



# tes111e

PROJECT I

CRN 14331

2024-2025 fall

Monday - Thursday 08:30-12:30

Res. Assis. Dr. Hakan Tong

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**COURSE  
OBJECTIVE and  
DESCRIPTION**

**TES111E Project I** is a studio course with the main objective 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 to their design processes.

**COURSE  
CONTENT**

Project 1 is organized around the theme ***fields of collaborative survival*** divided into four modules: “*Extended Bodies: Collaborations for Odd Encounters*,” “*Surface as Place: Collecting Atmospheres Through the Lens of ...*,” “*Tellurian Pendulum*,” “*the Wet and the Fluid: a Watery Urban Station*.” These modules aim to introduce students to various design challenges and will be supported with extracurricular events, including seminars, workshops, film screenings, walks, etc. encouraging students to explore the intellectual field of architecture. Detailed descriptions and objectives for each of the four modules are provided below.

Within the scope of the course, there will be a field trip (November 1-4) to Çanakkale during which students will be officially exempt from other courses. The trip is planned to be significantly sponsored to lower the cost for each student, though a fixed payment may still be required.

**ICEBREAKER | WEEK 1 | ghosts that haunt us**

This introductory workshop invites studio participants to record various acts along a walking route (i.e. walking, flying, reaching, jumping, running, smelling, winding, blossoming, etc.) and the collectives that make these acts possible. Placing these acts in space through a collective mapping using both free-hand drawing techniques, this icebreaker workshop aims to encourage students to notice the body’s relation with atmospheres, light, air, sounds, movements of other bodies, etc. that form public space.

**M 1 | WEEKS 2-4 | extended bodies: collaborations for odd encounters**

This module with a series of interdependent steps that it consists of, aims to develop a comprehensive understanding of one’s own body in relation to other human-nonhuman bodies and space. As Donna

Haraway refers when she asks “*Whom and what do I touch when I touch my dog?*,” we will delve into the field of entangled bodies through specific acts. By questioning the borders of one’s body, students will follow and analyze certain actions of the mundane that create different spaces, and they will propose co-prosthesis elements. Like the other modules of this course, these elements are expected to contribute to our collaborative survival that is rooted in our vulnerabilities and dream about the possibility of life in the ruins fed by several crises of today. In this work, students will refine their design ideas through various mediums, including different drawing techniques and handmade models.

## **M 2 | WEEKS 5-7 | surface as place**

This work is a common module of three studios, we will be working with the studios of Assoc. Prof. Dr. Ozan Önder Özener and Assoc. Prof. Dr. Bihter Almaç (MIM CRN 14328, 14329) and Assoc. Prof. Dr. H. Serdar Kaya (SBP CRN 14333) aiming a celebratory event of our collective works.

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 | WEEKS 9-10 | tellurian pendulum**

fabulation/ film space/cinematography / intertwined tectonic

This section, which examines the relationship between temporal and spatial aspects in architecture, includes a sequential inventory of film space and narrative structure through selected films. Oscillating pendulums are meant to be revealed, which are between atmospheric and temporal components related to spatial and tectonic installations. Once the temporal systems have been charted and the narratives have been mapped, it will be examined how the field-specific and time-specific elements can be interpreted from an architectural perspective and translated into the

architectural lexicon. The selected films are situated at critical points where planetary breakdowns are addressed, and the mappings provide cinematographic moments of crisis. In this context, it is planned to enable the questioning of spatial relationships through the unfolding of temporal elements and the reinterpretation of these relationships through the representation of tellurian narratives.

How does one thing relate to another? We investigate the interactions between things and the new entities that emerge from this interaction and unity. We examine the tectonics that approach this point of connection and establish an inventory of the internal relationships of the materials.

#### **M4 | WEEKS 11-15 | the wet and the fluid: a watery urban station**

**In collaboration with MIM (CRNs: 14333, 14331)**

Connecting our bodies with the earth through a reimagined urban infrastructure, we seek to liberate the controlled hydro-bodies of Istanbul, allowing water to reclaim its role as a vital and dynamic element within the city; to design an infrastructure that not only serves practical needs but also embodies the multi-scalar climatic rituals of water and hygiene. The urban station will explore the intricate relationships between wet spaces and architecture in Istanbul, drawing on the city's rich heritage of bathhouses, cisterns, and waterfronts. By integrating water into the very fabric of the urban environment, the station will act as a living testament to the fluidity and interconnectedness of natural and built spaces. It will accommodate the diverse needs of both human and more-than-human communities, recognizing water as a force that shapes our social, ecological, and cultural landscapes.

