

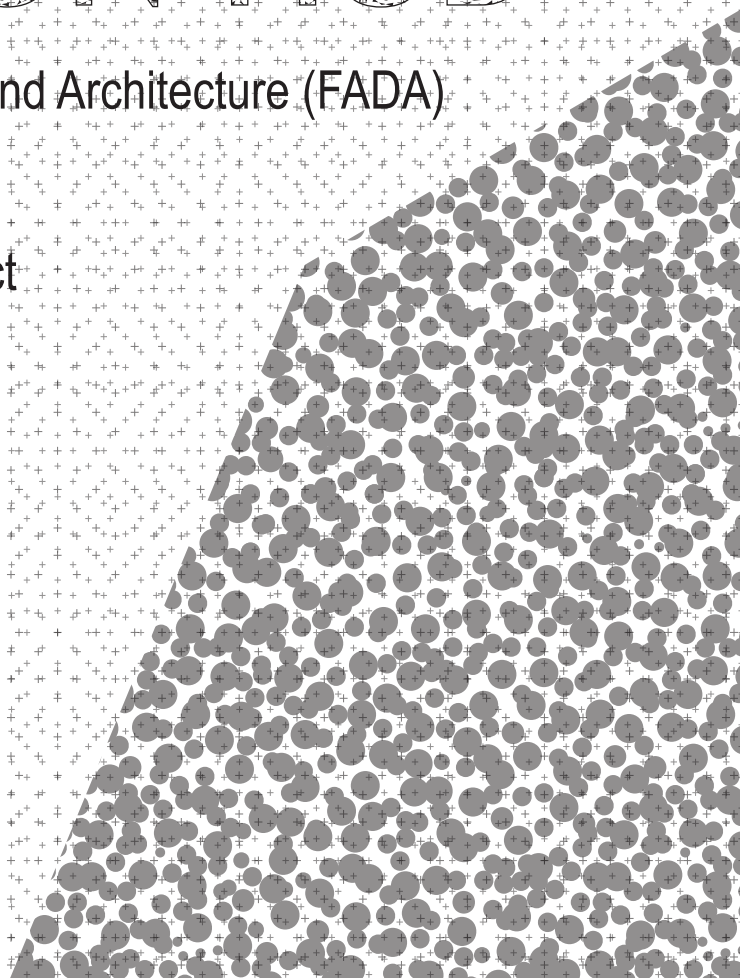
ART
CRAFT &
PRODUCTION HUB

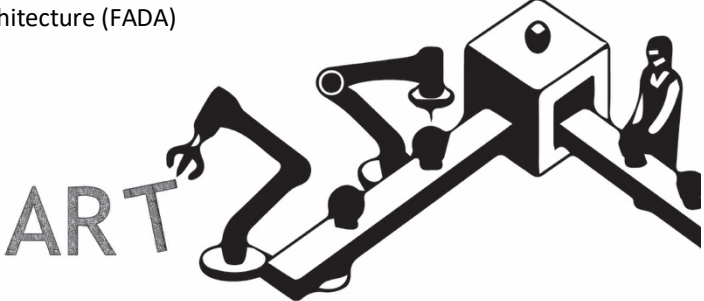
MEF University | Faculty of Art, Design and Architecture (FADA)

Department of Interior Design

Spring 2020 | INT 402 Graduation Project

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ART

CRAFT &
PRODUCTION HUB

“...in the long duration of historical time the age of mass-produced, standardized, mechanical, and identical copies should be seen as an interlude, and a relatively brief one—sandwiched between the age of hand-making, which preceded it, and the digital age that is now replacing it.

