

Marmara University Faculty of Architecture and Design, School of Architecture
2023-2024 Spring Semester
ARCH402 Diploma Project Syllabus

Course Title	Kodu	Dönem	Saat (T+P)	Kredi	ECTS
DIPLOMA PROJECT	ARCH 402	8	4 + 4	6	12
Önkoşullar	ARCH 401				
Language of Instruction	English				
Course Type (Required / elective)	Required				
Course Coordinator	Doç. Dr. Selim Ökem (selim.okem@marmara.edu.tr), Prof. Dr. İmre Özbek Eren (imre.eren@marmara.edu.tr)				
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Goals	<p>ARCH 402 Diploma Project / MIM 402 <i>Diploma Projesi</i>, as the 8th semester's course in the Curriculum of the Marmara University, Faculty of Architecture and Design, School of Architecture, is the graduation project. The course prepares architecture students for the profession of architecture. It is the last stage of the students' education and is a process in which the regular critical-discussion environments that are customary are diluted. It is aimed to develop skills of making architectural decisions with interim critiques (such as workshops, juries, seminars and sketch exams) organized within a certain calendar. In the diploma project course, the students are expected to go through a design process by adding the knowledge, experience, equipment and skills gained in all architectural education. While doing this, they are expected to make an architectural interpretation by evaluating the different scales and contexts of architecture from an interdisciplinary perspective.</p>
Learning Outcomes	<ul style="list-style-type: none">• Ability to carry out an architectural design-project process individually and together with intermittent jury meetings, with all its complex dimensions.• To be able to define the problems and potentials of an urban fabric with different dimensions such as history, culture, topography.• To be able to develop an original architectural program and establish creative and mixed spatial relationships on a semi-structured, generally defined project brief.• To be able to define the relationship and contextual framework of architectural design with "place."• To provide a comprehensive integration of design knowledge between different scales, social and environmental impacts. And turning it into an architectural project,• Ability to interpret the architectural program using creative and complex relationships,• Ability to use various expression methods in all processes of architectural design (to express an idea, to represent it in 2D or 3D, etc.)

Learning Outcomes

CONCEPTUAL FOUNDATION, CONTEXT AND PROGRAMME:

Istanbul Music and Sound Research Institute

The motivation of the Diploma Project of 2023-2024 Spring term is the design of the Istanbul Music and Sound Research Institute devoted to the expertise and advanced research in music as being one of the high arts. İstanbul is a metropole with a long history that inherits a myriad of cultural assets. Cities like İstanbul, aim to achieve a respectable status in the world by holding various forms of arts in high esteem such as music, painting, sculpture, architecture, and literature thus, regarding the universal values, they invest in the establishments and institutions that produce art forms by making room for them in their urban spaces to let elite examples of architecture be built within that purpose.

In this respect, Music and Sound Institute Design Diploma Project, will be realized in the Dolmabahçe settlement of Beşiktaş which is one of the central districts of the European side of İstanbul. Two design areas have been selected for design, one of which is located on Dolmabahçe Street that used to serve in military training and accommodation purposes in the past and reserved for educational use for Mimar Sinan Fine Arts University today. The other design area is located on Kadirgalar Street, in between the inner pathway of Maçka Park and the historical Dolmabahçe Gasometer named as Küçük Çiftlik park. The design area on Dolmabahçe Street is adjacent and in relation to Şairler Sofası Park, just like the design area on Kadirgalar Street is to the Maçka Demokrasi Park. The design areas are in contact with broad sidewalks that enable pedestrian access to central locations of the city. Within the design process, it is aimed to discover the public potential that these design locations hold for the closer perimeter of Beşiktaş and larger diameter in the city of İstanbul in terms of developing spatial relationships with the neighborhood parks and settlement within the given theme of music. Dolmabahçe accommodates many entities subject to historical and cultural heritage and it is one of the first made lands of İstanbul.

Among the sites and buildings related to the design area and topic are, İstanbul State Conservatory located in the Mimar Sinan Fine Arts University Dolmabahçe Campus, Dr. Erol Üçer Music Advanced Research Center located in the Maçka Campus of İstanbul Technical University, Bahçeşehir University Conservatory located in Şişhane Campus, Atatürk Cultural Center in Taksim Square, Borusan Music House, Borusan Chamber and Philharmonic Orchestra on İstiklal Street.

