STUDIOS
Handbook

TEDU ARCH

TEDUARCH

STUDIOS
Handbook

STUDIOS Handbook

TED University Faculty of Architecture 2015

TEDU ARCH

The studio is the core for any kind of design education; whether architectural, industrial or urban design, or any other. It has been the *signature* piece of the curriculum of design related schools for more than three centuries. It has changed a lot since then; yet the vital, fundamental importance of the studio in students' life has not been altered. On the contrary, the studio has turned out to be the focus of all significant transformation throughout the evolution of design education in the modern age. It is still *the* place, where the character of any given school of design is born, shaped, nourished and communicated. As any school should, **TEDU Faculty of Architecture simply loves its studios and we are full heartedly inviting our students to share our passion and pride for them**. This simple handbook is meant to be a part of that invitation, as well as being a helpful guide for the newcomers in the full experience of the studio life.

Fancy word:
curriculum; the courses that are taught by a school, college, etc.

Fun Fact:
École des Beaux-Arts of France (founded in 1671) is the earliest example of the studio setting with its system of *ateliers*. The *ateliers* were where the "competition projects" were worked out and were the centers of the student life. Around 20 *ateliers* were led by patrons, who were not actually school instructors but practicing architects and they came for critiques usually at evening hours. Other than that, the *ateliers* were run by students with a hierarchy of master-apprenticeship based on experience. The photo shows the Atelier of Jean-Louis Pascal in 1905.

I ACTUALLY WANTED ODTÜ İNŞAAT OR BİLKENT ENDÜSTRİ, BUT NOW I AM HAPPY IN ECOLE DES BEAUX ARTS
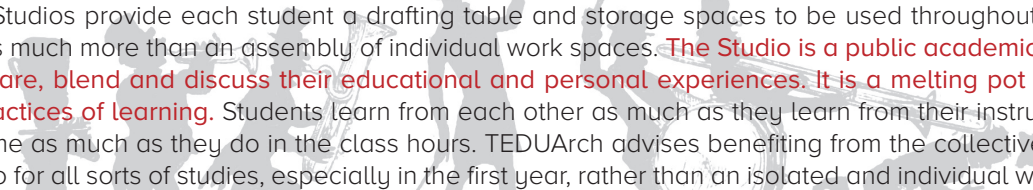
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culture

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The word "studio" generally defines a place for study, usually in relation to artists', musicians', architects' or designers' work. That defines the basic function in the context of TEDUArch Studios also; the Studio is the place for students' studies, *available 24 hours a day, 7 days a week.* Differing from the typical "classroom", where students take turns to use in scheduled class hours, the Studio is composed of work spaces reserved for continuous, individual/collective use of students. The scheduled class hours at the Studio are the times when the instructors are included in the use of this space that *belongs to the students*; not the other way around. In order to fully benefit from the advantages of such a work environment, students are actually expected to appropriate this space and make it their own; not only visit it for the class hours.

TEDUArch Studios provide each student a drafting table and storage spaces to be used throughout the year; yet the Studio is much more than an assembly of individual work spaces. The Studio is a public academic space where students share, blend and discuss their educational and personal experiences. It is a melting pot of formal and informal practices of learning. Students learn from each other as much as they learn from their instructors; learn in their free time as much as they do in the class hours. TEDUArch advises benefiting from the collective environment of the Studio for all sorts of studies, especially in the first year, rather than an isolated and individual working setting.
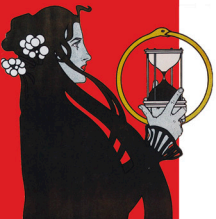
The collective study in the Studio, whether it is group work or individual studies that are carried side by side, inspiring, encouraging, and criticizing each other, is guaranteed to be truly cultivating in the long run. It accelerates and eases the development of habits and practices that are necessary for the higher education in architecture and design — which can be a little tricky because, as you will all quickly find out, this place is quite unlike anything you have been through so far in your previous education life. Therefore it is essential and central to the architectural and design education that one becomes *willing* to use the Studio for the exchange of ideas, the formation of critical thinking, the experimentation, and the performance of collaborative work: things that cannot be gained through a textbook or at home alone.

YOUR STUDIO NEEDS YOU

studio culture

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The Studio is a uniquely strange place; there is no second place like it in the whole world of higher education. It brings within a global culture of its own, a characteristic way of doing and understanding things that is similar in all studios all around the world; a sort of *studio folklore*, if you will. This folklore, as all do, also includes *clichés*: web is full of jokes on architectural students who are cutting themselves with craft knives in endless, sleepless nights studying for projects that are going to be literally destroyed in the next critique. All *clichés* house some kind of truth and it is true that design education requires relatively longer study hours, mostly because of its labor intensive content. It is not as horrible as it sounds; maintaining an active study (in which you actively produce something) for long hours is easier when compared to passive ways of studying (where you just try to take in something produced by someone else).

But here is a vital advice: sleepless nights are not that inevitable. Using your time in the most efficient way, managing a well-planned study program, submitting all your assignments in due time, and still having all the free time for a normal and healthy life is the *usual* way. It will probably take some time until you discover how you work most efficiently. Especially in the first year, you may need more time than you should, until you adjust yourself to the ways of the Studio. And also, there is a chance that you will enjoy joining in the tradition, contributing to the folklore: posting your unfinished model on Instagram, with the first lights of sunrise falling on it and a comment on the hours you had without sleeping (many freshmen every year are seen doing this, even at the times when all they do in the studio all night is playing games and chit-chat). All right, do that, it is fun. But then, quickly teach yourself to get things done in an efficient way. The fun in the studio goes much deeper than the clichés it entails.
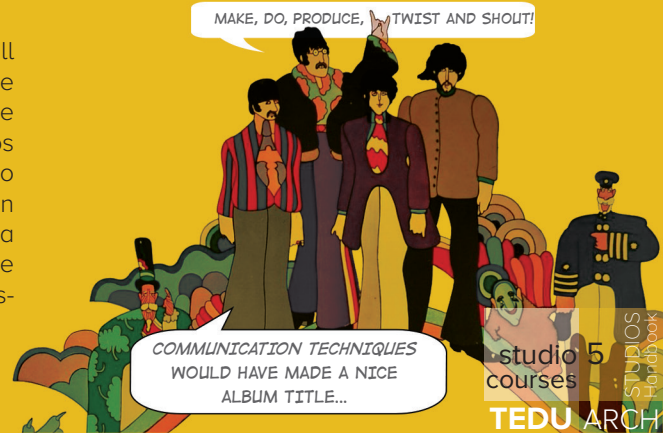
The space called "the Studio" brings together various *forms* of learning, and similarly the courses that are shortly referred as "Studio" are also expected to blend different *sources* as well. All the Design Studio courses of the curriculum starting with ARCH 101 in the first term are meant to be the field of execution on which the knowledge and skills acquired in other courses (such as ARCH 111 and ARCH 121 of the first term) are applied and tested out. The departmental courses in each term are structured in a collaborative way so that they support and reinforce each other, and each time, without an exception, the Studio is the base of the whole operation. Each year, the scope and complexity of the involvement in the Design Studio will increase, together with the variety of the courses that assist it, yet the basic idea will not change:

The moment you step in the Studio you become *a designer*, and everything you learn, in and outside the Studio, will have to be put into action *just now*; not after you graduate.

A major portion of the departmental courses in the curricula of all departments in the Faculty of Architecture are studio courses. The basic sets (Design Studios) begin with ARCH 101 and ARCH 102 in the common year and continue with the departmental   design studios ARCH 201 or ID 201, ARCH 202 or ID 202, and so on. There are also supplementary studio courses, such as ARCH 111-112 specialized on 'communication techniques' or ARCH 381 on 'urban design'. When a course is referred as a studio course, the real deal about that course is not the fact that it is held in the Studio instead of a regular class-room. It rather means that the course is based on
making, *doing*, and *producing*.

MAKE, DO, PRODUCE, ... TWIST AND SHOUT!

COMMUNICATION TECHNIQUES WOULD HAVE MADE A NICE ALBUM TITLE...

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courses

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The photo shows Joseph Albers in the Preliminary Course in Bauhaus, 1928.

Fun Fact:

The modern design education has achieved its basic reform with the school Bauhaus in Germany, 1919. Students of the school were required to complete a "Preliminary Course" (*Vorkurs*) in their first year. The course developed a method for the education of the creative individual that was based on analysis and research rather than copying old masters, which was the practice in traditional schools. It replaced the myth of *talent* with *methodology*. The "*Basic Design*" courses in many architecture and design schools as the beginners' Studio course all over the world have evolved on this foundation.

In TEDUArch, we acknowledge this heritage, while we also apply new adjustments following contemporary developments. We eventually preferred the name "*Basics of Design*" for our ARCH 101, which implies more room for richness, diversity and multitude.
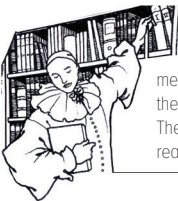
fancy word:

methodology; a body of methods, rules, and postulates employed by a discipline; the analysis of the principles or procedures of inquiry in a particular field.
The important thing is, seeing design as a methodology makes it a skill that can be reasoned, discussed, taught and learnt, not one that you either have or not.

NO ENGINEERING STUDENT WILL EVER KNOW WHAT WE ARE UP TO...

JA, JA... THIS IS THE KIND OF CRAZY STUFF THAT I WANT EVERY 1ST YEAR ARCHITECTURE STUDENT WALKS CARRYING AROUND IN EVERY CAMPUS ON EARTH FOR THE CENTURIES TO COME...

Studio courses are based on making, doing and producing. That is, you can forget about being *instructed* on how to do things before you are asked to do them. **In the Studio we do not *learn and then* do; but we *learn by* doing.** All the studio courses are based on *projects* that are assigned to the students, and all of them are executed by the completion of assigned projects. The Design Studio courses do not have textbooks. Students may be asked to do some research and have readings from time to time; however there is absolutely no single source one can refer in order to learn all they need to know on how to design. The process of undertaking the design problems that the Studio courses present is the most important resource required for education, with all the *research, experimentation, trials* and *mistakes* included. Hence, all students should always be aware that the studio courses are always about *constant engagement, non-stop doing, and then doing again.*

Some may find this method particularly hard and puzzlingly unfamiliar, especially right after the enormous effort that everyone has put into mastering the methods of the university entrance exam. You know, that time when "success" meant being told how to answer certain questions, practicing repeatedly and then answering exact same questions in the exam faster and better than others. Well, those tests are not the way for the Studio to go, and soon you will all agree that the Studio is much more *fun*.
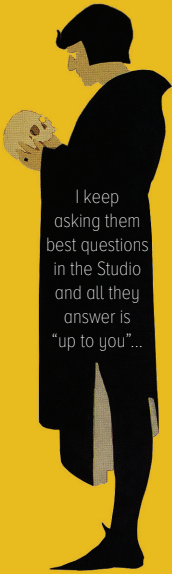
I keep asking them best questions in the Studio and all they answer is "up to you"...

Those people are called "instructors" mostly in a manner of speaking; otherwise they do as little "instructing" as they can. The discipline of design combines methods that include both objective and subjective attributes and its education should be based on developing skills for competence in all of its components, without overriding the chances that the students *explore* diverse qualities to *discover* for themselves where they individually tend to head for. This means that the studio instructors will not tell you what to do in your projects or how to do it; but will mostly try to assist you in figuring it out in your own way. One of the most basic things about design is that **there is no single *correct* answer** or ***best* solution** for any given design problem. There are as many design solutions as there are designers, all of which may be developed towards a good or a poor end. The role of the studio instructor is to provide the students with the means to develop their individual design approaches within a **consistent, communicable, justifiable,** and **improvable methodology**; and definitely *not to lead* them towards the instructor's own individual approach.

That is exactly why each studio is supervised by a multiple number of studio instructors. Regardless of the number of students, there should always be more than one instructor in any studio group. **Multitude and diversity of perspectives and opinions are required from the part of the instructors as much as it is from students.** It is always great education to experience difference of opinions, debates and disagreements among instructors. It is great education for everyone; because learning never ends and the Studio is also the place where instructors learn a lot from each other, from the students and from the Studio environment itself.

