

MİM-ENT-ICM

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PROJECT I

Section 1

2020-2021 fall

Monday - Thursday 08:30-12:30

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Syllabus

PROJECT I

COURSE DESCRIPTION AND PURPOSE

The Project I course provides to student ability to read, write, speak and listen effectively, ability to gather, assess, record, apply and comparatively evaluate relevant information within coursework and design processes. The critical thinking-conceptualizing-interpreting- problem definition and problem solving are the main stages of the studio.

The main objective of the course is enabling students to perceive, investigate, interpret, and analyze human-space-object (product)-environment relationships in the context of Nature & Culture, to gain creatively problem solving skills and to gain the expertise in using the fundamental terminology of profession. Students can develop design alternatives in relation with the natural, cultural and conceptual context and by taking into consideration the structural, material, construction parameters related to the design's scale through this course.

COURSE CONTENT

This module includes 4 projects. The assessment of each project is executed separately. A more comprehensive description and objectives of each project can be found in the weekly schedule below.

The projects are expected to touch to the complementary themes (Being, body (anthropometry, capacities and limitations), space / Human, object, parameters of design/ Structure, loads, material, parameters/ Human, culture, nature/urban experience, physiological, sociological and bodily experiences in urban space). The students will gain skills in developing design alternatives in relation with the natural, cultural and conceptual context and by taking into consideration the structural, material, construction parameters related to the design's scale. This module provides the students with necessary skills to be able to present their research and design works by verbal, written and visual techniques.

COURSE LEARNING OUTCOMES

Students, who passed the course satisfactorily, increase their:

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

WEEKLY PROGRAM

Week	Day	Program	Keywords & Basic Principles	Learning Outcomes
1	19.Oct 22.Oct	Common orientation		
		[1] Object / Introducing self Warm-up [Section CRN]	- Production within studio -Studio Manifesto	1, 2, 3, 4
2	26.Oct 29.Oct [Holiday]	[2] Personal studio / space [Section CRN]	- Reviewing & rethinking studio spaces - Student presentations - Documentation - Studio Manifesto	1, 2, 3, 4, 6
3	2.Nov 5.Nov			
4	9.Nov 12.Nov	[3] Spaces of scales [Tutors CRN / Guest lectures will be on Section CRN and will be announced in Ninova]	- Understanding and exploring various scales of environments - Mapping, storytelling, visualisation - Film-making <i>*Guest lecturer</i>	1, 2, 3, 4, 5
5	16.Nov 19.Nov			
6	23.Nov 26.Nov			
7	30.Nov 3.Dec			
8	7.Dec 10.Dec			
Change of student groups within Section1 & Online Exhibition				
9	14.Dec 17.Dec	[4.1] Spaces of sound [Tutors CRN / Guest lectures will be on Section CRN and will be announced in Ninova]	- Materials - Audio space / design - Material qualities -Design communication - Notation - Deep listening <i>*Guest lecturer</i>	1, 2, 3, 4, 5, 6
10	21.Dec 24.Dec			
11	28.Dec 31.Dec			
12	4.Jan 7.Jan	[4.2] Spaces of light [Tutors CRN / Guest lectures will be on Section CRN and will be announced in Ninova]	- Material quality of light - Lightning design - Spatiality of light - Atmospheric narratives	1, 2, 3, 4, 6
13	11.Jan 14.Jan			
14	18.Jan 21.Jan			

ONLINE STUDIO PROCESS & SUBMISSIONS

Due to Covid-19 pandemic, the studio process will be executed online. All tutors and students will meet online via Zoom Application with the extension of the course's CRN in Ninova. Students will proceed to studio in our **Section's common CRN** classroom. **All submissions will be conducted via Ninova.** In addition, Section 1 **Studio Blog** and **Google Drive** will be used as well for announcements & submissions. We'll also use various interfaces such as Google Jamboard and Mural etc. for pin-up sessions.

Online classes will be executed during the studio hours announced on weekly program [Monday/Thursday, 08.30– 12.30]. Course presentations will take place collectively, while predetermined “breakout rooms” will be used for studio exercises. Collective part of the class will be recorded, but breakout room sessions are off the record. All work is to be produced in accordance with the media, material and format requirements set forth by the instructors at the class or via the announcements made through the posts shared via the studio blog and ninova. **In the online process**, students are expected to do their work with their own efforts and not to plagiarize through digital platforms.

