

# YTU Department of Architecture 20-21 Fall Semester A.D. 4

## Through which designs can you create resilient social relationships in your neighborhood, in your district?

### Architectural Design 4 Digital Studio 2020-2021 Fall Semester Weekly Program

#### 1.Week

6 October 2020 Tuesday Seminar 1: Assoc. Prof. Dr. Funda Kerestecioglu, Seminar 2: Assoc. Prof. Dr. Kunter Manisa  
9 October 2020 Friday Digital Workshop

#### 2.Week

13 October 2020 Tuesday Seminar 3: Assoc. Prof. Dr. Senem Kaymaz Seminar 4: Assoc. Prof. Dr. Selim Ökem  
16 October 2020 Friday Digital Workshop

#### 3.Week

20 October 2020 Tuesday Digital Workshop  
23 October 2020 Friday Seminar 5: Assoc. Prof. Dr. Nilgün Colpani-Erkan Seminar 6: Ali Osman Kuruşcu

#### 4.Week

27 October 2020 Tuesday Digital Workshop ((Review of Kevin Lynch Image analysis studies)  
30 October 2020 Friday Digital Workshop

#### 5.Week

3 November 2020 Tuesday Assignment Submission and Discussion: **Location, Project topic - program proposal and analysis**  
6 November 2020 Friday Discussion: **Location, Project topic - program proposal and analysis** (Provide course of 1.4.5 outcomes)  
(Each course outcome will be graded separately and the average will be given as homework grade)

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10 November 2020 Tuesday Digital Workshop  
13 November 2020 Friday Digital Workshop

#### 7.Week

17 November 2020 Tuesday Digital Workshop  
20 November 2020 Friday Digital Workshop

#### 8.Week

24 November 2020 Tuesday University Exam Week  
27 November 2020 Friday University Exam Week

#### 9.Week

1 December 2020 Tuesday Digital Workshop **1.JURY** (Provide course of 1.3.4.5 outcomes)  
(Each course outcome will be graded separately and its average will be given as a jury grade.)  
4 December 2020 Friday Digital Workshop **1.JURY**(Provide course of 1.3.4.5 outcomes)

#### 10.Week

8 December 2020 Tuesday Digital Workshop  
11 December 2020 Friday Digital Workshop

#### 11.Week

15 December 2020 Tuesday Digital Workshop  
18 December 2020 Friday Digital Workshop

#### 12.Week

22 December 2020 Tuesday **2. JURY** (Provide course of 1.2.3.4.5 outcomes)  
(Each course outcome will be graded separately and its average will be given as a jury grade.)  
25 December 2020 Friday **2. JURY** (Provide course of 1.2.3.4.5 outcomes)

#### 13.Week

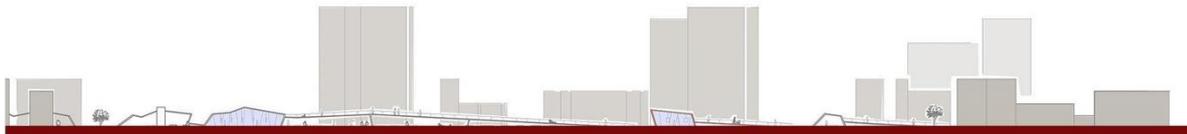
29 December 2020 Tuesday Digital Workshop  
1 January 2021 Friday Holiday.

#### 14. Week

5 January 2021 Tuesday Digital Workshop  
8 January 2021 Friday Digital Workshop  
Submission will be announced by the Department of Architecture. Projects will be uploaded to the defined area in the school online system before each lesson. Before the lesson, the project manager will examine the projects.

Assignment, 1st and 2nd Jury grades (along with course outcome grades and averages) will be created by class assistants Elif Ceren Tay and Cemile Gül Gürçan.

Objective: It is the development of sustainable designs according to the subjects and programs determined based on the student's observations and research, starting from the urban scale and urban relations stages to the architectural scale. Each student will realize their project by choosing a neighborhood from the city they live in.



Images are taken from 2012-13 Spring term AD4 student's project.

