



tes111e

PROJECT I

CRNs: 14328
14329

2024-2025 fall
Monday - Thursday 08:30-12:30

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This studio is a part of *Vagabond: (s) TRD*, coordinated with Assoc. Prof. Dr. Ozan Önder Özener (CRN 14329) and Assoc. Prof. Dr. Bihter Almaç's (CRN 14329), students willing to join can enroll in either CRNs.

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 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 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

Our first-year studio is called VAGABOND: (s)TRD¹ and, it is structured by five main modules: “*Third Body*,” “*Surface as Place*,” “*The Other Line*,” “*Companion Species-Spaces*,” and “*Traces of Wrecks*.” The studio begins with a two-day, collaborative icebreaker exercise titled “Chasing Shadows;” aiming for all studio agencies to meet each other and claim the studio space. The principle of all the studio modules, which explore different scales and contexts, is to develop spatial, bodily, temporal, and social awareness of students. The aim is to build the ability to connect these diverse dimensions while experiencing the initial encounters to the discipline of architecture. While the first module begins at the scale of the body and the final module concludes at the scale of urban wrecks, each module builds upon the previous one. Together, they explore spatial and bodily nomadism as a gesture of vagabonds who walk around

¹ *vagabond* (V): to wander in the manner of a vagabond : roam about; wander(ing)(Merriam-webster dictionary)

The name is the abbreviation of *Vagabond: Situated Tracings, Recordings, Devicings* which refers to the studio agencies that are nomadic, curious and in constant wanderings of creative making/doing. The concept of situated knowledge offers a perspective that allows the object of knowledge to be depicted as an actor and agent (Haraway, D. (1988). *Situated knowledges: The science question in feminism and the privilege of partial perspective. Feminist Studies*, 14(3), 575-599. s.592). *Situated nature of knowledge allows for the discussion of new ways of knowing and being in spatial terms, where spatial metaphors used as critical tools create powerful political instruments for examining the relationship between identity and place, subjectivity, and positionality. In this context, it makes a difference where the subject is, what they can know, and who they can be* (Rendell, J. (2010). *From architectural history to spatial writing. In J. Lorens & H. van Kranendonk (Eds.), Transformations* (pp. 139-148). EAAE.)

You can follow the studio work announcements from our blog; vagabondstrd2425.wordpress.com and ig account; @vagabond_strd

places with the desire to record daily situations of self creating different but specific place-times as a central theme

Additionally, a four-day site trip to Kirklareli (İğneada and Beğendik) is planned (October, 24-27) between the first and second main modules. During this trip, students will create full-scale spatial interventions on the surface/topography, solidifying the concepts explored in the studio during the term.

M0:Chasing Shadows (Ice Breaker)

Week 1

This pre-module seeks explorative encounters with each other through a series of choreographed acts of drawing & recording shadows. All students will work together on a single piece of an 'unfixed' drawing paper, held in the air by the students themselves in turns while drawing. With the paper re-configured as a fragile and soft surface that hold participants together, the students are encouraged to dive into spatial and temporal dimensions of shadows, oscillate between precision and ambiguity, and develop an awareness of togetherness with others and inter-spaces of relationalities.

This work aims to introduce students to the practice of drawing as a means of recording and to explore its spatiotemporal possibilities by helping them understand that drawing is a multidimensional act.

M1: Third Body

Week 2-3

This module consists of two steps, each focusing on different experiments on representation and modeling that encourage students to explore other states of measurement, augmented tectonics, making and detailing. The first step consists of recording and representing a series of daily acts happening in a specific place through the performative acts of measuring, improving students' skills of scaling, precision, and different representation techniques from drawing to filming. The second step aims to translate these different representations into a third body through a physical model as an imaginative prosthesis that plays with the boundaries of students' bodies in a specific space-time and works as a measuring tool.

M2: Surface as Place *(This work is a common module of three studios, we will be working with the studios of Dr. Hakan Tong (MIM) and Assoc. Prof. Dr. H. Serdar Kaya (SBP) aiming a celebratory event of our collective works)*

Week 5-7

The second project module of this semester, titled "Surface as Place," focuses on a design method that begins with the generation

of abstract surfaces and evolves into the creation of spatial layouts. This approach involves modifying both natural and artificial surfaces, such as topography, permeable and non-permeable materials, and constructive elements, to explore their potential in design.

The primary aim of this module is to investigate the diverse characteristics and dynamic possibilities of surfaces in design. This includes understanding the properties and behaviors of different materials, both natural and artificial, and examining how surfaces can transform and interact across various dimensions — from 2D to 3D, from natural to artificial, and from open to semi-open spaces.

Through these explorations, the module seeks to enhance students' design skills by challenging them to creatively generate, modify, and integrate different types of surfaces in their projects. Students will learn to approach surface design not just as a functional or aesthetic choice, but as a fundamental element that influences space, form, and experience. By the end of the module, students should be able to demonstrate a deeper understanding of surface manipulation and its impact on spatial design, fostering innovative thinking and practical application in their future design work.

M3: The Other Line

Week 9

This module aims to explore the spatiality and representation of the line as a linear phenomenon, with the objective of reproducing it through various dynamics and reinterpreting the verticality it conveys. Students will engage in deconstructing the line, questioning both its physical form and the material world that shapes its identity.

