

MIM-ENT-ICM

tes111e

PROJECT I

Section 6

2022-2023 fall

Monday - Thursday 08:30-12:30

- Assoc. Prof. Dr. Derya Güleç Özer
- Assist. Prof. Dr. Demet Arslan Dinçay
 - Dr. Demet Günal Ertaş
- Res. Assist. Özgür Esra Kahveci

- Inst. Salih Özdemir
- Res. Assist. Şeyma Kurtuluş
- Res. Assist. Ecem Karabay
- Res. Assist. A. Tarık Çelik
- Res. Assist. Nihan Zorlu

Syllabus

PROJECT I

COURSE OBJECTIVE and DESCRIPTION **TES111E Project I** is a studio course with the main objective to enable first year students to recognize, explore, analyze, conceptualize, interpret, and critically approach the fundamental ways in which humans, objects, spaces and the environment are interrelated. Students are expected to gain dexterity in creative problem solving and in using the basic terminology of different design disciplines. By the end of the course, students will be able to develop design alternatives for a given brief in a natural, cultural and conceptual context, and by considering the structural, material, and constructional parameters related to the scale of the given design problem. Providing a venue to acquire skills in analysis and synthesis in design, the course also aims at informing the students on theory and practice of creativity, general design principles, basic design elements, and key issues in design, helping them to effectively employ basic verbal and graphic communicative skills to receive and convey ideas. By the end of the course, students are expected to exhibit skills to gather, assess, record, apply and comparatively evaluate information relevant for their design processes.

COURSE CONTENT The course consists of 4 modules (e.g. short projects) and one final project module:

MODULE 1 | WEEKS 2-3

Students are expected to design an attachment for their own body for a specifically designated function. Students are free to choose their own materials and form. Students are expected to solve joint details between the materials.

MODULE 2 | WEEKS 3-5

Students are expected to make analysis of natural elements, adapt the texture or nature of the chosen element (living organisms, stones, minerals, crystal and other geological elements) to a structure and find/solve folding, binding and joining details with the material.

MODULE 3 | WEEKS 6-7

Students are expected to present a movie by re-visualizing it on a poster with various techniques such as perspectives, photographic and textual representations, as well as 2D drawings (plan, section, elevation), 3D images and hybrid presentations after analyzing the conceptual characteristics of the given movie. These conceptual characteristics can be spaces, characters, objects, point of views and narratives of the films.

MODULE 4 | WEEKS 9-11

Module aims to map the spatial experience of an urban route. Students are expected to define a route and analyze it considering the *unseen*. Students are expected to work in groups of four. As a result, each group will produce a map in which unseen layers & narratives of everyday life are shown. Each group is expected to present a poster and a video.

FINAL PROJECT | WEEKS 12-15

Students are expected to visit a local marketplace and analyze the temporary, dynamic system of the place. Students will consider how space, function, user (movement) of the whole market formation, change throughout the day. Analyzes should be interpreted according to a focus students determine, and should be presented in a site plan with proper zoning. Students are expected to present a scaled site plan, plans, sections, 3D models and design a marketplace unit according to their observations.

**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.

TES 111E - PROJECT I				
WEEK	DATE	MODULE	CONTENT	L.O.
W1	September, 19		Orientation	
	September, 22		Introduction to TES 111E and P1. Material List Kahoot Quiz S1: Sketch exercise R1: Berger (Görme Biçimleri)	
W2	September, 26	P1 BODY[Ex tension]	L1: Lecture on body and space (Assist. Prof. Ozan Avcı, MEF University) 08:30-10:00 P1 BODY[Extension] starts. R1 The submission of reading. (Instructor CRN)	1,2,3
	September, 29		P1 BODY[Extension] continues, critiques on models.	1,2,3
W3	October, 3		P1 BODY[Extension] ends. P1 The final submission of model. (October 3rd) Introduction to P2 Shape Hunt L2: Lecture on shape grammar. (Assoc. Prof. Dr.Derya Güleç Özer) 11:00-12:30	1,2,3
	October, 6		Discussions on visualization of the natural elements and their structures.	2,4,6
W4	October, 10	P2 Shape Hunt	L3: Lecture on Structure (Dr. Demet Günel Ertaş) 08:30-10:00 Critiques on model and pin-up discussions on A3 posters	1,2,4,6
	October, 13		Critiques on model	1,2,4,6
W5	October, 17		Critiques on model	1,2,4,6
	October, 20		Final reviews and exhibition L4: Lecture on film spaces Res. Asst. Şeyma Kurtuluş-Section CRN) 11:00-12:30 Announcement of movies for P3	1,2,4,6
W6	October, 24		City Excursion - A Walk between Galata Tower to Karaköy	
	October, 27		P3 Film Spaces critiques	1,2,4
W7	October, 31	P3 Film Spaces	Critiques	1,2,4
	November, 3		P3 Film Spaces ends. Final reviews. L5: Lecture on mapping issues. (Res. Asst. Tarık Çelik) 11:00-12:30	1,2,4
W8	November, 7		Fall Break	
	November, 11			
W9	November, 14	P4 Mapping the	P4 Mapping the Unseen starts. E3: Excursion to Istanbul Biennale	2