Poster by Res. Asst. Elif Ceren Tay



Prof. Dr. Meral Erdoğdu



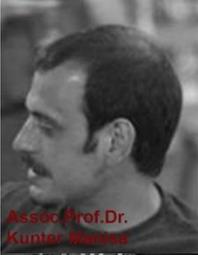
Prof. Dr. Aysen Ciravoglu



Assoc. Prof. Dr. Funda Kerestecioglu (Coordinator)



Assoc. Prof. Dr. Selim Ökem



Assoc. Prof. Dr. Kunter Manisa



Assoc. Prof. Dr. Senem Kaymaz



Instructor Dr. Mahmud Zeyn El Alabidin



Instructor Dr. Burcu Masak



Instructor Nuran Karakas



Instructor Mehmet Uzun



Instructor Jülide Sławlowski



Instructor Öznur Bilge



Instructor Ayça Kadioglu



Res. Asst. Cemile Gül Gürçan



Res. Asst. Elif Ceren Tay

## Architectural Design 4

### **Objective / Getting Started with Design / Expression of the Field / Architectural Ideas and Program Proposal**

**Objective:** To develop sustainable designs based on the observations and researches of the students in the process starting from the urban scale and urban relations stages to the architectural scale.

**Determining the LOCATION and Project Topic:** Each student will realize their project by choosing a neighborhood from the city they live in. It is important in which city the neighborhood is located, the topographical structure of the city, its transportation, natural data, economic, social and cultural structure will offer potentials for the project subject to be developed. The relationship of the proposed location and the project subject with the city, neighborhood, district, street and buildings in scales of 1/100 000, 1/10,000, 1/5000, 1/1000, 1/500, 1/200, 1/100, 1/50 will be expressed. Current maps (1/100,000, 1/5000,1/1000) will be taken by students from district municipalities. Visual materials provided by the digital world will be used such as Google Earth. You can make plot inquiries from webpage of General Directorate of Land Registry and Cadastre (<https://parselsorgu.tkgm.gov.tr/>). You can also use the city information systems of each municipality to access the plot. The neighborhood you will choose within walking distance to where you live will facilitate your working conditions. The selection of your work area, the analyzes to be made to understand the area and the analysis about the project subject you have determined according to the potential of the place are a process that you will create with the group instructor.

### **Getting Started with Design / Expression of the Field/ Architectural**

**Idea and Program Proposal:** As the urban process progresses (industrialization and or urbanization), the big city disintegrates and gives rise to unclear protrusions. Mass housing, industrial complexes, suburbs, satellite cities that are not much different from urbanized towns. Is urbanization complete? How does urban society live during urbanization? (Lefebvre 1970-2011: 10) Urban society, born out of urbanization, became more complex with the old city and the new city during the transition from rural to industry, from industrial to urban and knowledge society. Intertwined networks, intermingled with each other, the space occupied by the city by expressing itself (after Lefebvre 1970-2011: 157). Today, the phenomenon of the city is astonishing with its hugeness; its complexity transcends the means of knowledge and the instruments of practical action. Urban phenomenon adopts the theory of complexity. The elements of analysis, perception and conceptualization may manifest themselves in a disorder that brings new information. Information also means surprise, increasing diversity, irregularity leading to the emergence of a new meaning, a new abundance of expression, and another, more complex order. (Lefebvre 1970-2011: 47-48)

The information that AD 4 students will extract from the streets of where you live will link the buildings, streets, neighborhoods, districts and city with project will be designed. The street is not only a place of passage and circulation. The street is a meeting place for democratization. Without it, to tea gardens, theaters, friends, hospitals...We can not go. When the streets are removed, it is inevitable that all life will go out and the city will be reduced to dormitories. Street means disorder. The elements of urban life on the streets are liberated and flow from streets to centers and meet each other (Lefebvre 1970-2011: 22). This disorder is a living disorder. Gives information and surprises. It could mean a higher order. The

irregularity of the street leads to another order (Lefebvre 1970-2011: 23). While extracting, perceiving and conceptualizing the information on the streets of where you live; The data expressed by finding - observation - detection - emotion - will be visualized in point, line and plane systems, each having its own internal logic. When the urban data visualized in **point, line and plane** systems are superimposed, they will start to spread to each other (Tschumi, 1996-2018: 241).

Our expectation from AD 4 students; to mark the data that existed before and today in the neighborhood / district / city where you live as a component of your project in point, line and plane system. The three-dimensional abstraction defines an area where you can construct your project with infinite potentials – inspirations- offered by the grid consisting of point, line and plane as an organizing order on the scale of the city, neighborhood and project area. This course involves the idea development and programming in the urban environment; which are processes of identifying areas and subjects, understanding the place, analyzing, observing, listening to the city, taking photographs, examining sample projects, making speeches with the inhabitants and model presentations. The studios; the scale, content and form of the architectural intervention proposed in the urban environment are two extremes shifting between uncertainty and concrete. The process of turning the idea back to architecture is the state of being open to difference and obstruction for the workshop instructor and candidate architect.

