

Tales of Istanbul: TRACE, STORY AND DREAM, The Stories for an Innovation and Creation in Çengelköy

Studio Brief

ICM 246E - ICM 349E

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COURSE DESCRIPTION

The studio is organized into two main parts and four modules. The first part is a warm-up exercise in Uskudar-Çengelköy. It will take three weeks. The second part is the term project itself. The context of the term project is Tales of Home: TRACE, STORY AND DREAM, The Stories for a New Life in Fil Ambarı Building

This studio focuses on one of the most multi-cultural and multi-layered places in Istanbul -the Uskudar region- and the interiors of its significant building of Fil Ambarı; while scrutinizing them via developing novel spatial relations through examining the existing capacities of the spaces. As the studio deploys the story-telling practices as its principal tactics, the studio further envisions developing novel spatial fiction and projecting them accordingly to the given sites as prospective urban rooms to be deployed for creative design industries.

The project aims to dismantle the intangible properties of the multiculturalism, ethnic diversity, palimpsest articulation of life in the Uskudar region and the interiors of the given buildings; as well as the tangible properties of their spatiality and materiality. Thus, swinging among the layers and stories of the existing tangible and intangible infrastructure, this project triggers the contributing parties to develop novel nesting proposals for the building of Fil Ambarı, while shifting inside out, and telling novel spatial stories being immersed to the site.

STUDIO OBJECTIVES

This studio explores improving the multi-tasking design capabilities of interior architecture students to develop a proposal in responding to inside and outside relations for a historical site that possesses ethnic and functional diversities while enhancing storytelling strategies in the design and other *in situ* experiences.

Students are expected to proceed the semester and develop their design project in three consequent phases. The design project will include an analysis of spaces through different representation methods and their own stories.

Part 1: Warm-up Exercises

Part 2: Tales of Istanbul: TRACE, STORY AND DREAM, The Stories for a New Life in Çengelköy

1. **Trace:** As the first stage of the project, students will collect hints through intra and exo terrain of the given site, via excursions, visits, invited speakers and readings that will be given by instructors. It will take 2 weeks.
2. **Story:** As the second stage of the project, students will create their own stories and first ideas (sketches, diagrams, mapping, collages, models, video,..) It will take 2 weeks.
3. **Dream:** The last stage is about nesting and developing the interior design projects; while converting the developed tales/fictions in to design scenarios and the spirit of the buildings and the projects. Students are expected to present their projects according to their representation methods and technical requirements

GRADING PROJECT

Course grades will be earned from the combination of:

- Assignments 1-14 %20
- Jury I %10
- Jury II %10
- Jury III %10
- Final Submission %50

References:

Photography, Image and Seeing:

Abelardo Morell, *Camera Obscura*, Bulfinch, 2004.

Abelardo Morell, *Flowers for Lisa: A Delirium of Photographic Invention*, Abrams, 2018

Aldous Huxley, *The Art of Seeing*, Harper & Brothers, 1942

Elizabeth Otto, "A "Schooling of the Senses": Post-Dada Visual Experiments in the Bauhaus Photomontages of László Moholy-Nagy and Marianne Brandt", *New German Critique* 107, Vol. 36, No. 2, Summer 2009.

Emma Stein, László Moholy-Nagy and Chicago's War Industry: Photographic Pedagogy at the New Bauhaus, *History of Photography*, 38:4, 398-417, 2014.

Katarina Andjelkovic, The Medium Alone is Not Enough: An Archaeology of Diffused Entities and Illusory Spaces", *Art Style | Art & Culture International Magazine*, Vol.5, No.5, March 2020, pp.51-67.

Luciana Gunetti, Walter Mattan, "THE RADICAL EYE: Fotomontaggio e sperimentazione fotografica nella comunicazione visiva del XX secolo", Politecnico di Milano, Design della Comunicazione C2, A.A. 2018/2019, Storia delle comunicazioni visive

Sylvie Pénichon, Krista Loughand, Paul Messier "An Objective Reevaluation of Photograms by László Moholy-Nagy", *Leonardo*, Vol. 50, No. 3, pp. 292–295, 2017.

