

MIM- PEM-SBP
tes121e
PROJECT II
Section 4

2022-2023 spring
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. Begüm Eser
Res. Assist. Erenalp Büyüktopcu
Res. Assist. Bersu Aktaş
Res. Assist. Elif Ağaoğlu
Res. Assist. H. İpek Avanoğlu

Syllabus

PROJECT II

COURSE OBJECTIVE AND DESCRIPTION The Project II course provides students the skills to research, analyze, plan and design while taking into regard the relation between humans, nature, culture, environment and function. Thinking critically, analyzing the urban fabric, conceptualizing, and interpreting as well as defining and solving functional and structural problems are key in this studio. The main objective is to enable students to perceive, investigate and analyze the relations humans have with space, with objects (products), and with the environment, in terms of both nature and culture, to develop and increase the abilities and knowledge related to techniques and methods. By the end of the course, students will be able to develop design alternatives in relation with form, function and space in the planning and design process.

COURSE CONTENT Project II is structured through four modules entitled “**Bioflexive topo-formations**”, “**SpacelyandGood on the road: A trip to Mardin and beyond**”, “**Mission Installation: f(topos)**”, and “**Comm-kitch Fantasticals**,” respectively. These modules aim to encourage students to understand, examine 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 through desk crits and submissions. Descriptions and objectives of each project can be found in the following paragraphs and the detailed weekly schedule that follows them.

M1: Bioflexive topo-formations

[weeks 1-5]

The term starts with a longer module where we will be starting off from the site: Rumelikavağı, dockyards. We will be looking at various forms to ascend and descend among topographical marvels by studying the iterations of bioflexive surfaces and structures. The main question is to inquire about the potentials of biomaterials in terms of architectural forms and question the common practices of structural design by implementing curious experiments of materiality. The project is an attempt of grasping the multi-layers of a site within the more-than-human interactions and structurally detailed spatiality of ascending-descending.

M2: SpacelyandGood on the road: A trip to Mardin and beyond

[week 4]

This second module comprises a field trip to Mardin and its vicinity (including Göbeklitepe-Karahantepe in Harran region, Nusaybin with border zone characteristic, Midyat and its multi-cultural atmosphere) in which the main aim is to document and speculate our encounters on the road. We will be working on the visual, tactile and bodily observations of topographies that are archaeological, urban, rural, cultural, sublime, stark, solid and otherworldly. We will be doing several on-site, site-specific, bodily, collective and temporary installations where the aim is to create recordings of micro-spatial narratives.

M3: Mission Installation: f(topos)**[weeks 6-7]**

This module aims to help the students operationalize the knowledge and materials they accumulate in the first two modules. Building on the know-how of bio-materials and other possibilities (tensile structures constituted from wooden, textile, plastic etc.) trials and their spatial representations, plus the Mardin explorations, they will bring together their discoveries and gains to design and set up installations in the studio. A main focus will be on experimenting with the depth and visual matters regarding the characteristics of the field trip recordings.

M4: Comm-kitch fantasticals**[weeks 9-15]**

By addressing questions examining the social, political, and ecological connections that food weaves between people and places across geographies, this module encourages the students to explore and work with key concepts, analytical tools, and critical skills to better understand the meaning and politics of food including food geographies, food production and consumption, food rights, food inequality, food sovereignty, and food security. The students will reflect on their in-depth research through mapping, tell unique evolutionary stories of food—traces of civilization, from neolithic age to urban revolution—, geographies and inter-relations of food—the production, supply, distribution and consumption stories, food cultures—farmers, women, and politics of food—initiatives, collective farms, community gardens, home kitchens, cooperatives, unions—, and the space and architecture of food. What is the significance of food in our everyday lives? How does food contribute to commons? What is the ever changing meaning of food and kitchen through troubles, wars, refugees, migrants, women, climate change, anthropocene...? Is it possible to design the “kitchen for all”? These questions will be invigorated by guest collectives and citybound field trips to Roma Bostan, Buğday Association for Supporting Ecological Living, Postane Istanbul and alike. The module and studio will commence with the design of the kitchen for all.

