

MIM-SBP-PEM

tes111e

PROJECT I

Section 3

2022-2023 fall

Monday - Thursday 08:30-12:30

Prof. Dr. Hatice Ayataç
Assoc. Prof. Dr. Başak Demireş Özkul
Res. Assist. Dr. Meltem Baslo

Res. Assist. Elif Ranaer Harputluoğlu
Res. Assist. Ebru Satılmış
Res. Assist. Özlem Tepeli Türel
Res. Assist. Fatih Uzun

Syllabus

PROJECT I

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 The course consists of two-week warm up, 4 modules (e.g. short projects) and one final project module.

WARM UP | WEEKS 1-2 [+ Quick Sketch / Aquarelle Workshop – Guest Lecturer]

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

Students will create a 3D certain dimensions that can be combined from at least two surfaces with 3 different waste materials.

This module also includes a quick sketch / aquarelle workshop

OBJECTIVES

- Imagining, Expressing, Creating, Making
- Making the invisible / abstract visible / tangible
- Discovering the potentials of materials
- Making abstract and visible connection and form a whole

CUTTING | WEEKS 3-4

In this module students are asked to translate an object into a drawing, which would express its characteristics the way they comprehend it. While expressing they will transform it into 2D / 3D patterns / textures and models with different materials.

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

CARVING | WEEKS 5-6

The main task is to 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. Student are asked to create storyboards expressing the fictional characters that will inhabit tis environment.

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
- Imagining and storyboarding

DECODING | WEEK 7 [+ Gazhane Transformation – Guest Lecturer]

The main task is to visit Istanbul Biennial, concentrate on a selected work and externalize it. Students will concentrate on poster making, expressing the exhibition environment and presenting the selected work using infographic techniques. A guest lecturer will give a seminar about the transformation of Gazhane, the selected exhibition space of 17th Istanbul Biennial.

OBJECTIVES

- Reading spatial organization and the transformation of Gazhane
- Investigating 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 reimagining

MEMORY / CONTINUITY | WEEKS 9-10

The main task is to understand urban spaces, memories, transformations on urban spaces. Students are asked to watch movies in which old Istanbul is on the spotlight. They will read the urban space with self-observation, narratives and 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? Haliç coasts are chosen for this module. Student will be able to study topography and work on an integrated model to express their findings.

OBJECTIVES

- Analyze urban spaces through individual real / virtual site visits
- Brainstorm and create in teams
- Concept hunt and data collection
- Making an integrated model

FINAL PROJECT | WEEKS 11-15

On the final project students are required to design a structure to connect one elevation to another, a structure that will not only enable vertical movement of the people between these levels but also afford a certain function / experience. A non-glued structure work [use string, sting, wire, paper clip, elastic band etc.] will allow a series of body movements emphasizing body – space relation.

This module also includes a workshop on body movements. Students are asked to make real size models of their own body executing certain movements using Taşkışla as their background / environment to make

connection with the space.

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 / sequencing

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	WARM UP I Connect Yourself Making a composition of certain dimensions that can be combined from at least two surfaces with 3 different waste materials	Composition Proportion Abstraction Connection	1,2
2	Sep. 26 Sep. 29	WARM UP II Aknowledge Your Environment Quick Sketch & Aquarelle Worksp. Define Taşkışla as your living enviroment	Sketching Mapping Folding Origami / Kirigami	1,2
3	Oct. 03 Oct. 06	CUTTING Dissection exercises - Section - Pattern - 2D/3D experiments	Form / Mass Section / Volume Pattern / 2D / 3D Scale	1, 2, 4
4	Oct. 10 Oct. 13			
5	Oct. 17 Oct. 20	CARVING The Dictionary of Imaginary Places – Manguel & Guadalupi Expressing the readings Negative space 3D expression Storyboards of fictional characters	Solid-Void, Story Interpretation Understand Manipulate Communicate Spatial systems Light / Shadow Effects, Storyboarding	1, 2, 3, 4
6	Oct. 24 Oct. 27			
7	Oct. 31 Nov. 03	DECODING 17th İstanbul Biennial / Gazhane Study of the building	Abstraction Understand an Artwork	2, 6

		Analyzing the exposition Expressing one selected work via infographic methods	and represent	
8	Nov. 07 Nov. 10	FALL BREAK		
9	Nov. 14 Nov. 17	MEMORY / CONTINUITY Understanding the dynamics of an urban environment Haliç coastal site as working area	Concepts Abstraction Urban memory Topography	2, 3, 4, 5
10	Nov. 21 Nov. 24			
11	Nov. 28 Dec. 01	MOVING Body Workshop Terrain workshop Body and its movements Body / Space studies Scene design for a show / musical or theatrical event Understanding topography and levels Structure studies	Body and Its Movements Express limits and body motions Understand the geometry Configuration and Structure of Context, Understand Body and Its Movements, Design for Movement, Understand Rhythm, Structure, Pattern, Relation with The Context Sequential process Tectonics	1, 2, 3, 4, 6
12	Dec. 05 Dec. 08			
13	Dec. 12 Dec. 15			
14	Dec. 19 Dec. 22			
15	Dec. 26 Dec. 29			

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/).
(<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). (https://odek.itu.edu.tr/en/code-of-honor/ethics-in-university-life)

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, Miro, and Facebook 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 WiFi, 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 both during and at the end of the semester.