Istanbul Music and Sound Research Institute

The institute to be designed, has an established quality to it for individuals trained in different branches of music for a long period of time would wish to master in their virtuosity skills, for graduates and professionals who want to build expertise in extreme fields of music, nature of sound, sonic synthesis and creation, technics and technology of recording or in more general sense just for everyone who would like to make advanced research and study in the field of music and sound. This established quality, though not being affiliated with formal higher education, can be conceived to refer to a faculty and curricular accumulation substantially equivalent to a postgraduate educational institute.

Program

The design topic follows the logical setup of a conservatory building. The foundation of conservatory education and training raises on the perfection on the performance of a musical instrument or on musical composition. For this reason conservatories formalize their education based on the expertise on the performing of a musical instrument or on creating the composition as they are provided by the affiliated department of arts. Human voice is also considered to be one of the musical instruments, however a separate department of singing could be affiliated within the conservatories in the aim of achieving perfection in the performance of this very instrument.

In the musical institute to be designed within the content of the diploma project, a department of singing is not envisioned to take place. That being said, educational spaces and study rooms related to virtuosity, composition, musical research, room acoustics, recording, recording technology, labs equipped with technological set up for the research and study on the nature and structure of sound, creation, synthesis and hybridization of new sounds to be used in musical compositions, an acoustical concert hall for 300 audiences with recording possibilities, a library with a collection of music history and an audio-visual (AV) archive, workshops and common use areas should be considered within the content of the architectural program.

- **Study (practice) Rooms:** the type/group of musical instruments include the woodwind, brass, string, percussion, and the keyboard. Every study room reserved for the virtuosity practice of these group of musical instruments should include a wall (console or full upright) piano for the rhythm and accompaniment however, for the practice room of piano itself should include a medium or large grand piano in it. 12 students for the practice of solo instruments should be considered to use the study rooms simultaneously. Adequate number of study rooms should be reserved for the instrument practices. Study rooms should comply with the volumetric requirements for the acoustic performance as in the propagation of the sound and the reverberation time. Acoustic insulation for the sonorous vibration and propagation should be considered and double doors should be imagined for the entrance and exit to the sonic spaces. The protection and storage of the musical instruments in relation with the study rooms should be taken into account as well.
- **Laboratories:** They should enable the research on acoustics, audio-acoustical tests, recording technics and technology. At least one of the laboratories should considered to be a sound proof chamber surrounded by anechoic material that deadens the sound, equipped with nonvibrating microphones and surround sound speaker systems. Aside from the recording studio, the recording labs should be equipped with electronics, switch board and control panel that enable sound mixes and synthesis. Especially the labs and recording rooms, under the supervision of the technical staff of the institute, should considered to be rent by the professionals and open to the free access of students and non-professional users.
- **Library:** It is consisted of a 7/24 open, public reading and book stack area that is utilized with spaces such as librarian's office, AV archive, a medium scale collection of books on music and music history as well as other branches of art, a cloak room, book lending and receiving area, wc, storage, and a book repair workshop. AV archive stores the audio and visual material digitally which is open for observation in designated sections for the researchers.

- **Concert Hall:** It should provide convenience to 300 audiences with good acoustic performance, nested with a recording studio in visual connection with the stage, accommodating performers rooms which is flexible enough to serve for different type of performance activities. The foyer should be appropriately designed for receptions, celebrations, and light festivities.
- **Classrooms, Studios and Workshops:** They are educational spaces suitable to produce musical activities, instrument learning and theoretic lessons. Acoustic isolation and performance when compared with that of study rooms is moderately low, yet expected. A small workshop of instrument repair and maintenance should be considered.
- **Common Use Spaces:** Enough number of office and meeting spaces with adequate areal dimensions should be introduced considering that depending on preference those office spaces can be imagined as temporally shared working areas. Cafes, cafeterias and restaurants should be placed to the street levels with adequate access possibilities. Musicians and researchers during long hours of practice would require spaces for socialization with colleagues along with common areas in the open air. They would also require mental and physical resting areas and break out zones. Architectural spaces of this musical institute would require publicness for the betterment of the street art quality as well as the evolution and proliferation of the music culture. Building services should reside in the basement floor appropriately set up for earthquakes, along with the closed parking area and shelters which meet the accurate capacity expectancies.
- **Administration Units:** Administration, office and support units (for all components)
- **Technical Spaces:** Service entrances, storage, archive, maintenance and repair rooms, kitchen, personal rooms, closed parking, installation, shelter.
- **Circulation and Service areas:** The approach, access and transportation of the design site should be considered while providing adequate circulation and required service spaces. Passages, horizontal and vertical circulation, toilets, storage, hygiene rooms must be allocated to design (30%-40% of total closed area is expected to be added up for circulation purposes)