BUT YOU SAID THAT THERE IS NO SINGLE CORRECT ANSWER?

HONEY, I CERTAINLY DID **NOT** SAY THERE ARE NO WRONG ANSWERS, THOUGH...

STUDIO INSTRUCTORS

Studio projects are the unchanging medium on which the Studio operates. Regardless of the department or level, each studio runs with the projects assigned to the students. **Yet, the form and process of assigning change from year to year.**

In the first year, the projects are usually composed of smaller steps and stages with abstract and limited techniques, rather definite objectives and much more controlled variables when compared to later years' projects. In the later years, as students get more familiar with multi-layered components of the design process, assignments also get closer to the actual professional practice. Students, **as architects do in professional life, are directly confronted with the complexities** of various layers and components of the projects and are expected to develop a systematic and analytical manner to approach the design problem, a manner the example to which is exercised in the step by step setting of the first year.

"... as architects do..."
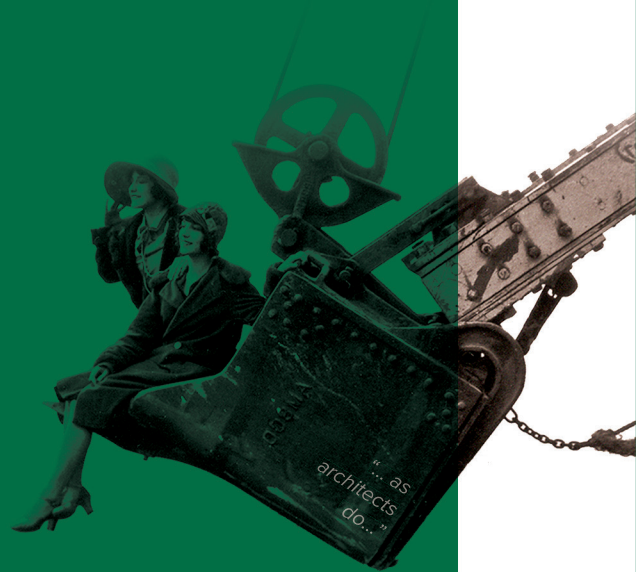
fancy word:
abstract: relating to or involving general ideas or qualities rather than specific people, objects, or actions; (of art): expressing ideas and emotions by using elements such as colors and lines without attempting to create a realistic picture.

assign
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and
projects

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Each assignment, whether it is a whole architectural/design project in a later year or a well-defined stage of a first year project, comes with basic **learning objectives**. Each year the objectives get more complex, but the important thing to remember is that they do not just come one after another; **they *add* on to each other.** Certain concepts that are focused in one assignment should never be forgotten in the next, just because new objectives are defined. In every assignment you will be expected to recall and use skills and abilities that you have gained in previous assignments, in addition to developing new ones aimed with the assignment. Eight studios in the four year architectural/design education define a cumulative process, not a successive one.

A second important thing to keep in mind about the assignments is that the objectives are mostly formulated through the qualities of the *process* of production and not necessarily the qualities of the *product*. **You are supposed to learn from the process of *doing* what the assignment asks and should be focused on the process, not on the shortest and easiest way to a "successful" result.** The product you have at the end is just an *instrument* of learning and it is no good to anyone if you think in any other way. That is one of the reasons why assignments and projects given in the same studio change every year. You will never have the chance to ask senior students who studied the same project in previous years for advice on what would receive better grades, because there is no such student. Your instructors are taking the high road and putting in an extra effort so that every year studios are presented with new and original projects. That is not to make your lives (or theirs) harder than it is; that is because seeking short cuts to quick success in the Studio do not end well.

It is being on the road that matters. Design is a process, learning it is a personal discovery, and assignments are tools for that.
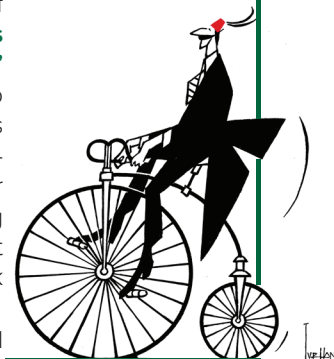
Studio is all about doing; you know that already. But how do you do *that*; how do you decide what to do, when you are confronting a design problem? It is going to take years of studying before you can claim to have a satisfactory answer to that question (a life time, probably, but let's not get so gloomy now). Let us tell you this much: it is **not** by sitting down by the drafting desk, looking at a blank paper and waiting for a brilliant idea to hit you. The design process includes its very specific, variable and subjective, yet necessary means of **research**.

...zzzz...

Research in the context of design is not, unfortunately, in any way related to hoping to find out somewhere the best answer to the problem given to you. In design, every problem is unique and they each require unique solutions. Yet, they all comprise concepts, issues and problems that are usually and essentially common to the world of design. As a matter of fact many of those concepts are ages old. The students are not only free but moreover **expected** to have a look at what architects, designers and artists have thought and done while facing similar concepts, issues and problems. Here is a cliché that echoes in the studios all over the world everyday: "you don't have to discover America yourself, again". It is true that originality, creativity and innovation are qualities that are highly valued in design; however it is also true that these are complex things and need to be mastered through knowledge and experience.

Seeking knowledge and inspiration in other people's work is an inseparable part of any creative action. Aiming originality for originality's sake is one of the most common beginner's mistakes in the studios. Always remember that teaching yourself the methodology of design research is far more important than coming up with a unique idea, *especially in the first years.*

What makes design research a variably subjective process is that its tools are not limited with the knowledge and experience provided by others, but also includes the designer's own performance. In design, it is not easy to say where research ends and where actual "designing" begins. As you decide how to proceed with your research, you already start making design decisions and drafting your design is also a process of research. **Tools like drawings, sketches, diagrams and models are instruments with which designers research into design ideas and transform them into design decisions.** In their essence, it does not matter much if these tools are old-school handcraft ways or of computer technologies. The important thing is that they are used to research into ideas, produce decisions and work out the means that those decisions become design solutions. Outsiders usually assume that drawings and models are only for presenting designs, which mysteriously visualize in the designers mind – an extremely dangerous assumption for the freshman in the Studio. We do not use drawings and models only to show our work; first and most of all, we *perform* our work with them.

