



MIM-ENT-ICM

# tes111e

PROJECT I

Section 6

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 of enabling 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 the theory and practice of creativity, general design principles, basic design elements, and critical 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 to their design processes.

**COURSE CONTENT** The course consists of 4 modules (e.g., 3 short projects) and one final project module:

### **MODULE 1 | WEEKS 2-4**

The module aims to design an attachment for their own body with a specific function or aim. Students are free to choose their own materials and explore/generate forms based on the proposed function and/or aim. Students are expected to solve the material systems and joint details between the materials.

### **MODULE 2 | WEEKS 5-7**

The module aims to make an analysis of environmental elements, understand their principles, translate the principles of the chosen elements, such as living organisms, stones, minerals, etc., into a structural system, and find/solve folding, binding, and joining details with the material system.

### **MODULE 3 | WEEKS 9-11**

The module aims to associate spaces/bodies/surfaces in different situations/locations/levels with each other vertically and horizontally while designing a space. The project site in Kabataş will be given by the instructors. In addition to establishing a physical connection between diverse levels, spaces should be associated with the context by also assigning a function.

### **FINAL PROJECT | WEEKS 12-15**

The module aims to design a collaborative space that will serve as a production facility in the neighborhood. Students are expected to research different types of productions and identify their proposals accordingly. It is

free to designate the type of production. As a result, it is required to design an in-between space placed among attached buildings in Galata.

**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 given planning or design problems;
4. Graphical representation and form-generating skills learned in visual communication courses;
5. Teamwork skills;
6. Use of precedents.

WEEKLY PROGRAM

TES 111E - PROJECT I						
WEEK	DATE	MODULE	CONTENT	L.O.		
W1	October, 2		Orientation			
	October, 5		Warm-up Announcement of the Material List Introduction to P1 Connection to Body Announcement of the next reading/research R1	1, 5		
W2	October, 9	P1 Connection to Body	P1 Connection to Body starts. Student presentations - Brainstorming Session Presentations of initial research and ideas R1 The submission of reading/research	1, 6		
	October, 12		Critiques on sketches and physical models.			
W3	October, 16		Critiques on sketches and physical models Announcement of the next reading/research R2			
	October, 19		Critiques on sketches, physical models, and videos			
W4	October, 23		Critiques on models, videos, and posters R2 The submission of reading/research			
	October, 26		P1 Connection to Body ends. S1 The final submission of the physical model, video, and poster Performative Event Introduction to P2 Connected Parts Announcement of the next reading/research R3			
W5	October, 30		P2 Connected Parts		P2 Connected Parts starts. E1 Excursion to Maslak Kent Ormani	1, 4, 5
	November, 2				Student presentations - Brainstorming Session R3 The submission of reading/research Critiques on initial ideas, sketches, and physical models.	
W6	November, 6				Critiques on drawings and physical models Announcement of the next reading/research R4	
	November, 9				Critiques on drawings, physical models and A2 posters	
W7	November, 13	Critiques on drawings (plans, sections), physical models, and A2 posters R4 The submission of reading/research				
	November, 16	P2 Connected Parts ends. S2 The final submission of the physical model and poster Exhibition Introduction to P3 Connecting Narratives Announcement of the next reading/research R5				
W8	November, 20	P3 Connecting Narratives		P3 Connecting Narratives starts. E2 Excursion to Kabataş Setüstü	1, 2, 3	
	November, 23			Student presentations - Brainstorming Session R5 The submission of reading/research Critiques on site analysis, initial ideas, and sketches		
W9	November, 27			Critiques on drawings and physical model		
	November, 30			Critiques on set of drawings and physical models Announcement of the next reading/research R6		
W10	December, 4		Critiques on site plans, sections, 3D models, etc. R6 The submission of reading/research			
	December, 7		P3 Connecting Narratives ends. S3 The final submission of the physical model and poster Jury day Introduction to P4 Collaborative Production Space Announcement of reading/research R7			
W11	December, 11		P4 Collaborative Production Space	P4 Collaborative Production Space starts. E3 Excursion to Galata		1, 2, 3
	December, 14			Student presentations - Brainstorming Session R7 The submission of reading/research Critiques on site analysis, initial ideas and sketches		
W12	December, 18			Critiques on drawings and physical models		
	December, 21			Critiques on set of drawings and physical model Announcement of the next reading/research R8		
W13	December, 25	Critiques on site plans, sections, 3D models, etc. R8 The submission of reading/research				
	December, 28	S4-a The pre-submission of P4 Critiques on the whole set of representations				
W14	January, 01	New Year Holiday				
	January, 04	P4 Collaborative Production Space ends. S4-b The final submission of the posters and physical model Jury day				

**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](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** 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 and Miro 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** 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>)

**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.

**LECTURES**

Lectures will be held at the beginning of each project module and the final project.

**EXCURSIONS**

Excursions to online and physical venues, stage performances, film screenings, seminars, and webinars are encouraged, requiring full attentiveness, critical engagement, and post-reflection.

**E1** Excursion to Maslak Kent Ormanı

**E2** Excursion to Kabataş Setüstü

**E3** Excursion to Galata

**PORTFOLIO**

Students are expected to keep a written and visual log of their studio-related processes in a portfolio that includes sketches, notes, and evolving design ideas for their projects. These portfolios 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 a jury in the final project. Juries are composed of course instructors and invited jury members.

