

FACULTY OF
ARCHITECTURE

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MIM- PEM-SBP

tes121e

PROJECT II

Section 3

2022-2023 spring

Monday - Thursday 08:30-12:30

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Syllabus

PROJECT II

COURSE OBJECTIVE AND DESCRIPTION

The Project II course provides student the 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 in this studio.

The main objective is to enable 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 process.

COURSE CONTENT

The course consists of 2 modules and one final project module. The assessment of each project is executed separately. The projects are expected to touch to the complementary themes. The students will gain skills in developing design alternatives in relation with the natural, cultural, conceptual, functional and spatial context and by taking into consideration the structural, material, construction parameters related to the design's scale.

MODULE 1 | WEEKS 1 – 3a [Fictional Space]

This study is a two and a half week workshop consisted of analysis and design development through the movies. The aim is to consider the environment and persona of selected movie and suggest a design, system and /or idea suitable for the movie's environment. This will include a fictional spatial design suitable for the persona and the environment perceived in the movie, redesign of a spatial part of the movie, suggestion of a completely new design based on the movie's environment.

MODULE 2 | WEEKS 3b – 6a [Shop Extension]

This three weeks project is consisted of two phases. On the first phase students are expected to start modular / flexible thinking and analyze their study area via following inputs: Built Environment – Nature – Users and Social / Cultural Life. On the second phase they will design an extension to a selected shop on a chosen site within the project area as an assembly of geometric variations of a self-designed unit through exploring different morphological variations via altering the geometry and position but not topology of the unit and establishing a rationale for their connections / relations. The design concepts are given such as flexibility, adaptability, ergonomics and kinetics.

FINAL PROJECT | WEEKS 6b – 15 [Islander Parasite]

Final project is structured as product and process oriented. All studies are evaluated with jury. This module contains studies of the entire course of the studio. This eight and a half week module enables the students to understand the relationship between structures, form, organization, construction, material within a given urban settlement. After visiting the project site, we continue with Building Hunt, a one week exercise based on architectural building analyses in accordance with the project concept and presentation via diagrams and posters. In the second step of the module students will work individually on their own project sites. The aim is to

ideate for an urban environment to improve / introduce new functions for affording / attenuating certain experiences and give contribution to daily life of a selected existing urban environment by designing for living, working, producing and playing.

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. 06	MOVIE WORKSHOP "Fictional Space" Introduction to the project Movie selection – Trailer session Movie journal design	Decoding Analysis Data Representation Journal	2, 3, 6
	Feb. 09	Movie discussions & brainstorming Decoding the movie and its narrative - daily life of the characters, places, etc. Work on posters – Mind map Sketches on movie journal GROUP WORK		
2	Feb. 13	MOVIE WORKSHOP "Fictional Space" Group Jury Group works [Analyze the characters, spaces and events and express them on posters – Mind map] GROUP WORK Fictional spatial design suitable to the movie environment Presentation of first ideas Sketches on movie journal INDIVIDUAL WORK	Presentation Fictional space Design Context Representation	2, 3, 4, 6
	Feb. 16	Presentation of personal ideas about novel spatial proposals Design for an aspect identified in the movie or redesign of an existing component / space / center or urban context [models and drawings – individual work] INDIVIDUAL WORK		
3a	Feb. 20	MOVIE WORKSHOP "Fictional Space" Final Jury Group Poster – Mind map Individual Storyboard + Sketches + Model	Presentation	2, 3, 4, 6

3b	Feb. 23	ANALYZE THIS! "Shop Extension"	Analysis Modular Flexible	2, 3
		Introduction to the project SEMINAR: Analyses on Built Environment SEMINAR: Modular and flexible design		
4	Feb. 27	ANALYZE THIS! "Shop Extension" Site visit to Kadıköy Çarşı Analyses – Sketches – Findings GROUP WORK	Analysis on site Nature, users, social / cultural life	2, 3
	Mar. 02	Analyses discussions [Natural, Built and Socio-Cult. Environment] GROUP WORK Individual street façades INDIVIDUAL WORK		
5	Mar. 06	ANALYZE THIS! "Shop Extension" Group Jury Analyses + Street façades GROUP WORK Shop extension design – Preliminary ideas Brainstorming + Sketches + Quick model INDIVIDUAL WORK	Presentation Design Geometry Morphological variations Context Modular Flexible Adaptable Scale Structure	1, 2, 3, 5
	Mar. 09	Design development Sketches + Drawings + Model INDIVIDUAL WORK		
6a	Mar. 13	ANALYZE THIS! "Shop Extension" Final Jury Analysis + Design Poster + Drawings + Model GROUP + INDIVIDUAL WORK	Presentation	1, 2, 3, 5
6b	Mar. 16	FINAL PROJECT "Islander Parasites" Introduction to the project SEMINAR: Parasite Architecture SEMINAR: Project Site – Island	Parasite Site intro	2, 3, 4
7	Mar. 20	FINAL PROJECT "Islander Parasites" Field Trip [March 18 – 20] Individual analyses, sketches and documentation on site	Analysis on site Quick sketching Data collecting Representation	2, 3, 4
	Mar. 23	Analyses and findings discussion Preliminary ideas [user + scenario + timeline]		
8	Mar. 27 Mar. 30	FALL BREAK		
9	Apr. 03	FINAL PROJECT "Islander Parasites" SEMINAR: Example Research Research + Sketching + Diagramming	Example analysis Representation	2, 3
	Apr. 06	Example Research Poster Plan / Section / Elevation Diagrams		

