Emel Birer
Evren Burak Enginöz
Istanbul Kultur University
e.duzgunbirer@iku.edu.tr
e.enginoz@iku.edu.tr
Istanbul-Turkey

MİMARİ TASARIM EĞİTİMİNDE GÜNDELİK HAYATTA İŞ/EV BAĞLAMINDA MEKANIN YENİDEN KURGUSU ÜZERİNE BİR DENEME

ÖZET
Gündelik hayattaki değişiklikler mekansal anlamda da değişikliklere neden olmuştur. Bu değişimlerin mekana form ve işlevsel açıdan etkileri vardır. Dolayısıyla günümüz dünyasında değişen yaşam koşulları, ev ve işyeri kavramlarıyla birlikte, yaşam biçimimizi de etkilemektedir. Evlerimiz çalışma/üretme mekânlarını içerirken, işyerlerimiz bir anlamda evimiz haline gelmektedir. Bu etkiler, kalıplaşmış konut eylemlerine iş eylemlerinin katılmasıyla yeniden bir oluşuma gitmiştir. Bu çalışma ile elde edilen stüdyo sürecinin sonuçları, tasarım çıktılarının mekansal çözümlemelerindeki benzerliklere göre kategorize edilmiş yeni bir işevi tasarım rehberi olabilecektir.
Anahtar Kelimeler: Mekan, Gündelik Hayat, İşevi, Barınma,
                    Mimarlık Eğitimi

EXPERIMENTATION ON REARRANGING SPACES AT WORK/HOME IN EVERYDAY LIFE IN ARCHITECTURAL DESIGN EDUCATION

ABSTRACT
Changes in daily life have caused changes in the spatial sense. These changes affect space also in terms of form and function. These effects have entered a process of re-formation with the addition of work activities to the routine home activities. The changing living conditions in today's world, the home life and work life, affect our overall lifestyles. The results on workshop process will be used as a primary workhome design guide for designers by categorizing the design outputs according to similarities on spatial solutions.
Keywords: Space, Everyday Life, "Workhome", Housing,
                    Architectural Education

1. INTRODUCTION (GİRİŞ)

First of all, it is possible to say that, although there are no in-depth analyses on the social and "cultural" requirements of the country where we are living, there are some researches on the possible individual requirements. It is also extremely easy to show how poorly and tardily the social requirements specific to the urban life were explored. In this context, studies focusing on transferring the discourses developed on urban life to architectural design must make their way into the world of architectural education.

New shortages crop up in the so-caned affluent society. In our countries we suffered formerly from shortages of bread but never from a lack of space; com is now plentiful (bread remaining scarce in some parts of the world), but space is in short supply. The overcrowding of highly industrialized countries is especially pronounced in the larger towns and cities [1]. In metropolitan cities, we spend our daily lives mostly in our workplaces rather than the homes that are our shelters and living areas. While the time we spend on work-related formalities and procedures and on commuting between work and home is increasing day by day, the time we spend in our residences or allocate to ourselves become smaller and smaller. Today, a scarcity of time is also added to the scarcity of space.

According to Henri Lefebvre [2], it is undoubtedly true that leisure is becoming increasingly important in today's industrial society. Time-tables, when comparatively analysed, reveal new phenomena: if the hours of days, weeks, months and years are classed in three categories: work hours, leisure time and time spent on compulsory activities such as eating, sleeping and commuting. It will become apparent that compulsive time increases at a greater rate than leisure time. Compulsive time is part of everyday life and tends to define it by the sum of its compulsions. Modernity is therefore not self-evidently included in the age of leisure. Therefore, it becomes necessary to re-structure the compulsive time, which occupies a significant place in everyday life, and reduce the time allocated to compulsive time. In line with this idea, it becomes necessary to readdress and rearrange the spaces substituted by everyday life.

In Hagerstrand's time geography, individuals are viewed as purposeful agents engaged in projects that take up time through movement in space. Individual biographies can be tracked as "life paths in time-space" beginning with daily routines of movement (from house to factory, to shops, to school and back home again) and extending to migratory movements over phases of a life-span (for example, youth in the country, professional training in the large big city, marriage and movement to the suburbs, and retirement to the country). Finite time resources and "friction of distance" constrain daily movement, making it necessary to find time for eating, sleeping etc. [3].