Walter Benjamin, *The Work of Art in the Age of Its Technological Reproducibility, and Other Writings on Media*, Harvard University Press, 2008.

Time, Memory,

Constantin V. Boundas, "Deleuze-Bergson: an Ontology of the Virtual" in *Deleuze: A Critical Reader*, edited by Paul Patton, Malden, MA: Blackwell, 1996, pp. 81-106.

Frances Yates, "Architecture and the Art of Memory", *Architecture Association Quarterly*, No.4 (1980), pp. 4-13.

Francis Fukuyama, *The End of History and the Last Man*, New York: Free Press, 1992

Fredrich Jameson, "Time and the Concept of Modernity", *Anytime*, Cynthia Davidson ed., New York: Anyone Corporation; Cambridge, MA: MIT Press, 1999, pp. 208-217

Gillez Deleuze, "Repetition and Difference" and "Repetition Itself", *Difference and Repetition*, translated by Paul Patton, New York, NY: Columbia University Press, 1994, pp.1-27; 70-128.

Hélène Frichot, "Drawing, Thinking, Doing: From diagram work to the superfold". *Philosophy of Education Society of Australasia*, Vol. 30, No. 1, pp.1-10, 2011

Ignasi de Sola-Morales Rubio, "Weak Architecture", *Quaderns*, Vol.175, October-December, 1987

Jill Stoner, "What is A Minor Architecture?" and "The Myth of Interior", *Toward A Minor Architecture*, Cambridge, MA: MIT Press, 2012.

John Berger, *Ways of Seeing*, Penguin Books, 1972.

Johanes Fabian, *Time and the Other*, NY: Columbia University Press, 1983.

Jorge Luis Borges, "A History of Eternity", *Selected None Fictions*, Eliot Weinberg ed., New York: Penguin, 1999, pp. 123-139.

Jorge Luis Borges, "The Book of Sand", *The Book of Sand*, New York: Penguin, 2001.

Jorge Luis Borges, "The Garden of Forking Paths", *The Garden of Forking Paths*, New York: Penguin, 2018.

Julian Meyers, "The Future as Fetish", *October*, No.94, Fall 2000, pp.62-88.

Manfredo Tafuri, "The Historical Project", *The Sphere and the Labyrinth*, translated by Pellegrino d'Acierno and Robert Conolly, Cambridge, MA: MIT Press, 1990, pp. 1-21.

Mark Wigley, "The Architectural Cult of Synchronization", *October*, No:94, Fall 200, pp.31-61.

Martin Heidegger, "The Task of Destroying the History of Ontology", *being and Time*, translated by John McQuarrie, Oxford: Blackwell, 1988, pp. 41-49.

Norman M. Klein, *The History of Forgetting: Los Angeles and Erasure of Memory*, NY: Verso, 1997.

Simon Hubacher, "Weak Urbanism: Weakness(es) with a Future", *Daidalos*, No.72, 1999i pp. 10-17

Interiors:

Luca Basso Peressut, Imma Forino, Gennaro Postiglione, Roberto Rizzi ed. *Interior Wor(l)ds*, Umberto Allemandi&C., Torino, 2010

Karan August, Zakaria Djebbara, Stavros Kousoulas, Andrej Radman, "The Architecture of the Virtual an Encounter between Cognitive Neurosciences and Architecture" Damien Masson, ed., *Ambiances, Alloæsthesia Senses, Inventions*, World, 2020.

Books:

Puslu Kıtalar Atlası, İhsan Oktay Anar, İletişim
Ev Ödevi, Nurdan Gürbilek, Metis
Görünmez Kentler, Italo Calvino, Yapı Kredi
Odamda Yolculuk, Xavier de Maistre, Sel
Sinemekan: Sinemada Mimarlık, Ed. Açalıya Allmer, Varlık
Hikaye Avcısı, Eduardo Galeano, Sel

Exhibitions:

TBC

Movies:

Asphalte (Apartman Hikayeleri), dir. Samuel Benchetrit, 2015
Blow up (Cinayeti Gördüm), dir. Michelangelo Antonioni, 1966
Memento, dir. Chrisopher Nolan 2000
Irréversible, dir. Gaspar Noe, 2003
Timecode, dir. Mike Figgis, 2000
Last Year at Marienbad, dir, Alain Resnais, 1961
Inception, dir. Christopher Nolan, 2010
The Fall, dir. Tarsem Singh, 2006.
Crouching Tiger, Hidden Dragon, dir. Ang Lee, 2000
In the Mood for Love, dir. Wong Kar-wai, 2000
Amelie, dir. Jean-Pierre Jeunet, 2001

Tales of Istanbul: TRACE, STORY AND DREAM, The Stories For a New Life in Çengelköy					
Phase	Theme	Week	Date	Studio	Assignments and Details
Warm-up Photo-Pedagogies	Photo-Pedagogies Define and De-composition	1	30.09.2024	Meeting and kick-off _ introduction and delivery of the spring studio tasks. Task 1: Space hunting in Taşkışla: taking photography of at least 5 images, narrating the framed image: tectonics, actors, places, connections,...	Assignment 1: Define and De-composition the image you choose (due: 30.09.2024) Assignment 2: Develop your story, define the actors of the spaces, and narratives for place-making (due: 30.09.2024) Assignment 3: Read R1 and return your 500 words essay (due: 30.09.2024) Assignment 4: Read R2 and return your response in a A3 format visual-essay (due: 3.10.2024)
				Reading 1: E. Stein (2014). Laszlo´ Moholy-Nagy and Chicago’s War Industry: Photographic Pedagogy at the New Bauhaus Reading 2: M. Maria, P. Fuertes (2019). About Inhabiting: Subjects, Objects and Habitable Space	

First Module			3.10.2024	Round-table discussions for Assignments 1-3	Assignment 5: After definition and decomposition, make a model in 1/20 scale (due: 3.10.2024)
				Discussing the tectonic elements (surface, architectural elements), tactile elements (texture), and atmospheric elements (color, light) of the spatial components, examining how they are transferred to representation + discussion of the narratives (Survey 1)	
	Photo-Pedagogies Re-developing Scenario	2	7.10.2024	Round table discussions for Assignments 4-5	Assignment 6: change your 1/20 scale model with your friend: take a picture of your friend's model, and re-develop a new scenario with your perception, return your model collages and scenarios (due: 7.10.2024)
				De-framing exercise. Deconstruction of reality and selective space production (disjunctive synthesis), definition and separation of photographic representation, spatialization depending on the predicted patterning scenario, 1/20 scale model study	
			10.10.2024	Round table discussions for Assignment 6	
	Invited speaker 1: Rehan Minskci Seminar via Zoom				
	Photo-Pedagogies Combining the scenarios	3	14.10.2024	Round table discussions for Assignment 7	Assignment 8: Develop your A3 visual essays representing your new story, enhanced with the manipulated visuals from the adaptor models, explaining users and the spatial narrative you developed (due: 17.10.2024) Assignment 9: Read R1 and R2, and return your Istanbul-Black in a A3 format visual-essay (due: 17.10.2024)
				Film 1: Come Together, a short film by Wes Anderson R3: M. Bilal (2008), "The Stepson"-Sirkeci, in Istanbul Noir, M. Ziyalan, A. Spangler (eds), New York: Akashic Books, pp.56-74. R4: O. Pamuk (2005), "Black and White" in Istanbul, Memories and the City, London: Faber and Faber, pp.31-41.	
			17.10.2024	Round table discussion for Assignment 7-8	Assignment 10: Mantling the exhibition (17.10.2024)
				Exhibition	
		4	21.10.2024	Site Visit 1: Exploring Üsküdar-Kuzguncuk-Çengelköy; layers, people, and routes. -Fil Ambarı	Assignment 11: make a short movie of site visit 2, considering "watching 1" (due: 28.10.2024)

