

MIM-PEM-SBP

tes111e

PROJECT I

Section 4

2022-2023 fall

Monday - Thursday 08:30-12:30

Assoc. Prof. Dr. Zeynep Günay

Assoc. Prof. Dr. Sema Alaçam

Asst. Prof. Dr. Ayşegül Akçay Kavakoğlu

Dr. İmge Akçakaya Waite

Dr. Bihter Almaç

Res. Assist. Elif Öz Yılmaz

Res. Assist. Begüm Eser

Res. Assist. Erenalp Büyüktopcu

Res. Assist. Bersu Aktaş

Res. Assist. Elif Ağaoğlu

Syllabus

PROJECT I

COURSE OBJECTIVE and DESCRIPTION **TES111E Project I** is a studio course that provides the student the ability to read, write, speak and listen effectively, and to gather, assess, record, apply and comparatively evaluate information on design processes of the coursework. Critical thinking, conceptualizing, interpretation, problem definition and problem solving are the main topics of the studio. The main objectives of the course are (1) to enable the students to perceive, investigate, interpret, and analyze human-space-object/product-environment relationships in the context of nature and culture; (2) to help them gain creative skills regarding defining/solving problems; and (3) to encourage them to articulate spatial and architectural proposals while gaining expertise in using the fundamental terminology of their future professions. Thus, the students are expected to develop design alternatives in relation with the given natural, spatial, social and cultural contexts by taking into consideration the structural, material, and construction parameters related to different scales of the design at hand. The course also provides the students with necessary skills to be able to present their research and design works by verbal, written and visual techniques.

COURSE CONTENT Project 1 is structured through four modules entitled as “Allocentric Visions of an Autumn Bee”, “Anatomical Theater”, “Provocations on Spaces of Power”, and “A House of Poetical A.”. These modules aim to encourage students to perceive, investigate and interpret diverse design problems, supported by various sessions of games, workshops, seminars, etc., each with an original context. The assessment of each project is carried out separately. A comprehensive description and objectives of each project can be found in the following paragraphs and the detailed weekly schedule that follows them.

Icebreaker: A tender field: Bonding with the studio

[week 1]

This introductory workshop invites the studio participants to work together on creating a collective recording of the studio, observing air, dust, shadow, light, objects, living beings, whispers, sounds and movements. Discovering free-hand drawing techniques, blind contour, pixelation, and hatching, the workshop aims to explore space as an infinite field.

M1: Allocentric Visions of an Autumn Bee

[weeks 2-3]

The main task of this module is to develop a visual literacy ability to interpret, create and negotiate through various drawings and mediums. Students will observe object-to-object relationships by neglecting their bodily experiences and contextual being. After observing, they will explore novel techniques for drawing design and unfolding the visual relationships in an image. Rather than seeing the design as a product, how the designer narrates her work and in which medium this process flourishes the design

ideas is the main concern. Students will observe and analyze images, to interpret, manipulate and speculate.

M2: Collective Atlas of Plant Anatomies

[weeks 4-5]

We will be searching for pharmaceutical plants, collecting and/or documenting the ones that raise curiosity. We will unfold the anatomies of the selected pharmaceutical plants from macro to micro scales at the Garden for Medicinal Plants of Zeytinburnu which is one of the venues of İstanbul Biennial. Examine the anatomical characteristics of the plants through drawing, collage, re-drawing, using different light sources. Discuss these anatomical features in different scales (micro vs. macro) by projecting the plants and its drawings via slide machine, magnifying glass etc. and continue the examination by layering the characteristics through various drawing tools and techniques. You will create a multi-layered and juxtaposed atlas of the plant anatomies at the end by collectively gathering all individual findings into the one enormous plane. This outcome would work as the mega-narrative of the pharmaceutical content of the garden.

M3: Provocations on Spaces of Power

[weeks 6-10]

Inspired by Giovanni Battista Piranesi's "Il Campo Marzio dell'antica Roma" of the mid-1700s, this module attempts to present a narrative of power. "A whole history remains to be written of spaces, which would at the same time be the history of powers", says Foucault (1980: 149), "from the great strategies of geo-politics to the little tactics of the habitat, institutional architecture from the classroom to the design of hospitals, passing via economic and political installations". Thus, we will be exploring spaces, architectures, patterns exceeding the present spatial organizations and the everyday life attached to them by unfolding asymmetrical power as an allegory of Piranesi's representation of past as a timelessness and removal of the present, the premonitions of identity, memory, heritage for a new beginning of a possible city. In this re-montage, the module is taking intuitive patterns from Piranesi (and/ Aldo Rossi) maps and making an incidental collage in the mapping of power relations, while gaming the spatial power.

