

MIM- PEM-SBP
tes121e
PROJECT II
Section 7

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

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Syllabus

PROJECT II

COURSE OBJECTIVE AND DESCRIPTION

TES121E Project II is a studio course that provides the students the ability to read, write, speak and listen effectively, to gather, assess, record, apply and comparatively evaluate relevant information within the coursework and design processes. Critical thinking, conceptualizing, interpreting problem definition and problem solving are the main stages of the studio. The main objective of the course is enabling the students to perceive, investigate and analyze human - space - object- environment relationships in the context of Human, Nature and Culture, to gain creative problem-solving skills and to gain the expertise in using the fundamental terminology of the 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 scale of design through this course.

- Design, planning, analysis, research, conceptualization, interpretation, systematization, composition, construction, manufacturing, experiment
- Relationships among human-nature-culture within the scope of the environment
- Concepts and theories of contemporary spatial design
- Planning and design within the scope of philosophy, ethics, aesthetics, law and sociology
- Presentation in design and planning
- Experiences of urban space within the scope of social and urban related dynamics
- User experience within the scope of form and function
- Sustainability, universal design
- Participatory design and planning
- Identity of product/space
- Relationships among materials, building and construction

COURSE CONTENT

The course consists of 2 modules and one final project module. The assessment of each module is executed separately. Other activities such as field trips, lectures, seminars, juries are considered to support ongoing projects during the semester. The outcomes of these activities are exhibited in colloquium at the end of the semester. Participation in these outings and other activities are mandatory.

MODULE 1 | WEEKS 1-2: Immediate Response

Unfortunate events that took place in the southeast part of Turkey on Feb 6th, 2023 is the main motivation of this project, concerning the immediate needs for accommodation in the area, this module is proposed. The main goal of the project is to create and awareness of the earthquake situation and to respond immediately to help those who are in need of shelter, to provide decent accommodation, to use existing potentials right away, to understand the service function of our professions. The students are expected to use all techniques and methods they have learned so far in the past semester in the most convenient order.

MODULE 2 | WEEK 3-6: No-Where

In the second assignment, students are asked to design an architectural environment and utopia by being influenced by the spatial features of the fictional narrative in the given media (such as books, movies or games). This exercise presents the utopias described in the media as a project topic and a project area that students will create in harmony with each other.

First, students are expected to develop a scenario of various mobile and fixed daily activities that take place in both an individual and social context: include the event proposal and event spaces associated with each type of activity. Following this, the spatial needs and architectural interventions of the scenarios; will be discussed with a topography that defines a series of (activity) spaces. For this purpose, the narratives in the given books will be transformed into a topography that defines open spaces. In doing so, students will suggest various motion paths that allow for combinations, intersections, and encounters depending on topographic surface features. The communities created by the students and the spaces unique to them, will be produced in a way that will form a whole with the others. The combination of the produced topographies will create a new world. Considering the interaction and combination of student works with each other, the use of all materials or construction methods within the architectural interventions should be considered in a linguistic unity. It should be produced by maximizing the vertical distance between the lowest and highest points in the topography and taking reference from neighboring topographies. The continuity of human movement should parallel the continuity of the topography. 1/100 terrain model, collages, sketches, partial sections (at 1/50 or 1/20 scale) and diagrams will continue to work.

MODULE 3 | WEEK 7-15: Peaceful Place

Students are expected to analyze the determined area in detail in terms of its physical characteristics and limitations. It is aimed to create a relaxing and calm area for people who are bored with the busy life in the city. The most important requirement to be made in the study is to increase and enrich the quality of the user's relationship and experience with the natural phenomenon in the design made. In doing so, it is expected that the phenomenon of nature in design should be examined in terms of different uses, and it will be used as a space constructor and as an element of their designs. The work will continue with 1/200 scale models and drawings. This module includes three phases: Phase I: Site & Subject Analyses; Phase II: Proposing a New Situation; Phase III: Proposal

**COURSE LEARNING
OUTCOMES**

Students who complete the course satisfactorily increase their:

1. Acquire experience in planning, design and composition in various scales and scopes
2. Develop critical thinking skills
3. Use basic techniques of research, analysis and synthesis for the solution of a given planning or design problem
4. Establish connections of planning and design with natural and cultural contexts
5. Understand materials and develop construction systems in design in an integrated way
6. Establish relations among design, its representations and production/construction

