



MIM-PEM-SBP

# tes111e

PROJECT I

Section 7

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 aims to enable first-year students to recognize, explore, analyze, conceptualize, interpret, and critically approach the fundamental ways humans, objects, spaces, and the environment are interrelated. Students are expected to gain dexterity in creative problem-solving and use 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, essential 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 to their design processes.

**COURSE CONTENT** The course consists of 6 modules (e.g., short projects) and one final project module:

### **MODULE 1 | WEEK 1: Tape It! Shape It!**

The main task is to understand **the concept of line** and use it as a **design element** in experimenting with different tools while trying various **production techniques**.

### **MODULE 2 | WEEKS 2-3: Structure**

This study is designed to **understand the principles of structural systems** by **experimenting with the ability of alternative materials**.

### **MODULE 3 | WEEKS 3-5: Route**

This study is about the exploration and extraction of **dynamic relationships among spatial and social layers** based on **personal experiences** in a **route located in Istanbul**.

### **MODULE 4 | WEEK 6: Art Workshop**

This module is composed of **different art workshops**. Students will **work and produce in groups** and communicate with each other in this workshop.

**MODULE 5 | WEEKS 7-9: Flow!**

The main task in Module 4 is to **understand how people perceive water space and how a designer can use water in a space design**. This module includes two steps. While the first step consists of group research and presentation about **analyzing water space type** through case studies, in the second step, each student will **select a water space** that the others presented as a site and **design space to fulfill the needs**.

**MODULE 6 | WEEKS 10-14: Birdwatch**

The **final project of the semester** is structured as product and process-oriented. Students are expected to **design and build a scaled model of a humble wooden structure for a single birdwatcher to hide, await, and gaze out**. The focus is the structural and constructional consideration for a simple function. The process will proceed through the **excursion, observation, documentation, analysis of the environment, mind mapping**, abstraction, production, and interpretation. It will reflect on the studies of the entire semester. Culminating work will be evaluated in a jury format.

**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	ORIENTATION TAPE IT/SHAPE IT	Basic design, Expression, Critical thinking skills	- 2,3
2	Oct. 09 Oct. 12	STRUCTURE STRUCTURE	Methods of establishing composition with structural elements, From planar to 3D, Understanding material	1,2,3,6
3	Oct. 16 Oct. 19	STRUCTURE ROUTE		
4	Oct. 23 Oct. 26	ROUTE ROUTE	Gaining a reflective understanding, Different time-space relations via narrative/interpretative expressions, and Understanding spatial thresholds, boundaries, disjunctions, changes, multiplicities, Creative thinking, Imagination	2,3,4,5
5	Oct. 30 Nov. 02	ROUTE ROUTE		
6	Nov. 06 Nov. 09	ART WORKSHOP I ART WORKSHOP II	Creative thinking, Imagination, Collaborative	1,4,5,6
7	Nov. 13 Nov. 16	FLOW! FLOW!	Critical Thinking, Different configurations, Research	1,2,3,4,6
8	Nov. 20 Nov. 23	FLOW! FLOW!	Human-space-object relationships, Different scales, Different configurations, Critical thinking.	
9	Nov. 27 Nov. 30	FLOW! FLOW!		
10	Dec. 04 Dec. 07	BIRDWATCH BIRDWATCH	Human-space-object relationships, Different scales, Different configurations, Critical thinking.	1,2,3,4,5,6
11	Dec. 11 Dec. 14	BIRDWATCH BIRDWATCH		
12	Dec. 18 Dec. 21	BIRDWATCH BIRDWATCH	Design alternatives in relation with the context, Human-space-object relationships, Elements -relationships, Critical thinking, Representation, Team work	
13	Dec. 25 Dec. 28	BIRDWATCH BIRDWATCH		
14	Jan. 01	<b>New Year Holiday</b>		
	Jan. 04	BIRDWATCH		

**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 (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 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.

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 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.*

*The students are expected to express their works in front of a jury. Juries compose of course instructors and invited jury members.*

Project I Grade Assessment Criteria	Quantity	Contribution
Projects (Midterm)	6	% 60
Final Project Submission	1	% 40

**RECOMMENDED READINGS**

*Andrea Deplazes (ed.), Constructing Architecture: Materials, Processes, Structures, a Handbook, Birkhäuser, 2005*

*Bachelard, Gaston. "Mekânın Poetikası, (çev. Alp Tümertekin)." İstanbul: İthaki Yayınları (2013).*

*Borges, J., L., Ficciones, Hayaller ve Hikâyeler, Çev. Fatih Özgüven Tomris Uyar, 2010*

*Bruno Zevi, Mimariyi Görmeyi Öğrenmek, (çev. D. Divanlioğlu), Birsen Yayınları, 1990*