Total Area: (approx.)~12,000 m2

General Principles and Important Notes :

- Attention should be paid to the balance of open space and closed space in the selected area, how the open spaces will be used should be defined and how they are related to the architectural design should be explained, historical building relations should be questioned simultaneously and diachronically,,
- Today's common principles and approaches such as accessibility, ecology, public space, sustainability and participation should be taken into consideration.

Location / Workspace

Area 1: Dolmabahce Street
Source: Google Earth.



Area 2: Kadırgalar Street
Source: Google Earth



Dolmabahçe

Dolmabahçe contains many buildings and sites subject to historical and cultural heritage. Geographically it constitutes the starting point of The Bosphorus Strait. As a means and component of the coastal transportation, the main artery comes from Eminönü-Karaköy, passes through Fındıklı, Dolmabahçe, Beşiktaş, Ortaköy and extends to Bosphorus settlements at the North the last of which is known to be Sarıyer, changing its name in the squares or by the existence of significant historical buildings. This artery is named as Kemeraltı Caddesi from Karaköy Square to Kılıç Ali Paşa Mosque (Tophane Square), from there to Dolmabahçe Mosque is called Meclis-i Mebusan Street, from Dolmabahçe Mosque to Beşiktaş Square (Sinan Paşa Mosque) it is called Dolmabahçe Street, from there onwards to Ortaköy Mosque is named as Çırağan Street and from there on it is called Muallim Naci Street. And then afterwards, it takes the name of the Bosphorus settlements that it passes through.

This significantly important urban artery of the coastal line bends up towards the slope in the direction of West – Northwest to form the branching streets and urban nodes. Mostly located perpendicular to the coastal line those branching streets are named as follows: Bankalar Street, Yüksek Kaldırım Street, Boğazkesen Street, Kazancı Heights, Dolmabahçe Gazhane and Kadırgalar Streets, Şair Nedim Street, Barbaros Bulevard, Palanga Street and Dereboyu Street. From Karaköy to Beşiktaş, rail line, light rail line and metro rail line connect those nodes to each other. Kabataş-Taksim, Beşiktaş-Zincirlikuyu (Gayrettepe) axis are conjoined by metro rail lines. After the foundation of the ferry line company Şirketi Hayriye by the beginning of 19th century, the steam ferries became a part of intercity transportation and Sirkeci, Eminönü, Karaköy, Beşiktaş and Bosphorus piers became central nodes. Design sites located in Dolmabahçe, from this perspective, reside in a location where the transportational integration with the city is strong.

Besides the Ottoman Palaces, coastal houses of high officials started to mount up on the donated lands of Bosphorus Strait by the beginning of the 19th century. The increase in the number of properties that belong to the Ottoman elite accelerates by the construction of Dolmabahçe Palace in the mid 19th century. Through this process, embassy buildings started to show in Bosphorus as well. The Noble Architecture of Ottoman Empire is endured by the Baylan Family for seven generations. Together with his father Karabet, Nikoğos has completed the