WEEKLY PROGRAM



Week	Day	Program	Keywords & Basic Principles	Learning Outcomes
1	Feb. 6 Feb. 9	IMMEDIATE RESPONSE	<i>Creating an awareness of the earthquake situation and to respond immediately to help those who are in need of shelter, to provide decent accommodation, to understand the service function of learned professions</i>	1,2,3,4,5,6
2	Feb. 13 Feb. 16	IMMEDIATE RESPONSE		
3	Feb. 20 Feb. 23	NO-WHERE	<i>Lecture: Research and Survey Techniques</i> Creative thinking, Imagination	1,2,3,4
4	Feb. 27 Mar. 2	NO-WHERE	<i>Lecture: Presentation (PPT, infographics, diagrams) and Digital Representation Techniques (CAD)</i> Creative thinking, Imagination	1,2,3,4
5	Mar. 6 Mar. 9	NO-WHERE	Gaining a reflective understanding, different time-space relations via narrative/interpretative expressions and understanding spatial thresholds, boundaries, disjunctions, changes, multiplicities	1,2,3,4
6	Mar. 13 Mar. 16	NO-WHERE	Comprehending and examining the human-space relationship regarding an everyday function/action in different contexts and cultures; developing a design for this function/action.	1,2,3,4,5,6
7	Mar. 20 Mar. 23	FIELD TRIP	Critical Thinking, Different configurations, research	1,2,3,4,6
8	Mar. 27 Mar. 30	SPRING BREAK		
9	Apr. 3 Apr. 6	PEACEFUL PLACE	<i>Lecture:</i> Critical Thinking, Different configurations, research	1,2,3,4,6
10	Apr. 10 Apr. 14	PEACEFUL PLACE	Human-space-object relationships, different scales, different configurations, critical thinking.	1,2,3,4,5,6
11	Apr. 17 Apr. 20	PEACEFUL PLACE		1,2,3,4,5,6

12	Apr. 24 Apr. 27	PEACEFUL PLACE		1,2,3,4,5,6
13	May 1 May 4	PEACEFUL PLACE	Design alternatives in relation with the context, humanspace-object relationships, elements - relationships, critical thinking, representation, team work	1,2,3,4,5,6
14	May 8 May 11	PEACEFUL PLACE		1,2,3,4,5,6
15	May 15 May 18	PEACEFUL PLACE		1,2,3,4,5,6

STUDIO PROCESS and SUBMISSIONS

STUDIO HOURS and USE

The course will be held in class during the hours announced in the weekly program [Monday/Thursday, 08.30–12.30]. 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 Taşkılla.

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 courteous to evacuate on time 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/>)

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 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>)

A minimum of **80% attendance** is mandatory in studio courses according to ITU Undergraduate Education Regulation Article 23 (Amended: RG-17/6/2021-31514). Absences with health reports will still be counted within the 80% attendance, they are only valid excuses for not being able to attend the jury.

STUDIO TECHNOLOGY

Digital platforms will be used profoundly during and outside of studio hours to communicate, conduct research, produce and share work. **Ninova** will be used for announcements and digital submissions. Additionally, instructors may designate other platforms for



announcements and sharing work. It is highly advised that each **student has a laptop computer with the necessary equipment or 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 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.

SKETCHBOOK

Students are expected to keep a written and visual log of their studio-related processes in a notebook that includes sketches, notes and evolving design ideas for their projects. These 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.

JURY ASSESSMENT

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

ANNOUNCEMENTS

All announcements will be made on the **Ninova** class interface. Students need to actively use their ITU usernames to access these and/or get related notifications from the ITU-Mobile app.

EVALUATION

Attendance means active participation in the course which comprises both attending the course, taking part in discussions, and completing the assigned tasks during the term. Students who do not meet these requirements will get A VF grade and not be able to make a final submission at the end of the semester.

Project I Grade Assessment Criteria	Quantity	Contribution
Projects (Midterm)	2	% 55
Participation (min 80%)	1	% 5
Final Project Submission	1	% 40

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).
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- A. Cemal (Çev.). İstanbul: Yapı Kredi Yayınları, 2002
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- Bruno Zevi, *Mimariyi Görmeyi Öğrenmek*, (çev. D. Divanlioğlu), 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., *Şehirselsel Mekân Öğeleri ve Tasarımı*, İ.T.Ü Mimarlık Fak., İstanbul 1998
- H.Lefebvre, *The Production of Space*, translated by D. Nicholson-Smith, Oxford: Blackwell (©1974). 1991.
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- 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.
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- 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
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- Ö. Akın, *How Do Architects Design?* 1978.
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- Constant, "Pasajlar, Yeni Babil: Bir Kültürün Ana Hatlar", *Babylon'u ve Calvino'nun 'Görünmez Kentler'i ile Zaman Ötesi Yolculuklar'* skopdergi - sayı 2.
- Glukhovsky, Dmitry, *Metro 2033*. (D. Banoğlu, Çev.). Ankara: Panama Yayıncılık, 2020
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