

MIM-PEM-SBP
tes111e

PROJECT I

Section 7

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

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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 x modules (e.g. short projects) and one final project module:

MODULE 1 | WEEK 2 : Structure

This study is designed for understanding the principles of structural systems by experimenting the ability of alternative materials. The outcome of this work can be realized alternatively with one of three structure types: (1) vertical, (2) horizontal and (1) cantilever.

MODULE 2 | WEEK 3 : Route

This study is about exploration and extraction of dynamic relationship among spatial and social layers based on personal experiences in a route located in Istanbul.

MODULE 3 | WEEKS 4-5 : First Love I-II

This task is about supporting students' creativity and imagination, solidifying previous assignment. After that comprehending and examining the human-space relationship regarding an everyday function/action in different contexts and cultures; developing a design for this function/action.

MODULE 4 | WEEK 6 : Art Workshop

This module is composed of different art workshops. Students will work and produce in groups and communicate with each other in this workshop.

MODULE 5 | WEEKS 7-9 : Splash

The main task in Module 5 is to design an outdoor setting for preschool children where they can experience water playfully in open urban space. The main design elements will be a topography – a varying surface or an assembly of multiple surfaces – and linear structural elements that shape this topography and, together with it, define volumes.

MODULE 6 | WEEKS 10-14 : Birdwatch

The final project of the semester is structured as product and process oriented. Students are expected to design and build a scaled model of a humble wooden structure for a single birdwatcher to hide, await, and gaze out. The focus is the structural and constructional consideration for a simple function. Process will proceed through excursion, observation, documentation, analyzing the environment, and mind mapping as well as abstraction, production and interpretation. It will reflect on the studies of the entire semester. Culminating work will be evaluated in a jury format.

**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 TAPE IT/SHAPE IT	Basic design, expression critical thinking skills	- 2,3
2	Sep. 26 Sep. 29	STRUCTURE STRUCTURE	Methods of establishing composition with structural elements, from planar to 3D, understanding material	1,2,3,6 1,2,3,6
3	Oct. 03 Oct. 06	ROUTE ROUTE (site visit)	Gaining a reflective understanding, different time-space relations via narrative/interpretative expressions and understanding spatial thresholds, boundaries, disjunctions, changes, multiplicities	2,3,4,5 2,3,4,5
4	Oct. 10 Oct. 13	FIRST LOVE FIRST LOVE	Creative thinking, Imagination	2,3 2,3
5	Oct. 17 Oct. 20	FIRST LOVE II (TRANSFORMATION) FIRST LOVE II (TRANSFORMATION)	Comprehending and examining the human- space relationship regarding an everyday function/action in different contexts and cultures; developing a design for this function/action.	1,2,3,4,6 1,2,3,4,6
6	Oct. 24 Oct. 27	ART WORKSHOP I ART WORKSHOP II	Creative thinking, Imagination, collaborative	1,4,5,6
7	Oct. 31 Nov. 03	SPLASH SPLASH	Critical Thinking, Different configurations, research	1,3,4,6 1,3,4,6
8	Nov. 07 Nov. 10	Fall Break	-	-
9	Nov. 14 Nov. 17	SPLASH SPLASH	Human-space-object relationships, different scales,	1,3,4,6 1,3,4,6
10	Nov. 21 Nov. 24	SPLASH SPLASH	different configurations, critical thinking.	1,3,4,6 1,3,4,6
11	Nov. 28 Dec. 01	BIRDWATCH BIRDWATCH	Human-space-object relationships, different scales, different	1,2,3,4,5,6 1,2,3,4,5,6
12	Dec. 05 Dec. 08	BIRDWATCH BIRDWATCH	configurations, critical thinking.	1,2,3,4,5,6 1,2,3,4,5,6
13	Dec. 12 Dec. 15	BIRDWATCH BIRDWATCH	Design alternatives in relation with the context,	1,2,3,4,5,6 1,2,3,4,5,6
14	Dec. 19 Dec. 22	BIRDWATCH BIRDWATCH	humanspace-object relationships, elements - relationships, critical	1,2,3,4,5,6 1,2,3,4,5,6
15	Dec. 26 Dec. 29	BIRDWATCH BIRDWATCH	thinking, representation, team work	1,2,3,4,5,6 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, Miro, and Google Jamboard 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 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.

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.

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

EVALUATION *The students are expected to express their works in front of jury. Juries compose of course instructors and invited jury members.*

Project I Grade Assessment Criteria	Quantity	Contribution
Projects (Midterm)	7	% 55
Final Project Submission	1	% 40
Participation	1	% 5

RECOMMENDED READINGS

- *Andrea Deplazes (ed.), Constructing Architecture: Materials, Processes, Structures, a Handbook, Birkhäuser, 2005*
- *Bachelard, Gaston. "Mekânın Poetikası, (çev. Alp Tümertekin)." İstanbul: İthaki Yayınları (2013).*
- *Borges, J., L., Ficciones, Hayaller ve Hikâyeler, Çev. Fatih Özgüven Tomris Uyar, 2010*
- *Bruno Zevi, Mimariyi Görmeyi Öğrenmek, (çev. D. Divanlıoğlu), Birsan Yayınları, 1990*
- *Calvino, I., Görünmez Kentler, çev. Işıl Saatçioğlu, Remzi Kitabevi, İstanbul, 1990*
- *David A. Davis, Theodore D. Walker, Plan Graphics, Wiley, 2000 Orhan Şahinler, Fehmi Kızıl, Mimarlık'ta Teknik Resim, YEM, 2004*
- *Erzen, Jale N. Üç habitus: Yeryüzü, kent, yapı. Yapı Kredi Yayınları, 2015.*
- *Francis D.K. Ching, Architectural Graphics, Architectural Press, 1984*
- *Francis D.K. Ching, Architecture, Form, Space & Order, 1979*
- *Francis D.K. Ching, Mimarlık ve Sanatta Yaratıcı bir Süreç: Çizim; çev. Çelen Birkan, YEM, 2003*
- *Giritlioğlu, C., Şehirsiz Mekân Ögeleri ve Tasarımı, İ.T.Ü Mimarlık Fak., İstanbul 1998*
- *H.Lefebvre, The Production of Space, translated by D. Nicholson-Smith, Oxford: Blackwell (©1974). 1991.*
- *H-R.Hitchcock, Modern Architecture: Romanticism and Reintegration. 1929.*
- *J. Hillier, E. Rooksby (ed.) Habitus : a sense of place, Aldershot : Ashgate, 2002.*
- *J. Ruskin, Seven Lamps of Architecture, 1849.*

