

tes121e

PROJECT II

CRN 22655

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

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In collaboration with
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Syllabus

PROJECT II

COURSE OBJECTIVE AND DESCRIPTION

TES121E Project II course provides students 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 the planning and design process.

COURSE CONTENT

The course consists of 3 modules (e.g. 2 short projects) and one final project module:

MODULE 1 | WEEKS 1-3 | COMMON MODULE WITH SBP

Touching the Water: A Spatial Stop for Contemplating Haliç

In this inter-departmental module, students are expected to design a spatial stop for contemplating the water within the Golden Horn ferry terminals. The primary motivation is to integrate with the urban and social dynamics of the ferry terminal while offering a moment of stillness. The project explores how architectural form, materiality, and structure in an urban context can enhance the experience of pause, reflection, and connection with the waterfront. Students are encouraged to use light, materiality, structure, and form to frame views, control sound, and mediate between the city's movement and the water's stillness. The possible intervention could be a pavilion, canopy, seating element, floating sculpture, or spatial marker. Still, it must have a clear structural logic that supports its urban and architectural expression and is contextually responsive to the ferry terminal's movement flows, waiting areas, and existing structures.

Students will collaborate with peers and instructors (Aslı Ulubaş Hamurcu (SBP), Başak Demireş Özkul (SBP), Ethem Gürer (ICM), Uğur Efe Uçar (ICM), Volkan Er (SBP), Cansu Çiçek Aydın (SBP), Fatih Uzun (MIM), Ekin Ünlü (MIM), from urban and regional planning and interior architecture departments in this inter-departmental module.

MODULE 2 | WEEKS 4-6 | COMMON MODULE WITH OTHER ICM CRNs

[en]LIGHT[en]

This project explores the interplay between light and spatial design. Students will design and construct a unique lighting fixture tailored to a specific design scenario, which includes defining:

- A persona (the user's profile and needs)
- Activities (the functional requirements)
- Spatial characteristics (the context where the fixture will be placed)

The objective is to enhance spatial ambiance and usability through lighting, considering factors such as materiality, light intensity, color temperature, and

shadow play. This project will encourage students to think critically about the atmospheric, perceptual and functional dimensions of light in interior spaces.

MODULE 3 | WEEKS 7-14 | FINAL PROJECT

MAKING A SCENE

This exercise is, firstly, directing a spatial perspective to the production and analysis of performance practice in a general sense, and then, designing specifically all elements required (sets, costumes, atmosphere, the whole look of the show) for Samuel Beckett's well known play: QUAD I + II.

Keywords: from 1/50 to 1/1 Scale.

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	<p>Common Module: Touching Water Introduction to Project Group Formation Site Visit to Golden Horn Research Analysis Group Work</p> <p>-----</p> <p>Seminar: Golden Horn- Prof.Dr. Ervin Garip Seminar: Model Representation Pin-up: Group Analysis Presentation Group Work</p>	Introduction Brainstorming Decoding Analysis Data Representation Journal	2,3,4,6
2	Feb. 24 Feb. 27	<p>Desk Crits: Analysis Model Group Work</p> <p>-----</p> <p>Seminar: Structure (Submission: Analysis Model)</p>	Decoding Analysis Data	1,2,3,4,6

		Group + Individual Work	Representation Journal	
3	Mar. 03 Mar. 06	Pinup: Presentations of Personal Ideas About Novel Design Proposals In-Studio Work: Design for Alternative Use of Ferry Stop Individual Work ----- Final Jury- Exhibition Submission: Group Model + Individual Design Proposals + Model)	Presentation Fictional Space Design Context Representation	1,2,3,4,5,6
4	Mar. 10 Mar. 13	Module II. Design research & scenario Preliminary drafts		1, 2, 3
5	Mar. 17 Mar. 20	Module II. Design iterations		4, 5
6	Mar. 24 Mar. 27	Module II. Design detailing and fine tuning.		6
7	Mar. 31 Apr. 03	Break		
8	Apr. 07 Apr. 10	Introduction to the Final Project, Research Samuel Beckett, Quad Stage Design, Theatre,		2,3
9	Apr. 14 Apr. 17	Design Proposals for Scene Sketch Exam		1,4,5,
10	Apr. 21 Apr. 24	Presentation of Design Proposals		1,4,5
11	Apr. 28 May 01	Group Research and Proposal		1,4,5

12	May 05 May 08	Design Research		1,4,5
13	May 12 May 15	Design Development & Production		1,4,5,6
14	May 19 May 22	Design Development & Production		1,4
15	May 26 May 29	Production Rehearsal Opening of Exhibition + Performance : QUAD I+ II		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](#).

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 **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 FileMap** 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](#).

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.

PORTFOLIO

Students are expected to keep a written and visual log of their studio-related processes in a portfolio that includes sketches, notes, and evolving design ideas for their projects. These portfolios 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.

JURY ASSESSMENT

The students are expected to express their works in front of a jury in the final project. Juries are composed of course instructors and invited jury members.

ANNOUNCEMENTS

All announcements will be made on the **Ninova + FileMap** class interface. Students need to actively use their ITU usernames to access these and/or get related notifications from the ITU-Mobile app.