**COURSE LEARNING
OUTCOMES**

Students who complete the course satisfactorily increase their:

1. Acquire experience in planning, design and composition in various scales and scopes,
2. Develop critical thinking skills,
3. Use basic techniques of research, analysis and synthesis for the solution of a given planning or design problem,
4. Establish connections of planning and design with natural and cultural contexts
5. Understand materials and develop construction systems in design in an integrated way,
6. Establish relations among design, its representations and production/construction.

WEEKLY PROGRAM

Week	Day	Program, keywords & basic principles	Learning Outcomes
[M1] Bioflexive topo-formations			
1	Feb. 6 Feb. 9	Field trip to Rumelikavaği: sample collection, observation, documentation Group work: biomaterials / wooden trials	1, 2, 4
2	Feb. 13 Feb. 16	Group work continued: biomaterials / wooden trials Individual work: the forms of ascending/descending	2, 3, 5
3	Feb. 20 Feb. 23	Experimental (tensile) structure from wood+biomaterial+textile et al.	2, 3, 5
4	Feb. 27	Experimental (tensile) structure from wood+biomaterial+textile et al. cont'd– Finalizing the model	2, 3, 4, 5, 6
[M2] SpacelyandGood on the road: A trip to Mardin and beyond			
4	Mar. 2-5	Visual/tactile/bodily observations & recordings of urban, rural, archaeological topographies, accumulation of multi-cultures, phantasmagoric, otherworldly encounters, on-site, collective, temporary installations during field trip.	1, 2, 3, 4, 6
Bioflexive topo-formations cont'd			
5	Mar. 6 Mar. 9	Experimental (tensile) structure– Drawing set & module wrap-up	3, 4, 5, 6
[M3] Mission installation: f(topos)			
6	Mar. 13 Mar. 16	Installation design with the gains/finds: experimenting all along	2, 3, 5, 6
7	Mar. 20 Mar. 23	Installation design with the gains/finds cont'd: Exhibition setup	3, 5, 6
8	Spring break		
[M4] Comm-kitch fantasticals			

9	Apr. 3 Apr. 6	The topic: Asking the big questions, seeking “big” answers Film screening & discussion: Delicatessen Seminar: Politics of food and its mapping	2, 3, 4
10	Apr. 10 Apr. 14	Field trip to Istanbul’s “bostans and initiatives” Critical perspectives upon critical research: Mapping food and food politics	1, 2, 3, 4, 6
11	Apr. 17 Apr. 20	Critical perspectives upon critical research cont’d: Mapping food and food politics The community and the place: Envisioning <i>the</i> kitchen	1, 2, 3, 4, 6
12	Apr. 24 Apr. 27	The community and the place cont’d: Envisioning <i>the</i> kitchen	1, 2, 3, 4, 5, 6
13	May 4	[Workers’ Day holiday (1 May)] The KITCHEN /for all/	1, 2, 3, 4, 5, 6
14	May 8 May 11	The KITCHEN /for all/ Final jury	1, 2, 3, 4, 5, 6
15	May 15 May 18	Module wrap-up: Revisions and the portfolio	1, 2, 3, 4, 5, 6

STUDIO PROCESS and SUBMISSIONS

STUDIO HOURS and USE

The course will be held **in class** during the hours announced in the weekly program [Monday/Thursday, 08.30–12.30]. 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 courteous to evacuate on time 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/>)

ATTENDANCE

It is important that students attend all studio sessions. 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. A minimum of 80% attendance is mandatory for a passing grade in studio courses according to ITU Undergraduate Education Regulation Article 23 (Amended: RG-17/6/2021-31514). Please note that the designated 20% is reserved for sickness and other unforeseen circumstances.

STUDIO TECHNOLOGY

Digital platforms will be used profusely during and outside of studio hours to communicate, conduct research, produce and share work. **Ninova** 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. 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)

DISCUSSIONS, PIN-UPS and THE GRAND JURY

The works are commonly put under the spotlight for discussion throughout the modules in order to help develop your design process and its products and initiate the idea of co-producing and collaboration. 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. You are expected to express your final module works in the open jury session at the end of the semester. The open jury comprises studio instructors and invited jury members.

SKETCHBOOK/PORTFOLIO

The students are expected to keep a written/visual/diagrammatic log of their design process in a sketchbook, where they keep their sketches, notes and ideas regarding their projects.

