

# tes121e

PROJECT II

CRN 22647

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

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## Syllabus

# PROJECT II

**COURSE OBJECTIVE AND DESCRIPTION** **TES121E Project II** course provides student the skills to research, analyze, plan and design while taking into regard the relation between humans, nature, culture, environment and function. Thinking critically, analyzing the urban fabric, conceptualizing, and interpreting as well as defining and solving functional and structural problems are key in this studio.

The main objective is to enable students to perceive, investigate, interpret, and analyze the relations humans have to space, to objects (products), and to the environment, in terms of both nature and culture, to develop and to increase the abilities and knowledge related to techniques and methods. By the end of the course, students will be able to develop design alternatives in relation with form, function and space in planning and design process.

**COURSE CONTENT** The course consists of 3 modules and one final project module: “Material Mischief: A Retreat Place On Your Own”, “A Toilet Is Not a ...”, “Ecotopian Fragments: Imagining a Regenerative Topography”, and “Allegorical Entanglements of Tirilye: Dwelling for the Unseen”. 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 to Tirilye-Bursa 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.

### **M0 | WEEKS 1 | TES 25 Week of Workshops**

#### **Common Module with MIM ICM EUT SBP**

A week of workshops where Architecture, Interior Design, Industrial Design and Urban and Regional Planning students collaborate and participate in 14 different workshops organised by guest tutors. Students will fill out an online wish list between 10-14 February 2025. Each student will enrol on one of five from their list; each workshop will have 15-20 students. The workshops will take place on the 17th and 20th, and the outcomes will be exhibited in the allocated studios on the 21st Friday.

### **M1 | WEEKS 2-3 | material mischief: a retreat place on your own**

#### **Common Module with ICM (22656)**

This material and craft-based learning experience fosters hands-on engagement with structural logics, material behavior, and iterative making. Through phases of structural experimentation, material research, and detail refinement, students will develop understanding of how spatial and tectonic qualities emerge through craft. The process unfolds in progressive scales—from small-scale structural models to 1:1 material joints and a 1x1x1m spatial module—before culminating in the full-scale construction of a site-specific retreat. Negotiating between land art and architecture, this retreat will materialize as an exploration

of enclosure, support, and inhabitation, where structural intelligence and material sensitivity shape the spatial experience. The final outcome is not simply a built form but a composition of process, experimentation, and environmental negotiation, assembled and represented in situ.

### **M 2 | WEEKS 4-6 | a toilet is not a ...**

This work aims to encourage students to delve into intricate material and immaterial relationships in which a public toilet is entangled. As inextricable parts of everyday life, public toilets establish spatial, infrastructural, cultural, and functional relationships with many humans and nonhumans. Employing on-the-field mapping techniques and gradual model-making processes, students will dismantle the physical reality of several public toilets in İstanbul through non-physical attributes of daily life. The work will start with a mapping exercise documenting the relationships of public toilets as parts of material and social infrastructures entangled with humans, nonhumans, objects, acts as well as architectural elements. Students will design their own non-toilets reversing the toilet spatially, infrastructurally, culturally or functionally through manifestos, mappings, and intensive model-making processes.

### **M3 | WEEK 8-9 | ecotopian fragments: imagining a regenerative topography**

This assignment invites students to explore the architectural and ecological principles of *Ecotopia* (Ernest Callenbach, 1975) through fragmented representations, culminating in an imaginary terrain that embodies fluid ecosystems, organic growth, and material cycles. In the first phase, “Ecotopian Fragments: Mapping Living Systems,” students will create speculative spatial conditions, including Living Infrastructures—architecture as an extension of an ecosystem (e.g., root-like structures, water filtration terraces); Material Transformations—depictions of buildings growing, eroding, composting, or being repurposed; Multi-Species Coexistence—sections that blur human, animal, and plant habitats (e.g., birds nesting in roof structures, fungi colonizing facades); Metabolic Sections—representations of energy, water, and organic matter flows (e.g., water percolating through soil, waste decomposing into nutrients); Material Lifecycle Diagrams—illustrating how materials are sourced, used, and repurposed (e.g., mycelium walls growing and dissolving, salvaged timber reassembled); and Temporal Sequence Drawings—hybrid plan-sections capturing the evolution of spaces over time (e.g., shifting forest-infused architecture, wetlands expanding with rainfall). These drawings should be exploratory, layered, and distorted, using hand-drawn, hybrid digital, or mixed-media techniques. In the second phase, “Constructing the Ecotopian Topography,” students will translate their fragments into a physical model, treating them as spatial DNA for an adaptive terrain that supports Ecotopian ecosystems. Rather than a static form, the model should be dynamic, capable of evolving over time and absorbing accidental formations. The third phase, “Documentation,” challenges students to record their models as evolving systems, capturing transformations over time through sequential studies. Methods include time-lapse photography & stop-motion animation (tracking water absorption, decay, plant growth, or erosion); process mapping & diagramming (visualizing material behaviors through layered transparencies and sequential sectional diagrams); and tactile sampling & growth tracking (recording biological

interactions through imprints, microscope photography, and cross-sections). Additionally, sound experiments using software like Audacity could translate material transformations into visual patterns, further enriching the documentation of this evolving Ecotopian landscape.