*Calvino, I., Görünmez Kentler, çev. Işıl Saatçioğlu, Remzi Kitabevi, İstanbul, 1990*

*David A. Davis, Theodore D. Walker, Plan Graphics, Wiley, 2000 Orhan Şahinler, Fehmi Kızıl, Mimarlık'ta Teknik Resim, YEM, 2004*

*Erzen, Jale N. Üç habitus: Yeryüzü, kent, yapı. Yapı Kredi Yayınları, 2015.*

*Francis D.K. Ching, Architectural Graphics, Architectural Press, 1984*

*Francis D.K. Ching, Architecture, Form, Space & Order, 1979*

*Francis D.K. Ching, Mimarlık ve Sanatta Yaratıcı bir Süreç: Çizim; çev. Çelen Birkan, YEM, 2003*

*Giritlioğlu, C., Şehirsel Mekân Öğeleri ve Tasarımı, İ.T.Ü Mimarlık Fak., İstanbul 1998*

*H.Lefebvre, The Production of Space, translated by D. Nicholson-Smith, Oxford: Blackwell (©1974). 1991.*

*H-R.Hitchcock, Modern Architecture: Romanticism and Reintegration. 1929.*

*J. Hillier, E. Rooksby (ed.) Habitus : a sense of place, Aldershot : Ashgate, 2002.*

*J. Ruskin, Seven Lamps of Architecture, 1849.*

*Jenkins, Keith, "Tarihi Yeniden Düşünürken, çev." Ayhan Şahin. Ankara: Birleşik Yayınevi, 2011*

*John Berger, Görme Biçimleri, Metis Yayınları, 1995*

- Joseph De C., Lee E. K.,** *Time-Saver Standards for Site Planning*, New York : Mcgraw-Hill, 1984
- K. Frampton,** *Modern Architecture: a critical history*. 1980.
- Karatani, K., Kohso, S., & Speaks, M.,** *Architecture as Metaphor Language, Number, Money*, 1995
- Laseau, P.,** *Graphic Thinking for Architects and Designers*, NewYork: Van Nostrand Reinhold, (Other References) 2001.
- Lauer, A.D., Pentak, S.,** *Design Basics, 8th Edition*, Wadsworth Publishing, 2011
- Le Corbusier,** *Mimarlık Öğrencileriyle Söyleşi*, YKY, 2007
- Le Guin, Ursula,** *Mülksüzler*, 2005
- Lynch, Kevin.** *City sense and city design: writings and projects of Kevin Lynch*. MIT press, 1995.
- Lynch, Kevin.** *The image of the city*. MIT press, 1964.
- M. K. Hays, ed.** *Architecture Theory since 1968*, Mass. Cambridge: The MIT Press. 1998.
- M. Wigley,** *The Architecture of Deconstruction: Derrida's Haunt*, 1995.
- Merleau-Ponty, M.,** *Algılanan Dünya*, Çev. Ömer Aygün, İstanbul: Metis, 2005
- Moughtin, C.,** *Urban Design: Street And Square*, Butterworth- Heinmann, İngiltere, 1992
- N.J.Habraken,** *Supports*, 1972.
- Nesbitt, K.,** *Theorizing a New Agenda for Architecture: An Anthology of Architectural Theory 1965-1995*. Princeton Architectural Press, 1996.
- O. A. Franck,** *Ernst Egli ve Türkiye'de Modernliğin Arayışı*, çev. O. Duman, 2015.
- Ö. Akın,** *How Do Architects Design?* 1978.
- P. de Bolla,** *Sanat ve Estetik*, Ayrıntı. 2006.
- P. Vitruvius,** *The ten books on architecture*, Transl. Morris Hicky Morgan, Dover Publications. 1960.
- Pallasma, J.,** *Tenin Gözleri*, Translated by Aziz Ufuk Kılıc, YEM Yayın, 2011
- Pallasmaa, J.,** *Eye of the Skin: Architecture and the Senses*, John Wiley&Sons, 2005
- Pallasmaa, J.,** *Matter, Hapticity and Time Material Imagination and the Voice of Matter*, *Building Material*, No. 20, *Building Material* (2016), pp. 171-189.
- Paul Shephard,** *What is Architecture?: An Essay on Landscapes, Buildings, and Machines*, MIT Press, 1994
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- R. Venturi,** *Complexity and Contradiction in Architecture*, 1966.
- Reid, G, W.,** *From Concept to Form in Landscape Design*, Van Nostrand Reinhold, NewYork, 1993
- Robert Harbison,** *Thirteen Ways: Theoretical Investigations in Architecture*, MIT Press, 1997
- S. Giedion,** *Space, Time and Architecture: The Growth of a New Tradition*. 1941.
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