FACULTY OF
ARCHITECTURE

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MIM-ENT-ICM

tes111e

PROJECT I

Section 2

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 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, 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 to their design processes.

COURSE CONTENT

The course consists of 2 modules and one final project module:

MODULE 1 | WEEKS 1-4

The main task in Module 1 is to understand the concepts of point, line, and plane for spatial definitions as well as how singular elements of each relate to plural, relational, hierarchical ones. Students are expected to develop their basic critical thinking skills as they practice observing, analyzing, and abstracting an environment, across media, scales, and different configurations. The project involves an oscillation between 2D and 3D as points and lines transform as spatial elements.

MODULE 2 | WEEKS 4-8

The main task in Module 2 is to design an outdoor setting for preschool children where they can experience water playfully in open urban space in summer. The main design elements will be a topography – a varying surface or an assembly of multiple surfaces – and linear structural elements that shape this topography and, together with it, define volumes.

FINAL PROJECT MODULE | WEEKS 9-14

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. Process will proceed through excursion, observation, documentation, analyzing the environment, and mind mapping as well as abstraction, production and interpretation. It will reflect on the studies of the entire semester. Culminating work will be evaluated in a jury format.

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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. Teamwork skills;
6. Use of precedents.

WEEKLY PROGRAM

Week	Day	Program	Keywords & Basic Principles	Learning Outcomes
1	Oct. 02 Oct. 05	Orientation Day X_XY_XYZ	Basic design and critical thinking skills.	1, 2
2	Oct. 09 Oct. 12	X_XY_XYZ	Basic critical thinking skills. Methods of establishing composition on a plane and different configurations of design elements, basic critical thinking skills, visual communication of ideas: abstraction.	2, 3
3	Oct. 16 Oct. 19	X_XY_XYZ	Methods of establishing composition across media, from planar to 3D, and in different scales, transference between different configurations through critical thinking, visual and verbal representation, and communication.	2, 3, 4
4	Oct. 23 Oct. 26	X_XY_XYZ Splash! begins	Methods of visual abstraction as part of critical thinking, visual and written representation.	1, 4, 6 3,4
5	Oct. 30 Nov. 02	Splash!	Critical thinking, different configurations, research and observation.	1, 3, 4, 6
6	Nov. 06 Nov. 09	Splash!	Human-space-object relationships, different scales, different configurations, critical thinking.	1, 3, 4, 6
7	Nov. 13 Nov. 16	Splash!		
8	Nov. 20 Nov. 23	Splash!		
9	Nov. 27 Nov. 30	Still Time in the Floodplain Forest	Human-space-object relationships, different scales, different configurations, critical thinking.	2, 3, 4, 5, 6
10	Dec. 04 Dec. 07	Still Time in the Floodplain Forest	Design alternatives in relation with the context, human-space-object relationships, elements - relationships, critical thinking, representation, team work.	1, 2, 3, 4, 5, 6
11	Dec. 11 Dec. 14	Still Time in the Floodplain Forest		

12	Dec. 18 Dec. 21	Still Time in the Floodplain Forest	Design alternatives in relation with the context, human-space-object relationships, elements - relationships, critical thinking, representation, team work.	1, 2, 3, 4, 5, 6
13	Dec. 25 Dec. 28	Still Time in the Floodplain Forest		
14	Jan. 01	New Year Holiday		
14	Jan. 04	Still Time in the Floodplain Forest	Design alternatives in relation with the context, humanspace-object relationships, elements - relationships, critical thinking, representation, team work	1, 2, 3, 4, 5, 6

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/)

ATTENDANCE

It is important that students attend all studio sessions. That 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 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)

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 project design ideas. 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 cannot make a final submission at the end of the semester.

Project I Grade Assessment Criteria	Quantity	Contribution
Projects (Midterm)_Modules 1, 2	2	60%
Final Project Submission_Module 3	1	40%

RECOMMENDED READINGS

1. Berger, J., Ways of Seeing, Penguin UK, 2008. (Berger, J., Görme Biçimleri, çev. Yurdanur Salman, Metis Yayınları, 1995)
2. Burry, J., Burry, M., The New Mathematics of Architecture, Thames and Hudson, 2012.
3. Deplazes, A., (ed.), Constructing Architecture: Materials, Processes, Structures, a Handbook, Birkhäuser, 2005.

4. Harbison, R., Thirteen Ways: Theoretical Investigations in Architecture, the MIT Press, 1997.
5. Lawson, B. How Designers Think: The Design Process Demystified, Routledge, 2005.
6. Merleau-Ponty, M., The World of Perception, Routledge, 2004. (Merleau-Ponty, M., Algılanan Dünya, çev. Ömer Aygün, Metis Yayınları, 2005)
7. Norman, D. A., The Design of Everyday Things, MIT Press, 2013.
8. Pallasmaa, J., The Eyes of the Skin: Architecture and the Senses, John Wiley & Sons, 2012. (Pallasmaa, J., Tenin Gözleri: Mimarlık ve Duyular, çev. Aziz Ufuk Kılıç, YEM Yayın, 2011)
9. Pelsmakers, S., The Environmental Design Pocketbook, RIBA, Londra, 2012.
10. Rasmussen, S. E., Experiencing Architecture, the MIT Press, 1964.
11. Samara, T., Design Evolution A Handbook of Basic Design Principles, Rockport Publishers Inc., 2008.
12. Walker, S., Sustainable by Design: Explorations in Theory and Practice, Earthscan, Londra, 2006.
13. Zevi, B., Architecture as Space: How to Look at Architecture, Horizon Press, 1974 (Zevi, B., Mimarlığı Görebilmek, çev. Alp Tümertekin, Daimon Yayınları, 2015)