So it is important that you get comfortable with your tools. What we are referring here is not that famous "drawing skill" that everyone has been talking about when you told them you consider getting an architecture/design education. The design tools that are required in the Studio do not necessarily relate to a "talent" in drawing pretty pictures. They are rather about teaching yourself to *think* with your hands, using pencils and paper, cardboards or software. This can indeed be taught, practiced, improved and perfected by pure effort. You should explore into as many various mediums for visualization of taught as possible to figure out what you are most comfortable with. To be able to do that, you should learn them, starting with the basics.

I may have *slightly* overdone my hatching exercise...

protect your
HANDS!

you work with them

As was mentioned before, studio projects can be presented and undertaken in parts and stages. Even when it is not (in the senior years or in professional life), the designer has to define it in such parts and stages to make the process manageable. Yet this never means that design is a process that always moves forward in a strictly linear order. **It is rather a back-and-forth walk**, where you often find yourself in the need of looking back, rethinking and remaking. Various parts/stages/layers of a design problem do not get frozen as you study them; on the contrary, they are seen under a new light each time new design decisions are made, new design elements are added or the context or constraints of the problems are redefined with the research. Everything done is reflected on the previous stages as well as following ones and they altogether alter the final design, under the designer's control.

You will get familiar with all the specifics of the design process as you study; there is no better learning than just jumping in. However, what this guide is trying to give you at this point is a fair and friendly warning: you should enjoy what you do by all means, but *do not fall in love with your work*. You may be very pleased and proud with what you produce in the Studio, yet you will need to **alter, revise** and **redo** it, be assured.

DADDY, WOULDN'T THIS STUDENT PROJECT OF YOURS WORK MUCH BETTER IF YOU JUST REVERSED THE SOLID–VOID RATIO?

Design education, especially for architectural and urban design, cannot remain indoors. Architecture is always in a context and the context is always a major part of any given design problem. Many other departments, such as the engineering departments, may have their fancy laboratories with fancy technological equipment, but architects have the fanciest lab of all: the city. Faculty of Architecture in TEDU is especially happy and proud with being in a "city university", right in the middle of the city center with all the infinite opportunities of observing, analyzing, experiencing and learning that the vivid and complex urban structure can provide for a student of architecture. You will be asked to use these opportunities in relation to your studies in the Studio, in many ways.

Students of architecture should also travel as much as they can, as a part of their education. No other source can match the educative value of experiencing various urban contexts with the variety of design culture they inhabit. You should teach yourself to look around with trained, observing eyes, and use that habit to cultivate your design resources, starting with your immediate environment and then reaching out to wherever you can.

Fun fact: TEDU is located in Kolej, one of the older neighbourhoods in Ankara, which has its name in reference to the TED Koleji which used to be here, in our buildings. Now, isn't that marvellous?

"We shape our buildings, thereafter they shape us". Winston Churchill said that.

IN SITU STUDIES

There will also be travels organized by the Studio. It is necessary that students experience projects with different contexts and their varying qualities and issues. You will be assigned numerous projects in different cities and they will all necessitate going there for site studies. Site excursions are not touristic trips; they are formal studies with a serious to-do list that must be completed in very limited time. Any excursion is a continuous, uninterrupted outdoors Studio session that lasts from the time of departure to the time you get back home, with all the discipline, ethics and manners that all Studio sessions require. On the one hand they are several days long, intense working periods, yet on the other they tend to produce the nicest, most entertaining and friendly memories, too .

SAFE TRIPS, AND BE SURE TO PHOTOGRAPH EVERYTHING...

AND SKETCHES, TOO. SOMETIMES A PHOTO IS NOT PERSONAL OR ANALYTICAL ENOUGH.

"The Faculty-of-Architecture-on-the-Road Survival Kit":

Comfortable dressing adaptable to varying weather conditions (do not mind the weather forecast, it is kind of a tradition that weather gets bad whenever we go somewhere)
A large back-pack, which would free your both hands while you also carry a lot of stuff around.
A large sketch pad, sketch papers, colored pencils, camera and all else to document all you see and experience.
A Spartan organizational discipline.
Your most non-grumpy self, who is just happy to work in any impossible environment.

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lectures
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shops

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From time to time, Studio instructors will arrange lectures and workshops (held by them or by guests) in relation to the objectives of the Studio projects. You will be asked to convey the knowledge, experience or inspiration from those to your work in the Studio. The important thing about them is that they are usually not directly descriptive or prescriptive in their nature. Your active interest and intellectual effort will be required to make that experience useful in many possible ways.

Moreover, what is required of you is not to limit yourself with what is offered directly to you in the Studio. *Without being assigned to*, you should be looking out to all sorts of learning experiences offered in the disciplinary world: lectures, workshops and similar organizations within the whole university, in other universities and in professional organizations like the Chamber of Architects (Mimarlar Odası) and others (Mimarlar Dernegi 1927, Serbest Mimarlar Dernegi, and etc.) You should see yourself as a member of the professional community, extend your learning experiences outside the world of assignments and grades and bring them all back to the Studio, to be reflected in your work. That is what all professionals everywhere always do, no matter how experienced they are.

CRITIQUES

In the process of producing the design solution for the given project, Studio instructors will not "instruct" you on what to do, but they will offer instead something far more constructive: their critiques. The critique (also known as the review; the sessions when instructors comment and criticize students' works one by one) is one of the most fundamental, characteristic and functional practices in the Studio, in direct relation to the process of design. It makes sure that what you produce in the Studio always remains your own production, yet while at the same time you are also not left all alone in the process without any assistance. The critique is a tool for the Studio instructors to offer their own experiences to you as a supportive resource for your discoveries on how to design. It is the base of the dialogue between the design problem presented by the instructors and the designer response proposed by the student.

It is so fundamental to the Studio practices that one can say the critique is not only the means of the design process within the Studio; it is the *aim* of it. If you think of it, no one actually needs the projects that you do; they are not really going to be built or used in any way. They are only produced so that you experience and learn the process. So it is obvious: the critiques are not given so that you can produce a design. On the contrary, you are asked to produce a design so that there can be a real, actual medium to exchange critiques. The critique is the reason why we are all doing this; it is what makes the Studio a learning environment and not a project factory.