... The sequential chronology of these three technical ages (the ages of hand-making, of mechanical making, and of digital making) lends itself to various interpretations. Some objects were still handmade well into the mechanical age, and some will still be handmade, or mechanically made, well into the age of digital making. But, by and large, the second break in this sequence, the passage from mechanically made identical copies to digitally generated differential variations, is happening now. The first break, the transition from artisanal variability to mechanical identity, occurred at different times in the past—depending on the classes of objects and technologies one takes into account. The defining shift from artisanal hand-making to mechanical manufacturing (or manufacturing) came with the industrial revolution. However, if next to traditional objects of manufacturing (rails, sewing machines, or automobiles) we also look at media objects (texts, images, sounds, and their modes of recording and transmission), we may encounter some slightly different chronologies.”

Mario Carpo , 2011, The Alphabet and The Algorithm, pp. 10-11

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.

For this, you are expected to select a theme / a material and analyze its diverse techniques of making. Based on your research, you should design a space that brings production to the foreground by making it accessible for the city inhabitants. The project location is the historical ***İzmir Bomonti Factory***, which is in Izmir, Turkey.

Industrial heritage sites are crucial remains of the industrial culture and are of great technological, historical, social and architectural value. Parallel to advancements in technology, adjustments become necessary to maintain building life-cycles. Otherwise, in case they are treated as static artefacts, they become vacant within the city and face the critical danger to be only in historical records without any tangible remains.

The Interior Graduation project of the 2019-2020 spring semester focuses on one such a case: *İzmir Bomonti Factory*, one a few important archeological industrial building complexes that have survived until today. Flour Factory, located in the Halkapınar, Konak district of Izmir, was built in 1912. It is nowadays under construction.

“İzmir, is one the first cities of Ottoman Empire to meet industrial production in the beginning of the XIXth century and has attained economic development and established international links as a significant trade city since XVth century. The city has achieved its actual industrial development in the second half of the XXth century. The high number of industrial foundations in the center of the city and accordingly the required work force in production provided by these foundations as well as the functional integration of the harbor and the city with those trade centers appears as the first features of use of space in industrial production. Afterwards, as a result of the problems encountered by production, increasing urban rent and urban space arrangements the majority of the industrial foundations headed towards the industrial regions peripheral to the city with a new model of use of space. While this is a part of the suburbanization process that involves not only the industrial foundations but also the settlement locations, there is a radical change in the production models within the developed countries. Today, while the effects of globalization are widely observed in urban macro spaces, advanced technological production and deindustrialization process is observed in industrial sector.” (Cangören, 2011).

The graduation project is expected to concentrate on the preservation and the creation of a new design which, although separate, confront each other in a state of permanent interaction. *(Some keywords: craftsmanship, maker, industrialization, digital fabrication, urban-interiors, adaptive re-use)*

PHASE 1. Selection of the Material & Explorations on Three Different Ways of Making

Pick a material. Materials may be, but not limited to the following:

- TEXTILE
- BRICK
- STONE
- CERAMIC
- GLASS
- WOOD

How do the patterns and content of making change in various scales? Provide investigations on the making, methodologies, machines etc. Analyze and sketch processes. Find out requirements on each scale: Hand-making, machine-production, digital production.

Prepare a presentation

Due: 05.02.2020

PHASE 2. Analyzes of the Site

Look and Map Around Izmir- Halkapınar District

The preliminary exercises focus on comprehending the existing urban fabric around the project area and encourage students to generate an extensive perception and understanding of the context. Students should develop their observations of the site based on sensory experiencing and produce intensive mappings of the existing site characteristic.

Interact with the site (look, feel, smell, taste...etc) and return to the studio with your mappings.

Document the Street Elevations

Produce street elevations. You can use drawings and photographic documentations as well.

Learn the History

Do an intensive survey about the Izmir – Halkapınar district to understand how the cultural context evolved.

Submission: Students are asked to submit their 2D/3D outputs that consist of collages, mappings, sketches, images, diagrams etc.

Exercise in Between: Analyses of three different ways of making of STONE

Due: 14.02.2020

PHASE 3. Sketch Drawings and Constructed Perspectives. Define the Atmosphere, provide a MOODBOARD

Imagine new views of the site and produce outlooks. Ask yourself: How should the atmosphere of the space & surrounding be like?

Submission: Use your site photos to prepare collages of your intended site outlook. Prepare a moodboard.