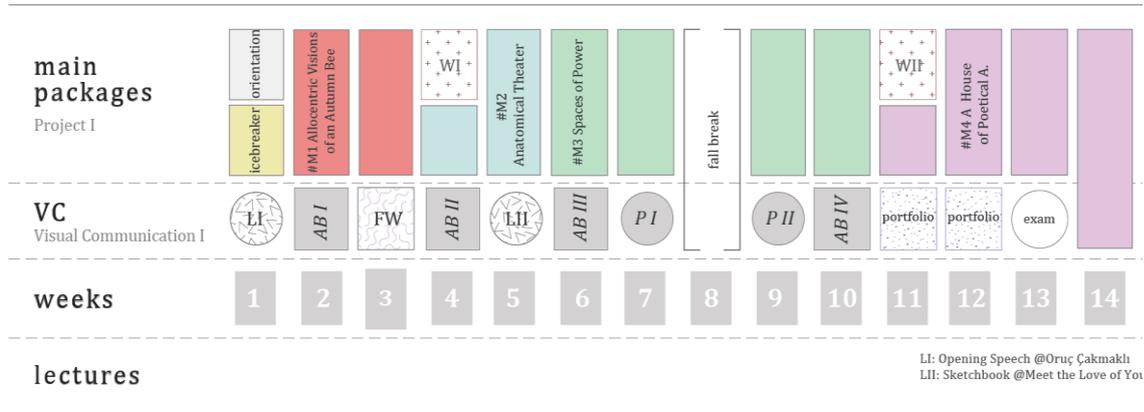
M4: A House of Poetical A.

[weeks 11-15]

The final module is a home for an unknown inhabitant. This module starts with speculating on the picture plane to introduce an imaginary one for place-making. It starts with montaging a frontality to study foreshortenings and false-right angles from precedents. This frontality is juxtaposed with deep-learned surfaces via text prompts. The juxtaposition will be explored further by writing poems and enfolding interiors for an unknown inhabitant.

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 spacelyandgood2023.wordpress.com

TES111E Project 1
 TES112E Visual Communication II: Visualization and Technical Drawing



- Ice Breaker: CLOSING THE GAP!22
- M#1 Allocentric Visions of an Autumn Bee
- M#2 Anatomical Theater
- M#3 Spaces of Power
- M#4 A House of Poetical A.
- Jury
- AB #I #II #III #IV: Allocentric Visions of
- P #I #II #III: Projection
- L L #I #II: Special Guests - Lecture
- Fieldwork
- Workshop

COURSE LEARNING OUTCOMES

Students who complete the course satisfactorily increase their:

1. Design skills,
2. Critical thinking skills,
3. Research and analytical problem-solving skills on a given planning or design problem,
4. Graphical representation and form generating skills learned in visual communication courses,
5. Team-work skills,
6. Use of precedents.