ANNOUNCEMENTS

At the beginning of each new project, the design topics will be announced, shared and discussed by group tutors and will be published digitally on the section's blog. The studio briefs in digital format will explain the themes, research questions and expectations for each project, as well as related research, readings, lectures and online sources that are expected to be reviewed by the students before attending to the next studio. The brief will also entail information on the necessary preparations and material for the upcoming project / work.

The design themes and topics of the studio will be supported by common lectures, given by invited speakers on selected topics. These lectures will be essentially linked to the studio work and will be complementary to the theoretical, cultural and practical aspects of the work, aiming to enrich the students' design and research process by triggering collective discussions.

Due to the large number of students and tutor groups it is of utmost to be ready (computers open, logged on, sketch books out etc.) for the studio days, lectures, and to start and end group congregations on time.

Students are also expected to be ready for tutor group sessions in order to start and end at the planned time. Student attendance will be taken by the group tutor at these sessions.

The course will center on studio works that are designed to progress in a sequential order. Every work will build on the previous, both in terms of knowledge and experience, as well as study material.

EVALUATION

	Activities	Quantity	Effects of Grading
ASSESSMENT CRITERIA	Projects (Midterm)	3	% 60
	Final Submission	1	% 40

RECOMMENDED READINGS

1. John Berger, *Görme Biçimleri*, Metis Yayınları, 1995.
2. Francis D.K. Ching, *Architecture, Form, Space & Order*, 1979.
3. Simon Unwin, *Analysing Architecture*, 3rd ed., Routledge, 2009.
4. Farshid Moussavi, *Biçimin İşlevi*, YEM Yayın, ISBN: 9789944757508, 2011.
5. Farshid Moussavi and Michael Kubo, *The Function of Ornament*, Actar, ISBN: 8496540502, 2006.
6. A. Janson, F. Tigges, *Fundamental Concepts of Architecture*, Birkhäuser, Basel, 2014
7. Robert Harbison, *Thirteen Ways: Theoretical Investigations in Architecture*, MIT Press, 1997.
8. Paul Shepherd, *What is Architecture?: An Essay on Landscapes, Buildings, and Machines*, MIT Press, 1994.
9. Adrian Forty, *Words and Buildings: A Vocabulary of Modern Architecture*, Thames & Hudson, London, 2004.
10. Bruno Zevi, *Mimariyi Görmeyi Öğrenmek*, Çev. D. Divanlıoğlu, Birsen Yayınları, 1990.
11. Steen Eiler Rasmussen, *Yaşanan Mimari*, Çev. Ömer Erduran, 2. Baskı, Remzi Kitabevi, ISBN 9751413895, 2013.
12. Peter Zumthor, *Atmospheres: Architectural Environments - Surrounding Objects*, Birkhäuser GmbH; 5th Edition, 2006.
13. Juhani Pallasmaa, J., *Tenin Gözleri*, Translated by Aziz Ufuk Kılıç, YEM Yayın, 2011 .
14. Andrea Deplazes (ed.), *Constructing Architecture: Materials, Processes, Structures, a Handbook*, Birkhäuser, 2005.
15. Kevin Archer, *The city: The basics*, Routledge, 2012.
16. Amos Rapoport, *Human aspects of urban form: towards a man-environment approach to urban form and design*, Elsevier, 2016.
17. Massimo Sargolini, *Urban landscapes: Environmental networks and the quality of life*, Springer Science & Business Media, 2012.
18. F. Matos Wunderlich, Walking and rhythmicity: Sensing urban space. *Journal of Urban Design*, 13(1), 125-139, 2008.
19. D. Quercia, R. Schifanella, L. M. Aiello, K. McLean, Smelly maps: the digital life of urban smellscapes, arXiv preprint arXiv:1505.06851, 2015. <https://arxiv.org/abs/1505.06851>.
20. G. Friesinger, J. Grenzfurthner, T. Ballhausen (Eds), *Urban hacking: Cultural jamming strategies in the risky spaces of modernity*, transcript Verlag, 2014.
21. David Harvey, The right to the city, *International Journal of Urban and Regional Research*, 27: 939-941, 2003, Doi: [10.1111/j.0309-1317.2003.00492.x](https://doi.org/10.1111/j.0309-1317.2003.00492.x)
22. G.W. Reid, *From Concept to Form in Landscape Design*, Van Nostrand Reinhold, New York, 1993.
23. C. Moughtin, *Urban Design: Street And Square*, Butterworth-Heinemann, İngiltere, 1992.
24. Marco Frascari, *Architects, never eat your macaroni without a proper sauce*, 2013.
25. Bernard Tschumi, *The Manhattan Transcripts*, 1981.