Due: 19.02.2020

PHASE 4. Layouts | Theme & Site Integration

Explore three different ways of making of your selected material.

What are the making Scenarios & Necessities? What are the functions? What are the operations?

Together with the hints you gathered in the site, your imaginations about the site and your analyses on the making of your material, prepare the design. Your design should build a fluent transaction between the exterior and interior. Functions should be explicitly allocated.

Your space should incorporate functions such as:

Common Areas

- Administration
- Common Kitchen
- Archive
- Technical rooms / Server Rooms
- Bathrooms
- Private spaces for workers

Hand-maker Zones*

- craft lab / hand-maker & artizan zone
- workshop areas

Industrial Production

- small scale factory / machine space

Digital Fabrication Area*

- Fablab
- Robotic Fabrication Laboratory
- Maker Space
- Workshop Areas

Art & Craft Gallery*

- Permanent Collection
- Temporary Exhibition Space
- Rooms for Curators

Visitor Spaces

- entrance / welcome area
- shop
- bathrooms
- workshop areas
- spaces for visitors that connect the exterior and interior (such as co-working spaces, cafes & restaurants etc.)

However, you are not limited to functions as such. You can develop your own ideas and design the public space by imagining attractive spots for the city-inhabitants.

* Requirements may change according to the material selection

You are expected to write different scenarios and think about further functions to complete your site plans. Develop different spatial relations, where spaces might be labelled as **public**, **semi-public** and **private spaces**.

PHASE 5. Develop details (materials, furniture, textures etc.)

The final stage will concentrate on the detail development for your initial projects.

Think about the labor of workers! ergonomic furniture and healthier materials specifications, so that working in the space will involve less physical strain and reduced use of chemical detergents, all of which can improve the mental and physical health of workers. Happier and healthier employees will provide better service to guests and create a mutually beneficial

experience for everyone: guests, developers, and workers alike. Designing from the perspective of labor could produce both unexpected and generative benefits for all.

Studio Process

Students are expected to attend **every** class, seminar, trip, workshop related to the course. As the instructors are obliged to attend **all** the classes, we expect the students to do the same. No student has a 'right' to miss any of the classes.

Work in the studio will build sequentially. Therefore, your commitment to incremental development on a daily basis is of paramount importance. The demanding nature and pace of studio courses necessitates your regular attendance and requires that deadlines be consistently met. In addition to lowering your grade, late work will prevent you from following the overall structure of the course.

It is important that you take advantage of the studio environment. You have been given a studio space; please use it. Magnification of your development as a designer is made possible by the collective nature of the studio. Working in studio, instead of at home, will allow you to participate in the dialogue of the studio setting. Group reviews are collective for a reason. Each of you has something to gain from your peers. Students ought to present in all submissions, pin-ups and juries.

%90 attendance to the studio is required (attendance means to study within the studio). Students ought to present in all submissions, pin-ups and juries.

Evaluation

Attendance (studio work performance), submissions, juries, pin-ups, final submission and final jury.