YES, YES, FINALLY...
FINALLY PERFECT ...
PERFECT PAPER.
YOU CAN BEGIN
WORKING NOW...

Following are some tips on how to **use** them best:

The first thing about the critique is that ***it requires some concrete work*** to talk on. It may sound too evident, yet you would be surprised to know how many students attempt at receiving critiques on imaginary/hypothetical work ("what if I do like blah-blah and then make blah-blah: would that be good?"). There is only one possible critique you can ever get for that: "do and we'll see". We understand that such attempts are related to the need for being assured, for a guarantee that one's ideas are on a correct path. But it is one of those pre-Studio-life habits and design does not work that way. Design is not just about some ideas, but in a greater sense about execution. Doing, failing and learning from your failure is much a better education than not doing anything until you convince yourself that you have a fail-proof idea, in the Studio, as well as in life in general (but mostly in the Studio).

That fact is connected to a second important thing about the critique: ***it is not an exam***. The critique is not a medium where you or your work is tested to be found successful or not. The critique is for the draft work and everyone including the instructors knows that it is not complete or perfect. A "good" student is not the one who brings perfect works for every critique session (*not* possible*; not* expected), but the one which makes every critique useful and exhibits clear improvement in the next session.

Critiques are usually held for a single project each time; still it is also *a collective activity.* Everyone in the Studio is given the same or similar project/assignment, so it always makes great sense to listen to what is being said for others' works, or even participate in the discussion.

Studio is not a place where individual projects compete, but is expected to be a collective learning environment. Therefore, you have the obligation to attend to each Studio hour and be a part of the ongoing discussion, even if you have not produced anything and have nothing to bring in for the critique. It is perfectly normal that designers at certain parts of a design problem feel blocked and cannot proceed. At such times, staying home and staring at your work as if it is going to talk to you will not help. What you need is fresh perspectives, new questions, novel inspiration. Stay in the Studio, pay attention to what's going on around, listen to critiques for others, offer your own comments and you will get back on track in no time.

THIS ACUTE TRIANGLE UNDER THAT ILL-CONCEIVED DIAGONAL IS GIVING ME HEADACHES. I NEED TO TAKE ANOTHER "KRITIK".

Many fear this is what awaits them in a "panel". It is not.

Actually, there are two basic types of critique sessions and one of them is especially for everyone to listen. That is called a "panel critique", in which a work is hang on the panel where everyone can see and the discussion on the work is held publicly and collectively. The second type is the "desk critique" and that is a studio session when everyone keeps working on their individual projects by their desks and the instructors wander around making their comments and reviews. At such times you are also free to listen to the discussions, but it is also always a good idea to use those hours to get some actual work done (you know, for less sleepless nights). You will see that "panel" is usually used at the initial phases of a project and towards the end "desk" is more.

In TEDUArch, we use some more special critique types (or "games"), some of them being our own invention. Here are a few:

The rowing critic: studio instructors can exchange studios for short times, to bring some fresh air to the Studio and to maintain connection within studios.

The role playing critic: a student is asked to play the role of an instructor – a particular one if they wish, and to provide review for another student's work. It is fun and also highly educative; it helps to understand how critiques work. You get to see that giving it is not a "what would I do?" process, but an effort on truly understanding what's going on and an engagement in a critical distance.

The impersonator: it is similarly a role playing game, but you role-play a fellow student and not an instructor. A random student work is given to another random student and she/he is expected to talk about it as if it is her/his own and answer criticism. That practice also sharpens analytical skills, forces the students to open up objectified perspectives on the design problem and nurtures empathy for approaches other than theirs.

There are also some ways you should **not** try to use the critiques in. Firstly in TEDUArch Studios, by principle we do not think very highly of attempts for having private critique sessions anywhere outside the Studio. The critique is not only for improvement of individual projects, it is meant to be heard and used by everyone and supposed to be a part of the collective environment of the Studio.

If you omit the Studio sessions and try to make up with private appointments you will be rejected, for such habits harm the Studio in general. Yet there will be times when Studio instructors visit the Studio beyond formal hours for extra critiques for whoever is working there at that moment.

Don't...

A second bad habit that you should avoid is trying to use one critique for the defense against another. You will receive critiques from multiple instructors and as design includes personal differences, different critics may disagree. You should always remember that critiques are offered to you as comments and suggestions and not as instructions. **If you follow them they become *your* decisions and parts of *your* design.** If someone else criticizes you for what you have done, you cannot defend by referring to the earlier critique. It would sound unprofessional, unaware of the nature of design, and of the Studio. No instructor will take the blame for faults in your design, as none will ever take the credit for what you successfully achieve, either.

In very short time you will get very familiar with the critique. A perfect studio environment is the one where critique is not exclusive to the instructors and students always offer their reviews for each other, ask for critiques from senior studios or at the very least, can take a step back to look at their own work from a critical distance.

TEDU ARCH

Deadline: that is one dreadfully vital, firmly constant concept in any project-based work. Each assignment or project is given with a submission deadline and you are strictly bound by it, as a part of the professionalism expected of you in the Studio. Late submissions will not be accepted without a reasonable excuse, and even when they are, they will incur a late penalty on the grade. **The deadline discipline will be extremely important in all your professional life; there is no reason it should not begin with your first day in the Studio.**