Week	Day	Program	Learning Outcomes
1	Sep. 19	Orientation	
	Sep. 22	Icebreaker: A tender field: Bonding with the studio	1, 2, 5
m#1 Allocentric Visions of an Autumn Bee			
2	Sep. 26	Blinding the bodily existence as a collective act, exploring the object-to-object relationships.	2,3,4,5
	Sep. 29	Drawing the unprecedented visual relativity of the objects to create tacit images.	1,2,3,4
3	Oct. 03	Speculating the visual field, interpreting the objects' relative perception	1,2,3,4
	Oct. 06	Exhibition #1 Overall assessment: "Pin-up" discussion Submission: Please submit the final version of your project to Ninova, designated folder of our studio. Upload all works to Drive for collective discussion.	2, 3, 5, 6
4	Oct. 10	Workshop #1 Elements: In search of space through modeling An iterative making of models where we will be exploring the embodiment of colour, shape, form in spatial tectonics. We will be using basic repetitive elements (strips, plates, sticks, wires, paper etc.) to model a volume of dimensions: h= 35cm d=15cm w= 3cm.	1, 2, 3, 5
m#2 Collective Atlas of Plant Anatomies			
4	Oct. 13	- Start unfolding the anatomies of pharmaceutical plants and examine the structural characteristics, textures, haptic quality, etc., by drawing all these with 1/1 scale on paper.	2, 4
5	Oct. 17	- Examine the anatomical characteristics of the plant as a part/sub-layer of the collective atlas through drawing, collage, re-drawing, using different light sources. - Discuss these anatomical features in different scales (micro vs. macro) by projecting the plants and its drawings via a slide machine, magnifying glass etc. Try to question what is seen, what is visible and what is invisible but maybe sensed.	1, 2, 4
	Oct. 20	- Continue the examination by layering the characteristics through drawing and by questioning the ways of seeing. - Start creating an collective atlas of plants based on your observations, examinations and perception. - Go on layering, drawing and show us what is beyond the object through your individual strip. Exhibition #2 Overall assessment: "Pin-up" discussion Submission: Please submit the final version of your project to Ninova, the designated folder of our studio. Upload all works to Drive for collective discussion.	1, 2, 3, 4, 5
m#3 Provocations on Spaces of Power			
6	Oct. 24	- Mapping of power relations - taking intuitive patterns from Piranesi (and/ Aldo Rossi maps) and making an incidental collage	2, 3, 5

	Oct. 27	- Mapping of power relations (cont'd) - Examining power dynamics and meanings within through drawing Seminar #1 Discussion on power and spatial relationships	2, 3, 5
7	Oct. 31	- Capturing provocations of power in space, relating spatial dynamics with those of power by using several representations of mapping and drawing	2, 3, 4, 5
	Nov. 03	Game time! Gaming the spatial power - introducing a game with constraints	1, 2, 5
8	Fall break		
9	Nov. 14	- Extruding axonometric powers of space: Axonometric discussions and recreating maps	2, 3, 4
	Nov. 17	- Extruding axonometric powers of space: Axonometric discussions and recreating maps (cont'd)	2, 3, 4
10	Nov. 21	Workshop #2 Ruin-Agent - Removal of the present for a new beginning of a possible city	1, 2, 3, 4
	Nov. 24	The possible city for the power ranger	1, 2, 3, 4, 5
11	Nov. 28	Exhibition #3 Overall assessment: "Pin-up" discussion Submission: Please submit the final version of your project to Ninova, designated folder of our studio. Upload all works to Drive for collective discussion.	2, 3, 5, 6
m#4 A House of Poetical A.			
11	Dec. 01	- Sketching: collecting elements, materials, textures: pursuing the poetical tectonics of a frontality without interior. - Draw a f. [elevation] 1/20 in the void of 7mt height and 5mt width. Use your collection of the pieces.	1, 2, 3, 4, 6
12	Dec. 05	- Work on the details; railings/ shutters/ frames/ knobs/ handles and texture and feel; porous, smooth, iridescent, opaque, soft, rotten, hard, shiny, gooey... USE water colouring, collaging, etching, engraving, stitching, graphite pencil shading. - Precedents as a conversation piece	1, 2, 3, 4, 6
	Dec. 08	-What is a picture plane? -Imagine a casual visitor and their approach to the picture plane/ the frontality. - play with words to write a poem of this approach	1, 2, 3, 4
13	Dec. 12	-Playing with text prompts working on the second set of frontality	1, 2, 3, 4
	Dec. 15	-Model making sessions - Use poems to delineate the everyday of the program. Fill in the inside, fold out to the outside/ remove if necessary and redefine the void for the unknown inhabitant by both making the model and writing into the poem.	1, 2, 3, 4
14	Dec. 19	-Model making / drawing sessions	1, 2, 3, 4
	Dec. 22	-Model making / drawing sessions	1, 2, 3, 4
15	Dec. 26	Exhibition #4 Overall assessment: "Pin-up" discussion Submission: Please submit the final version of your project to Ninova, designated folder of our studio. Upload all works to Drive for collective discussion.	2, 3, 5, 6

	Dec. 29	FINAL JURY	1, 2, 3, 4, 5, 6
*	TBD	FINAL SUBMISSION	

**STUDIO PROCESS
and SUBMISSIONS**

The course will be held **in class** during the hours announced in the weekly program [Monday/Thursday, 08:30–12:30] and in accordance with **any guidelines and precautions of the Covid-19 pandemic if necessary**. Course instructors and students will meet in the allocated studio(s) unless specified otherwise by the course instructors. Each student will have a designated work area during the studio hours. General assemblies or presentations related to the course may be held in the studio using a virtual platform or in one of the conference rooms in Taşkışla.