EXCURSIONS

Excursions to online and physical venues, stage performances, film screenings, seminars, and webinars are encouraged, requiring full attentiveness, critical engagement and post-reflection. During the semester students are asked to visit 17th Istanbul Biennial before DECODING module starts. Site visits to Haliç coasts and to Gülhane Park are also planned for MEMORY / CONTINUITY module and MOVING project.

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. They are encouraged to investigate and internalize certain terminology related to each module during the semester.

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

EVALUATION The requirement for active participation in the course is 80%. This includes **both** physically attending classes and regularly completing the in-term assignments / projects 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)	4	% 60
Final Project Submission	1	% 40

RECOMMENDED READINGS Andrea Deplazes [ed.], Constructing Architecture: Materials, Processes, Structures, a Handbook, Birkhäuser, 2005

Borges, J. L. Ficciones, Hayaller ve Hikâyeler, Çev. Fatih Özgüven, Tomris Uyar, 2010

Bruno Zevi, [çev. D. Divanlıoğlu], Mimariyi Görmeyi Öğrenmek, Birsen Yayınları, 1990

Calvino, I., Görünmez Kentler, çev. Işıl Saatçioğlu, Remzi Kitabevi, İstanbul, 1990

Clark, R. H., Pause, M., Precedents in Architecture, Analytic Diagrams, Formative Ideas and Parts, John Wiley & Sons, USA, 2012

David A. Davis, Theodore D. Walker, Plan Graphics, Wiley, 2000

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

Giritlioğlu, C., Şehirselsel Mekan Öğeleri ve Tasarımı, İ.T.Ü Mimarlık Fak., İstanbul 1998

John Berger, Görme Biçimleri, Metis Yayınları, 1995

Joseph De C., Lee E. K., Time-Saver Standards for Site Planning, New York: McGraw- Hill, 1984

Karatani, K., Kohso, S., & Speaks, M. [1995]. Architecture as Metaphor Language, Number, Money.

Laseau, P., Graphic Thinking for Architects and Designers, NewYork: Van Nostrand Reinhold, [Other References] 2001.

Le Corbusier, Mimarlık Öğrencileriyle Söyleşi, YKY, 2007

Merleau-Ponty, M., Algılanan Dünya, Çev. Ömer Aygün, İstanbul: Metis, 2005

Moughtin, C., Urban Design: Street and Square, Butterworth Heinmann, İngiltere, 1992

Orhan Şahinler, Fehmi Kızıl, Mimarlık'ta Teknik Resim, YEM, 2004

- Pallasma, J., Tenin Gözleri, Translated by Aziz Ufuk Kılıc, YEM Yayın, 2011
- Paul Shephard, What is Architecture?: An Essay on Landscapes, Buildings, and Machines, MIT Press, 1994
- Radford, A., Srivastava, A., Morkoç, S., The Elements of Modern Architecture, Understanding Contemporary Buildings, Thames & Hudson, Canada, 2020
- Robert Harbison, Thirteen Ways: Theoretical Investigations in Architecture, MIT Press, 1997
- Reid, G.W., From Concept to Form in Landscape Design, Van Nostrand Reinhold, NewYork, 1993
- Samara, T., Design Evolution A Handbook of Basic Design Principles, Rockport Publishers Inc., 2008 21. Duvshani,G., Foundation Design Studio, Berlin : E. Wasmuth, 2010Tschumi, B., Architecture and disjunction. MIT press, 1996
- Simitch, A. & Warke, V., The Language of Architecture 26 Principles Every Architect Should Know, Rockport Publishers, USA, 2014
- Tufte, E. R., Envisioning information. Optometry & Vision Science, 68[4], 322-324., 1991Wong, W., Principles of Form and Design, John Wiley and Sons Inc., 1993
- Vandyke, S., From Line to Design, Design Graphics Communication, 3rd Edition, New York: Van Nostrand Reinhold Company, 1990
- Yürekli, F., Mimarlık Mimarlığımız, YEM Yayınevi, 2010
- Lauer, A.D., Pentak, S., Design Basics, 8th Edition, Wadsworth Publishing, 2011