The decisions that relate to the existing historical buildings in the selected urban fabric and the decisions of transportation - vehicle, pedestrian - circulation, parking, accessibility, service connections, open - green space usage are the subjects on the agenda of the studios. With the topography and orientation, space organization, bearing-carried relationship, using renewable energy in heating-cooling-ventilation decisions, building-shell relationship, rain water, drainage and sewage removal decisions, budget management decisions, technical information will be discussed topics when integrating the design process.

#### **Recommended Readings:**

Doğan Kuban (2017, *İstanbul Bir Kent Tarihi*), Kevin Lynch (1973 – 2010, *Kent İmgesi*), ve (*Good City Form*, 1989), *İstanbul'u Dolaşırken* (2009,H. Sumner -BveJ. Freely), Aldo Rossi(2006, *Şehrin Mimarisi “Şehre büyük ölçüde karakterini kazandıran şey her zaman konuttu”*), İtalo Calvina( *Görünmez Kentler*,1971: *Kentler ve Göstergeler 1,2,3,4,5.*), Murat Belge, (*İstanbul Gezi Rehberi*), Jacques Derrida ile Birlikte PERA PERAS POROS, İş Bankası yayınları, 1999, Petrus Gyllius ( *İstanbul'un Tarihi Eserleri*,1997), Marc Auge ( *Yok Yerler*,1997:2017) jacques Derrida (*Parc de la Villette Savunması*) *Proje, sentez yerine çatışmayı, birlik yerine parçalanmayı, dikkatli yönetim yerine çılgınlık ve oyunu teşvik eder. Modern dönem için kutsal olan sayısız fikri altüst eder*, Peter eisenman (*Diagram Diaries*), E.A. Balkan, (*Mimari Tasarımda Konsept*, , Bahçeşehir Üniversitesi Yayınları,2005), *Taarla* (2014 :İstanbul için Öngörüler,Ed.:Ayşe şentürer ve diğ.,İTÜ Vakfı yayınları), J. Anderson, (*Mimari Tasarım*,2011, Literatür yayınları, Mimarlık Temelleri dizisi: 03, İstanbul), Richard Sennett,(2006, *Ten ve Taş*), Amos Rapoport (2004, *Kültür Mimarlık Tasarım*), B.Tschumi, (2005, *Event Cities 3*), (*Kavram Bağlam İçerik, Mimarlık ve Kopma* 1996-2018),Kojin Karatani (2017, *Metafor Olarak Mimari Dil,Sayı,para*) ,H.Lefebvre (1970-2011, *Kentsel Devrim*), Gorden Cullen *Towns Cape Youtube videoları*, (Amanda Burden Ted Konuşmaları: *How public space make city work*) Videosu Youtube. Nilgün Çolpan ve Z.Yenen (2010, *Yerleşmelerde İmaj Analizi Konusunda Bir Yöntem Kastamonu Örneği*, MEGARON, cilt.5, no.2, ss.67-81), 2010, Nilgün Çolpan ve Oya Akın, (2015, *Kentsel Dokuyu Oluşturan Bileşenler Işığında Doku Çözümlemesinde Farklı Yöntem ve Tekniklerinin Değerlendirmesi*), *Türkiye Kentsel Morfoloji Sempozyumu - Temel yaklaşımlar ve teknikler*, Mersin, Türkiye, 22 - 23 Ekim 2015, ss.439-452

## **Design Studio Acquired Skills and Assessment**

### **1. Design skills by considering the building in the context of urban relations and urban scale.:**

Urban Scale: Is the perception of the city, district, neighborhood, street and building; concerned as the scale? Is there a relationship between urban transport networks and ideas? Are urban potentials associated with districts, neighborhoods, streets and buildings?

### **2. Ability to generate solutions to design problems caused by multi-layered functions in building design:**

Are there solutions to the problems caused by multi-layered functions of structural, circulation, light, air and solar use (usage of renewable energy sources in design)?

### **3. Skills for acquiring new functions in the changing structure of the city, sanitization of existing structures and regulation of urban spaces, open areas and discussion of sustainability:**

Cultural (awareness of the architectural heritage, intercultural dialogue, awareness of the cultural capabilities and information) natural (climate, solar; - wind - vegetation - soil - precipitation - groundwater and surface water awareness, green technology, eco-building, recycling awareness), social (habits of people living in the work area, social responsibility, prosperity) economic (economic revival of the local, innovative solutions) cultural tourism opportunities) to create a sustainable idea. What is the data processed and discussed in the context of sustainability principle? What is the sustainability?