The deadline, however, does not necessarily have to be a horrifying thing; it can be a very constructive and functional aspect in managing your design work. Like art, design tends to go on forever: there is always room for improvement or progress and your work will always demand for something more until you declare it finished. So *use the deadline* to rationalize your goals for the work. Design is an infinite and uncertain world and the deadline is possibly the only thing in any given project that is *absolutely definite*. Considering that way, deadline is a friend.
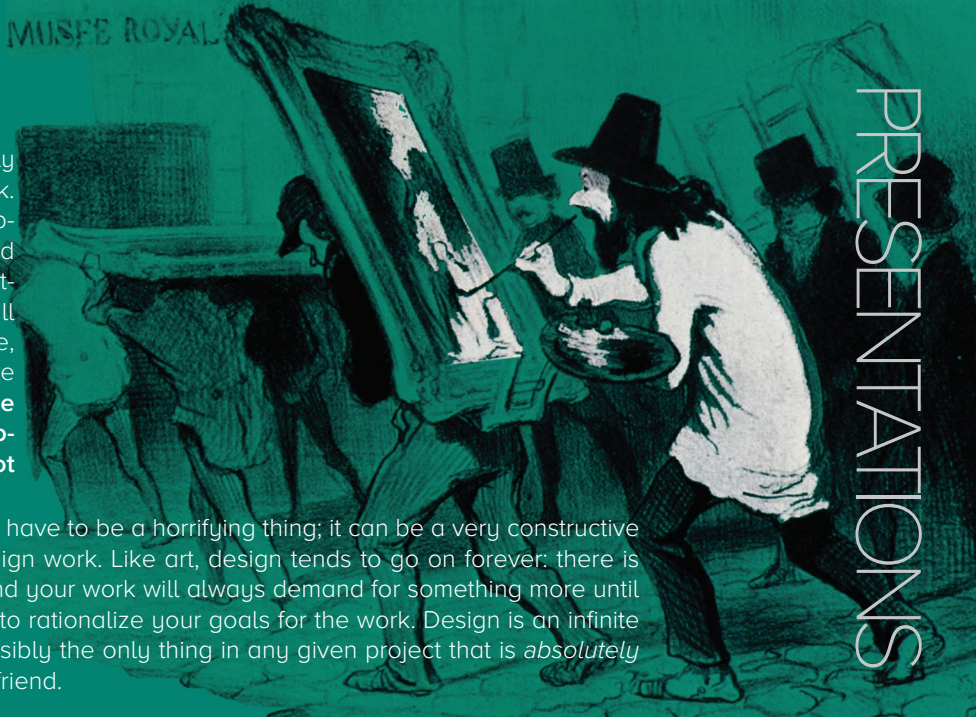
PRESENTATIONS

In our work, submission is not the end of the job. Both at school and in professional life, we do not submit our work and just wait for the results but are personally present when it is being evaluated (except in closed juries and competitions). In the Studio, that fact opens up marvelous opportunities for a more effective and more exciting learning environment. Many scholars have observed that people who receive architecture/ design education get much better in expressing themselves, because they are forced to do that for countless times in various mediums of verbal and visual forms.

Beginning with the first critique session, students of the Studio start to practice presenting their ideas, studies and products to a number of people in a competent and well communicated manner. That may be difficult in the beginning as you may not have many similar experiences, but eventually you will find out that this practice is one of the most valuable assets the Studio has to offer. You will also **find out that keeping a design process well-organized in your own mind and successfully communicating it to others are not quite remote things.** In fact they are fully related: knowing you will have to convincingly communicate them will assist you in better managing your own ideas for yourself, too.
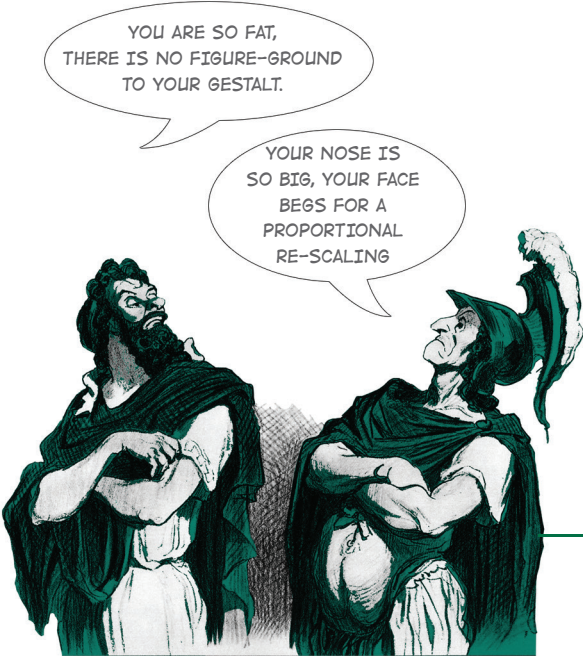

WORK DEEP,
WORK HARD;
PRESENT PROUD.

presenta
tions

TEDU ARCH

YOU ARE SO FAT, THERE IS NO FIGURE-GROUND TO YOUR GESTALT.

YOUR NOSE IS SO BIG, YOUR FACE BEGS FOR A PROPORTIONAL RE-SCALING

Any presentation requires a well-balanced combination of proficiency in graphical/visual and verbal communication. That means learning to *talk* like a designer should accompany learning to draw like one. Learning the proper terminology in the Studio can be a little tricky because, the technicalities of building construction or industrial production set aside, the vocabulary includes words that can be used differently in other contexts (take the word "space" for instance, it is *the most important* word in architecture and is completely different from how you learnt it in basic physics). Especially in the first year, you will observe that paying some attention to the proper use of design terminology helps you a lot for an easier communication with the instructors and fellow students. It is not hard though, after some time, you will all be using the "design-speak" everywhere (even maybe where you wish you did not).

In TEDU, the official medium of education is in English. That is a decision aiming at integrating your education to the universal disciplinary world right from the beginning, which is just convenient in this age of massive, easy global communication. Yet learning the terminology in your own language is also your responsibility; get capable in both languages and never be the one who speaks like: "Ben *design*'ımda *hierarchy*'yi *density* üzerinden *arrange* ettim."

As would be expected from the Studio, the final evaluation of the projects is done in a very unique way, which is also based on presentation. It is a practice shared with professional competitions and is called "jury". The jury is the only kind of "exam" you will have in the studios and it is far more than a mere exam. It is not only where you and your project are evaluated and graded, but it is the utmost presentation moment that you present your design process with the whole set of ideas, research and experimentation that evolved into the final design proposal as the ultimate product of the whole semester and receive comments and critiques in return. That makes it a dense continuation of the learning process, as opposed to an exam, which comes after the learning is more or less completed.

