

MIM-PEM-SBP

# tes111e

PROJECT I

Section 4

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 that provides the student the ability to read, write, speak and listen effectively, and to gather, assess, record, apply and comparatively evaluate information on design processes of the coursework. Critical thinking, conceptualizing, interpretation, problem definition and problem solving are the main topics of the studio. The main objectives of the course are (1) to enable the students to perceive, investigate, interpret, and analyze human-space-object/product- environment relationships in the context of nature and culture; (2) to help them gain creative skills regarding defining/solving problems; and (3) to encourage them to articulate spatial and architectural proposals while gaining expertise in using the fundamental terminology of their future professions. Thus, the students are expected to develop design alternatives in relation with the given natural, spatial, social and cultural contexts by taking into consideration the structural, material, and construction parameters related to different scales of the design at hand. The course also provides the students with necessary skills to be able to present their research and design works by verbal, written and visual techniques.

**COURSE CONTENT** Project 1 is structured through four modules entitled as “Dualities of Photographic Delineations”, “Depictions of Idiosyncrasies and Commonalities”, “Provocations on Narrations”, and “Landscapes of Commoning”. These modules aim to encourage students to perceive, investigate and interpret diverse design problems, supported by various sessions of games, workshops, seminars, etc., each with an original context. The assessment of each project is carried out separately. A comprehensive description and objectives of each project can be found in the following paragraphs and the detailed weekly schedule that follows them.

### **Icebreaker: Blind Shenanigans**

#### **[week 1]**

This introductory workshop invites the studio participants to draw their observations of mobile and immobile happenings in their everyday life and play with and explore each other’s observations toward creating a collective recording of the studio. Discovering free-hand drawing techniques, blind contour, pixelation, and hatching, the workshop aims to introduce space as a field of infinite possibilities.

### **M1: Dualities of Photographic Delineations**

#### **[weeks 2-3]**

The main task of this module is to develop a visual literacy to interpret, create and negotiate through representation modes of photographs and drawings. Students will start by reconstructing their spatial perceptions in small groups through collaging. They will seek for the dualities in space, everyday life actions or events in the marketplaces of the old town (Kapalıçarşı-Grand Bazaar, Mahmutpaşa, Tahtakale, Mısır Çarşısı-Spice Bazaar) through observations on streets and corridors. The duality can be an interplay or tension of the opposites like light-dark, sweet-spicy, wet-dry, right-left, simple-complex, abstract-concrete etc.

Through the concepts of two they will explore the relationships of space, events, and form. Students will observe and analyze images, to interpret, manipulate, and speculate.

## **M2: Depictions of Idiosyncrasies and Commonalities**

### **[weeks 4-5]**

Students will search for and extract the idiosyncratic and common qualities of space, place and events in select environments in relation to greater urban areas. They will study tangible and intangible characteristics (e.g., colors, forms, shades, textures, natural elements) specific to said environments by uncovering spatio-temporal relations at various scales using their 5+ senses. They will document new-found data through drawing, knitting, cutting, adding, sewing, filming, and photographing, all of which will enable a distinctive analysis of spatial and formal elements of the observed phenomenon. The analysis will consist of layered sketches gathered with external materials collected through the sites and showcasing idiosyncrasies, commonalities, and their critical discussion.