We envision an infrastructure that goes beyond mere functionality, enhancing our connection to the environment and to one another, allowing water to flow and be experienced in its many forms—whether as rain, steam, or the continuous flow from a tap, each carrying its own narrative above and below ground. This infrastructure will embody hydro-logic and hydro-commons, serving as a reminder of the vitality and autonomy of water.

#### **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	icebreaker: ghosts that haunt us		2,4
2	Oct. 07 Oct. 10	extended bodies, surrogate organisms	body-space, cohabitation, recording movement, mould, hybrid.	1,2,4
3	Oct. 14 Oct. 17			1,2,3,4
4	Oct. 21 Oct. 24			1,2,3
5	Oct. 28 Oct. 31			2, 4, 6
	Nov. 01-04 <i>field trip</i>	surface as place: collecting atmospheres through the lens of ...	macro-micro scale, on-site modelmaking, representation of place, toolset for look into,, architectures- with/without/t hrough/for, arts of noticing.	1,2,3, 4
6	Nov. 04 Nov. 06			
7	Nov. 11 Nov. 14			1,2,3, 4
8	Nov. 18 Nov. 21			<b>FALL BREAK</b>
9	Nov. 25 Nov. 28	tellurian pendulum	tellurian narrative, fabulation, film space, cinematograp hy, intertwined tectonic	2, 4
10	Dec. 02 Dec. 05			1, 2, 3
11	Dec. 09 Dec. 12	the wet and the fluid: a watery urban station	hydro-architec ture, wet spaces, hydro-commo ns, publicity, urban commons	2, 4, 5, 6
12	Dec. 16 Dec. 19			1, 2, 3,4
13	Dec. 23 Dec. 26			1, 2, 3, 4
14	Dec. 30 Jan. 02			1, 2, 3, 4
15	Jan. 06 Jan. 09			1, 2, 3,4

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 Taşkişla.

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/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 Zoom and 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, and a blog 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.

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### JOURNAL

Students are expected to keep a written and visual log of their studio-related processes in a sketchbook that includes sketches, notes, and evolving design ideas for their projects. These sketchbooks 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 in the studio and via ITU mail, if necessary.

**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)	3	% 60
Final Project Submission	1	% 40

**RECOMMENDED READINGS** Agrest, Diana., Agmon, Yael., McPhee, John Angus. *Architecture of Nature: Nature of Architecture*. United States: Applied Research and Design Publishing, 2018.

Bremner, Lindsay. *Monsoon as Method: Assembling Monsoonal Multiplicities*. Actar Publishing, 2018

Carrington, Leonora. *The Milk of Dreams*. New York: New York Review of Books, 2017.

Calvino, Italo. *Mr. Palomar*. New York: Harcourt Brace Jovanovich, 1985.

Frampton, Kenneth. *Studies in Tectonic Culture: The Poetics of Construction in Nineteenth and Twentieth Century Architecture*. edit. Cava, John, MIT Press. 1996.

Gissen, David. *Subnatures: Architecture's Other Environments*. New York: Princeton Architectural Press, 2009.

Hodder, Ian. *Dolanıklık: İnsanlar ile Şeyler Arasındaki İlişkilerin Arkeolojisi*. Çev. Ayşe Düzkan. İstanbul: Koç Üniversitesi Yayınları, 2012.

Horn, Eva. "Air as Medium." In *Climatic Turn: New Approaches in Architecture and Urbanism*, edited by Anthony P. Wigley and Mohsen Mostafavi, 45-60. London: AA Publications, 2018.

Korfmann, Manfred. *Troia: Düş ve Gerçek*. İstanbul: Yapı Kredi Yayınları, 2004.

Hutton, Jane. *Reciprocal Landscape; Stories of Material Movements*. Routledge, 2020.

Neimanis, Astrida. *Bodies of Water: Posthuman Feminist Phenomenology*. London: Bloomsbury Publishing, 2017.

Robinson, Sarah. *Architecture is a Verb*. London: Routledge, 2021.

