

MIM-ENT-ICM

tes121e

PROJECT II

Section 6

2022-2023 Spring

Monday - Thursday 08:30-12:30

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

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- Res. Assist. Ecem Karabay
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- Res. Assist. Nihan Zorlu

Syllabus

PROJECT II



COURSE OBJECTIVE and DESCRIPTION The Project II course provides student 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, interpret, and analyze the relations humans have to space, to objects (products), and to the environment, in terms of both nature and culture, to develop and to 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 planning and design process.

COURSE CONTENT The course consists of 2 modules (e.g., short projects) and one final project module:

MODULE 1 | WEEKS 1-3

Students are expected to work as groups of (2-3) to design 3-D physical models based on the scenarios inspired by the book Invisible Cities

MODULE 2 | WEEKS 3-6

Students are expected to design a parasitic structure in/on/over/under/in front of/etc. a selected building to encourage new encounters. Students will consider how the function, spaces, and city interact with one another.

FINAL PROJECT | WEEKS 8-17

Students are expected to imagine how common inhabitation in urban space may be encouraged through new scenarios in relation to water. A scaled site plan, plans, sections, 3D models, etc., should be presented.

COURSE LEARNING OUTCOMES Students who satisfactorily complete the course will

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

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WEEK	DATE	MODULE	CONTENT	L.O.						
W1	February, 6	[MODULE 1] Invisible Cities Reimagined	Introduction to P1_ Invisible Cities Reimagined [Groups of 2-3] R1: Invisible Cities Submission: Ideas on paper through sketches and keywords	1, 2, 3, 4, 6						
	February, 9		Submission Representing the city as a 3D mock-up (Submission of 20x20x5 3D model)							
W2	February, 13		Submission of the poster using DALL-E		1, 2, 3, 4, 6					
	February, 16		Submission of Axonometric drawings (1/500)							
W3	February, 20		S1: The submission of [P1] [P1] Jury Introduction to P2_Parasitic Explorations. Announcement of the submission			1, 2, 3, 4, 6				
	February, 23		[P2] starts. S2 Submission of a poster Critiques on conceptual sketches, models, and technical drawings.							
W4	February, 27		Critiques on models and technical drawings				1, 2, 3, 4, 6			
	March, 2		Critiques on models and technical drawings							
W5	March, 6		Pin-up Critique					1, 2, 3, 4, 6		
	March, 9		Critiques on models and technical drawings							
W6	March, 13	Critiques on models and technical drawings	1, 2, 3, 4, 6							
	March, 16	S3: The final submission of [P2] [P2] Final Jury Workshop: Enşilebilirlik Çalıştayı (Demet Arslan Dinçay)								
W7	March, 20	WORKSHOP WEEK		1, 2, 3, 6						
	March, 23									
W8	March, 27	TERM BREAK								
	March, 30									
W9	April, 3	[MODULE 3] Coastal Commons		Introduction to P3 Coastal Commons Excursion to the coast of the Golden Horn	1, 2, 3, 4, 5, 6					
	April, 6			Submission of maps, diagrams, collages, etc. made on Golden Horn coast. Discussion on the findings and imagined scenarios.						
W10	April, 10			Pin-up Critique 1 Critique on site plans, sections, 3D models, etc.		1, 2, 3, 4, 5, 6				
	April, 13			Critiques on site plans, sections, 3D models, etc.						
W11	April, 17		P3-a Submission_Pre-Jury	1, 2, 3, 4, 5, 6						
	April, 20		Critiques on site plans, sections, 3D models, etc. Ramadan Eid Eve							
W12	April, 24		Pin-up Critique 2 Critiques on site plans, sections, 3D models, etc.				1, 2, 3, 4, 5, 6			
	April, 27		Critiques on site plans, sections, 3D models, etc.							
W13	May, 1		National Holiday					1, 2, 3, 4, 5, 6		
	May, 4		Critiques on site plans, sections, 3D models, etc.							
W14	May, 8		P3-b Pre-submission of the final project. Jury						1, 2, 3, 4, 5, 6	
	May, 11		P3-b Pre-submission of the final project. Jury							
W15	May, 15		Critiques on the submission for the "Final Submission"							1, 2, 3, 4, 5, 6
	May, 18		Pin-up Critique 3 Critiques on the submission for the "Final Submission" Party							



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 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.

E1 Excursion to Golden Horn

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

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 homework, 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 contributions of the modules and final project are given below.

P1	25 %
P2	35 %
P3 - Final Project Submission	35 %
Attendance and Active Participation	5 %

The requirement for active participation in the course is **80% for each module**. This includes both **taking part in the critiques** and **completing the in-term assignments/projects**, besides **attending classes physically** 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 & homework). The deadlines for 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 of three 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 six lectures, you fail the course even if you have six 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 three days in duration.

Project Grade Assessment Criteria	Quantity	Contribution
Projects (Midterm)	2	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.
- Perec, G. (2016). Mekan Feşmekan. Everest Yayınları.
- Tuan, Yi-Fu. (1977). *Space and place: The perspective of experience*. The University of Minnesota Press.
- Lynch, K. (1960). *The image of the city*. Vol. 11. MIT Press.
- Unwin, S. (2009). *Analysing Architecture*. 3rd ed., Routledge.
- Friesinger, G., Grenzfurthner, J., and Ballhausen, T. (2014). *Urban hacking: Cultural jamming strategies in the risky spaces of modernity*, transcript Verlag.
- Moussavi, F. (2011). *Biçimin İşlevi*. YEM Yayınevi, ISBN: 9789944757508.
- Janson, A., and Tigges, F. (2014). *Fundamental Concepts of Architecture*. Birkhäuser, Basel.
- Harbison, R. (1997). *Thirteen Ways: Theoretical Investigations in Architecture*. MIT Press.
- Shepherd, P. (1994). *What is Architecture?: An Essay on Landscapes, Buildings, and Machines*. MIT Press.
- Forty, A. (2004). *Words and Buildings: A Vocabulary of Modern Architecture*. Thames & Hudson, London.
- Zevi, B. (1990). *Mimariyi Görmeyi Öğrenmek*. Translated by D. Divanlıoğlu. Birsen Yayınları.
- 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 Heinemann. 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. Giritlioğlu, C. (1998). Şehirs el Mekan Öğeleri ve Tasarımı. İTÜ Mimarlık Fakültesi, İstanbul.
31. Clive, E. (2011). *Interior design: a critical introduction*. Oxford Int. Publishers.