The first new spatial arrangement that comes to mind in this regard is the "home office", where the individual designs and arranges a section of his house for office works. In this type, the person do not loss so much time for daily activities such as dressing, preparing, and commuting when transitioning from home life to work life and keep away from the usual de-motivating factors like stress and fatigue. The person can transfer this extra time to his leisure time and thereby increase his efficiency at work. Whereas a home office is enough for jobs that do not require physical strength, that are not needed large spaces and that are

carried out behind a desk and usually by using a computer, it cannot be enough for complex jobs that require larger and more specific spaces. For such spatial organizations, it may be more suitable to make accommodation a part of the workplace than making the workplace a part of the home. From this point of reference, the new design criterion for the home-work and work-home interaction raises a problem that needs to be considered.

2. RESEARCH SIGNIFICANCE (ÇALIŞMANIN ÖNEMİ)

Our homes include our working/production spaces, while our workplaces become, in a sense, our homes. Working at home or living at the workplace defines a new space in our lives: the "workhome". The "workhome" theme is used as a tool in examining the effect created on spatial setup by the various ways of interaction resulting from the combination of the work life and home life in our daily lives. In this study, which revisits, from a "home" perspective, the question of how everyday life is reflected in architectural design education, an attempt is made to categorize the probabilities for these effects to come together again in terms of function and form in spaces produced by students. Under the scope of the study, the design problems encountered by architecture students, the definition and design process of the new space setup created by varying situations where home life and work life become intertwined, and finally the similar and dissimilar situations in which the daily activities of home and work are brought together in a given space are analysed. This study is extremely important in terms of how it creates a new space setup by destroying the common patterns, especially in terms of how a beginner in architectural education reconstructs the "home".

3. EVERYDAY LIFE AND HOUSE (GÜNDELİK HAYAT VE EV)

Everyday life has not only been divided and organized in the face of multiple changing situations since 1960; it has also started programming the human life. The organization, programming and division of everyday life, and the controlled and rigorous organization of the utilization of time, such as personal life and leisure time, have started to become characterized with the new urban life.

According to Lefebvre, The great event of the last few years is that the effects of industrialization on a superficially modified capitalist society of production and property have produced their results: *a programmed everyday life in its appropriate urban setting.* Such a process was favoured by the disintegration of the traditional town and the expansion of urbanism [4]. The automatic alienation of the society within this programmed everyday life can only be changed by reorganization of settlement areas, installation of effective devices, and re-formation of urban life and of living spaces according to a suitable model. Based on this idea, Lefebvre talks about two "structurally" opposite leisure time utilization modes that are quite different from each other; one is a leisure time that leaves a deep sense of dissatisfaction and that is integrated with everydayness, and the other is using leisure time in the form of a desire to escape based on an expectation to go, a necessity to detach, circle of friends, vacation, nature and so on.

Again, according to Lefebvre, that which is most everyday discards its quotidian in the imagination, thus for many people- among them our suburban householder - privacy is the non-quotidian. (a make-believe

privacy, embellished and sheltered from the outside world, from view, from the sun, from the eyes of neighbours and even those of the family, by partitions, curtains, draperies; containing many objects ; in the peace and silence of some quiet corner where nothing ever happens ; and with a balance of space and time at one's disposal). For the inhabitant of a large building in a new town things will be very different, for his time-table is fixed, formulated, functionalized, inscribed on the walls, in what is left of roads, in shopping centres, parking spaces, bus stops and stations. The suburban householder talks in monologues, the new-town dweller talks in dialogues, with the authorities and with the absent but ever present state; he speaks the language of wisdom, an organized wisdom claiming ever more organization. Even when the everydayness of the "private/personal life" hidden in everyday life is defined as a "short rest following fatigue, squeezed in between days, weeks and months", it is obvious that the situation does not change for those living in a detached house. The fact that work is in all manners away from home and hard to reach, prevents the individual from programming his time. However, in everyday life the location of the house can become comfortable depending on how close it is to work.