**M4 | WEEKS 9-14 | allegorical entanglements of Tirilye: dwelling for the unseen**

The project critically examines, from an ecological perspective, the practices of dwelling and non-dwelling for both human and non-human entities within the cultural geography of Tirilye, a settlement located on the shores of the Sea of Marmara. It explores these dynamics through the lenses of production-consumption relationships, migration, cultural heritage sites, and geological strata. Within a temporally layered framework, the project maps the living conditions of the settlement and the interspecies relationships that persist within it, juxtaposing multiple temporalities. Through this approach, alternative dwelling proposals emerging within specific timeframes are developed in an interdisciplinary manner, offering new perspectives on the settlement's daily life.

Within the context of these intersections, architecture is positioned as a medium through which allegories, mythic imagery, territorial faces of habitats, and modes of production can generate new forms of collectivity or reveal latent commonalities. The project aims to multiply topographies through various representational environments, thereby fostering possibilities of reanimation, deceleration, disturbance, and acceleration.

Structured in three phases, the project's initial stage involves the use of collage and model-making techniques to reframe site-specific potentials through storytelling, thereby developing inter-programmatic proposals. The second phase, by contrast, reverses this approach: through field observations in the periphery of Tirilye, it investigates alternative modes of dwelling by examining topographies resistant to habitation and establishing practices that reanimate or revitalize landscapes. The final phase integrates the insights gained from the second stage with the residual resistant fragments left behind by the transformation of project sites. This stage focuses on the reconfiguration of conciliatory in-between spaces through programmatic and spatial reinterpretations.

**COURSE LEARNING  
OUTCOMES**

Students who satisfactorily complete the course will

1. Acquire experience in planning, design and composition in various scales and scopes,
2. Develop critical thinking skills,
3. Use basic techniques of research, analysis and synthesis for the solution of a given planning or design problem,
4. Establish connections of planning and design with natural and cultural contexts
5. Understand materials and develop construction systems in design in an integrated way,
6. Establish relations among design, its representations and production/construction

WEEKLY PROGRAM



Week	Day	Program	Keywords & Basic Principles	Learning Outcomes
1	Feb. 17 Feb. 20	TES 25 Week of Workshops		1,2,3
2	Feb. 24 Feb. 27	material mischief	material, detail, craft, iteration	1,4,5,6
3	Mar. 03 Mar. 06			1,4,5,6
4	Mar. 10 Mar. 13	a toilet is not a ...	public space, fieldwork,infra structure, toilet, entanglement	2,3,5,6
5	Mar. 17 Mar. 20			2,3,5,6
6	Mar. 24 Mar. 27			2,3,5,6
7	Mar. 31 Apr. 03	<b>Break</b>		
8	Apr. 07 Apr. 10	ecotopian fragments		1,2,4,6
9	Apr. 14 Apr. 17 (field trip)	allegorical entanglements of Trilye: dwelling for unseen	dwelling, tooling, allegorical narrative, animated object, montage, traces, superimpositi on	2,3,4,6
10	Apr. 21 Apr. 24			2,3,4,6
11	Apr. 28 May 01			1,2,4,5,6
12	May 05 May 08			1,2,4,5,6
13	May 12 May 15			1,2,4,5,6
14	May 19 May 22			1,2,4,5,6
15	May 26 May 29			1,2,3,4,5,6

**STUDIO PROCESS and SUBMISSIONS**

**STUDIO HOURS and USE**

The course will be held 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. Attendance means being on time and present, actively participating in the activities held during the course hours under the direction of the studio instructors, taking part in discussions, and completing the assigned tasks during the term. 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 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 Mural 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. 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 work to be done at the end of each class will be considered as attendance, reflecting active participation in the studio.*

End-term Grade corresponds to the Final Project submission on the date and time designated and in the format announced by the Faculty. Students who do not make a final submission will receive 0 (out of 100).

Project II Grade Assessment Criteria		Contribution
Projects (In-term grade)	3	% 60
Final Project Submission (End-term grade)	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.*

*Ascher, Kate., The Works: Anatomy of a City. 2005*

*Borges, J. L. Ficciones (A. Kerrigan, Trans.). Grove Press. 1998*



*Callenbach, Ernst., Ecotopia: The notebooks and reports of William Weston. Banyan Tree Books. 1975*

*Carlisle, Stephanie., Pevzner, Nicholas., The Performative Ground: Rediscovering the Deep Section.*

<https://scenariojournal.com/article/the-performative-ground/>

*Edward, T. Hall., Hidden Dimension. Doubleday. 1966.*

*Norberg-Schulz, C. Existence, space & architecture. Praeger. 1971*

*Penner, Barbara., Bathroom. 2013*

*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.*