EXHIBITIONS

Each work is exhibited and assessed at the end of the module and at the end of the semester on suitable platforms. The design of the exhibition together with students is also part of the design thinking of the project.

EXCURSIONS

Excursions to online and physical venues, stage performances, film screenings, seminars, and webinars are encouraged, requiring full

attentiveness, critical engagement and post-reflection.

ANNOUNCEMENTS

All announcements will be made on the **Ninova** class interface and **the studio blog** at <https://spacelyandgood2023.wordpress.com>. We will use the blog as a knowledge transfer medium to share announcements, follow-ups, inspirational outposts and more. Follow us and share your work in our Instagram account as well (@spacelyandgood).

Students need to actively use their ITU usernames to access these and/or get related notifications from the ITU-Mobile app.

EVALUATION

Project 2 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 II Grade Assessment Criteria	Quantity	Contribution
Projects modules	4	60%
Final (Jury + Final Submission)	1	40%

RECOMMENDED READINGS

Agrest, D. I. (1988). Architecture from without: Body, Logic, and Sex. *Assemblage*, 7, 29–41. <https://doi.org/10.2307/3171074>.

Bachelard, G. (1958). *The Poetics of Space*. Boston: Beacon Press.

Bell, D., Valentine, G. (Eds) (1995). *Mapping Desire: Geographies of Sexualities*. New York: Routledge

Berger, J. (1986). *Görme Biçimleri*, Metis Yayınları (Ways of Seeing, 1972).

Calvino, I. (1974). *Invisible Cities* (Le Citta Invisible/1972, trans. William Weaver), London: Harcourt Inc.

Cook, P. (2014). *Drawing: The Motive Force of Architecture*. Chichester: John Wiley & Sons. Cook, P. (2016). *Architecture Workbook*. Chichester: John Wiley & Sons.

Ching, F.D.K. (1985). *Architectural Graphics*. New York: Van Nostrand Reinhold Company Inc.

Daniell, T. (2012). Just looking: The origins of the street observation society. *AA Files*, No. 64, pp. 59-68.

De Certeau, M. (1984). *Walking in the city*. (The Practice of Everyday Life, University of California Press, 91-110).

- Deleuze, G., Guattari, F. (1987). *A Thousand Plateaus: Capitalism and Schizophrenia*. University of Minnesota Press.
- Deplazes, A. (ed.) (2005). *Constructing Architecture: Materials, Processes, Structures, a Handbook*, Birkhäuser.
- Derrida, J. (1997). *Of Hospitality*. Stanford University Press.
- Foucault, M. (1967). *Of other spaces*. From: *Architecture /Mouvement/ Continuité*, October, 1984 (“Des Espace Autres,” arch 1967 Translated from the French by Jay Miskowiec).
- Fujimori, T. (2016). *Under the Banner of Street Observation Society. Forty-Five: A Journal of Outside Research*, <http://forty-five.com/papers/154>.
- Grosz, E. (1995). *Space, Time and Perversion: Essays on the Politics of Bodies*. New York: Routledge.
- Harvey, D. (2003). *The city as a body politic*. In J. Schneider and I. Susser (Eds), *Wounded Cities: Destruction and Reconstruction in a Globalized World*, pp. 25–46. London: Berg.
- Hill, J. (2006). *Index of Immaterial Architectures*. In: *Immaterial Architecture* (79-200). London: Routledge.
- Huizinga, J. (2006). *Homo Ludens: Oyunun Toplumsal İşlevi Üzerine Bir Deneme*. Ayrıntı Yayınları, İstanbul.
- Hundertwasser, F. (1958). *Mouldiness Manifesto: Against Rationalism In Architecture*.
- Işık, E., Şentürk, Y. (2009). *Özneler, Durumlar ve Mekânlar*. İstanbul: Bağlam Yayınları.
- Lavin, S. (2011). *Kissing Architecture*. Point, Princeton University Press.
- Lefebvre, H. (2014). *Mekânın Üretimi* (Çev. Işık Ergüden). İstanbul: Sel yayıncılık.
- Lefebvre, H. (2012). *Gündelik Hayatın Eleştirisi 1* (Çev. Işık Ergüden). İstanbul: Sel yayıncılık.
- Lefebvre, H. (2004). *Seen from the window*. (Rhythmanalysis: Space, Time and Everyday Life, Bloomsbury London, 27-38).
- Lim, C.J. (2017). *Inhabitable Infrastructures: Science Fiction or Urban Future?* London: Routledge.
- Lim, C.J. (2014). *Food City*. London: Routledge. Lynn, G. (2011). *Chemical architecture*. *Log*, 23 (Fall 2011), 27-29.
- May, R. (2012). *Yaratma Cesareti*. (çev. Alper Oysal). İstanbul: Metis Yayınları.