The jury will not be just composed of Studio instructors who are familiar with the project and who have observed your process, but will include guests who see the whole thing for the first time. Therefore you will have to make a very clear statement of what your design proposes, both visually and verbally. Those guests are invited to bring in the outsiders' view into a project, so they would not be doing their jobs if they just agreed on everything without saying anything new. They will try to understand your design and will ask you questions, some of which you may have never had to answer before. They will offer their criticism in ways they believe best serve for your education as an architect/designer. In a jury, just remember that you are not being tested in the strict sense of the word; there are no "correct" responses that they are expecting to hear from you and which you have to find out to get high grades. If the jury feels like they are communicating with a fellow architect/designer who can maintain an open discussion on what she/he designed, they will be satisfied. In that sense the jury is just a continuation of all the critique sessions, just a little bit more formal and with new people.

Only a jury of
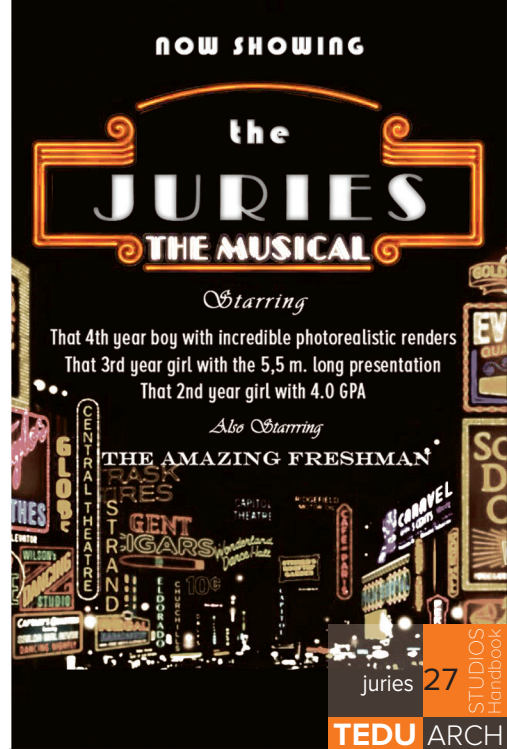6 to 10 professors
can judge me...

juries 25

There will be other juries before the final jury at the end of the semester: shorter assignments will be evaluated by a "closed jury" (in which you don't personally present your project) and there may be a number of "pre-juries" during the semester with fewer guests to have a review of the work in progress (they function like mid-terms).

But it is the final jury that we all value and cherish. The "juries week" at the end of the semester is always **the most exciting, festive and precious time** for any school of architecture or design. If everybody in a Studio, students and instructors included, feel this atmosphere of festivity and not the stress of a typical "finals week", than you can call that a successful Studio. Your projects should deserve nothing less than a celebration, no matter what grade they receive; in the end, they are invested with months of your time and energy and the jury is where your work makes its *debut*, its *premiere* – where your efforts are acknowledged by colleagues and the public.

It is a Studio tradition that final juries are made into such festive events. Your instructors will make it so, even if you do not feel like it; so you are just kindly invited to join in the mood. The juries will be open to the whole university and you can always invite anyone to watch. It is always great if you step up there with a certain sense of care on your looks and manners – it is not only gentler that way, but also more professional. But most importantly, you are expected to *enjoy* it as a great and unique moment of learning, very specific to the Studio. It is not only about your own individual time on the stage; the whole week is a great spectacle for you to follow and **benefit** with many juries taking place all around. It's a chance to look into what all the other Studios are up to, see what is awaiting you in the following years or observe how fellow students are dealing with what you have passed through in the past. If someone just packs and leaves after her/his own jury is done, it would mean that she/he did not catch the spirit of the Studio at all.

In TEDUArch we have a system in which everyone is responsible to give out a helping hand to each other in the juries. Each person has a "jury buddy" and these buddies help each other to guarantee that things go smoothly in the jury process. The jury buddy also has a seat in the jury to watch her/his buddy's jury performance in the first row, to take notes on what have been said and discussed and assist if assistance is needed. In the end, the jury buddy is required to prepare a "jury report", which is an extremely important document considering how much of many important things discussed in the jury is usually lost in the heat of the moment and forgotten afterwards.

NOW SHOWING

the JURIES THE MUSICAL

Starring

That 4th year boy with incredible photorealistic renders
That 3rd year girl with the 5,5 m. long presentation
That 2nd year girl with 4.0 GPA

Also Starring

THE AMAZING FRESHMAN

THEY SAY I GOT A KIND OF *BB* THAT FEELS LIKE A *CC* ON A RAINY DAY...

At the very end, you will receive a grade from the jury. Grading has always been the greatest mystery for the freshmen in the Studio. And it is normal that is so; for many of you, a grade so far simply meant the ratio of the number of correct answers to the number of total questions. The nature of design work on the other hand makes it very much closed to such quantified evaluation. In the very first place, producing a design solution begins, in a manner of speaking, with the choice of "questions" that one is willing to answer. Qualities intrinsic in the design process render its evaluation a very delicate procedure that requires a mixture of comparisons of relative positions within the studio and a very personal monitoring of the individual progress. The Studio instructors will try to make it as transparent as they can; just don't expect to get the whole thing immediately, and please do not jump into conclusions on "unfairness" when you don't get it.

The jury grade will be the average of each jury member's grade. Each grade you receive from different jury members will be announced together with the final grade and that is a valuable message (a work that receives C's from everyone and another one that receives B's and D's from different members signify two different *kinds* of designers, both equally successful grade-wise, but just *different*). Different opinions are normally expected in our evaluations and that should be seen as a reflection of the rich-ness that diversity and multiplicity within our work bring. After each jury is concluded, a "colloquium" is held with the participation of Studio students and instructors, where students will have the chance to evaluate the jury and discuss all issues related to it openly.

fancy word:
colloquium: In the general sense an academic meeting or a seminar.
In the professional practice; the evaluation meeting held after competitions.

The jury grade will form only a portion of your final grade – a rather large portion yet not the whole. The details of grading in each Studio will be announced in their Syllabus, but you should know that the percentage of the final jury will be increasing every year. This means that as you get more experienced every year, you will be rather more independent on how to organize your progress towards the final product and mid-stages will have relatively less weight in evaluation. This makes a lot of sense if you think that when you are a graduate, it will be all about what you put up there on the presentation board.