### **4. To experience the process starting from the abstract approaches on the expression of an idea and a place which evolves into constructable ideas**

The map is the key abstraction. What is the ability to use maps and scales? Are there abstract expressions of idea and place?

### **5. To gain the ability to look critically at the built environment:** Did it state the spatial problems and potentials in the built, natural, cultural and social environment?

**The Assignment** should provide the 1st, 4th and 5th course outcomes.

**1.JURY** should provide the 1st, 2nd, 3rd, 4th and 5th course outcomes

**2.JURY** should provide the 1st, 2nd, 3rd, 4th and 5th course outcomes

***Attendance and Submission Requirements:*** Student will take 4 (Assignment, 1st and 2nd Jury, group instructor's grade) grades during the semester. The average of 4 grades will be given as semester grade. 80% attendance is compulsory. It is imperative that the student who does not fulfill the conditions submit a report. 22 courses must be continued. 6 absences can be made without a report. 6. the course will be announced as absent student cannot submit the project. Final sheets can be retrieved from D206 within 1st week of the next semester. \* Projects must be submitted on the date and time announced by the Department of Architecture. Projects not submitted on time will not be accepted and will be deemed unsuccessful

**For submission:** Sheet size: A1. The layouts will be used vertically. It is recommended that the number of sheets should not exceed 4. Presentation is free, but a thoughtful presentation is expected. (for example: mimed, archiprix, graduation projects competition) 2 cm tape will be formed at the top and bottom of the sheet. At the top there will be the name of the project, as well as the university, department and course; the lower band will contain the names of the executives and students. When the sheets are placed side by side (in the exhibition layout), a graphic must become part of the whole. The use of colour and shade is recommended for digital or conventional drawings. Your layouts should include:

**1.** 1 / 100.000 - 1 / 25000-1 / 10 000-1 / 5000-1 / 2000-1 / 1000 scales in the perception of urban space and reading the place of the analysis and synthesis studies, conceptualization studies by abstracting the place, under the concepts of problems collection, visualization of concepts, concept-location, concept-project relationship, location-specific / related problems / approaches to develop; layouts including writing, drawing, photograph, sketch, model photo, collage to convey the determination of the general design concept. **2.** 1/500 site plan and silhouettes with surroundings (some projects may require 1/1000 and / or 1/2000 as well) **3.** 1/200 scale drawings (some projects may also require 1/500): plans, sections, elevations (with surroundings), perspectives, model photographs, 2 and 3 Dimensional representation of the place and the project idea, explaining the design of the place and design. **4.** Explanations, articles, sketches **5.** Detail sketches explaining the structural fiction should be in 1/50 scale. **6. Project subject - program proposal and analysis, assignment submission, 1st and 2nd jury submissions will be uploaded by the student in digital medium to be announced.** **7.** You are asked to produce the project text instead of the project report and it should be included in the project sheets. In the text of the project; You will have the choice of location, topic selection, the impact of the proposal on the environment, site plan decisions, building form-environment relationship, general concept / concept, level and relationship, details / materials.

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\* 2019-2020 Fall Term Projects are published at [https://issuu.com/suluderehatice/docs/mt4\\_yay\\_n](https://issuu.com/suluderehatice/docs/mt4_yay_n).

\* 2019-2020 Spring Semester Projects are also being prepared for publication in the same medium.

\* 2020-2021 Fall Semester Project will be published in the same medium

\* *Architectural Design 4 Instagram Address: **ytu.mt4***

\* *Instruction of architectural design projects: [mim.yildiz.edu.tr/mim/4/Mimari-Tasarim-Dersleri-Esasları/240](http://mim.yildiz.edu.tr/mim/4/Mimari-Tasarim-Dersleri-Esasları/240)*

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<sup>1</sup> Kevin Lynch Image Elements Reminder text is in the program booklet.

## Kevin Lynch (1918-1984) The Image of the City

Although ordinary, looking at cities gives one a special pleasure. The image of the city in the mind of the individual is different from each other. This book asks questions about the views of cities in their minds. What is the catch in a city? Is it possible to get lost in the same city with two defaults? How does a city with a dynamic life affect people?

Kevin Lynch explains the answers to these questions in his book *The Image of the City*, centering three American cities: Los Angeles, Boston and Jersey City. From what kind of writings urban planners make in the way people think of the city, from many details to the conclusions from street interviews, it is proof that a relationship with a city is actually nothing at all.

