



MIM-SBP-PEM

tes111e

PROJECT I

Section 5

2020-2021 fall

monday - thursday 08:30-12:30

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FOUNDATION

STUDIO

2020-2021 fall



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 course consists of three project modules. The assessment of each project is executed separately. The projects are expected to touch to the 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 provides the students to represent their research and design their works by verbal, written, visual techniques.

System, User, Built structure, Location and Environment are the main components of any design.

The first module enables to students to understand the system approach, design process, basic dimensions, scale, anthropometry, use-user-design relationship.

In the second project module is defined to improve design skills on surfaces via creating/modifying/integrating natural and artificial surfaces via grading. The last project of this semester is focuses on architectural space and urban pattern. Design of Closed/semi-closed/open space of a single module and integration of indoor and outdoor will help to discuss the architectural design process and wholistic design approach comprehending interior design to urban system.

Final project is structured as product and process oriented. All studies are evaluated with jury. This module contains studies of the entire course of Studio. Outcomes of these courses are exhibited in colloquium.

Site and studio work (independent and in groups)

Methods: Analysis and documentation (diagrams, narratives, sketches, analytical drawings)

STUDIO

STUDIO HOURS

It is important that students attend the studio and actively participate in

all the activities/discussions carried out/held during the course hours. The works are commonly discussed in order to develop proposals of the students. Thus, the students are expected to develop a critical thinking perspective.

The students are expected to keep a written/visual log of their design process in a sketchbook; where they keep their sketches, notes and ideas regarding their projects to record design process and improve drawing skills. The students are expected to use various techniques (drawings, diagrams, collages, writing etc.) in representing his/her ideas.

EXHIBITION

Each work is exhibited at the end of the process.

JURY ASSESSMENT

The students are expected to express their works in front of jury. Juries compose 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

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 5 website and Google Drive will be used as well for announcements & submissions. We'll also use various interfaces such as Google classroom, Miro and Google Jamboard.

Online classes will be executed during the studio hours announced on weekly program [Monday/Thursday, 08.30– 12.30]. Course presentations will take place in our section 5 CRN, while tutor CRN groups will be used for studio exercises. 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 ninova and section website. **In online process**, students are expected to do their work with their own efforts and not to plagiarize through digital platforms.

It is very important to install "itumobil" application to easily follow announcements and several other facilities.

WEEKLY
SCHEDULE

W	DATE	PROGRAM	PRESENTATION	CRN		Course learning outcomes
				Section CRN (S)	Tutor CRN (T)	
	19-Oct	ORIENTATION			Faculty	
1	22-Oct	Introduction	Introduction	(S) 08:30-09:15 (T) 09:30-12:30		1
	26-Oct	Urban furniture: Sitting unit			(T)	1,2,3,5
2	29-Oct	HOLIDAY				
	2-Nov	Urban furniture: Sitting unit			(T)	2,3,4,6
3	5-Nov	JURY			(S)	1,2,3,4,6
	9-Nov	Urban furniture: Sitting unit Submission of Sitting unit project	Inclusive design	(S) 08:30-09:15 (T) 09:30-12:30		3,4,6
4	12-Nov	Playscape: Earthworks Site selection in ITU Maslak Campus	Topography and Grading	(S) 08:30-09:15 (T) 09:30-12:30		1,2,3,5
	16-Nov	Playscape: Earthworks			(T)	2,3,4
5	19-Nov	Playscape: Earthworks-structure	Forces-structures (Prof.Dr.Cem Altun)	(S) 08:30-09:15 (T) 09:30-12:30		2,3,4
	23-Nov	Playscape: Structure			(T)	3,4,6
6	26-Nov	Playscape: Use/User			(T)	3,4,6
	30-Nov	Playscape: Environment			(T)	3,4,6
7	3-Dec	Playscape			(T)	3,4,6
	7-Dec	JURY			(S)	1,2,3,4,6
8	10-Dec	Playscape: Final rev., submission			(T)	3,4,6
	14-Dec	Food C-Art : Introduction, Site selection, The system and concept	Urban Pattern	(S) 08:30-09:15 (T) 09:30-12:30		3,4,5,6
9	17-Dec	Food C-Art			(T)	3,4,6
	21-Dec	Food C-Art: The chef, food, customer, architecture, structure and space	Temporary/mobile architecture		(T)	3,4,6
10	24-Dec	Food C-Art			(T)	3,4,6
	28-Dec	Food C-Art			(T)	3,4,6
11	31-Dec	Food C-Art			(T)	1,3,4,6
	4-Jan	Food C-Art			(T)	1,3,4,6
12	7-Jan	Food C-Art			(T)	1,3,4,6
	11-Jan	FINAL JURY			(S)	1,3,4,6
13	14-Jan	FINAL JURY			(S)	1,3,4,6
	18-Jan	Food C-Art			(T)	1,3,4,6
14	21-Jan	Food C-Art			(T)	1,3,4,6

EVALUATION
SCHEME

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

RECOMMENDED
READINGS

- Alexander, C. (1977). *A pattern language: towns, buildings, construction*, Oxford university press.
- Alexander, C. (1979). *The timeless way of building*, Oxford University Press New York.
- 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*, Birsan Yayınları, 1990
- Le Corbusier, *Mimarlık Öğrencileriyle Söyleşi*, YKY, 2007
- Giritlioğlu, C., *Şehirselsel Mekan Öğeleri ve Tasarımı*, İ.T.Ü Mimarlık Fak., İstanbul 1998
- Demirel, E. (2017). *Strüktür neden gereklidir*. İstanbul, Janus yayıncılık.
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- 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
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- Joseph De C., Lee E. K., *Time-Saver Standards for Site Planning*, New York : Mcgraw- Hill, 1984
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- Yürekli, F. (2010). *Mimarlık Mimarlığımız*, YEM Yayınevi.
- 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

27. Calvino, I., Görünmez Kentler, çev. Işıl Saatçioğlu, Remzi Kitabevi, İstanbul, 1990
28. Borges, J. L. Ficciones, Hayaller ve Hikâyeler, Çev. Fatih ÖzgüvenTomris Uyar, 2010
29. Tufte, E. R., Envisioning information. Optometry & Vision Science, 68(4), 322-324., 1991
30. Wong, W., Principles of Form and Design, John Wiley and Sons Inc., 1993
31. Lauer, A.D., Pentak, S., Design Basics, 8th Edition, Wadsworth Publishing, 2011
32. Samara, T., Design Evolution A Handbook of Basic Design Principles, Rockport Publishers Inc., 2008 21. Duvshani,G., Foundation Design Studio, Berlin : E. Wasmuth, 2010