## **M3: Provocations on Narrations**

### **[weeks 6-10]**

We will be looking at the provocative spatial shifts through the streets, squares and architectures of the Istanbul's Historical Peninsula. By referencing to the early modern period of Istanbul, we will get inspired by the miniatures (Matrakçı Nasuh etc.), engravings (Thomas Allom etc.), maps (Pervititch, German Blues etc.), illustrations (Reşat Ekrem Koçu on Istanbul Encyclopedia Archives, Claes Ralamb etc.) and paintings (Amadeo Preziosi etc.) to explore the spaces of power through the actual, imaginary and performative construction of public spaces. "No Further Records: Reşat Ekrem Koçu and Istanbul Encyclopedia Archive" on Salt Galata and "Istanbul as Far as the Eye Can See: Views across Five Centuries" on Meşher exhibitions will help us through the journey of this module. "A whole history remains to be written of spaces, which would at the same time be the history of powers," says Foucault (1980: 149), "from the great strategies of geo-politics to the little tactics of the habitat, institutional architecture from the classroom to the design of hospitals, passing via economic and political installations". Actors, actions and representations of power in everyday life situations and spaces will be questioned through an architectural narrative based upon the Historic Peninsula's past urban patterns, identity and memory through montage and collage as a way of imaginative making.

## **M4: Landscapes of Commoning**

### **[weeks 10-14]**

This final module is about the architecture of the commoning. We will dig out the possible landscapes of commoning through actual and imaginative cases. How landscapes of commoning emerge and what kind of spatial organizations take place will be the main questions. We will generate a variation set for the relationships of the actions, actors and spaces through section models which will work as bits and pieces of the landscapes of commoning.

**COURSE LEARNING  
OUTCOMES**

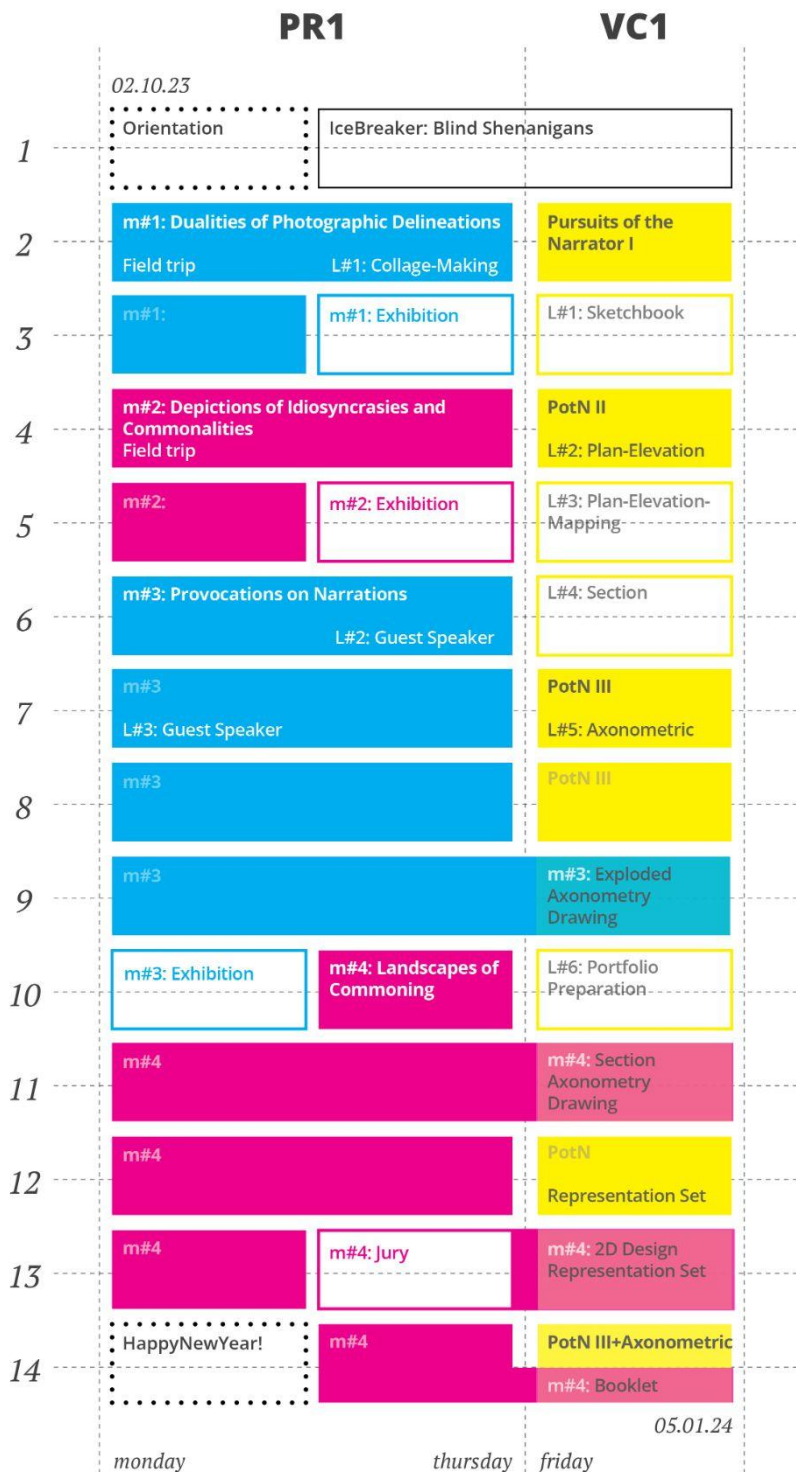
Students who complete the course satisfactorily increase their:

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.



**TES\_Section4\_SpaceyandGood\_'23'24 Fall**

TES111E Project I & TES112E Visual Communication & Technical Drawing



Week	Day	Program	Learning Outcomes
1	Oct. 2	<b>Orientation</b>	
	Oct. 5	<b>Icebreaker: Blind Shenanigans</b>	<b>1, 2, 5</b>
<b>m#1 Dualities of Photographic Delineations</b>			
2	Oct. 9	- Reconstructing spatial perceptions; - Seeking dualities in space, everyday life actions or events; - Exploring the relationships of space, events and form regarding the select dualities	<b>2,3,4,5</b>
	Oct. 12	<b>Lecture 1: Collage making</b> Reconstruction of spatial perceptions  - Exploring the relationships of space, events and form regarding the select dualities >> bri/collage making	<b>1,2,3,4</b>
3	Oct. 16	- Speculating explorations through different scales, dimensions, detailings	<b>1,2,3,4</b>
	Oct. 19	<b>Exhibition #1</b> <b>Overall assessment:</b> "Pin-up" discussion <b>Submission:</b> Please submit the final version of your project to Ninova, designated folder of our studio. Upload all works to Drive for collective discussion.	<b>2, 3, 5, 6</b>
<b>m#2 Depictions of Idiosyncrasies and Commonalities</b>			
4	Oct. 23	- Extracting idiosyncrasies and commonalities: seeking formal/spatial elements in select environments; - Investigating the idiosyncratic and common conditions found in spatial and (in)formal elements on site through filming, drawing, photography, collecting materials	<b>2, 4</b>
	Oct. 26	- Investigating the idiosyncratic and common conditions found in spatial and (in)formal elements on site through filming, drawing, photography, collecting materials	<b>2, 4</b>
5	Oct. 30	- Analyzing idiosyncrasies and commonalities: producing layered sketches that uncover the peculiarities of the site; - Questioning what is seen, what is visible and what is invisible but maybe sensed	<b>1, 2, 4</b>
	Nov. 2	- Continuing the examination by alternative layers of the characteristics through drawing, sewing, cutting, knitting and by questioning the ways of seeing and making  <b>Exhibition #2</b> <b>Overall assessment:</b> "Pin-up" discussion <b>Submission:</b> Please submit the final version of your project to Ninova, the designated folder of our studio. Upload all works to Drive for collective discussion.	<b>1, 2, 3, 4, 5</b>
<b>m#3 Provocations on Narrations</b>			
6	Nov. 6	- Mapping of power relations - taking intuitive patterns from maps and miniatures and making an incidental collage	<b>2, 3, 5</b>
	Nov. 9	- Mapping of power relations - Examining power dynamics and meanings within through drawing <b>Lecture #2</b> Discussion on power and spatial relationships	<b>2, 3, 5</b>