4. ARCHITECTURAL DESIGN EDUCATION AND HOUSE
(MİMARİ TASARIM EĞİTİMİ VE EV)

Defined lives bring defined spaces. The life desired to by the individual becomes evident in the house he selects for himself, revealing the whole history and future of his life. Moreover, this is such a phenomenon that can be the reason for the creation of sometimes an apartment building and sometimes a closed building complex; and this situation can be easily read from the "house" that is the physical state of desired lives [5].

The idea that the new society needs a new architecture, urban space and house was discussed in various publications, in search of an answer to what the "contemporary house" is. The new house, created by the new idea and defined as "*a machine for living in*" by Le Corbusier, is defined for the happiness of its residents, while the De Stilj group hopes to change the society through art, like Bauhaus and Constructivists, with their motto "*The object of nature is man, the object of man is style*". A similar intent comes to fore in the new American architecture, which is a Bauhaus extension; in the exhibition "Home of Tomorrow" (1934) by Westinghouse, "*tomorrow's modern, comfortable model home equipped with electrical appliances*" was introduced [6]. The new "home", trying to find a place for itself in today's contemporary urban life, is trying to figure out how, in which part of everyday life, and through which time slice of the day and which transport system it can take root in the urban life and make people happy.

In this new spatial organization, the time saved from the compulsive times included in the circle should be transferable to leisure time or to compulsory time that is also included within the circle. When defining this new space in which we can transfer the time saved from compulsive time to our free and/or compulsory time, we can use the concept of "workhome", which combines the place where the work (production) is done (workshop, lab, etc.) and the place of shelter/accommodation (house). The workhome allows its user to perform his work-related activities (producing, designing, researching, etc.), while offering the facilities for living and accommodation, which are

necessary for personal and everyday life, hence enabling the user to continue his behaviour patterns related to the everyday life.

In architectural education programmes, house is definitely more than just a building. From a societal viewpoint, it is debatable that architecture is there only to build shelters for people. In this context, Adorno's pessimist opinion that "*Dwelling, in the proper sense, is now impossible … The house is past … Wrong life cannot be lived rightly*", which associates the legacy of fundamental injustices in today's social order and capitalism, puts architecture on the backstage. However, structuring architectural education in a way that distances it from social needs sometimes becomes an unrealistic approach.

When addressing the problematic, reflected on architectural education, of a new house where home and work are not close and where people can experience these two activities together, the answers given by students as to how work-related and home-related functions can be brought together will also be an answer to how wrong lives must be lived right. Function is "any type of action that a structure can realize and that allows it to be distinguished from other structures". Function is also defined as "the correlation determining the change caused by a cluster in another cluster". In this case, the space where the function originates from is in a position to influence another space. This influence will also affect the form.

In this context, it is considered to make a workshop to discuss the workhome that keeps pace with the changing everyday life and offers new living space(s). The purpose of this study is to examine and evaluate, as design inputs, the alternative spatial setups created by the various workhome relation derivatives coming together after the workshop process.

5. METHOD (YÖNTEM)

In the first phase of the Architectural Design II course of the second semester of the first year, consisting of several successive studies, the concept of space, location, activity, time and construction interrelations are addressed, with an emphasis on creating spaces via small-scale projects included in programmes not too complicated and involving one or several activities, as well as on subjects such as spatial integrity, spatial orientation, external-internal spatial interaction and spatial continuity. Through "a new living space design" titled "workhome", it is aimed to introduce students to concepts such as activity, motion, perception, space, the structural system and environment, in addition to gaining a perception on activities, activity/space/body/object relations and the bodily experience of activity. Following the workshop sessions and collective debates in which the main concepts and principles of architecture were discussed and analysis on living spaces were made, each student was asked to design a living space with a work/production process based on a scenario proposed by the student. The activities involved in the concept of house in everyday life were analyzed through two-dimensional drawings made by students as regards their living spaces.

In the second phase, transition was made to architectural project studies under the title "workhome"; the location selected for said study was "Heybeliada", positioned on a sloping topography surrounded with the green of the nature and the blue of the sea, where everyday life ebbs and flows on a seasonal basis due to its proximity to Istanbul. In Heybeliada, students made some analyses and spatial readings based on

their choices, production processes, either at the coast, or in a forest area or at various points close to the dynamic life at the centre of the island. With the help of these analyses, students found the opportunity to interpret the work and leisure activities that the users would need to engage in within their everyday lives, and the effect of light, panorama, topography and climatic data on the spaces they planned to design.

