



MIM-PEM-SBP

tes111e

PROJECT I

Section 3

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

EXERCISES DURING THE TERM

This module includes 6 projects and 2 workshops. The assessment of each project and workshop is executed separately. The projects are expected to touch on complementary themes. 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 executed with all tutors and assistants provides the students to represent their research and design their works by verbal, written, visual, virtual and digital techniques. All assignments will be exhibited and discussed on virtual pin-ups.

FINAL EXERCISE

This module enables students to understand the relationship between structures, form, organization, construction, material.

Final project is structured as product and process oriented. All studies are evaluated within the virtual jury. This module contains studies of the entire course of the studio during the whole semester. Outcomes of these courses are exhibited in virtual colloquium.

Process: Individual site visit (student's location) and virtual studio work (independent and in groups via digital platforms)

Methods: Analysis and documentation (diagrams, narratives, sketches, analytical drawings, models, 3D expression of the project)

Week 1 | Orientation Week

Meeting with section, materials info, sketch book, portfolio design, survey, technical orientation

Week 2 | Create Your Avatar & Design Your Working Corner

Understand, interpret and represent facts as a non-designer, understanding a priori ideas of students on designing something

In the first part of this exercise students will create a 3D composition of their own avatar; a composition which reflects their personal traits.

On the second part students are asked to determine / create / arrange their workspace that they will use during whole semester.

Imagining, Expressing, Creating, Making, Making the invisible / abstract visible / tangible, Discovering the potentials of materials, Temporary / Permanent designs, Flexibility

Weeks 3, 4 | Transcriptions

Seeing / discovering / expressing / layering / imagining / imagine / re-imagine

In this exercise, you are asked to translate an object into a drawing, which would express its characteristics the way you comprehend it.

OBJECTIVES

- Looking beyond the visible – seeing / discovering / expressing the qualities of things that are not visible
- Imagining and re-imagining via sketching & modeling
- Understanding the relationship between the represented and the representing world – discover the potentials of different media for imagining and re -imagining

Weeks 5, 6 | Solid_Void

Make readings and imagine a network of systems as a void space, experience light & shadow effects. Sketch, using 2D & 3D objects & surfaces to generate a 3D composition that embodies a series of interrelated voids. Designers may interpret systems of void spaces inside a solid or a series of solid volume.

OBJECTIVES:

- Discover the potentials of different means / materials for making of form and space
- Explore the relationship between the solid and the void
- Reflect on / discover basic principles of design to generate formal compositions in 3D

Weeks 7, 8 | Memory / Continuity

Understand urban spaces, memories, transformations on urban spaces

Read the urban space with self-observation, narratives, history

Are urban elements that we observe in representation readable-traceable in today's physical and cultural space? Does the urban fabric and culture of the past continue into the present day?

OBJECTIVES:

- Analyze urban spaces through individual real / virtual site visits
- Brainstorm and create in teams
- Concept hunt and expression of abstract concepts in 3d form

Week 9 | Virtual Exhibition

Visit an online exhibition or activity, concentrate on a selected work and externalize it, Poster making, Infographic techniques

Understanding concepts of an artwork, reading, interpreting and expressing.. Based on graphical presentation & abstraction

OBJECTIVES:

- Reading the museum's spatial organization and the concepts of art works and associating concepts with each other
- Express concepts with means of representation
- Discover the potentials of different media for imagining and re-imagining

Week 10a | Building Hunt

Analyzing and research on a building of architectural value, Presentation and on screen discussion

Week 10b | Body Workshop

Create body motions and explore limits (a net or a clothing can be used to understand limits)

Lecture, Online body studio, Video analyses, Movement analyses, Expression of movements on acetates

Weeks 11 – 14 | Vertical Motions

Students are required to design a structure to connect one elevation to another elevation, a structure that will not only enable vertical

movement of the people between these levels but also afford a certain function / experience. Non-glue structure work (use string, sting, wire, paper clip, elastic band etc.)

OBJECTIVES

- Generation of a design to afford a function and an experience
- Requirement and usability and space usage analyses
- Human factors and ergonomics
- Scale
- Understanding the relationship between structure, form, organization, construction, material
- Thinking via modeling/drawing

STUDIO RHYTHM VIRTUAL STUDIO

The studio process will be executed virtually on Zoom platform. All works must be submitted on ITU Ninova and Google Drive.

It is important that students attend the studio and actively participate in all the activities / discussions carried out / held during the course hours.

ONLINE DISCUSSION

The works are commonly discussed in order to develop proposals of the students. Thus, the students are expected to develop a critical thinking perspective.

PROJECT DIARY

The students are expected to keep a written / visual log of their design process in a project diary; where they keep their sketches, notes and ideas regarding their projects. These project diaries will be included in the assessment process. The students are expected to use various techniques (drawings, diagrams, collages, writing etc.) in representing their ideas.

VIRTUAL EXHIBITION

Each work is exhibited at the end of the process via Miro, Jamboard, Google Photos etc.

ONLINE JURY ASSESSMENT

The students are expected to express their works in front of an online jury on Zoom platform. Juries are composed of course instructors and invited jury members.

