making will be engaged as tools for critical thinking in order to

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more appropriately align project content with modes of representation. Design exercises will engage multiple dimensions as well as diverse forms of drawing and modelling. **Learning Goals and Outcomes:** understanding the design process and its culmination in an architectural proposition

- understanding the architectural literacy
- gaining knowledge about the universe of design
- learning to work independently
- learning to work collectively and competently within a group setting
- cultivating awareness, sensitivity, and responsibility to the environment in all work
- acquiring critical thinking skills that engage in reflective and independent thinking
- developing an ability in understanding, exploring and producing architectural propositions utilizing: precise plan, section, elevation, axonometric, perspective, sketching, experiential drawings, and model making

Method of Assessment:

Evaluation and Final Grading Process: Studio instructors are responsible for monitoring each students' progress throughout the semester. At the end of each review, students will be given an evaluation based on their **performance** and **development**. The learning goals, outcomes and requirements for each work, and the process undertaken, are fully taken into account in determining these evaluations. Final letter grade assessment will be determined at the end of the semester based on a re-evaluation of the student's complete semester submissions, portfolio and sketchbook (they must include all documented process and final works of each projects' development). Both **interim evaluations** and **final letter grade**

assessments will be based on the following criteria which relates to the learning outcomes included in the syllabus as well as any additional items included in each studio project outline:

Breadth: Range and extent of search through explorations, observations, research and analysis **Depth:** Development, interpretation, evaluation, understanding, reflection and judgment of explorations, observations, research and analysis **Clarity:** Organization, documentation, articulation, craft and completeness of work submitted, including quality of visual and verbal presentations

Interim evaluations are as follows:

High (H); Medium High/High (MH/H); Medium High (MH); Medium/Medium High (M/MH); Medium (M);	Medium Low/Medium (ML/M) Medium Low (ML); Low/Medium Low (L/ML); Low (L); Unacceptable (U)
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Final Letter Grades and descriptions are as follows: A (Outstanding) work meets the highest standards exceeding the stated problem objectives and requirements and in showing

solid evidence of creativity and/or insight; the highest level of proficiency is evident; salient issues are highly mastered. A - (Excellent) work is exceptional in exceeding the stated problem objectives and requirements and in showing solid evidence

of creativity and/or insight; a high level of proficiency is evident; salient issues are clearly mastered. B + (Very Good) work meets high standards stated by the problem and addresses the stated objectives very clearly, shows very good evidence of creativity and/or insight; the work shows that salient issues are understood very well, reveals high skills for this level of expectations. B (Good) work meets most of the standards requirements of the problem and addresses the stated objectives well; shows evidence of creativity and/or insight; work shows that salient issues are understood well; reveals good skills for this level of expectations. B - (Reasonable) work meets more than adequate stated requirements of the problem and addresses the stated objectives reasonable; shows some reasonable command creativity and/or insight; work shows that salient issues are reasonable understood, reveals more than adequate skills for this level of expectations. C + (Satisfactory) meets basic objectives and requirements in the project statement; shows acceptable evidence of creativity

and/or insight, and respectably developed; reveals acceptable skills for this level of expectations. C (Satisfactory) meets some basic objectives and requirements of the stated project; shows some basic evidence of creativity

and/or insight, and respectably developed; reveals some basic skills for this level of expectations. C - (Satisfactory) falls short of meeting basic requirements in several ways of the stated project; falls short of meeting basic evidence of creativity and/or insight, and respectably developed; falls short of meeting basic skills for this level of expectations. D + (Marginal) work meets the slightly better than the required minimum objectives and requirements in the project statement; shows marginal evidence of creativity and/or insight, though not well developed; slightly better than the required evidence of understanding the salient issues, reveals marginal skills for this level of expectations.

D (Low Pass) work meets the minimally acceptable objectives and requirements in the project statement; shows low evidence of creativity and/or insight, though not well developed; low evidence of understanding the salient issues, reveals minimal skills for this level of expectations. F (**Fail**) **work meets failure to address the minimum objectives as specified in the project statement; substantially incomplete work; very poor performance through lack of work process and failure to submit required course work; reveals the inability to perform conceptually and practically at the level of competency for this studio level.**

Submission Requirements: All ongoing work **MUST** be presented at the scheduled review dates indicated. Each student is responsible for carrying out, documenting and compiling a careful and thoughtful process of work throughout the semester. This is to be collected and should contain all original and organized process work. It will be examined at the completion of each review for purposing of providing an evaluation of a student's progress and development.