	<p>Dolmabahce Palace, Mosque and Clock Tower construction in 1853 *</p> <p>Dolmabahçe Palace, aside from the main building was consisted of the Mosque, Harem and Residence of the Heir to the Throne, Reception to the Harem, Theatre, Barn, Commander's Office, Kitchens, Treasury, and the Textile Offices which in a way meant that it was a small scaled, selfcontained town.</p> <p>Dolmabahçe Gasworks has been established on 110.000 m² of property in 1855 with the heating and lighting necessity of the Ottoman Sultan and his household to be envisioned to live during the whole year. A little time had passed before the construction of the Palace and Gasworks since the establishment of İstanbul Municipality whose initiative had been to distribute the gas produced in Dolmabahçe Gasworks for the purpose of street lighting in the rest of the city. Initially from Taksim to Galatasaray, then from Galatasary to the Tunnel Square and next through Yüksek Kaldırım Street to Karaköy, posts were erected in each 80 steps on the one hand side of the streets and lanterns were placed on top of them and by means of the pipeline extended to those posts provided gas from the Domabahçe Gasworks lighting up the street at night**.</p> <p>*BELGE, M. (1997), İstanbul Gezi Rehberi, pp. 261,Tarih Vakfı Yurt Yayınları, İstanbul ** https://istanbultarihi.ist/358-istanbul-gazhaneleri, Access date: 08.02.2024</p>
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Assessment Criteria	
<p>MIDTERM GRADE (Semester/in-the semester-evaluation): <u>The total score obtained with the contribution</u> of the following components at the specified rates is the MIDTERM EXAM: Q&A + Jury 1 + Seminar Studies + Jury 2 (Midterm Jury) Intermediate Meeting: Participation optional 0%</p>	%40
<p>FINAL EXAM GRADE (Semester/final-exam-grade): <u>The total score obtained with the contribution</u> of the following components at the specified rates is the FINAL EXAM Jury 3 + Sketch Exam + Final Jury (It is mandatory to get at least 50 (fifty points) from the Final Jury in order to pass the course))</p>	%60
<p>FINAL GRADE= MIDTERM EXAM GRADE (Semester/in-year evaluation) 40%+ FINAL EXAM GRADE (Semester/final-exam-grade): 60%= FINAL (SUCCESS) GRADE 100% Intermediate Meeting: Participation optional 0%</p>	%100

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CALENDAR			
WEEKS	DATE	TOPICS	PLACE
START OF THE COURSE TERM			
WEEK 1	12.02.2024	Announcement of 2023 – 2024 Diploma Project Subject	Web Site: http://mimarlik.mtf.marmara.edu.tr/
	15.02.2024		
WEEK 2	19.02.2024	Seminar ¹	
	22.02.2024	Q&A ²	7302
WEEK 3	26.02.2024		
	29.02.2024	Seminar ³ (Seminar series related to the project topic)	7302
WEEK 4	04.03.2024		
	07.03.2024		
WEEK 5	11.03.2024	Jury 1 ⁴	7203
	14.03.2024		
WEEK 6	18.03.2024		
	21.03.2024		
WEEK 7	25.03.2024		
	28.03.2024	Intermediate Meeting ⁵	Online
WEEK 8	01.04.2024		
	07.04.2024		
WEEK 9	08.04.2024		
	11.04.2024	RAMADAN EID	
WEEK 10	15.04.2024	MIDTERM WEEK	
	21.04.2024		
	18.04.2024		Jury 2 ⁶ (04.04.2024 Thursday, all day)
WEEK 11	22.04.2024		
	25.04.2024		
WEEK 12	29.04.2024		
	02.05.2024		
WEEK 13	06.05.2024		
	09.05.2024	Jury 3 ⁷	7203
WEEK 14	13.05.2024		
	16.05.2024		
WEEK 15	20.05.2024		
	23.05.2024	Sketch Exam ⁹	will be announced
WEEK 16	27.05.2024		
	30.05.2024		
DERS DÖNEMİ BİTİŞİ			
	03.06.2024	FINAL WEEK	
	14.06.2024		
	03.06.2024		Final Jury ¹⁰ (03.06.2024 Monday, all day)

SUGGESTED SOURCES:

- Belge, M. (1997).** İstanbul Gezi Rehberi, s. 261, Tarih Vakfı Yurt Yayınları, İstanbul.
Çetintaş, M. Burak. (2005). Dolmabahçe'den Nişantaşı'na, Antik A.Ş., İstanbul.
Faires, R. (2014). Music in Architecture--architecture in Music. Center for American Architecture and Design. ABD.
Martin E. (1994). Architecture as a Translation of Music, Princeton Architectural Press. New York.
Gilbert-Rolfe, J., Gehry, F. O. (2002). Frank Gehry: The City and Music. Routledge.
Belgiojoso, R. (2016). Constructing Urban Space with Sounds and Music. Taylor & Francis.