In this context, the configurations in which the spatial setup for different activities of the homelife and worklife comes together also changed. Looking at these differences, it was found that the designs created by the students were sometimes similar and sometimes different in terms of the spaces. These similar and dissimilar approaches were evaluated in six groups which analyzed the spatial pattern created by the effect of work on home and home on work in everyday life, the way these contexts of relationship work, and the effects of various functions on spatial utilization: Space 1-Single Volume, Space 2- w/courtyard, Space 3- Multiple Spaces/Perpendicular, Space 4- Multiple Space/Horizontal, Space 5- Multiple Space /Disorganized, and Space 6- Multiple Space /organized.

In Space 1, variations of a single volume under one roof were analyzed, while in Space 2 the positions of the volumes around the courtyard were addressed; Space 3 focused on perpendicular setups, Space 4 on the relation between volumes following each other within a horizontal set up; in Space 5, disorganized and fragmented setups were addressed, and in Space 6 the relations between fragmented and organized setups were analyzed. In this way, the data obtained from the study can be evaluated as design inputs.

Table 1. Space 1-Single volume
(Tablo 1. Mekan 1-Tek hacimli)

	SPACE 1 Single Volume		
Design	Spatial Pattern	Relationship Context	Spatial Use
		Single volume separated	M1.a.Sperate utilization of different functions in a single space
		Single volume integrated multiple	M1.b.Utilization of different functions at different times in single space
		Single volume integrated multiple	M1.c.Simultenous utilization of different functions in a single space

M1.a. Spatial setup for Boat Designer's House; the single volume is divided into two: the boat design lab, and the home section where the everyday life is experienced; hence, sub-spaces serving different functions at different times of day are created.

M1.b. Spatial setup for the DJ House aims for holistic and multiple utilization of a single volume for different functions, separating the day-life and night-life, and allowing the space for everyday life to be transformed into a music and dance performance area at night.

M1.c. Film Director's House; contrary to M1.b.' the single volume is setup to serve both the everyday life at all hours of the day, and the various functions associated with the business of film-making.

Table 2. Space 2-W/Courtyard configurations
(Tablo 2. Mekan 2-Avlulu kurgular)

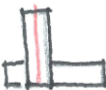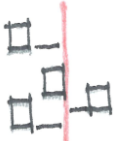|	SPACE 2 w/courtyard		
Design	Spatial Pattern	Relationship Context	Spatial Use
		w/courtyard fragmented volume integrated	M2.a.An open courtyard for various functions in a multiple space
		Fragmented volume with courtyard separated	M2.b.An inner courtyard for various functions in a multiple space
		Fragmented volume with courtyard	M2.c. A closed and covered courtyard for various functions in a multiple space

M2.a.In Winemaker's House, each volume defines a space accommodating various functions. However, the mode of wine production, the sale of the produced wine, and their synergy with everyday life have made it necessary to setup the fragmented volumes has required and interconnected and holistic setup between the fragmented volumes and the courtyard open to outside interactions.

M2.b. Book Writer's House is constructed with various volumes facing the courtyard as spaces used for both home and work life, with durations of use varying throughout the day. While the courtyard is directly closed to interactions that may come from the outside, it opens up in the direction of the scenery, transforming into a common activity area where work and everyday life merge.

M2.c.In Aquarium-maker's House, the spaces where work and everyday life take place are divided into different volumes, and the courtyard,

closed to outside and covered overhead, is transformed into a common space for different functions where aquariums are displayed.

Table 3. Space 3-Multiple space/Perpendicular configurations
(Tablo 3. Mekan 3-Çoklu mekan/ Düşey kurgular)

	SPACE 3 Multiple Space / Perpendicular		
Design	Spatial Pattern	Relationship Context	Spatial Use
		Volume perpendicularly fragmented holistic	M3.a.Utilization of different functions at perpendicular in a multiple space
		Volume perpendicularly fragmented semi-holistic	M3.b. Utilization of different functions separately at perpendicular in a multiple space
		Volume perpendicularly fragmented separated	M3.c. Utilization of different functions separately at perpendicular in a multiple space

M3.a. In the Fungus Grower's House, holistic application of fragmented volumes including multiple spaces at the perpendicular have made it easier to analyse the cyclic structure of fungus production and everyday life.

