

FACULTY OF
ARCHITECTURE

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MIM-PEM-SBP

tes111e

PROJECT I

Section 3

2023-2024 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 one-week warm up, 3 modules (e.g. short projects) and one final project module.

WARM UP | WEEK 1

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

Exercise: Express yourself / Introduce your friend

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 2 – 4a

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

This module starts with a presentation from a guest lecturer on sketch + sketchbook + sketching tools.

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
- Discovering the potentials of different media for imagining / reimagining

CARVING | WEEKS 4b – 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 this 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 / PALIMPSEST | WEEKS 7 – 9

The main task is to understand urban spaces, memories, transformations on urban spaces. The first phase consists of that the students to concentrate on selected buildings and try to externalize them. They will present their findings on posters and infographic expressions. Two guest lecturers will give seminars about firstly on infographics and then on Tophane, the project area. This module also includes a workshop on urban sketching / aquarelle techniques.

On the second phase students are asked to watch movies / documentaries 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? Students will be able to study topography and work on an integrated model to express their findings.

OBJECTIVES

- Reading spatial organization and the transformation of Tophane
- Investigating and data gathering about selected buildings
- Expressing concepts with means of representation
- Discovering the potentials of different media for imagining / reimagining
- Analyzing urban spaces through individual real site visits
- Brainstorming and creating in teams
- Making an integrated map

FINAL PROJECT: MOVING | WEEKS 10 – 14

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 Taşkılla as their background / environment to make connection with the space. Two guest lecturers will give a lecture about terrain modelling techniques.

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	Oct. 02 Oct. 05	WARM UP I Express Yourself / Introduce your friend	Composition Proportion Abstraction	1
2	Oct. 09 Oct. 12	CUTTING Introduction to sketching Dissection exercises – Section Pattern - 2D/3D experiments	Sketching Section Expression Form / Mass Section / Volume Pattern / 2D / 3D Scale	1, 2, 4
3	Oct. 16 Oct. 19			
4a	Oct. 23			
4b	Oct. 26	CARVING The Dictionary of Imaginary Places – Manguel&Guadalupi Expressing the readings Subterranean space Negative space 3D expression Storyboards of fictional characters	Solid-Void Interpretation Understanding Manipulate Communicate Spatial systems Light / shadow effects Storyboarding	1, 2, 3, 4
5	Oct. 30 Nov. 02			
6	Nov. 06 Nov. 09			
7	Nov. 13 Nov. 16	DECODING / PALIMPSEST Understanding the dynamics of an urban environment Tophane as working area Decoding - Building analysis and infographic expression Analyzing the exposition Expressing one selected work via infographic methods	Abstraction Understanding a building and representing Concepts Abstraction Urban memory Topography	2, 3, 4, 5
8	Nov. 20 Nov. 23			
9	Nov. 27 Nov. 30			
10	Dec. 04 Dec. 07	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 / body motions Design for movement Understand the geometrical configuration Structure Rhythm Pattern Relation with	1, 2, 3, 4, 6
11	Dec. 11 Dec. 14			
12	Dec. 18 Dec. 21			

13	Dec. 25 Dec. 28		The context Sequential process Tectonics	
14	Jan. 01	NEW YEAR'S DAY		
	Jan. 04	MOVING 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 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 Taşkişla.

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 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 (including health reports) 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 if necessary, 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.

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.

On the second half of the semester there will be two site visits to Tophane – the project areas.

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.

At the last course of each module there will be a final jury. After the jury students are expected to revise their work. Final upload of the project will be on Ninova, on Sunday until 23.30 right after the final jury.

Project I Grade Assessment Criteria	Quantity	Contribution
Projects (Midterm)	3	% 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

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