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	Orientation Week Section CRN	Meeting with students	
2	26.Oct 29.Oct	Create Your Avatar & Design Your Working Corner Section CRN	Composition, Proportion, Abstraction	1, 2
3	2.Nov 5.Nov	Transcriptions Lecture & Discussion on Section CRN	Form, Mass, Volume, 2D-3D, Scale	1, 2, 3, 4
4	9.Nov 12.Nov			
5	16.Nov 19.Nov	Solid_Void Lecture & Discussion on Section CRN	Solid-Void, Story Interpretation, Understand, Manipulate and Communicate Spatial Systems, Light-Shadow Effects, Storyboarding, Sequential Process, Tectonics	1, 2, 3, 4, 6
6	23.Nov 26.Nov			
7	30.Nov 3.Dec	Memory / Continuity Lecture on Section CRN Work / Discussion on Tutor CRN	Understanding the Dynamic of an Urban Environment Find Out three Concepts and Make an Abstraction of These Concepts on The Selected Urban Environment	1, 2, 3, 4, 5, 6
8	7.Dec 10.Dec			
9	14.Dec 17.Dec	Virtual Exhibition Lecture on Section CRN Work / Discussion on Tutor CRN	Abstraction, Understand the Essence of an Artwork and Represent	1, 2, 4, 6
10a	21.Dec	Building Hunt Section CRN	Research, Analyze, Presentation	3, 4
10b	24.Dec	Body Workshop Section CRN	Body and Its Movements Express limits and body motions	3, 4, 5

11	28.Dec 31.Dec	Vertical Motions Lecture on Section CRN Work / Discussion on Tutor CRN	Understand the Geometry, Configuration and Structure of Context, Understand Body and Its Movements, Design for Movement, Understand Rhythm, Structure, Pattern, Relation with The Context	1, 2, 3, 4, 6
12	4.Jan 7.Jan			
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 3 **Facebook Group** and **Google Drive** will be used as well for announcements & submissions. We will also use various interfaces such like Miro and Google Jamboard 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 with the Facebook group. **In online process**, students are expected to do their work with their own efforts and not to plagiarize through digital platforms.

ANNOUNCEMENTS All announcements will be conducted via Section 3 Facebook Group and Google Drive. In addition, ITU Ninova and TES Blog will be used as well.

EVALUATION

	Activities	Quantity	Effects of Grading
ASSESSMENT CRITERIA	Projects (Midterm)	6	% 60
	Final Submission	1	% 40

**RECOMMENDED
READINGS**

- Francis D.K. Ching, *Mimarlık ve Sanatta Yaratıcı bir Süreç: Çizim*; çev. Çelen Birkan, YEM, 2003
- Francis D.K. Ching, *Architectural Graphics*, Architectural Press, 1984
- Francis D.K. Ching, *Architecture, Form, Space & Order*, 1979
- David A. Davis, Theodore D. Walker, *Plan Graphics*, Wiley, 2000
- Orhan Şahinler, Fehmi Kızıl, *Mimarlık'ta Teknik Resim*, YEM, 2004
- John Berger, *Görme Biçimleri*, Metis Yayınları, 1995
- Andrea Deplazes (ed.), *Constructing Architecture: Materials, Processes, Structures, a Handbook*, Birkhäuser, 2005
- Robert Harbison, *Thirteen Ways: Theoretical Investigations in Architecture*, MIT Press, 1997
- Paul Shephard, *What is Architecture?: An Essay on Landscapes, Buildings, and Machines*, MIT Press, 1994
- Bruno Zevi, (çev. D. Divanlioğlu), *Mimariyi Görmeyi Öğrenmek*, Birsen Yayınları, 1990
- Le Corbusier, *Mimarlık Öğrencileriyle Söyleşi*, YKY, 2007
- Giritlioğlu, C., *Şehirselsel Mekan Öğeleri ve Tasarımı*, İ.T.Ü Mimarlık Fak., İstanbul 1998
- Laseau, P., *Graphic Thinking for Architects and Designers*, NewYork: Van Nostrand Reinhold, (Other References) 2001.
- Reid, G.W., *From Concept to Form in Landscape Design*, Van Nostrand Reinhold, NewYork, 1993
- Moughtin, C., *Urban Design: Street And Square*, Butterworth-Heinmann, İngiltere, 1992
- Vandyke, S., *From Line to Design*, Design Graphics Communication, 3. Edition, New York: Van Nostrand Reinhold Company, 1990
- Joseph De C., Lee E. K., *Time-Saver Standards for Site Planning*, New York : Mcgraw- Hill, 1984
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- Karatani, K., Kohso, S., & Speaks, M. (1995). *Architecture as Metaphor Language, Number, Money*.
- Merleau-Ponty, M., *Algılanan Dünya*, Çev. Ömer Aygün, İstanbul: Metis, 2005
- Pallasma, J., *Tenin Gözleri*, Translated by Aziz Ufuk Kılıç, YEM Yayın, 2011
- Calvino, I., *Görünmez Kentler*, çev. Işıl Saatçioğlu, Remzi Kitabevi, İstanbul, 1990
- Borges, J. L. *Ficciones, Hayaller ve Hikâyeler*, Çev. Fatih ÖzgüvenTomris Uyar, 2010
- Tufte, E. R., *Envisioning information*. *Optometry & Vision Science*, 68(4), 322-324., 1991



Wong, W., Principles of Form and Design, John Wiley and Sons Inc., 1993

Lauer, A.D., Pentak, S., Design Basics, 8th Edition, Wadsworth Publishing, 2011

Samara, T., Design Evolution A Handbook of Basic Design Principles, Rockport Publishers Inc., 2008 21. Duvshani,G., Foundation Design Studio, Berlin : E. Wasmuth, 2010