It is of utmost importance that students keep their working areas clean while in the studio and speckless at the end of the course. **The studio space will be used by another class after ours so it is both courteous and safe to evacuate on time (no later than 12.30) with all belongings and trash.** Please know and comply with [TES Studio Principles](https://tes.mim.itu.edu.tr/studio-principles/) (<https://tes.mim.itu.edu.tr/studio-principles/>).

STUDIO HOURS and ATTENDANCE

It is important that students follow the studio. This means being on time and actively participating in the activities held during the course hours under the direction of the studio instructors. There will be a variety of interactive formats so timeliness is essential for efficient planning and individuals' maximum benefit from peers and instructors. Students are also strongly encouraged to use supporting digital platforms to share multimodal objects and information while interacting with their instructors and peers during studio discussions.

All work is to be produced in accordance with the media, material and format requirements set forth by the instructors in the class or in the announcements made through **Ninova** or other designated platforms. All participants are expected to adhere to [the codes of ethical conduct](https://odek.itu.edu.tr/en/code-of-honor/ethics-in-university-life) (<https://odek.itu.edu.tr/en/code-of-honor/ethics-in-university-life>).

STUDIO TECHNOLOGY

Digital platforms will be used profusely during and outside of studio hours to communicate, conduct research, produce and share work. **Ninova (Section's common CRN)** will be used for announcements, access to live or recorded Zoom sessions, and digital submissions. Additionally, instructors may designate other platforms for announcements and sharing work. We also plan to use supporting platforms such as Google Drive, Miro, and Google Jamboard to share work within the class community and collaborate. It is highly advised that each **student has a laptop computer with the necessary equipment/hardware**. Students are advised to use a computer with access to WiFi, a camera, basic word and picture editing software, and sound features.

DISCUSSIONS and PINUPS

Student works are commonly put under the spotlight for discussion. These discussions serve the purpose of articulating the assessment criteria and conveying suggestions for students to develop their proposals. In these open discussions, students are expected to develop critical perspectives and proactively voice them in the course.

EXHIBITIONS

A selection of student projects will be exhibited digitally both during and at the end of the semester on suitable platforms.

EXCURSIONS

Excursions to online and physical venues, stage performances, film screenings, seminars, and webinars are encouraged, requiring full attentiveness, critical engagement and post-reflection.

JOURNAL

Students are expected to keep a written and visual log of their studio-related processes in a journal that includes sketches, notes and evolving design ideas for their projects. These journals will be included in the course assessment. Students are encouraged to use various techniques (drawings, diagrams, collages, writing etc.) in representing their ideas and observations.

ANNOUNCEMENTS All announcements will be made on the **Ninova** class interface and the studio blog at <https://spacelyandgood2023.wordpress.com/>.

EVALUATION Project I is a design studio that needs enthusiasm and curiosity. Students need to engage with the course and think of it as a questioning arena. Students have to participate in lectures, workshops, discussions, and crits of the projects. Group review, discussions are followed by individual crits according to the project modules. The evaluation of the course depends on the critiques during the studio hours, participation, pin-ups, jury, and submissions. The assessment criteria are as below.

Project I Grade Assessment Criteria	Quantity	Contribution
Project modules (Midterm)	4	% 60
Final Project Submission	1	% 40

RECOMMENDED READINGS Agrest, D. I. (1988). Architecture from without: Body, Logic, and Sex. *Assemblage*, 7, 29–41.

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**Digital
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<https://saltonline.org/>
<https://www.toposmagazine.com/>
<https://xxi.com.tr/>
<http://www.yapi.com.tr/>

* Additional readings, films and inspirational works will be assigned and distributed per module in excerpts or the entirety of the published material in addition to digital media.