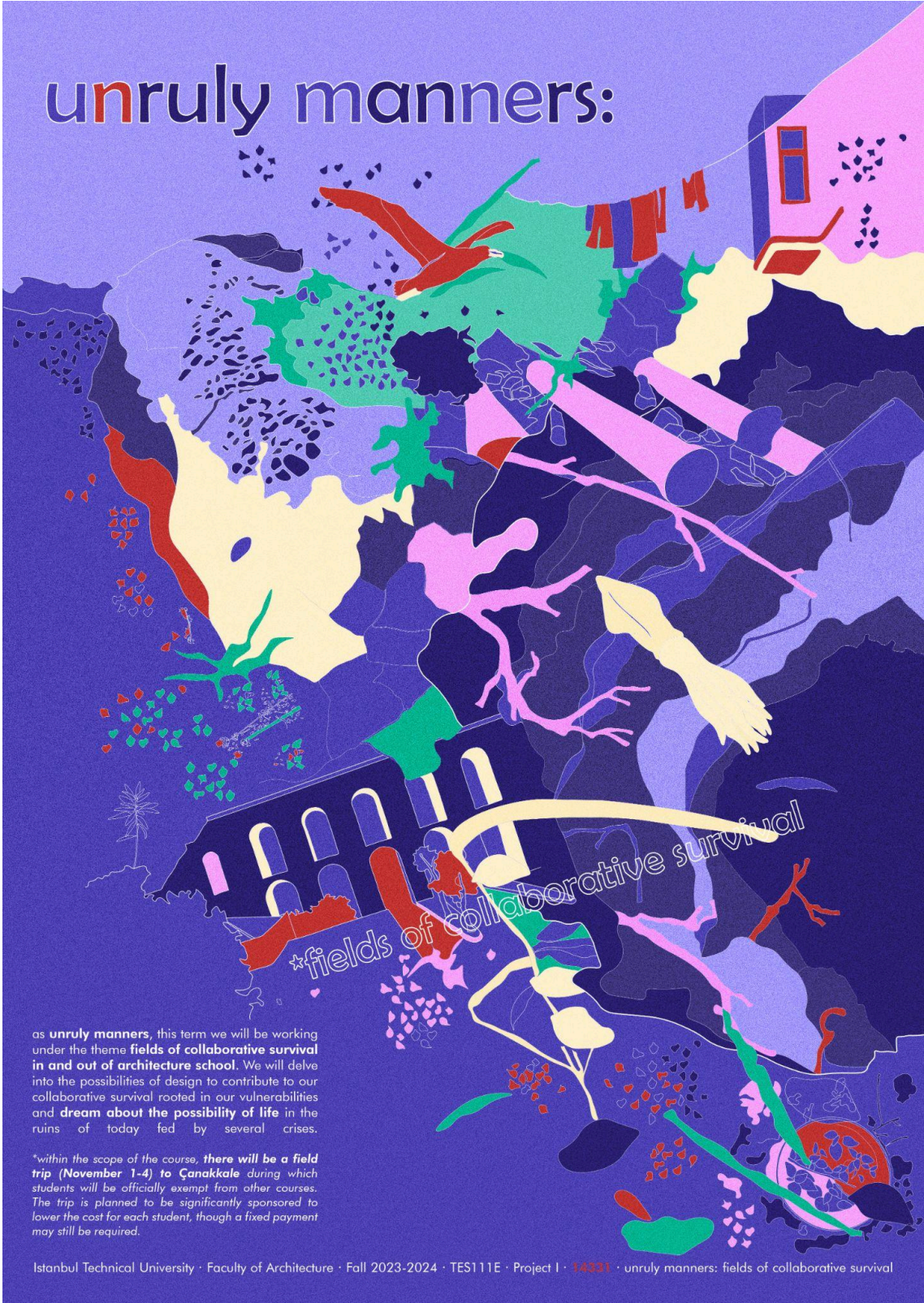
Seibert, Matthew. *Atlas of the Material Wolds; Mapping the Agency of Matter for a New Landscape Practice*. Routledge. 2021

Tronto, Joan C. "Caring Architecture." In *Critical Care: Architecture and Urbanism for a Broken Planet*, edited by Angelika Fitz and Elke Krasny, 26-32. Vienna: Architekturzentrum Wien, 2019.

Turpin, Ettienn(e)(ed.). "Architecture in the Anthropocen; Encounters Among Design, Deep Time, Science and Philosophy". Open Humanities Press. 2014.

Tsing, Anna Lowenhaupt, Heather Anne Swanson, Elaine Gan, and Nils Bubandt, eds. *Arts of Living on a Damaged Planet: Ghosts and Monsters of the Anthropocene*. Minneapolis: University of Minnesota Press, 2017.

# unruly manners:



as **unruly manners**, this term we will be working under the theme **fields of collaborative survival in and out of architecture school**. We will delve into the possibilities of design to contribute to our collaborative survival rooted in our vulnerabilities and **dream about the possibility of life** in the ruins of today fed by several crises.

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