

MIM-ENT-ICM  
**tes121e**  
PROJECT II  
Section 2

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

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## Syllabus

# PROJECT II

**COURSE OBJECTIVE AND DESCRIPTION** TES121E is a studio course with the main objective to inspire students to perceive, investigate, interpret, and analyze the relations humans have to space, to objects (products), and to the environment, in terms of both nature and culture, to develop and to increase the abilities and knowledge related to techniques and methods. By the end of the course, students will be able to develop design alternatives in relation with form, function and space in planning and design processes.

The course offers the student basic skills to research, analyze, plan and design while taking into regard the relation between humans, nature, culture, environment and function. Thinking critically, analyzing the urban fabric, conceptualizing, and interpreting as well as defining and solving functional and structural problems are key.

**COURSE CONTENT** The course consists of four modules: a charette, two short projects and one final project. The assessment of each module is separate.

### **MODULE 1 - Motionscapes | WEEK 1**

In the form of a charette, this module explores ways of mapping and materializing forms that bodies generate in flux. In groups, students will compose patterns of movements and using motion-capture technologies and modeling software (Kinect+Grasshopper), translate data to motionscapes in physical models and a final video.

### **MODULE 2 - Who Dares Wins | WEEKS 2-4**

The main task is to transform a cinematic form to a board game. Students will be using a feature film as a conceptual domain for designing and making a unique board game – a combination of rules and operations with game mechanics.

### **MODULE 3 - [en]light[en] | WEEKS 5-7**

In a multifaceted design of a self-standing lighting fixture, the main task is to understand the concepts of construction, deconstruction and reconstruction along with the experiential aspects of the task at hand.

### **FINAL MODULE - Making a Scene | WEEKS 8-15**

The final project is structured as both a product and process oriented task. The exercise starts with guiding students to take a spatial perspective to the production and analysis of performance and practice in a general sense and continues with designing all elements required (sets, atmosphere, the whole look of the show) for a Samuel Beckett absurd play in an urban context. The process will include site visits, sketch quizzes for quick thinking, some lectures and discussions on topics ranging from street analysis to theater space, scenic design, and phenomenology of the scene, as well as generating and composing design vocabulary through abstract studies, through material experiments, fabrication and production, and detailed model construction.

There will also be a series of performative presentations called the **Antagonistic Studio**.

**COURSE LEARNING OUTCOMES**

Students who satisfactorily complete the course will

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	Motionscapes Workshop	interpretation abstraction body & movement light & sound digital tools & media	2, 6
2	Feb. 13 Feb. 16	Who Dares Wins	rule based thinking abstraction	2, 6
3	Feb. 20 Feb. 23	Who Dares Wins	1:1 production peer critique role playing adaptability communication	2, 6
4	Feb. 27 Mar. 2	Who Dares Wins Antagonistic Studio	affordances	2, 6 2
5	Mar. 6 Mar. 9	[en]light[en]	object scale material scale light	3, 5, 6
6	Mar. 13 Mar. 16	[en]light[en]	function construction and making techniques	3, 5, 6
7	Mar. 20 Mar. 23	[en]light[en] Antagonistic Studio	detail atmosphere	3, 5, 6 2
8	Mar. 27 Mar. 30	<b>Break</b>		
9	Apr. 3 Apr. 6	Making A Scene	planning the process thinking across scales	1, 2, 6
10	Apr. 10	Making A Scene	research	

	Apr. 14		historical & cultural context collaboration collective thinking	
<b>11</b>	Apr. 17 Apr. 20	Making A Scene Antagonistic Studio		1, 2, 6 2
<b>12</b>	Apr. 24 Apr. 27	Making A Scene	planning the process thinking across scales	1, 2, 3, 4
<b>13</b>	<b>May 1</b> May 4	<b>National Holiday</b> Making A Scene	research historical & cultural context	1, 2, 3, 4, 5
<b>14</b>	May 8 May 11	Making A Scene	collaboration collective thinking	1, 2, 3, 4, 5, 6
<b>15</b>	May 15 May 18	Making A Scene		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 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 courteous to evacuate on time with all belongings and trash.**

Please know and comply with [TES Studio Principles](#).

#### ATTENDANCE

It is important that students attend all studio sessions. 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. A minimum of 80% attendance is mandatory for a passing grade in studio courses according to ITU Undergraduate Education Regulation Article 23 (Amended: RG-17/6/2021-31514). Please note that the designated 20% 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** 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. 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](#).

### **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. 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.

<b>Project I Grade Assessment Criteria</b>	<b>Quantity</b>	<b>Contribution</b>
Projects (Midterm)	3	% 60
Final Project Submission	1	% 40

- RECOMMENDED READINGS**
- Ballantyne, A., Deleuze & Guattari for Architects. Routledge, 2007.
- Barthes, R., Image-Music-Text, Macmillan, 1977.
- Baudrillard, J., The System of Objects. Verso, Translated by James Benedict, 1966.
- Berger, J., Ways of seeing. Penguin UK, 2008.
- Clarke, A. J. (Ed.), Design Anthropology: Object Cultures in Transition. Bloomsbury Publishing, 2018.
- Cuff, D., Architecture: The Story of Practice. MIT Press, 1992.
- Dewey, J., Art as Experience. Perigee Books, 1980.
- Dewey, J., How We Think. Courier Corporation, 1997.
- Ganshirt, C., Tools for Ideas: Introduction to Architectural Design. Basel Switzerland: Birkhauser Verlag AG, 2007.
- Gombrich, L., The Image and the Eye: Further Studies in the Psychology of Pictorial Representation, Phaidon Press, 1994.
- Highmore, B., The Everyday Life Reader, NY: Routledge, 2002.
- Merleau-Ponty, M., Phenomenology of Perception. (C. Smith, Trans.). Taylor and Francis e-Library, 2005.
- Merleau-Ponty, M., Göz ve Tin, (Çev. Soysal, A.), İstanbul: Metis Yayınları, 2012.
- Merleau-Ponty, M., Algının Önceliği. (Çev. Yıldırım Y.), İstanbul: Metis Yayınları, 2017.
- Pallasmaa, J., The Eyes of the Skin: Architecture and the Senses. John Wiley & Sons, 2012.
- Rawes, P., Irigaray for Architects. Taylor & Francis e-Library, 2007.
- Sharr, A., Heidegger's Hut, Cambridge, Mass.; London: MIT Press, 2006.
- Shove, E., The Design of Everyday Life, Berg, 2007.
- Vygotsky, L. S., Mind in Society: The development of Higher Psychological Processes. Cambridge, MA: Harvard University Press, 1978.
- Vygotsky, L. S., Thought and Language. MIT Press, 2012.
- Zumthor, P., Atmospheres: Architectural Environments - Surrounding Objects, Birkhäuser, 2006.
- Zumthor, P., Thinking Architecture, Birkhäuser, 2006.