	November, 17	UNSEEN	P4-a Pin-up discussions on the poster (maps, diagrams, sketches, videos and photographs). L6: Lecture on mapping issues II. 08:30-10:00 R2: Percec (*Species of Spaces and Other Pieces) (Mekan Feşmekan) *(An Attempt at Exhausting a Place in Paris)	2,3,4,5	
W10	November, 21		R2 The submission of reading. (November 21th-Instructor CRN) P4 The discussion of videos (working in group of 3-4). (November 21th- Instructor CRN)	2,3,4,5	
	November, 24		Critiques	2,3,4,5	
W11	November, 28		P4 Mapping Unseen ends. P4-b The final submission of videos. (November 28th-Instructor CRN) Introduction to P5 Marketplace Stories R3: Announcement of text for P5 L7: Lecture on marketplace 11:00-12:30	2,3,4,5	
	December, 1	Marketplace Excursion (Closed Bazaar)			
W12	December, 5	P5 Marketplace Stories	P5 Marketplace Stories starts. P5 Introduction to Marketplace Stories Critiques on site plan and zoning. R3 The submission of reading. (December 5th-InstructorCRN)	2,3,4,6	
	December, 8		Critiques on the site plan, plans, sections, 3D models. L8: Lecture on marketplace II. 11:00-12:30	1,2,3,4,6	
W13	December, 12		P5-a Pre-submission (December 15th) Critiques on the site plan, plans, sections, 3D models.	1,2,3,4,6	
	December, 15		Critiques on the site plan, plans, sections, 3D models.	1,2,3,4,6	
W14	December, 19		Critiques on the site plan, plans, sections, 3D models.	1,2,3,4,6	
	December, 22		Critiques on the site plan, plans, sections, 3D models.	1,2,3,4,6	
W15	December, 26		P5-b The submission of final jury (December 25th) Critiques on the submissions	1,2,3,4,6	
	December, 29		Critiques on the submission for the *Final Submission (<i>Date will be announced</i>)	1,2,3,4,6	

**STUDIO PROCESS
and SUBMISSIONS**

The course will be held in class (face to face) during the hours announced in the weekly program [Monday/Thursday, 08.30–12.30] and in accordance with the necessary precautions of the Covid-19 pandemic. 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.

All individuals are required to properly wear masks and follow the guidelines of the University and the Faculty of Architecture during school hours. The studio spaces are allocated to ensure one student per 4 square meters. All individuals are advised to use hand sanitizers, surface disinfectants where necessary and follow rules of general hygiene and of keeping the minimum distance between people in the studio. Studio spaces will be ventilated regularly during and after the studio. All students must leave the space during these designated times. 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 as well as they can during the Covid-19 pandemic. 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. Simultaneously with the in-class studies, some exercises and sessions may be carried out in virtual platforms. Collective parts of the studio may be on Zoom (accessible through Ninova) and will be recorded per university policy.

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. Final submissions will be on Ninova. 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.

LECTURES

Lectures will be held at the beginning of each project module and final project.

L1 Lecture on body and space (Assist. Prof. Dr. Ozan Avcı)

L2 Lecture on shape grammar (Assoc. Prof. Dr. Derya Güleç Özer-Section CRN)

L3 Lecture on structure (Dr. Demet Günal Ertaş-Section CRN)

L4 Lecture on film spaces Res. Asst. Şeyma Kurtuluş-Section CRN)

L5 Lecture on mapping issues. (Res. Asst. Tarık Çelik-Section CRN)

L6 Lecture on mapping issues II.

L7 Lecture on marketplace.

L8 Lecture on marketplace II.

EXCURSIONS

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

E1 Excursion to Galata Tower to Karaköy

E2 Excursion to Istanbul Biennale

E3 Excursion to marketplace (Closed Bazaar)

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.

JURY ASSESSMENT

The students are expected to express their works in front of a jury in the final project. Juries compose of course instructors and invited jury members.

ANNOUNCEMENTS All announcements will be made on the **Ninova** class interface

Briefs of project modules' topics will be given out by group tutors as PDF files. These briefs will explain details and expectations for the module, the related homeworks, various readings and YouTube channels that are expected to be reviewed by the students before coming to class next week. The brief will also entail information on the necessary preparations and material.

EVALUATION The contribution of the modules and final project are given in the below.

