MIM-ENT-ICM

tes111e

PROJECT I

Section 2

2020-2021 fall
Monday - Thursday 08:30-12:30

Prof. Dr. Mine Özkar
Assist. Prof. Dr. Ethem Gürer
Assist. Prof. Dr. Bahriye İlhan Jones
Assist. Prof. Dr. Pınar Özemir

Res. Assist. Sevgi Altun
Res. Assist. Gizem Çelebi
Res. Assist. Begüm Hamzaoğlu
Res. Assist. Fırat Küçükersen

PROJECT I

COURSE DESCRIPTION AND PURPOSE

TES111E Project I is a studio course that offers an introduction to the basics of designing. The main objective of the course is 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 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 three short projects and one final project:

R[OO]M | Weeks 2-4
The main task is to understand the spatial elements and how points, lines and planes both physically and as abstract representations of how the singular relates to the plural, relational, and hierarchical entities of spatial entities. The experimentation will be focusing on the remote learning experience and the variety of windows that open to, and frame, rooms across time and space. The transformations of spatial elements across boundaries, both material and immaterial, will be a key issue.

Variations on a Simple Theme) | Weeks 4-7
The main task is to build a three-dimensional rhythmic organization and define parametric relations with the help of digital tools.

Splash! | Weeks 7-9
The main task is to design an outdoor setting for preschool children (4-6 years old) where they can experience water playfully in an open urban space in the summer. The design should fit into a volume of 64 m3 (+-%10) which embodies all of the specific equipment and desired textures for playing within water. The water source and drain are to be assumed through underground pipes.

FINAL PROJECT: A Birdwatcher's Parasite | Weeks 10-14
The main task is to design and build a scaled model of a humble wooden structure for a single bird watcher to hide, await, and gaze on a hypothetical rooftop. The project involves formal, structural and constructional consideration for a simple function and sensitivity to the elements of the physical context. Final project is structured as product and process oriented. Students are expected to design and build a design proposal for the given brief. The focus is the structural and constructional consideration for a simple function. Process will comprise real/virtual excursions, observation, documentation, analysis of the environment and mind mapping, abstractions, productions and interpretations.

Culminating work will be evaluated in an online jury format. This module contains studies of the entire course of studio. Outcomes of these courses are exhibited in colloquium.

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 / 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 / Date	Program	Keywords & Basic Principles	Learning Outcomes
1 22 Oct	**R[OO]M**	Basic design and critical thinking skills	1,2,5
2 26 - 29 Oct	**R[OO]M**	Basic critical thinking skills	2,5
3 2 - 5 Nov	**R[OO]M**	Methods of establishing composition on a plane and different configurations of elements, basic critical thinking skills, visual communication of ideas	2,3,5
4 9 - 12 Nov	**R[OO]M** ends	Methods of establishing composition across media, from planar to 3D, and in different scale, transference between different configurations through critical thinking, visual and verbal representation and communication	2,3,4,5
	Variations on a Simple Theme begins		1,4,6
5 16 - 19 Nov	**Variations on a Simple Theme**	Methods of visual abstraction as part of critical thinking, visual and written representation	1,2,4,6
6 23 - 26 Nov	**Variations on a Simple Theme**	Composition, Different configurations, critical thinking, visual presentation	1,2,4,6
7 30 - 03 Nov - Dec	**Variations on a Simple Theme** ends	Transfering composition and establishing alternate configurations across media and in space, critical thinking, visual presentation.	1,4,5
	Splash! begins		3,4
8 07 - 10 Dec	**Splash!**	Critical Thinking, Different configurations, research and observation.	1,3,4,6
9 14 - 17 Dec	**Splash!**	Human-space-object relationships, different scales, different configurations, critical thinking.	1,3,4,6