M3.b. Sky Photographer's House, with its perpendicular setup, separates the spaces for everyday life and tasks that fail to relate to everyday life, such as photo shooting and printing, while enabling a semi-holistic relation to be built between volumes.

M3.c. In the Radio Host's House, the perpendicular setup serves not only to structure the size and shapes of the volumes but also plays an effective role in determining the relationships between the spaces. The spaces where radio broadcasting takes place are used in a separate fashion at different times of day.

Table 4. Space 4.Multiple Space/Horizontal Configurations
(Tablo 4. Mekan 4. Çoklu Mekan/Yatay Kurgular)

	SPACE 4 Multiple Space / Horizontal		
Design	Spatial Patterns	Relationship Context	Spatial Use
		Volume fragmented at horizontal separated	M4.a.Utilization of different functions together at the horizontal in a multiple space
		Volume fragmented at horizontal separated	M4.b. Utilization of different functions separately at the horizontal in a multiple space
		Volume fragmented at horizontal holistic	M4.c. Utilization of different functions separately at the horizontal in a multiple space

M4.a. In the Fashion Designer's House, the volumes are setup in a fragmented and separated fashion, yet the spaces where everyday life and the fashion design work take place are connected at the perpendicular with a transparent corridor, allowing the spaces to be used together throughout the day.

M4.b. In the Musician's House, there is a wall connecting the volumes that are setup in a fragmented and separated fashion; however, the space where musical activity takes place is designed independent from the dynamic environment of everyday life.

M4.c. In the Boat-maker's House, volumes that look holistic are actually fragmented, dividing at the horizontal the spaces used for everyday life and for boat-making activities, thereby allowing semi-independent utilization of the spaces.

M5.a. In the Kemancha-makers House, the setup is disorganized and fragmented; yet, the close relation between everyday life and kemancha-making demanded co-utilization of the spaces.

M5.b. In the Beekeeper's House, there is a path that relates the volumes to each other; yet the disorganized and fragmented setup was used to allow independent, separate use of the spaces for everyday life and spaces for beekeeping and honey production activities.

M5.c. In the Honorary Ambassador's House, the spaces where everyday life takes place and the spaces designated for ambassadorship activities (meeting, study, receiving guests etc.) are fashioned in a semi-independent setup that allows separate but correlated usage.

Table 5. Space 5-Multiple space/Disorganized configurations
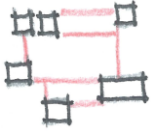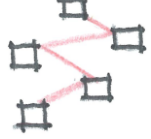(Tablo 5. Mekan 5-Çoklu mekan/ Dağınık kurgular)
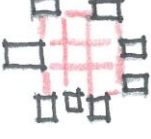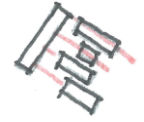
	SPACE 5 Multiple Space / disorganized		
Design	Spatial Patterns	Relationship Context	Spatial Use
		Disorganized fragmented volume holistic	M5.a.Disorganized co-utilization for different functions in a multiple space
		Disorganized fragmented volume holistic	M5.b. Disorganized separate utilization for different functions in a multiple space
		Disorganized fragmented volume separated	M5.c. Disorganized separate utilization for different functions in a multiple space

Table 6. Space 6-Multiple space/Organized configurations
(Tablo 6. Mekan 6-Çoklu mekan/ Düzenli kurgular)

	SPACE 6 Multiple Space / Organized		
Design	Spatial Pattern	Relationship Context	Spatial Use
		Organized fragmented volume separated	M6.a.Seperate utilization of different functions in multiple space
		Organized fragmented volume, separated	M6.b. Coutilization of different functions in multiple space
		Organized fragmented volume separated	M6.c. Separate utilization of different functions in multiple space

M6.a. In Canoe-maker's House, there is a setup foreseeing organized but separate usage of spaces with everyday spaces that exclude but indirectly join the canoe-making process to everyday life.

M6.b. In the Writer's House, the design allows the writer to use the spaces for both everyday life and for his research activities.

M6.c. In the Carpenter's House, the spaces where everyday life takes place are separated from the spaces where carpentry activities take place, by indirectly joining the everyday usage of the carpentry workshop with the everyday life but foreseeing separate usage.