P1 Body Extension	15%
P2 Shape Hunt	15%
P3 Film Spaces	15%
P4 Mapping the Unseen	15%
P5 Marketplace Stories - Final Project Submission	30%
Attendance	10%

The requirement for active participation in the course is **80%**. This includes both physically attending classes and completing the in-term assignments/projects throughout the semester. Students who do not meet these conditions will get **VF** and cannot make the final submission. In case you are absent, having provided the required excuse duly and timely, you must still complete all submissions (in-class & homeworks). The deadlines of these submissions will be given to you separately.

For students to be excused from the lectures (absenteeism) and/or submissions, they need to provide a report of a valid excuse (for example, a minimum 3 days of sickness report from **a hospital**). When you are absent, whether or not you give a report, your absence will be counted as *absent* in any case. For example, if you miss 6 lectures, you fail the course even if you have 6 apologies. The health reports that will be brought for the Final Submission should be given to the Dean's Office. The report is required to be issued by an official hospital and be at least of 3 days duration.

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

RECOMMENDED READINGS

- Berger, J. (1995). *Görme Biçimleri*. Metis Yayınları.
- Pallasmaa, J. (2011). *Tenin Gözleri*. Translated by Aziz Ufuk Kılıc. YEM Yayın.
- Ching, F.D.K. (1979). *Architecture, Form, Space & Order*.
- Gökmen, P.G. and Özak, N.Ö. (Eylül 2009). Bellek ve Mekan İlişkisi Üzerine Bir Model Önerisi. *İtü Dergisi*, Sayı:8, Cilt:2, 145-155.
- Karakuş, M. and Oralış, M. (2006). Bellek-Mekan-İmge. Multilingual Yayınevi.

6. Perec, G. (2016). *Mekan Feşmekan*. Everest Yayınları.
7. Tuan, Yi-Fu. (1977). *Space and place: The perspective of experience*. University of Minnesota Press.
8. Lynch, K. (1960). *The image of the city*. Vol. 11. MIT press.
9. Unwin, S. (2009). *Analysing Architecture*. 3rd ed., Routled.
10. Friesinger, G., Grenzfurthner, J., and Ballhausen, T. (2014). *Urban hacking: Cultural jamming strategies in the risky spaces of modernity*, transcript Verlag.
11. Moussavi, F. (2011). *Biçimin İşlevi*. YEM Yayınevi, ISBN: 9789944757508.
12. Janson, A., and Tigges, F. (2014). *Fundamental Concepts of Architecture*. Birkhäuser, Basel.
13. Harbison, R. (1997). *Thirteen Ways: Theoretical Investigations in Architecture*. MIT Press.
14. Shephard, P. (1994). *What is Architecture?: An Essay on Landscapes, Buildings, and Machines*. MIT Press.
15. Forty, A. (2004). *Words and Buildings: A Vocabulary of Modern Architecture*. Thames & Hudson, London.
16. Zevi, B. (1990). *Mimariyi Görmeyi Öğrenmek*. Translated by D. Divanlıoğlu. Birsen Yayınları.
17. Rasmussen, E.S. (2013). *Yaşanan Mimari*. Translated by Ömer Erduran. 2. Baskı, Remzi Kitabevi, ISBN 9751413895.
18. Zumthor, P. (2006). *Atmospheres: Architectural Environments - Surrounding Objects*. Birkhäuser GmbH; 5th Edition.
19. Deplazes (ed.), A. (2005). *Constructing Architecture: Materials, Processes, Structures, a Handbook*. Birkhäuser.
20. Archer, K. (2012). *The city: The basics*, Routledge.
21. Rapoport, A. (2016). *Human aspects of urban form: towards a man-environment approach to urban form and design*. Elsevier.
22. Sargolini, M. (2012). *Urban landscapes: Environmental networks and the quality of life*. Springer Science & Business Media.
23. Wunderlich, F.M. (2018). Walking and rhythmicity: Sensing urban space. *Journal of Urban Design*, 13(1), 125-139.
24. Moughtin, C. (1992). *Urban Design: Street And Square*, Butterworth Heinmann. İngiltere.

25. Joseph D.C and Lee E.K. (1984). *Time-Saver Standards for Site Planning*, New York: McGraw- Hill.
26. Frascari, M. (2013). *Architects, never eat your macaroni without a proper sauce.*
27. Tschumi, B. (1981). *The Manhattan Transcripts.*
28. Erwine, B. (2016). *Creating sensory spaces: The architecture of the invisible.* Taylor & Francis.
29. Reid, G.W. (1993). *From Concept to Form in Landscape Design*, Van Nostrand Reinhold. New York.
30. Giritliođlu, C. (1998). Şehirsel Mekan Öđeleri ve Tasarımı. İTÜ Mimarlık Fakóltesi, İstanbul.
31. Clive, E. (2011). *Interior design: a critical introduction.* Oxford Int. Publishers.