7	Nov. 13	- Capturing provocations of power in space, relating spatial dynamics with those of power by using several representations of mapping and drawing <b>Lecture #3 Ottoman's Urban Tales</b>	2, 3, 4, 5
	Nov. 16	<b>Game time!</b> Gaming the spatial power - introducing a game with constraints	1, 2, 5
8	Nov. 20	- Extruding axonometric powers of space: Axonometric discussions and recreating maps	2, 3, 4
	Nov. 23	- Extruding axonometric powers of space: Axonometric discussions and recreating maps	2, 3, 4
9	Nov. 27	- Extruding axonometric powers of space: Actors, actions and representations of power in everyday life situations	1, 2, 3, 4
	Nov. 30	- Extruding axonometric powers of space: Actors, actions and representations of power in everyday life situations	1, 2, 3, 4, 5
10	Dec. 4	<b>Exhibition #3</b> <b>Overall assessment:</b> "Pin-up" discussion <b>Submission:</b> Please submit the final version of your project to Ninova, designated folder of our studio. Upload all works to Drive for collective discussion.	2, 3, 5, 6
<b>m#4 Landscapes of Commoning</b>			
10	Dec. 7	Discussion "What are the Landscapes of Commoning?"  - Brainstorm on commons and their imaginative landscapes (4-5 persons) - Try to extract the features of commoning - Add the spatial relations to these features, question what kind spaces emerge through these relationships - Present your exploration collectively through diverse but hybrid mediums of representation under your own preference (collages, graphic story-telling, text, etc.).	1, 2, 3, 4, 6
11	Dec. 11	- Decode and narrate the architectural components and routines of the landscapes of commoning on a section model - Speculate on habits, bodily rituals, everyday encounters, relations with others, etc. - Transform your scenario individually into diverse hybrid mediums of 2D and 3D representation under your own preference (collages, graphic story-telling, text, etc.).	1, 2, 3, 4, 6
	Dec. 14	- Speculate on the idea of intervention to reflect the spatiality and urbanity of the landscapes of commoning; take into consideration diverse ways of form-finding and form-making.	1, 2, 3, 4
12	Dec. 18	Design development, working on the crits. Model-making and drawing.	1, 2, 3, 4
	Dec. 21	Design development, working on the crits. Model-making and drawing.	1, 2, 3, 4
13	Dec. 25	Design development, working on the crits. Model-making and drawing.	1, 2, 3, 4
	Dec. 28	Design development, working on the crits. Model-making and drawing. <b>Pin Up Session   collective critiques</b>	2, 3, 5, 6
14	Jan. 1	New Year's Holiday	N/A
	Jan 4	<b>FINAL JURY</b>	1, 2, 3, 4, 5, 6
*	TBD	<b>FINAL SUBMISSION</b>	

**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/) (<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 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>).

**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 and the studio blog at <https://spacelyandgood2024.wordpress.com/>.

**EVALUATION** Project I is a design studio that needs enthusiasm and curiosity. Students need to engage with the course and think of it as a questioning arena. Students have to participate in lectures, workshops, discussions, and critiques of the projects. Group review, discussions are followed by individual critiques according to the project modules. The evaluation of the course depends on the critiques during the studio hours, participation, pin-ups, jury, and submissions. The assessment criteria are as below.

Project I Grade Assessment Criteria	Quantity	Contribution
Project modules (Midterm)	4	% 60
Final Project Submission	1	% 40

**RECOMMENDED READINGS** Agrest, D. I. (1988). Architecture from without: Body, Logic, and Sex. *Assemblage*, 7, 29–41.

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#### Digital references

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<https://saltonline.org/>  
<https://www.toposmagazine.com/>  
<https://xxi.com.tr/>  
<http://www.yapi.com.tr/>

\* Additional readings, films and inspirational works will be assigned and distributed per module in excerpts or the entirety of the published material in addition to digital media.