10 21 - 24 Dec	**A Birdwatcher's Parasite**	Human-space-object relationships, different scales, different configurations, critical thinking.	2,3,4,5,6
11 28 - 31 Dec	**A Birdwatcher's Parasite**	Design alternatives in relation with the context, human-space-object relationships, elements -relationships, critical thinking, representation, team work	1,2,3,4,5,6
12 4 -7 Jan	**A Birdwatcher's Parasite**		1,2,3,4,5,6
13 11 - 14 Jan	**A Birdwatcher's Parasite**		1,2,3,4,5,6
14 18 - 21 Jan	**A Birdwatcher's Parasite**		1,2,3,4,5,6

ONLINE STUDIO PROCESS & SUBMISSIONS

Due to the Covid-19 pandemic, course instructors and students will meet online. All online studio sessions will be during the studio hours announced on weekly program [Monday/Thursday, 08.30– 12.30] and will be via Zoom as accessed through the ITU **Ninova** interface, under **Class: TES 111E - Section 2**. "Breakout rooms" feature will be used to engage in smaller groups. Common class sessions will be recorded per university policy, but breakout room sessions will not be. **All submissions will be conducted via Ninova**. All work is to be produced in accordance with the media, material and format requirements set forth by the instructors in the class and/or in the announcements made through the Ninova class interface. All participants are expected to adhere to codes of ethical conduct.

STUDIO HOURS and ATTENDANCE
It is important that students attend the studio. This means being on time and actively participating in all the activities held during the course hours. There will be a variety of interactive formats so timeliness is essential for an efficient planning and individuals' maximum benefit from peers and instructors. In the online course format, students are strongly advised to keep a stable personal work/studio environment where they physically are. Students are also strongly encouraged to use cameras and supporting digital platforms to share multimodal objects and information while interacting with their instructors and peers during studio discussions.

STUDIO TECHNOLOGY
Students are advised to connect to online sessions through a computer with a camera, basic word and picture editing software, and sound features. There will be a need to open multiple windows on the operating system for simultaneously following the class and working on documents, images or videos, recording and playing sounds. A secondary camera, e.g. from a phone or webcam, may be useful for easy manipulation of viewpoints on your work or desk. Ninova will be the platform for students to submit 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.

DISCUSSIONS and ONLINE 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.

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

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

ONLINE EXCURSIONS
Excursions to online venues, stage performances, film screenings and webinars are encouraged. Participation in these activities comprises of student's 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.

EVALUATION

In addition to active participation in studio hours and regular presentation of ongoing studio work, students are expected to present their projects in front of a **jury**. Juries are composed of course instructors and invited jury members.

The midterm grade (%60) will be the total grade the student receives on three short projects. The final project will have a distinct effect (%40) on the overall grade. The grading will be based on the student's process, how their process adheres to the guidelines given in the project briefs, and the timeliness and quality of the works produced and submitted as either studio exercise at the end of a class or homework.

	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. Andrea Deplazes (ed.), *Constructing Architecture: Materials, Processes, Structures, a Handbook*, Birkhäuser, 2005
3. Robert Harbison, Thirteen Ways: Theoretical Investigations in Architecture, MIT Press, 1997
4. Bruno Zevi, (çev. D. Divanlıoğlu), Mimariyi Görmeyi Öğrenmek, Birsen Yayınları, 1990
5. Merleau-Ponty, M., Algılanan Dünya, Çev. Ömer Aygün, İstanbul: Metis, 2005
6. Pallasma, J., Tenin Gözleri, Translated by Aziz Ufuk Kılıc, YEM Yayın, 2011
7. Calvino, I., Görünmez Kentler, çev. Işıl Saatçioğlu, Remzi Kitabevi, İstanbul, 1990

8. Borges, J. L. Ficciones, Hayaller ve Hikâyeler, Çev. Fatih Özgüven Tomris Uyar, 2010
9. Lauer, A.D., Pentak, S., Design Basics, 8th Edition, Wadsworth Publishing, 2011
10. Samara, T., Design Evolution A Handbook of Basic Design Principles, Rockport Publishers Inc., 2008 21. Duvshani,G., Foundation Design Studio, Berlin : E. Wasmuth, 2010.