Web sources and possible case studies:

Arkitera koleksiyonu

<https://www.arkitera.com/etiket/kultur-merkezi/>

<https://istanbultarihi.ist/358-istanbul-gazhaneleri>, erişim tarihi: 08.02.2024

<https://www.archdaily.com/search/projects/categories/music-venue>

<https://www.dezeen.com/>

<https://www.designboom.com/>

<https://www.arch2o.com/category/architecture/cultural-buildings/theater-performing-center/music-center/>

ECTS / WORKING HOUR TABLE

Activities	Number of Weeks	Duration (Hour)	Working Hours
Duration of Course (Including Exams: 15 x Total Weekly Course Hour):	15	8	120
Extracurricular Working Hour (Seminar Attendance, Preparatory Work, Review Assignments, Internet Studies, etc.)	15	8	120
Submissions	12	4	48
Midterm	2	12	24
Final exam	2	24	48
Working Hours in Total			360
Working Hours in Total / 30			360 / 30
ECTS			12

Submission Procedure for All Juries

Jury 1 ve Jury 3

- Unless otherwise announced, the jury start time is 13.30 for Jury 1 and 09.30 for Jury 3. Submission/digital upload time will be specified in the jury notification e-mail.. All documents/sheets must also be 'fitted' in a file in A3 format and uploaded separately as a '.pdf' file as a copy. Presentations will be made with digital materials. Students who have an official excuse/report must submit their submissions within two days following the end of the report. For this reason, students with an official excuse/report should contact the research assistants as soon as they receive a report. This situation does not apply to midterm and final submissions, the regulations throughout the University are complied with.
- All students must present their projects orally and explain the questions of the jury
- **Late submissions will not be accepted.**

Jury 2 (Midterm), Final Jury

- Unless otherwise announced, the jury start time is 09.30. The submission/digital upload time is between 08.15-09.15 the jury day. All documents/sheets must also be 'fitted' in a file in A3 format and uploaded separately as a '.pdf' file as a copy.
- All original size documents/sheets must be A1 and portrait, suitable for hanging/viewing. All documents/sheets must match the pads provided. (Subtitles: https://1drv.ms/u/s!Alqna9IDdqldkK44eM_zuqLf_7asBA?e=uXDD1e)
- Students who have an official excuse/report must submit their submissions within two days following the end of the report. For this reason, students with an official excuse/report should contact the research assistants as soon as they receive a report. This situation does not apply to midterm and final submissions, the regulations throughout the University are complied with.
- All students must present their projects orally and explain the questions of the jury
- **Late submissions will not be accepted.**

EXPLANATIONS

1 Seminars

The seminar on the project topic or project area will be organised.

2 Q&A

After the announcement of the diploma project and the calendar on the website, questions must be sent to the Jury in WRITTEN form via E-MAIL until 23:00 on 10.10.2023.

On the day of the meeting, the jury will answer the questions based on these e-mails. Spontaneous discussions and questions will also be possible during the meeting.

All questions must be sent in the written form to the e-mail address below. Apart from this, questions / messages sent to personal e-mail addresses of the jury members or other accounts will be deemed invalid.

marun.diploma@gmail.com

3 Seminars

The seminar on the project topic or project area will be organised.

4 Jury 1

- 1/5000, 1/2000, 1/1000 contextual/urban readings and diagrams (Current situation, close environment relations, social and cultural character of the region, microclimate, urban transportation relations, public spaces, urban and natural landscape elements and problems of the area. – studies examining their potential)
- Studies on how it is a Music and Sound Research Institute, concept presentation of the detailed program, presentation of the design approach with diagrams. Draft ideas for 1/2000, 1/1000 proposal design (program development, case study, context-design relations, presentation of proposals, etc.)
- Physical model (1/1000 and/or 1/500; it is recommended to make models in more than one scale, working with the area and its close surroundings, neighbouring buildings, roads, topography.)
- Additional studies (3D model, research, etc.)

The analyses are expected to be of high quality, i.e. researched, interpreted and individualised by the student, and at the same time to be of a depth that includes the search for first thoughts on architectural design.

5 ve 8 Intermediate Meeting

Students will meet online with the faculty members of the Department of Architecture. Meetings will be recorded to be shared with other Jury members if necessary. It is an environment where students can discuss the subjects they want to consult, and evaluations/seminars will be held in areas of expertise such as study area, conservation, structure, urban design/landscape. It is not a part of the jury.

It is not a project revision or part of the jury.