Analyzing: defining and translating the site to story			<p>Reading 4: İ.O. Anar, (1995), Puslu Kitalar Atlası [The Atlas of Misty Continents], İstanbul: İletişim Yayınları</p> <p>Reading 5: Xavier de Maistre (2019), Odamda Yolculuk, İstanbul: Sel Yayıncılık</p>	<p>Assignment 12: (Finding thresholds) Develop a cartographic representation, depicting the analysis of your exo-terrain excursion, routes, boundaries, and the layers of the milieu in an A3 format (due: 28.10.2024)</p> <p>Assignment 13: Map the color palette and the materials from the chosen spots in "site visit 2" and develop your album of precedents (due: 28.10.2024)</p>
		24.10.2024	<p>Site visit 3: The Museum of Innocence</p>	<p>Assignment 14: Script your draft 2000 words scenario-essay, introduce us to the space, and the characters, and indicate the event and the scene in the building (due: 31.10.2024)</p> <p>Assignment 15: use hybrid representation techniques and return with your perception of the museum of Innocence (due: 31.10.2024)</p>
	5	28.10.2024	Round table discussion for Assignment 7-8-9	<p>Assignment 16: bring a critical image of your scenario and place your character in (due: 4.11.2024)</p> <p>Assignment 17: put your critical image in the section drawing of Arif Pasha's Apartment (due: 4.11.2024)</p>
		31.10.2024	<p>Round table discussion for Assignment 10-11</p> <p>Exploring the questions at the global level, urban level, architectural level, and daily life.</p>	<p>Task 2: bring materials for in-class exercise, (print site plan of the chosen site). (due: 7.11.2024)</p>
	6	4.11.2024	Round table discussion for Assignment 12-13	<p>Assignment 18: make a model of Arif Pasha Apartment in 1/100 scale (as a group) (due: 11.11.2024)</p>
		7.11.2024	Making a big mapping fo Çengelköy and Fil Ambarı, put images, word clouds, illustrations,.. (in class exercise).	<p>Assignment 19: develop your micro spaces and big ideas (what are the big ideas you're dealing with in your project?) (due: 14.11.2024)</p>
	7	11.11.2024	Round table discussion of Assignment 14	<p>Assignment 20: Develop your design outline, the design program, and functional relations, and define your appropriate in the spot, indicate your ideas via a poster (due: 14.11.2024)</p>
		14.11.2024	<p>Jury 1: Evaluation of the initial design scenarios and ideas (Assignment 15-16)</p>	

		8	18.11.2024	Term Break	
			21.11.2024		
Second Module	Representations of the project	9	25.11.2024	Design development-1/100 scale plans	Design development-1/100 scale plans
			28.11.2024	Design development-1/100 scale plans	Design development-1/100 scale plans
		10	2.12.2024	Crits: Design development plans and sections, interior elevations	Design development-1/100 scale plans
			5.12.2024	Design development-1/50 scale plans and sections, interior elevations	Design development-1/50 scale plans and sections, interior elevations
		11	9.12.2024	Jury 2: Evaluation of the design progress	
			12.12.2024	Design development-1/50 scale detailed plans, sections, and interior elevations	Design development-1/50 scale detailed plans, sections, and interior elevations
		12	16.12.2024	Design development-1/50 scale detailed plans, sections, and interior elevations	Design development-1/50 scale detailed plans, sections, and interior elevations
			19.12.2024	Design development-1/50 scale detailed plans, sections, and interior elevations	Design development-1/50 scale detailed plans, sections, and interior elevations
		13	23.12.2024	Design development-1/50 scale detailed plans, sections and interior elevations	Design development-1/50 scale detailed plans, sections, and interior elevations
			26.12.2024	Pin-Up: Evaluation of the design progress	
		14	30.12.2024	1/20 scaled detailed plans, sections, and interior elevations indicating material boards, color, and lighting decisions	1/20 scaled detailed plans, sections, and interior elevations indicating material boards, color, and lighting decisions
			3.01.2025	1/20 scaled detailed plans, sections, and interior elevations indicating material boards, color, and lighting decisions	1/20 scaled detailed plans, sections, and interior elevations indicating material boards, color, and lighting decisions
		15	6.01.2025	1/20 scaled detailed plans, sections, and interior elevations indicating material boards, color, and lighting decisions	1/20 scaled detailed plans, sections, and interior elevations indicating material boards, color, and lighting decisions
			9.01.2025	Jury 3: Evaluation of the design progress	

*The schedule can be changed during the semester. All changes will be announced via ITU Ninova.