We perfectly know that, no matter what we say in this handbook, the jury will sound very scary in the beginning. Nonetheless, **the jury is one of the very basic things that make up the character of our discipline and of the Studio.** One tends to enjoy them if she/he means to enjoy the job. Here is a fact: no architect or designer has ever been observed to chat about the exams they had in the past, but whenever some old classmates meet to recall their good old days, juries make up one of the favorite fun topics.

TEDU ARCH
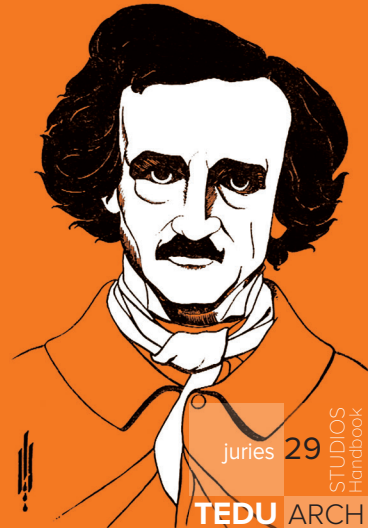
Studio ethics may be the last topic in this handbook, yet there is no doubt it is one of the most important. Any environment is guaranteed to be a displeasing and nonfunctional one, if the individuals that compose it do not put forth a willing and conscious effort to maintain it otherwise.

The fundamentals that form the Studio ethics have not much to do with design or architecture, but rather they are about being responsible adults. You are sincerely invited to embrace the Studio and make it your own, but that would only work if every individual in the Studio remains within the general principles of social conduct; **show** the necessary **respect** for **others' rights, preferences and personal space**, and perform the individual duties to keep the whole place in good quality.

You are architects and designers, experts in shaping the environment; we would be *disappointed* if you just use the space exactly as it is given to you. You are welcome to personalize your individual work space with any items or accessories, but you need to **keep it clean** and **tidy** and remove your personal stuff before the grand-cleaning-of-the-semester-end (be warned: one of your instructors is notorious for throwing *anything* and *everything* before the next semester begins).

VATANDAŞ

YERE TÜKÜRENE

YASAK DİNLEMEYE NE

HERKESİN RAHATINI BOZANA

SAYGISIZLIK-LARIN HER TÜRLÜSÜNE

ALDIRMAMAZLIK ETME
".. SAYGISIZLIKLA SAVAŞ DERNEĞİ .."

STUDIO ETHICS

The Faculty of Architecture likes to think of its Studios as well-organized and well-performing **communities**; that is to say that students, as individuals who *own* the Studio, are expected to develop collective means of sustaining a peaceful integrity and removing misbehavior that threaten it. But if such collective means within the Studio fall short to eliminate misconduct, it will be regarded as a threat to the academic performance of the whole and the faculty will have to respond for its correction.

A second layer of Studio ethics besides the general expectations of adult attitude involves what is expected of a university student. The nature of higher education differs from what precedes: primary education is mandatory and high-school just simply comes after it; however higher education is supposed to be a personal choice. You have chosen to be in this particular Faculty of Architecture and you earned it by personal means. That means a significant set of resources (of your family, of TEDU *and* of the nation) are going to be spent on your education and not someone else's. This is not just a privilege you earned, more than that, it is a **responsibility** that you assume. You are expected to be *aware* of this responsibility.

People are entitled to have second opinions; there is nothing wrong with having doubts about your choices or having a change of heart after you get to know what you got yourself into. TEDU provides its students with convenient forms of alternative education plans. Moreover, TEDUArch instructors like to think that they are accessible for all kinds of discussions (it is not because they are nicer people than others, but the practice of critiques in the Studio makes one on one contacts a usual experience and hence closeness becomes a rather common habit). You are always welcome to **discuss anything personally with the instructors**. What is really a *non-responsible* act on the other hand is to avoid confronting the Studio instructors on any possible doubt or dissatisfaction on what you experience in the Studio and to reflect it on the fellow students to disrupt the mood in the Studio.

A last layer of good conduct in the Studio is related to the ethics of creative action. "Plagiarism" is defined as presenting others' ideas, work or labor as one's own and is considered to be a very serious *crime* in the Studio. You are always encouraged to research, get inspired and refer to others' works, as long as you *acknowledge* **the reference**. In that case, even if you fail to make use of that reference in a constructive way and end up with a poor imitation, it will be regarded just as a design failure, not an *ethical misconduct*. Plagiarism on the other hand falls in a completely different category.

You simply cannot use someone else's idea and say that it is yours; you cannot *even* make someone else produce drawings and/or models for a project based on your own ideas and present them as your own labor. Elsewhere in this handbook it is clarified that designing and producing visual presentation for design are not two isolated compartments; both are involved in each other. It is perfectly ok that you help each other in the details of the manual work; that is in the tradition of the Studio. But bringing in the Studio a work that someone else produced for you (either with good intentions or for less innocent interests) and presenting it as your own work will result in worse than failure: it will be seen as a crime and disciplinary measures will be taken. It is an insult to the fellow students' efforts and betrayal to the confidence in the Studio environment.

KEEP IT REAL

Finally, in the Studio, we tend to see maintaining a certain level of personal engagement as a partially ethical issue and not only as a matter of individual motivation. The learning environment in the Studio relies very much on the production of the students. When one refuses to put in an actual work and produces nothing – good or bad – she/he does not only harm own progress, but also **denies** Studio friends the opportunities for learning that the critique on the work could provide. Or worse, if one becomes jealous of her/his ideas and tries to avoid the work to be publicly discussed, that would be considered a very bad behavior that betrays the collective environment in the Studio. Good attitude in the Studio is related to the effort of being an **active** part of it. Sharing ideas and participating in the discussion makes all much better students than those who keep things to themselves.

Your life in the Faculty of Architecture will be shaped by your Studio
and your Studio will be shaped by you.

Make it memorable.

Image References

p.1a. From; Aubrey Beardsley, Design for Title Page of book in "Pierrot's Library" series (1896).
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