Course Calendar

1	27.01.2020	Introduction to the Studio, Overview of the Studio Brief
	29.01.2020	Studio Visit: Studio Nilhan Seselan Tesis Art, Kurşunlu Han, Karaköy Production analyses, sketches, photographs, videos, etc.
	31.01.2020	Studio Visit: Tridi Atölye Arı 4 Binası, Reşitpaşa Mahallesi Katar Cad, İTÜ Maslak Kampüsü No:50 D:6, 34467 Sarıyer/İstanbul Production analyses, sketches, photographs, videos, etc.
2	03.02.2020	PHASE 1. THEME SELECTION <u>material</u> selection and research on different ways of making
	05.02.2020	Due. PRESENTATIONS. Making Scenarios & Necessities, diagrams of making, story boards.
	07.02.2020	PHASE 2. SITE Excursion // IZMIR Site analyses, sketches, photographs, videos, etc.
3	08.02.2020	PHASE 2. SITE Excursion // IZMIR Site analyses, sketches, photographs, videos, etc.
	09.02.2020	Site analyses, sketches, photographs, videos, etc.
	10.02.2020	Site analyses, sketches, photographs, videos, etc.
	11.02.2020	Site analyses, sketches, photographs, videos, mappings, brief, etc. RETURN Production analyses, sketches, photographs, videos, etc.
	12.02.2020	STUDIO: Analyses of three different ways of making of STONE Site analyses
	14.02.2020	Due: Analyses of three different ways of making of STONE,Diagrams – Storyboards Site Analyses
4	17.02.2020	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
	19.02.2020	design visualizations, imagined outlooks, design proposals, Due: moodboards
	21.02.2020	PHASE 4. SITE & THEME INTEGRATION Design scenarios, 1/50 plans, sections, facades, conceptual diagrams, 2D-3D models, renders, drawings, sketches, photographs, videos etc.
5	24.02.2020	Design scenarios, 1/50 plans, sections, facades, conceptual diagrams, 2D-3D models, renders, drawings, sketches, photographs, videos etc.
	26.02.2020	Design scenarios, 1/50 plans, sections, facades, conceptual diagrams, 2D-3D models, renders, drawings, sketches, photographs, videos etc.
	28.02.2020	Layouts, sections, functions, moodboard integration

6	02.03.2020	Discussion on design principles and scenarios, 1/50 model, drawings, sketches, scenarios, photographs, videos etc. Layouts, sections, functions, moodboard integration
	04.03.2020	Discussion on design principles and scenarios, 1/50 model, drawings, sketches, scenarios, photographs, videos etc.
	06.03.2020	PIN UP / PHASE 1 – PHASE 4
7	09.03.2020	Discussion on design principles and scenarios, 1/50 model, drawings, sketches, scenarios, photographs, videos etc.
	11.03.2020	JURY 1
	13.03.2020	Discussion on design principles and scenarios, 1/50 model, drawings, sketches, scenarios, photographs, videos etc.
8	16.03.2020	Discussion on design principles and scenarios, 1/50 model, drawings, sketches, scenarios, photographs, videos etc.
	18.03.2020	Discussion on design principles and scenarios, 1/50 model, drawings, sketches, scenarios, photographs, videos etc.
	20.03.2020	Discussion on design principles and scenarios, 1/50 model, drawings, sketches, scenarios, photographs, videos etc.
9	23.03.2020	1/50 Drawings (plan, section, facades, details)
	25.03.2020	1/50 Drawings (plan, section, facades, details)
	27.03.2020	1/50 Drawings (plan, section, facades, details)
10	30.03.2020	1/50 Drawings, sketches, scenarios, photographs, videos, models etc. 1/20 partial plan, section, facades, details. Preliminary preparation of the Material Boards
	01.04.2020	1/50 Drawings, sketches, scenarios, photographs, videos, models etc. 1/20 partial plan, section, facades, details
	03.04.2020	PIN UP 2
11	06.04.2020	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.
	08.04.2020	1/20 partial plan, section, facades, details 1/5- 1/10 partial plan, section, facades, details. Three Dimensional views of the general design.
	10.04.2020	PIN UP 2
12	13.04.2020	1/20 partial plan, section, facades, details 1/5- 1/10 partial plan, section, facades, details. Three Dimensional views of the general design ideas.
	15.04.2020	JURY 2
	17.04.2020	1/20 partial plan, section, facades, details

		1/5- 1/10 partial plan, section, facades, details. Three Dimensional views of the general design.
13	20.04.2020	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.
	22.04.2020	PREPARATION of the final boards
	24.04.2020	PREPARATION of the final boards
14	27.05.2020	PREPARATION of the final boards
	29.05.2020	PREPARATION of the final boards

****Final jury to be announced**



A Historical photo of the Bomonti factory (<http://www.egedesonsoz.com/haber/izmir-in-gobeginde-tarih-yeniden-canlaniyor/989121>)

Readings

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