10	Apr. 10	FINAL PROJECT "Islander Parasites" Group Jury I Analysis poster Example research poster	Analysis Example analysis Design	2, 3, 4
	Apr. 13	SEMINAR: Spatial Organization & Design Components Discussion on context, concepts, design scenario, bubble diagrams sketches and model	Context Scale Representation	
11	Apr. 17	FINAL PROJECT "Islander Parasites" Design program / Sketches / Collages / Examples Finalizing the posters [Concept + Scenario + Analysis + Examples + Collage + Sketches] Model	Analysis Example analysis Design Context Scale Representation	1, 2, 3, 4
	Apr. 20	Design development Collage + Sketches + Scenario + Examples + Program + Technical Drawings + Model		
12	Apr. 24	FINAL PROJECT "Islander Parasites" Design development Collage + Sketches + Scenario + Examples + Program + Technical Drawings + Model	Analysis Example analysis Design Context Scale Representation Structure	1, 2, 3, 4, 5
	Apr. 27	Group Jury II Design Posters [Concept + Scenario + Analysis + Examples + Collage + Sketches] Technical Drawings Model		
13	May 01	National Holiday	Analysis Example analysis Design Context Scale Representation Structure	1, 2, 3, 4, 5, 6
	May 04	Design development Concept + Scenario + Analysis + Examples + Collage + Sketches + Technical Drawings + Model		
14	May 08	FINAL PROJECT "Islander Parasites" Design development Concept + Scenario + Analysis + Examples + Collage + Sketches + Technical Drawings + Model	Analysis Example analysis Design Context Scale Representation Structure Presentation	1, 2, 3, 4, 5, 6
	May 11	FINAL JURY SESSION Design Posters [Concept + Scenario + Analysis + Examples + Collage + Sketches] + Technical Drawings + Model		
15	May 15	FINAL PROJECT "Islander Parasites" Design development – Final revisions	Analysis Example analysis Design Context Scale Representation Structure Presentation	1, 2, 3, 4, 5, 6
	May 18	Design development – Final revisions		

**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 hours 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 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 **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. 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** and **Facebook**.

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>]

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.

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 and **Facebook**. 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	% 50
Progress	1	% 10
Final Project Submission	1	% 40

RECOMMENDED READINGS

1. Bordwell, D. & Thompson, K. (2010). *Film Art: An Introduction*. McGraw-Hill.
2. Brawne, M. (2003). *Architectural thought: The design process and the expectant eye*. Routledge.
3. Bruno, G. [2002]. *Atlas of emotion: Journeys in art, architecture, and film*. Verso.
4. Clark, R. H., & Pause, M. (2012). *Precedents in architecture: analytic diagrams, formative ideas, and partis*. John Wiley & Sons.
5. Fortin, D. T. [Ed.]. [2011]. *Architecture and science-fiction film: Philip K. Dick and the spectacle of home*. Ashgate Publishing, Ltd.
6. Koeck, R. [2013]. *Cine-scapes: Cinematic spaces in architecture and cities*. Routledge.
7. Luckhurst, R. [2016]. *Architecture and utopia, 2015*. *Science Fiction Film and Television*, 9[1], 95-98.

8. Mills, C. B. (2010). *Designing with models: A studio guide to making and using architectural design models*. John Wiley & Sons.
9. Peter Zumtor, *Thinking Architecture*, Birkhäuser, 2006.
10. Radford, A., Morkoç, S. B., & Srivastava, A. (2014). *The elements of modern architecture: understanding contemporary buildings*. Thames & Hudson.
11. Simitch, A., & Warke, V. (2014). *The Language of Architecture: 26 Principles Every Architect Should Know*. Rockport Pub.
12. Simmons, H. Leslie, *Construction: Principles, Materials, and Methods*, John Wiley, 2001.
13. Unwin, S. (1997). *Analysing Architecture*, Routledge.
14. Unwin, S. (2010). *Twenty Buildings Every Architect Should Understand*, Routledge.
15. <http://www.archdaily.com/tag/films-and-architecture>
16. <https://www.archdaily.com/932965/teaching-an-appreciation-for-architecture-through-film>
17. <https://www.behance.net/gallery/2368014/Urban-Tissue-Experiment>
18. <http://www.metropolismag.com/ideas/arts-culture/a-pair-of-artists-use-architecture-to-study-film/>
19. <http://www.imdb.com>
20. <http://www.archdaily.com/tag/films-and-architecture>
21. <http://www.metropolismag.com/ideas/arts-culture/a-pair-of-artists-use-architecture-to-study-film/>
22. <https://www.behance.net/gallery/2368014/Urban-Tissue-Experiment>
<https://www.denofgeek.com/movies/best-sci-fi-movies-last-15-years/>