What are the items in your mind in a city? The Eiffel Tower for Paris, St. Mark's Square in Venice, the sloping roads of San Francisco, or the Topkapi Palace or Sinan's mosques for Istanbul. Kevin Lynch is an American Urban Planner who believes that the institutional character of the city is known for its distinctive features. HE EXPRESSES THAT THE URBAN SPACE DOES NOT CONSIST OF 5 PHYSICAL PROPERTIES, AT THE SAME TIME IS PERCEIVED BY THE REPRESENTATIONS IN THE IMAGES IN THE MIND, WITH AN IMPRESSIVE EXPRESSION.

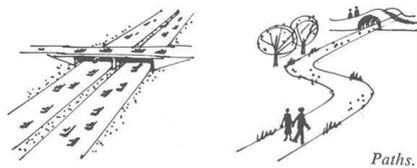
In Kevin Lynch's *Urban Image* book, he emphasizes that the place is permanent in the mind, that the spaces and buildings are in integrity, that is, the integrity of identity and structuring. He tried to reveal which urban elements people use while describing an environment on a horizontal plane, and he divided the appearance and memorability of cities into 5 basic visual perception elements;

### **The Components of The Image of the City:**

1. Paths,
2. Edges,
3. Districts,
4. Nodes,
5. Landmarks,

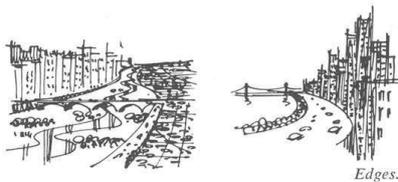
These 5 components are the main image elements that present the city's identity and spatial characteristics to us.

#### **1.Paths**



A pedestrian road, a 15-meter carriageway or railroad running through the houses is both a vehicle for people to perceive their surroundings and an object that guides them. Roads are sometimes suitable for threshold and sometimes for crossing between regions. Kevin Lynch predicts that you can reach the city center from the hierarchical structure of the roads even if you settle in the remote corner of a readable city. While greened and pedestrianized roads will inevitably involve and set a route for them, a roadway can create a border for pedestrians.

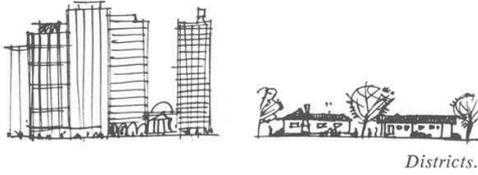
#### **2.Edges**



You are walking in the residential area; houses, parks, parking lots, maybe a primary school and a small market. When you continue walking in the same direction for a while, you cross the road and the small industrial area begins. The element of intangible boundaries as well as roads is usually the transition area between two different regions. The beach area between the city and the sea, the road or walls between the house and industry are

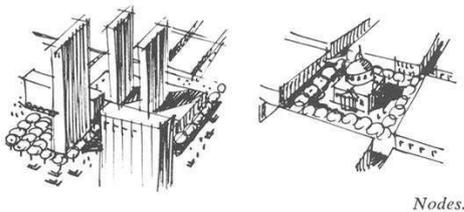
good examples. The person also has his own psychological boundaries and is among the factors that play a major role in recognizing the area. They are like an abstract linear threshold.

### **3. Districts**



When you look around at your current location; you can understand where you are from the roads, building typologies, spatial characteristics of the area. Where trade is concentrated, where there are squares and a statue, or where there are service buildings, you will directly think of "I am in the city center". In a place surrounded by residences, there will be a residential zone, and the place where noisy and single-storey workshops are located will be an industrial zone. Regions can vary in size and shape from person to person.

### **4. Nodes**



These points are the strategic points that allow the observer to enter the city or the places where traveling from one point to another is the most memorable. Since intersections are the point where many roads meet, they take functionality according to the characteristics of the road system they are connected to. A node where pedestrian paths meet is from the square, it gives a feeling of closeness, it is called the focal point because it is the areas where people participate in urban life. We can sample a four-way gateway, a square or a park. They are the points of intersection, union and distribution of people.

### **5. Landmarks**



It could be a statue, a different building, any signpost, a shop, or a large mountain. Signal elements form a point reference source. They are usually easily identifiable physical formations. Besides the landmark items that everyone agrees on (for example the Paris Eiffel Tower), there may also be special personal landmark items (such as Nurten grocery store). The most distinctive feature is that they are physical and / or content or unforgettable objects.