- Mcdonough, W., Braungart, M. (2002). *Cradle to Cradle: Remaking the Way We Make Things*. New York: North Point Press.
- Merleau-Ponty, M. (1948/2004) *The World of Perception*, London: Routledge; *Algılanan Dünya*, (Çev. Ö. Aygün, 2014) İstanbul. Metis Yayınları.
- Merleau-Ponty, M. (1962). *Phenomenology of Perception* (Trans. C. Smith, 2005), London: Routledge; *Algının Fenomenolojisi* (Çev. E. Sarıkartal, E. Hacımuratoğlu, Çev. 2017). İstanbul: İthaki.
- Pallasmaa, J. (2005). *Eye of the Skin: Architecture and the Senses*, John Wiley&Sons.
- Pallasmaa, J. (2016). *Matter, Hapticity and Time Material Imagination and the Voice of Matter*, *Building Material*, No. 20, *Building Material* (2016), pp. 171-189.
- Perec, G. (2016). *Şeyler*. (Çev. Sevgi Tamgüç). İstanbul: Metis Yayınları.
- Perec, G. (2001). *Yaşam Kullanma Kılavuzu*. İstanbul: Yapı Kredi Yayınları.
- Perec, G. (2010). *An Attempt at Exhausting a Place in Paris* (Trans. M. Lowenthal). Cambridge, MA: Wakefield Press.
- Pheasant, S. (2016). *Bodyspace: Anthropometry, Ergonomics and the Design of Work* (Second ed.). CRC Press.
- Salingaros, N.A., Coward, L.A., West, B.J. (2005). *Principles of Urban Structure*. Amsterdam: Techne Press.
- Sennett, R. (1991). *The Conscience of the Eye: The Design and Social Life of Cities*. Faber & Faber, London, UK.
- Subotincic, N. (2009). *A Holding Environment: Drawing Out and Constructing Sigmund Freud's Psychical Terrain*. DOA Dead on Arrival, Winnipeg, pp. 74-83.
- Trotter, M., Choi, E. (Eds.) (2015). *Architecture Is All Over*. New York: Columbia Press.
- Tuan, Y. (1974). *Topophilia: A Study of Environmental Perception, Attitudes, and Values*. Englewood Cliffs, NJ: Prentice-Hall.
- West, M. (2016). *The Fabric Formwork Book* (1st ed.). Taylor and Francis. Retrieved from <https://www.perlego.com/book/1558593/the-fabric-formwork-book-methods-for-building-new-architectural-and-structural-forms-in-concrete-pdf> (Original work published 2016)
- Wong, W. (1993). *Principles of Form and Design*. John Wiley and Sons Inc.
- Yürekli, F. (2010). *Mimarlık Mimarlığımız*, YEM Yayınevi.

Digital References

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

<http://www.architizer.com/>

<http://www.arkitera.com/>

<https://beyond.istanbul/mad/home>

<http://kenthali.org/>

<http://bianet.org/bianet/kent>

<http://www.cityspacearchitecture.org/>

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

<http://www.domusweb.it/en/home.html>

<http://www.harvarddesignmagazine.org/>

<https://thefunambulist.net/>

<https://www.theguardian.com/cities>

<https://isocarp.org/>

<http://manifold.com/>

<http://mimarizm.com/KentinTozu/Default.aspx>

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

<https://www.placemakingx.org/blog>

<https://saltonline.org/>

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

<https://xxi.com.tr/>

<http://www.yapi.com.tr/>

For a list of virtual museums, **please follow [the link](#)**.

* 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.