You are responsible to remain up to date about them. The submissions will be announced and collected using Ninova and FileMap systems. Submission of work later than the deadline implies a grade zero except previously notified excuses.

Briefs of project modules' topics will be given out by group tutors as PDF files. These briefs will explain details and expectations for the module, the related homework, various readings, and YouTube channels that are expected to be reviewed by the students before coming to class next week. The brief will also entail information on the necessary preparations and material.

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 requirement for active participation in the course is 80% for each module. This includes both taking part in the critiques and completing the in-term assignments/projects, besides attending classes physically throughout the semester. Students who do not meet these conditions will get VF and cannot make the final submission. In case you are absent, having provided the required excuse duly and timely, you must still complete all submissions (in-class & homework). The deadlines for these submissions will be given to you separately.

For students to be excused from the lectures (absenteeism) and/or submissions, they need to provide a report of a valid excuse (for example, a minimum 3 days of sickness report from a hospital). When you are absent, whether or not you give a report, your absence will be counted as absent in any case. For example, if you miss 6 lectures, you fail the course even if you have 6 apologies.

The contribution of the modules and final project are given below.

::: Module I (Common Module) 20 %

::: Module II (ICM Common Module) 30 %

::: Module III Jury (Final Project Jury) 10 %

::: Module III (Final Project) 40 %

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)	2	% 60
Final Project Submission (End-term grade)	1	% 40

RECOMMENDED READINGS

1. Berger, J. (1995). Görme Biçimleri. Metis Yayınları.
2. Pallasmaa, J. (2011). Tenin Gözleri. Translated by Aziz Ufuk Kılıc. YEM Yayın.
3. Ching, F.D.K. (1979). Architecture, Form, Space & Order.
4. Gökmen, P.G. and Özak, N.Ö. (Eylül 2009). Bellek ve Mekan İlişkisi Üzerine Bir Model Önerisi. İtü Dergisi, Sayı:8, Cilt:2, 145-155.
5. Karakuş, M. and Oralış, M. (2006). Bellek-Mekan-İmge. Multilingual Yayınevi.
6. Perc, G. (2016). Mekan Feşmekan. Everest Yayınları.

7. Tuan, Yi-Fu. (1977). *Space and place: The perspective of experience*. University of Minnesota Press.
8. Lynch, K. (1960). *The image of the city*. Vol. 11. MIT Press.
9. Unwin, S. (2009). *Analysing Architecture*. 3rd ed., Routledge.
10. Friesinger, G., Grenzfurthner, J., and Ballhausen, T. (2014).
11. Moussavi, F. (2011). *Biçimin İşlevi*. YEM Yayınevi, ISBN: 9789944757508.
12. Janson, A., and Tigges, F. (2014). *Fundamental Concepts of Architecture*. Birkhäuser, Basel.
13. Harbison, R. (1997). *Thirteen Ways: Theoretical Investigations in Architecture*. MIT Press.
14. Shephard, P. (1994). *What is Architecture?: An Essay on Landscapes, Buildings, and Machines*. MIT Press.
15. Forty, A. (2004). *Words and Buildings: A Vocabulary of Modern Architecture*. Thames & Hudson, London.
16. Zevi, B. (1990). *Mimariyi Görmeyi Öğrenmek*. Translated by D. Divanlioğlu. Birsen Yayınları.
17. Rasmussen, E.S. (2013). *Yaşanan Mimari*. Translated by Ömer Erduran. 2. Baskı, Remzi Kitabevi, ISBN 9751413895.
18. Zumthor, P. (2006). *Atmospheres: Architectural Environments - Surrounding Objects*. Birkhäuser GmbH; 5th Edition.
19. Deplazes (ed.), A. (2005). *Constructing Architecture: Materials, Processes, Structures, a Handbook*. Birkhäuser.
20. Archer, K. (2012). *The city: The basics*, Routledge.
21. Rapoport, A. (2016). *Human aspects of urban form: towards a man-environment approach to urban form and design*. Elsevier.
22. Sargolini, M. (2012). *Urban landscapes: Environmental networks and the quality of life*. Springer Science & Business Media.
23. Wunderlich, F.M. (2018). *Walking and rhythmicity: Sensing urban space*. *Journal of Urban Design*, 13(1), 125-139.
24. Moughtin, C. (1992). *Urban Design: Street And Square*, Butterworth Heinemann. İngiltere.
25. Joseph D.C and Lee E.K. (1984). *Time-Saver Standards for Site Planning*, New York: McGraw- Hill.
26. Frascari, M. (2013). *Architects, never eat your macaroni without a proper sauce*.
27. Tschumi, B. (1981). *The Manhattan Transcripts*.
28. Erwine, B. (2016). *Creating sensory spaces: The architecture of the invisible*. Taylor & Francis.
29. Reid, G.W. (1993). *From Concept to Form in Landscape Design*, Van Nostrand Reinhold. New York.
30. Clive, E. (2011). *Interior design: a critical introduction*. Oxford Int. Publishers.
31. Burri J. and Burri, M. (2010). *New Mathematics of Architecture*. Thames and Hudson.