Final Submission Requirements: The following are to be submitted at the end of the semester (see dates provided) for the letter grade assessment. All students are also required to **participate in the year-end exhibition.**

- **FADA Exhibition Materials** contains ALL studio submissions including drawings, sketches, models, films that represent development of design proposals and final project submissions produced throughout the semester in an organized manner.

- **Portfolio** is a selective representation of all design proposals submitted throughout the semester.
- **Sketchbook** refers to a visual and textual documentation of whole semester and a conceptual dictionary prepared individually by each student design-wise and content-wise.

These are the primary evaluation and assessment documents for design studio work. They are used to indicate progress and to determine final letter grades. Grades are based on ALL studio work and not simply on the final project resolution.

Incomplete Submission: All assignments must be submitted at the time and on the date specified. If there are extenuating circumstances, students must speak to the instructor. Medical certificates (official doctor's report or similar) for illnesses anytime during the semester must be promptly submitted to the instructor.

Attendance: Attendance and participation during the entire scheduled class time for studio is mandatory. Students must be engaged in questioning and discussing the work of the class. Missing more than %20 of classes, except for medical reasons or for compassionate grounds (at the discretion of the course instructor) will result in a grade of F. All students are required to attend and participate in all interim and final studio reviews. Failure to do so will result in an automatic fail.

General Readings: There are no required texts for this class. A more complete listing of references that support initial research will be distributed with the individual studio assignment outlines. Selective readings will also be suggested as students develop their individual areas of research focus. Students are also encouraged to extend their research by bringing in additional readings relevant to the course and/or assignments. The following are general references:

- Abram, David. *The Spell of the Sensuous*. New York, NY: Vintage Books, 1997
- Allen, E. & Iano, J. *Fundamentals of Building Construction*. Hoboken, N.J.: John Wiley & Sons, 2004
- Bachelard, Gaston. *Poetics of Space*. Boston, MA: Beacon Press, 1969
- Barthes, Roland. *The Eiffel Tower, and other mythologies*. University of California Press, 1997
- Berger, John. *Ways of seeing*. Vol. 1. Penguin UK, 2008
- Calvino, Italo. *Invisible cities*. Houghton Mifflin Harcourt, 1978
- Ching, F. *Building Construction Illustrated*. Hoboken, N.J.: John Wiley & Sons, 2014
- Corner, James, ed. *Recovering Landscape*, New York, NY: Princeton Architectural Press, 1999
- Hays, K. Michael. *Architecture's desire: reading the late avant-garde*. MIT Press, 2010
- Holl, S., J. Pallasmaa, & A. Perez-Gomez. *Questions of Perception Phenomenology of Architecture A + U Special Issue*. July, 1994
- Huxley, Aldous. *Brave new world*. Ernst Klett Sprachen, 2008
- Huxley, Aldous. *The doors of perception & heaven and hell*. New Canadian Library, 2014
- Ivins Jr., W. "Eye and Hand" in *Art & Geometry A Study in Space Intuitions*. NY, NY: Dover Publications, 1964: 1-9
- Le Guin, Ursula K. *A wizard of Earthsea*. Houghton Mifflin Harcourt, 2012
- Merleau-Ponty, Maurice. *Phenomenology of perception*. Motilal Banarsidass Publisher, 1996
- Merleau-Ponty, Maurice. "Eye and mind." *The primacy of perception* 160, 1964
- Mostafavi, M. & Leatherbarrow, D. *On Weathering*. Boston, MA: MIT Press, 1993
- Pallasmaa, J. *The Eyes of the Skin - Architecture and the Senses*. Hoboken, NJ: Wiley & Sons,

2005

- Van den Berg, J.H. *Things: Four Metabolic Reflections*, Pittsburgh, PA: Duquesne University Press, 1970
- Yürekli, Hülya, and Ferhan Yürekli. *Mimarlık: bir entellektüel enerji alanı*. Yapı Endüstri Merkezi, 2004
- Yürekli, Ferhan. *Mimarlık/Mimarlığımız*. Yapı Endüstri Merkezi, 2010