Through a series of material and archi-tectonic experiments, students will work to seek "the other line." In doing so, they will investigate the contextual and spatial dimensions of the line, pushing beyond conventional tectonics and materials to explore new possibilities and speculations.

M4: Companion species-spaces

Week 10-11

This module aims to engage in temporal and relational dimensions of permaculture. Through this module, we seek possibilities of discovering 'architectural program's of temporal and relational dimensions. Beginning with a seminar and workshop led by Iraz Candaş, students will meet micro-, and macro-scales of living, invisible to the eye. Students are encouraged to explore life and space from a new perspective, challenging the notion that life

revolves solely around human beings. The module emphasizes the understanding that various organisms and forms of life are interconnected, urging reflection on these relationships. Throughout the module, students will investigate and document/record these relations using various representation methods, making them tangible and examining their spatial and social dimensions. The design process will encourage students to engage with, and alter, spatial systems.

M5: Traces of Wrecks

Week 12-15

The final studio module, titled “Traces of Wrecks,” encourages students to explore wrecks as dynamic and evolving entities within spatial, social, and temporal contexts. The aim is to challenge the notion that urban /architectural wrecks—often abandoned, considered insignificant, or even the ostracized—represent merely a physical reality.

In the first part of the module, students will be introduced to the concept of wrecks and are expected to produce a cartography of the wrecks by deciphering it. This cartography aims to take the wreck beyond its current static reality, revealing its potential and abilities. It uncovers a set of actions or possibilities related to the wreck, allowing it to exist in a different temporal dimension, beyond what is visible today. One of the main objectives of the module is for students to explore these temporalities and the various ways in which time interacts with the wrecks.

Additionally, the political dimensions of the wrecks will be explored, examining the political forces that produce wrecks and the underlying dynamics. Students speculate on architectural programs and narratives by investigating wrecks from both spatial and social/political perspectives and through action sets. Each of these speculations will present its own spatial and temporal scenario, and students are expected to address architecture from multiple dimensions and perspectives.

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	Sep. 30 Oct. 03	Orientation Chasing Shadows (Icebreaker)	temporality, spatiality, body	2-5
2	Oct. 07 Oct. 10	M1: Third Body	scale, measure, measuring tools, body-acts, perform, tectonics of the augmented, material explorations, making / detailing	2-4
3	Oct. 14 Oct. 17			1-2-3-4
4	Oct. 21 Oct. 24	M2: Surface as Place: fields & drifts in Kırklareli	surveying, mapping-drawing, on-site installations, jointing, bonding, micro tectonics	1-2-3-5-6
5	Oct. 28 Oct. 31	M2: Surface as Place: "writes as she reads" : on route	site-writing, documentation, urban materiality	2-4-5
6	Nov. 04 Nov. 06	M2: Surface as Place: Experiments on architectural and materials		1-2-3-4
7	Nov. 11 Nov. 14			1-2-3-4
8	Nov. 18 Nov. 21	FALL BREAK		
9	Nov. 25 Nov. 28	M3:the other line	verticality, structure, spatial intervention, deconstruction	1-2-3
10	Dec. 02 Dec. 05	M4: companion species-spaces	architectural program, micro-scales of living, macro-scales of living, permaculture	2-3-4
11	Dec. 09 Dec. 12			2-3-4
12	Dec. 16 Dec. 19	M5: traces of wrecks	critical thinking, temporality, tectonic of materials, architectural cartography, narrative	2-4-5-6
13	Dec. 23 Dec. 26			1-2-3-4
14	Dec. 30 Jan. 02			1-2-3-4
15	Jan. 06 Jan. 09			Final Jury

**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 is used by another class after ours – it is courteous to evacuate on time with all belongings and take out the trash.**

Please know and comply with [TES Studio Principles](https://tes.mim.itu.edu.tr/intro/studio-principles).
(<https://tes.mim.itu.edu.tr/intro/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 Microsoft Teams 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.

During 4th week, a four-day site trip to Kırklareli (İğneada and Beğendik) is planned (October, 24-27) between the first and second main modules. Throughout the term, Istanbul-based daily excursions are planned.

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.

ANNOUNCEMENT S 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. A collective studio blog (<https://vagabondstrd2425.wordpress.com/>) will be used during the term to share the works, announcements, etc.

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.*

Project I Grade Assessment Criteria	Quantity	Contribution
Projects (Midterm)	5	% 60
Final Project Submission	1	% 40

RECOMMENDED READINGS

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- Dillon, B. (Ed.). (2011). *Ruins*. MIT Press.
- Fitz, A., & Krasny, E. (Eds.). (2019). *Critical Care: Architecture and Urbanism for A Broken Planet*. Architekturzentrum Wien.
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- Petrescu, D. (2007). *Altering Practices: Feminist Politics and Poetics of Space*. Routledge.
- Puig de la Bellacasa, M. (2017). *Matters of Care Speculative Ethics in More than Human Worlds*. Minneapolis: University of Minnesota Press.
- Reisinger, K. (2017). Abandoned Architectures: Some Dirty Narratives. In H. Frichot, C. Gabrielsson, H. Runting (Eds.), *Architecture and Feminisms*. KTH: Arkitektur Taylor and Francis.
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studio blog: <https://vagabondstrd2425.wordpress.com/>
instagram account: vagabond_strd

vagabond_(s)TRD

vagabond/
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