6 Jury 2 (Midterm Jury)

- Contextual/Urban readings and diagrams (The current situation, inner circle relations, the social and cultural character of the region, microclimate, urban transport relations, public spaces, urban and natural landscape elements and studies examining the problems and potentials of the field) Might be in 1/5000, 1/2000, 1/1000 scales.
- Studies on how it is a Music and Sound Research Institute; studies on how the time factor is reflected in the concept, concept presentation of the detailed programme, transfer of the design approach with diagrams
- A Productions explaining the relationship between analysis and idea, studies and drawings explaining the evolution of field studies into concept ideas.
- Description of the program/ reasoned introduction (functions, dimensions, capacities, etc.)
- 1/5000, 1/2000, 1/1000 analyses, environmental relations, the decision on the access/approach to the project area that is, the site plan and the inner circle decisions
- 1/2000, 1/1000 Site plan and silhouettes with urban decisions (public spaces, accessibility for pedestrians/vehicles, transport, density, should include the proposed relationships between the urban context and the project area through the publicity)
- 1/1000, 1/500 urban silhouettes and site sections (Urban silhouettes, should include landscape and architectural design decisions, spatial suggestions)
- Physical model (1/1000 and/or 1/500; it is recommended to make models in more than one scale, working with the area and its close surroundings, neighbouring buildings, roads, topography.)
- 1/500 site plan (must include architectural and landscape decisions related to the immediate environment and land access decisions)
- 1/500 sections, elevations, silhouettes (all surrounding structures/urban texture/environment should be included)
- 1/200 ground floor plan
- Ideas, drawings, 3D models, perspectives explaining the architectural design idea.

7 July 3

- 1/5000, 1/2000 works explaining the interrelation between analyses and architectural design idea
 - Decided architectural program (functions, capacities, areas, etc)
 - 1/1000 site plan decisions (including the things below)
 - Ground floor plan,
 - Access to the building(s)/building masses (pedestrian, vehicle, service connections, disabled etc.),
 - Urban landscape design decisions
 - The linkages and connections between the masses
 - Links to nearby landmarks
 - 1/1000 silhouettes and sections cutting the site (at least two sections and silhouettes)
 - Physical model (1/1000 and/or 1/500; it is recommended to make models in more than one scale, working with the area and its close surroundings, neighbouring buildings, roads, topography.)
 - 1/500 (in a way that explains the immediate environment and all connections) ground level plan
 - 1/500 (in a way that explains the immediate environment and all connections) 2 sections
 - 1/500 (in a way that explains the immediate environment and all connections) silhouettes and elevations
- Selected from the most narrative part of the project;
- 1/200 ground level plan and all level/floor plans
 - 1/200 sections (as many as needed and all surrounding structures/urban texture/connections should be included)
 - 1/200 elevations (as many as needed and all surrounding structures/urban texture/connections should be included)
- Material predictions, detail investigations, sketches...
 - Ideas, drawings, 3D models, perspectives explaining the architectural design idea.

9 Sketch Exam

The sketch exam will last all day and the subject of the work will be given on the day of the exam or the day before. Submission and exam conditions will be announced. Announcements should be followed.

10 Final Jury

- 1/5000, 1/2000 works explaining the interrelation between analyses and architectural design idea.
- Works explaining architectural program (functions, capacities, areas, etc)

A poster with a 300-word text and drawings explaining the analysis of the project site and the main idea of the architectural design developed accordingly.

- 1/1000 site plan decisions (including the things below)
 - Ground floor plan,
 - Access to the building(s)/building masses (pedestrian, vehicle, service connections, disabled etc.),
 - Urban landscape design decisions
 - The linkages and connections between the masses
 - Links to nearby landmarks
- 1/1000 silhouettes and sections cutting the site (at least two sections and silhouettes)
- Physical model (1/1000 and/or 1/500; it is recommended to make models in more than one scale, working with the area and its close surroundings, neighbouring buildings, roads, topography.)
- 1/500 (in a way that explains the immediate environment and all connections) ground level plan
- 1/500 (in a way that explains the immediate environment and all connections) 2 sections
- 1/500 (in a way that explains the immediate environment and all connections) silhouettes and elevations

Selected from the most narrative part of the project;

- 1/200 ground level plan and all level/floor plans
- 1/200 sections (as many as needed and all surrounding structures/urban texture/connections should be included)
- 1/200 elevations (as many as needed and all surrounding structures/urban texture/connections should be included)
- 1/50 SYSTEM DETAIL Partial plan and section (from foundation to the roof), elevation taken from the ground level which explains architectural design decisions best.

Ideas, drawings, 3D models, perspectives explaining the architectural design idea.

ARCHIVE AND EXHIBITION POSTER

A poster explaining the project in a single sheet (A0, vertical and digital)