6. RESULTS (SONUÇLAR)

This "workhome" studio process has given the students a new perspective on the concepts of house/home/work. Thanks to this design concept in which the time lost between work and home in the busy urban life is transformed into enjoying pleasurable time between home and work, the students found the opportunity to experiment on bringing together the home-related activities and work-related activities in various ways.

The diversity of the production processes related to work and addressed in this study enabled the emergence of various different space types in the design concept of the workhome. Concepts brought together by pro-fragmentation approaches catch everyday life during its transition from one space to another and during its continuous relationship with the external environment, while the holistic approaches offered opportunities that presented home-life and work-life in an intertwined fashion. Hence, students were able to witness the diversification of the space setup. The configurations that brought together home activities and work activities were categorized under six groups in this study. The different approaches

used in these six groups were similar in the way they associated the house with the environment, yet different in the way they joined spaces and designated functions. Data such as the mode of production of the work, the location, the diversity of life-related activities etc. differed as the design data used by students; yet it was possible to categorize the similarities in the name of creating design inputs based on the emerging designs, and it was also seen how these design data differed under very similar groups. The Space 1 group examined single-volume spaces; it is seen that the volume is either monolithic or divided into two to offer multi-purpose spaces, depending on the user's requirements and the daily utilization habits associated with the spaces. In the Space 2 group, the spaces included a courtyard/atrium, which served as either a courtyard open to interaction with the outside, or a semi-closed activity area or a common utility area closed to the outside, depending on the positions of the volumes around the courtyard, the mode of production and cycle of work, and the relationship between work and everyday life. In Space 3, the positions of the volumes lined within a perpendicular setup varied according to the relationship level between everyday spaces and work spaces. In the Space 4 group, the positions of volumes lined up in a perpendicular setup that allows holistic, semi-holistic and separate utilization, differ based on the relationship level between everyday spaces and work spaces. In the Space 5 group, again the volumes allowing holistic, semi-holistic and separate utilization come together in a disorganized and fragmented setup based on the mode of use and relationship between the multiple spaces designated to everyday life and worklife ; and finally in Space 6, the volumes are organized but fragmented and separated in their setup, in which the relationship between the multiple spaces for everyday life and work is used to allow direct or indirect co-utilization of the spaces.

The presentation of these six spatial groups as design inputs at the end of this study should be evaluated as an indication that the workhome workshop has served as an analysis demonstrating the possibility to diversify in a search for innovation and creation, by encouraging students to rethink on familiar patterns that have been accepted as the only right pattern in the minds of first year students.

7. CONCLUSIONS (GENEL SONUÇLAR)

This study conceived the recovery of design patterns on work-related and home-related spaces together, to show students and lecturers that, spatial organizations can be re-formed according to changes on daily life needs. And also the opportunity to examine of combinations on home-related activities and work-related activities in various ways show that; beyond the usual home office concept, depending on differences of work/production process and achieved daily life orders, variations of new spatial patterns can be obtained.

With the help of this paper, the results on workshop process will be used as a primary workhome design guide for designers by categorizing the design outputs (spatial pattern, relationship context and spatial use) according to similarities on spatial solutions.

NOT (NOTICE)

Photograhps were taken by instructors in design studio.

ACKNOWLEDGEMENTS (TEŞEKKÜR)

REFERENCES (KAYNAKLAR)
1. Lefebvre, H., (2007). Modern Dünyada Gündelik Hayat. Metis Yayınları, İstanbul.
2. Lefebvre, H., (2007). Modern Dünyada Gündelik Hayat. Metis Yayınları, İstanbul.
3. Harvey, D., (1997). Postmodernliğin Durumu. Metis Yayınları, İstanbul.
4. Lefebvre, H., (2007). Modern Dünyada Gündelik Hayat. Metis Yayınları, İstanbul.
5. Antonas, A. ve Koutsogianni, K., (2009). KEG Daireleri. Derleyen Pelin Çetken, www.mekanar.com.
6. Artun, A. ve Aliçavuşoğlu, E., (2009). Bauhaus: Modernleşmenin Tasarımı. İletişim Yayınları, İstanbul s.37-40.