- **Jenkins, Keith**, "Tarihi Yeniden Düşünürken, çev." Ayhan Şahin. Ankara: Birleşik Yayınevi, 2011
- **John Berger**, *Görme Biçimleri*, Metis Yayınları, 1995
- **Joseph De C., Lee E. K.**, *Time-Saver Standards for Site Planning*, New York : McGraw- Hill, 1984
- **K. Frampton**, *Modern Architecture: a critical history*. 1980.
- **Karatani, K., Kohso, S., & Speaks, M.**, *Architecture as Metaphor Language, Number, Money*, 1995
- **Laseau, P.**, *Graphic Thinking for Architects and Designers*, NewYork: Van Nostrand Reinhold, (Other References) 2001.
- **Lauer, A.D., Pentak, S.**, *Design Basics*, 8th Edition, Wadsworth Publishing, 2011
- **Le Corbusier**, *Mimarlık Öğrencileriyle Söyleşi*, YKY, 2007
- **Le Guin, Ursula**, *Mülksüzler*, 2005
- **Lynch, Kevin**. *City sense and city design: writings and projects of Kevin Lynch*. MIT press, 1995.
- **Lynch, Kevin**. *The image of the city*. MIT press, 1964.
- **M. K. Hays**, ed. *Architecture Theory since 1968*, Mass. Cambridge: The MIT Press. 1998.
- **M. Wigley**, *The Architecture of Deconstruction: Derrida's Haunt*, 1995.
- **Merleau-Ponty, M.**, *Algılanan Dünya*, Çev. Ömer Aygün, İstanbul: Metis, 2005
- **Moughtin, C.**, *Urban Design: Street And Square*, Butterworth- Heinmann, İngiltere, 1992
- **N.J.Habraken**, *Supports*, 1972.
- **Nesbitt, K.**, *Theorizing a New Agenda for Architecture: An Anthology of Architectural Theory 1965-1995*. Princeton Architectural Press, 1996.
- **O. A. Franck**, *Ernst Egli ve Türkiye'de Modernliğin Arayışı*, çev. O. Duman, 2015.
- **Ö. Akın**, *How Do Architects Design?* 1978.
- **P. de Bolla**, *Sanat ve Estetik*, Ayrıntı. 2006.
- **P. Vitruvius**, *The ten books on architecture*, Transl. Morris Hicky Morgan, Dover Publications. 1960.
- **Pallasma, J.**, *Tenin Gözleri*, Translated by Aziz Ufuk Kılıç, YEM Yayın, 2011
- **Pallasmaa, J.**, *Eye of the Skin: Architecture and the Senses*, John Wiley&Sons, 2005
- **Pallasmaa, J.**, *Matter, Hapticity and Time Material Imagination and the Voice of Matter*, *Building Material*, No. 20, *Building Material* (2016), pp. 171-189.
- **Paul Shephard**, *What is Architecture?: An Essay on Landscapes, Buildings, and Machines*, MIT Press, 1994
- **Perec, G.**, *Şeyler*. (Çev. Sevgi Tamgüç). İstanbul: Metis Yayınları, 2016
- **Perec, G.**, *Yaşam Kullanma Klavuzu*. İstanbul: Yapı Kredi Yayınları, 2001
- **R. Venturi**, *Complexity and Contradiction in Architecture*, 1966.
- **Reid, G. W.**, *From Concept to Form in Landscape Design*, Van Nostrand Reinhold, NewYork, 1993
- **Robert Harbison**, *Thirteen Ways: Theoretical Investigations in Architecture*, MIT Press, 1997
- **S. Giedion**, *Space, Time and Architecture: The Growth of a New Tradition*. 1941.
- **Samara, T.**, *Design Evolution A Handbook of Basic Design Principles*, Rockport Publishers Inc., 2008 21. Duvshani, G., *Foundation Design Studio*, Berlin : E. Wasmuth, 2010
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- **Tschumi, B.**, *Architecture and disjunction*. MIT press, 1996
- **Tuan, Y.**, *Topophilia: A Study of Environmental Perception, Attitudes, and Values*. Englewood Cliffs, NJ: Prentice-Hall, 1974
- **Tufte, E. R.**, *Envisioning information*. *Optometry & Vision Science*, 68(4), 322-324., 1991
- **Van Boeijen, Annemiek, Jaap Daalhuizen, and Jelle Zijlstra.**, *Delft design guide: Perspectives, models, approaches, methods*. BIS Publishers, 2020.
- **Vandyke, S.**, *From Line to Design*, *Design Graphics Communication*, 3. Edition, New York: Van Nostrand Reinhold Company, 1990
- **Wong, W.**, *Principles of Form and Design*, John Wiley and Sons Inc., 1993
- **Yürekli, F.**, *Mimarlık Mimarlığımız*, YEM Yayınevi, 2010

