FACULTY OF
ARCHITECTURE İTÜ

MIM-ENT-ICM

tes111e

PROJECT I

Section 1

2022-2023 fall
Monday - Thursday 08:30-12:30

Dr. Hakan Tong
Dr. Miray Boğa
Assoc. Prof. Dr. Ahmet Gün

Res. Assist. Buse Özçelik
Res. Assist. Ahmet Türel
Res. Assist. Asya Gürgün Özdemir
Res. Assist. Elif Şen

COURSE OBJECTIVE and DESCRIPTION

TES111E Project I is a studio course with the main objective 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 verbal and graphic 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

Course includes 6 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 complete the course satisfactorily increase their:
1. Design skills,
2. Critical thinking skills,
3. Research and analytical problem-solving skills on a given planning or 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	Sep. 19 Sep. 22	**Orientation** **[1]** Reveal your hybrid self Warm-up +/-	- Production within studio - Studio Manifesto - Reviewing & rethinking studio spaces	**1,2,3**
2	Sep. 26 Sep. 29	**[2]** Being_in hybrid studio: personal mobile studio space	- Reviewing & rethinking studio spaces - Student presentations - Documentation	**1,2,3,4**
3	Oct. 03 Oct. 06	**[2]** Being_in hybrid studio: personal mobile studio space	- Reviewing & rethinking studio spaces - Student presentations - Documentation	**1,2,3,4**
4	Oct. 10 Oct. 13	**[3]** Workshop: Structures **[4]** Light_being	- Structure studies - Material quality of light - Lightning design - Spatiality of light - Atmospheric narratives	**1,3,5,6** **1,2,3,4**
5	Oct. 17 Oct. 20	**[4]** Light_being	- Material quality of light - Lightning design - Spatiality of light - Atmospheric narratives	**1,2,3,4**
6	Oct. 24 Oct. 27	**[5]** Sound_being	- Materials - Audio space/ design - Material qualities -Design communication - Notation	**1,2,3,4,6**
7	Oct. 31 Nov. 03	**[5]** Sound_being	- Materials - Audio space/ design - Material qualities -Design communication - Notation	**1,2,3,4,6**
8	Nov. 07 Nov. 10	Fall Break	-	-
9	Nov. 14 Nov. 17	**[5]** Sound_being	- Materials - Audio space/ design - Material qualities -Design communication - Notation	**1,2,3,4,6**
10	Nov. 21 Nov. 24	**[6]** Being_in spaces of food	- Understanding and exploring various scales of environments - Mapping, storytelling, visualisation - Film-making	**1,2,3,4,5,6**
11	Nov. 28	**[6]** Being_in spaces of food	- Understanding and exploring	**1,2,3,4,5,6**

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	Dec. 01		various scales of environments - Mapping, storytelling, visualisation - Film-making	
12	Dec. 05 Dec. 08	[6] Being_in spaces of food	- Understanding and exploring various scales of environments - Mapping, storytelling, visualisation - Film-making	1,2,3,4,5,6
13	Dec. 12 Dec. 15	[6] Being_in spaces of food	- Understanding and exploring various scales of environments - Mapping, storytelling, visualisation - Film-making	1,2,3,4,5,6
14	Dec. 19 Dec. 22	[6] Being_in spaces of food Jury	- Understanding and exploring various scales of environments - Mapping, storytelling, visualisation - Film-making	1,2,3,4,5,6
15	Dec. 26 Dec. 29	[6] Being_in spaces of food	- Understanding and exploring various scales of environments - Mapping, storytelling, visualisation - Film-making	1,2,3,4,5,6

STUDIO PROCESS and SUBMISSIONS

The course will be held **in class** during the hours announced in the weekly program [Monday/Thursday, 08.30–12.30] and in accordance with **any guidelines and precautions of the Covid-19 pandemic if necessary**. 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 both courteous and safe to evacuate on time (no later than 12.30) with all belongings and trash.** Please know and comply with TES Studio Principles.
(https://tes.mim.itu.edu.tr/studio-principles/)

STUDIO HOURS and ATTENDANCE

It is important that students follow the studio. 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 an efficient planning and individuals' maximum benefit from peers and instructors. 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)

A minimum of 80% attendance is mandatory in studio courses according to ITU Undergraduate Education Regulation Article 23 (Amended: RG-17/6/2021-31514). The 20% is not a right but 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 (Section's common CRN)** 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, Mural, Miro, and 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 Wi-Fi, a camera, basic word and picture editing software, and sound features.

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.

LOGBOOK/ SKETCHBOOK

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 At the beginning of each new project, the design topics will be announced, shared and discussed by group tutors. The studio briefs

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

The requirement for active participation in the course is 80%. This includes **both** physically attending classes, regularly completing the in-term projects and participating actively throughout the semester. Students who do not meet these conditions will get VF and cannot make final submission.

Project I Grade Assessment Criteria	Quantity	Contribution
Projects (Midterm)	5	% 60
Final Project 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 Shepheard, *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

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-Heinmann, İngiltere, 1992.

24. Marco Frascari, *Architects, never eat your macaroni without a proper sauce*, 2013.

25. Bernard Tschumi, *The Manhattan Transcripts*, 1981.