**ANNOUNCEMENTS** All announcements will be made on the **Ninova** class interface. You are responsible to remain up to date about them. The submissions will be announced and collected using Ninova and other digital platforms. The use of other software for online collaboration, such as 'Miro', will be announced when applicable. Submission of work later than the deadline implies a grade zero.

Briefs of project modules' topics will be given out by group tutors as PDF files. These briefs will explain details and expectations for the module, the related homework, various readings, and YouTube channels that are expected to be reviewed by the students before coming to class next week. The brief will also entail information on the necessary preparations and material.

**EVALUATION** The contribution of the modules and final project are given below.

P1 Connection to Body	15%
P2 Connected Parts	15%
P3 Connecting Narratives	20%
Attendance and Participation	10%
P5 Collaborative Production Space - Final Project Submission	40%

The requirement for active participation in the course is **80% for each module**. This includes both **taking part in the critiques** and **completing the in-term assignments/projects**, besides **attending classes physically** throughout the semester. Students who do not meet these conditions will

get **VF** and cannot make the final submission. In case you are absent, having provided the required excuse duly and timely, you must still complete all submissions (in-class & homework). The deadlines for these submissions will be given to you separately.

For students to be excused from the lectures (absenteeism) and/or submissions, they need to provide a report of a valid excuse (for example, a minimum 3 days of sickness report from **a hospital**). When you are absent, whether or not you give a report, your absence will be counted as *absent* in any case. For example, if you miss 6 lectures, you fail the course even if you have 6 apologies.

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

The content of the syllabus and the semester schedule are flexible. Although much thought and planning were put into the course schedule included in the syllabus, the schedule is tentative and subject to change as necessary to adapt to the class's specific needs. Occasional departures from the schedule, such as additional readings, assignments, and activities, will be announced in the course or via Ninova throughout the semester.

#### RECOMMENDED READINGS

- Berger, J. (1995). *Görme Biçimleri*. Metis Yayınları.
- Pallasmaa, J. (2011). *Tenin Gözleri*. Translated by Aziz Ufuk Kılıc. YEM Yayın.
- Ching, F.D.K. (1979). *Architecture, Form, Space & Order*.
- Gökmen, P.G. and Özak, N.Ö. (Eylül 2009). Bellek ve Mekan İlişkisi Üzerine Bir Model Önerisi. *İtü Dergisi*, Sayı:8, Cilt:2, 145-155.
- Karakuş, M. and Oralış, M. (2006). Bellek-Mekan-İmge. Multilingual Yayınevi.
- Perec, G. (2016). Mekan Feşmekan. Everest Yayınları.
- Tuan, Yi-Fu. (1977). *Space and place: The perspective of experience*. University of Minnesota Press.
- Lynch, K. (1960). *The image of the city*. Vol. 11. MIT Press.
- Unwin, S. (2009). *Analysing Architecture*. 3rd ed., Routledge.
- Friesinger, G., Grenzfurthner, J., and Ballhausen, T. (2014). *Urban hacking: Cultural jamming strategies in the risky spaces of modernity*, transcript Verlag.
- Moussavi, F. (2011). *Biçimin İşlevi*. YEM Yayınevi, ISBN: 9789944757508.
- Janson, A., and Tigges, F. (2014). *Fundamental Concepts of Architecture*. Birkhäuser, Basel.
- Harbison, R. (1997). *Thirteen Ways: Theoretical Investigations in Architecture*. MIT Press.
- Shepherd, P. (1994). *What is Architecture?: An Essay on Landscapes, Buildings, and Machines*. MIT Press.
- Forty, A. (2004). *Words and Buildings: A Vocabulary of Modern Architecture*. Thames & Hudson, London.
- Zevi, B. (1990). *Mimariyi Görmeyi Öğrenmek*. Translated by D. Divanlıoğlu. Birsen Yayınları.

17. Rasmussen, E.S. (2013). *Yaşanan Mimari*. Translated by Ömer Erduran. 2. Baskı, Remzi Kitabevi, ISBN 9751413895.
18. Zumthor, P. (2006). *Atmospheres: Architectural Environments - Surrounding Objects*. Birkhäuser GmbH; 5th Edition.
19. Deplazes (ed.), A. (2005). *Constructing Architecture: Materials, Processes, Structures, a Handbook*. Birkhäuser.
20. Archer, K. (2012). *The city: The basics*, Routledge.
21. Rapoport, A. (2016). *Human aspects of urban form: towards a man-environment approach to urban form and design*. Elsevier.
22. Sargolini, M. (2012). *Urban landscapes: Environmental networks and the quality of life*. Springer Science & Business Media.
23. Wunderlich, F.M. (2018). Walking and rhythmicity: Sensing urban space. *Journal of Urban Design*, 13(1), 125-139.
24. Moughtin, C. (1992). *Urban Design: Street And Square*, Butterworth Heinemann. İngiltere.
25. Joseph D.C and Lee E.K. (1984). *Time-Saver Standards for Site Planning*, New York: McGraw- Hill.
26. Frascari, M. (2013). *Architects, never eat your macaroni without a proper sauce*.
27. Tschumi, B. (1981). *The Manhattan Transcripts*.
28. Erwine, B. (2016). *Creating sensory spaces: The architecture of the invisible*. Taylor & Francis.
29. Reid, G.W. (1993). *From Concept to Form in Landscape Design*, Van Nostrand Reinhold. New York.
30. Giritlioğlu, C. (1998). Şehirsel Mekan Öğeleri ve Tasarımı. İTÜ Mimarlık Fakültesi, İstanbul.
31. Clive, E. (2011). *Interior design: a critical introduction*. Oxford Int. Publishers.