

SYLLABUS

introduction to architecture

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Faculty:	Architecture
Department:	Architecture
Course Code & Number:	ARCH 121
Course Title:	Introduction to Architecture
Type of Course:	Compulsory
Semester:	Fall
Course Credit Hours:	(3+0+0) 3 / 5 ECTS
Pre-requisite:	None
Language of Instruction:	English
Mode of Delivery:	Face to Face, Online

INSTRUCTOR: Asst. Prof. Dr. Bilge İmamoğlu
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COURSE OBJECTIVES

The course aims to introduce the vocabulary of design thought and development of design concepts in the context of some major historic and contemporary issues, debates, ideas and practice related to arts, architecture and urbanism.

COURSE DESCRIPTION

The course dwells on the relations between art, design and architecture and their social and historical context. It introduces some of the basic themes and concepts in relation to visual, formal, functional and organizational qualities in design and fine arts and focuses on their appearance and development in history. It involves introduction of global examples of architectural products throughout time and evaluation of their relation to the themes and concepts in question, in order to develop an **awareness of the vocabulary of design** thought and a **familiarity to its concepts**. The city in history and the urban context correlated to architectural concepts and theories are also over-arching themes for the course.

PLEASE USE THE COURSE MOODLE PAGE FOR ALL QUESTIONS and COMMENTS REGARDING THE COURSE AND NOT PERSONAL E-MAILS.

LEARNING OUTCOMES

Upon successful completion of this course, students will be able to:

1. Obtain familiarity with the basic recurrent themes, concepts and ideas in the history of art, architecture and urbanism
2. Identify and comprehend the vocabulary of the architectural discipline
3. Understand and interpret the relation of their own design education to the context of architectural theory and practice
4. Develop a sense for the relation of the development of architectural ideas to the history of arts and sciences
5. Use the knowledge on design issues and debates to begin to develop an individual and critical evaluation of the contemporary built environment

COURSE METHODS

1. LECTURE NOTES

In this course, lecture notes will be distributed to the students and students will be assigned to read them, upon which a number of Course Activities will be organized, including class discussion sessions. The text has a number of “layers”. The main text body is black text on white background and the others (text in gray boxes, yellow boxes, yellow frames, gray frames, etc.) are supplementary. Every week, after reading the text, students are expected to participate in the class discussion sessions (Wednesdays 10.00-13.00, at the studio). Each student is not only expected to attend the session, but also to contribute to the discussion, both of which will be graded.

Students are also invited to use the online discussion forums on LMS that will be opened by the instructors, to discuss the chapters in the Lecture Notes. Contributing to an online discussion forum is not a substitute for attending to the class hours, but can provide some compensation for the absent days (not to be greater than the 1/3 of missed attendance grade). The online forum can also supply bonus points for those who attend both with a worthy contribution.

2. ASSIGNMENTS and other ACTIVITIES

There will be other assignments and activities which can either be announced by the instructors to be submitted by everyone, or can be “picked” by students individually either in the class discussions or in the online forum discussions. All will be submitted on LMS. All students are expected to pick two assignments throughout the semester. The assignment can be any sort of research task in relation to the names, concepts or issues cited in the Lecture Notes or discussed at the discussion session.

3. MID-TERM EXAM

There will be two mid-term exams with two parts: one regular exam in the class, where students can bring in their own notes and one take-home exam with time limitation. For the take home, students will naturally be free to consult any source or anybody, including each other; yet everyone will have to write the answer(s) in their own words (there will be a Turnitin check). Copied answers will grant large penalties on all sides. Not taking any part of the exam will directly result in an FX grade for the course. Further rules will be on Moodle.

4. FINAL TAKE-HOME

A final writing task will be announced for the finals week after the lectures are over. In the past few years the students were asked to follow the final juries for senior years and to hand in a written report. Not submitting the report will directly result in an FX grade for the course. Further rules will be on Moodle.

EVALUATION

ATTENDANCE and CONTRIBUTION:

20 points

ASSIGNMENTS and ACTIVITIES:

20 points

MID-TERM EXAMS:

(MT1; tent. 8th Week, 20%.

MT2; tent. 13th Week, 20%)

40 points

FINAL TAKE-HOME:

(To be submitted at the Finals Week):

20 points

CONTRIBUTION BONUS:

any kind of worthy contribution to the course

max. **10 points**

TOTAL:

100 + 10 points

TENTATIVE WEEKLY PLAN

W1 The Syllabus. Course information.

W2 Introduction. Vocabulary (and not Terminology); Discussion (and not Debate). Comparison as a major analytical method. Smith, K. (ed.) "Appendices for Students", *Introducing Architectural Theory: Debating a Discipline*, Routledge, 2012, pp. 3980-410. Forty, A. "Introduction", *Words and Buildings*, Thames & Hudson, 2000, pp. 10-17.

W3 Design Study. Design, Architect, Architecture: etymology and history. History of Design Education in higher education. Atelier, Bauhaus; the Studio.

Anderson, J. "The Design Studio", *Architectural Design*, AVA Publishing, 2011, pp. 8-31. Brawne, M. "Architecture & Language", *Architectural Thought: The Design Process and the Expectant Eye*, Architectural Press, 2003, pp. 151-153.

W4 Design Process. Methodology of Design; Problem Definition and Design Proposal. Abstraction

Bernstein, L. "What does Music Mean?", *Young People's Concerts*, 1958. Suggested Reading: Le Corbusier, "Pure Creation of the Mind", *Towards a New Architecture*, Dover Publication, 1986 (originally 1927), pp. 199-223.

W5 Composition. Organization and organizational principles. The Gestalt Theory.

Le Corbusier, "Regulating Lines", *Towards a New Architecture*, Dover Publication, 1986 (originally 1927). pp. 65-88. Optional: Davies, P. J. E. [et.al]. "How Architecture Tells Stories". *Janson's History of Art: The Western Tradition*. Upper Saddle River: Prentice Hall, 2011. pp. XXIX-XXXI.

W6 Structure. Compositional Structure (as well as) the Physical Structure. Hierarchy; Order; Balance. The Grid.

Le Corbusier. "Mass", "Surface". *Towards a New Architecture*. New York: Dover Publication, 1986 (originally 1927). pp. 21-42. Conway, H. and Rowan R. "Architecture and Building" in: *Understanding Architecture: An Introduction to Architecture and Architectural History*. London and New York: Routledge, 2005, pp. 9-32.

W7 Units. Pattern. Repetition; Rhythm. Ratio; Proportion. Simplicity; Complexity. Superimposition; Juxtaposition.

Unwin, S. "Space and Structure", *Analysing Architecture*, Routledge, 1997. pp. 129-137. Jormakka, Kari. "Music and Mathematics as Models". *Basics Design Methods*. Basel: Birkhauser, 2007. pp. 20-32.

W8 The Mid-Term Exam I

W9 Parts, Scenario. The part to the whole (and not). Portion; Piece; Member; Section; Layer. Fragment. Completeness. The incomplete nature of architectural design. Program. Procession; Promenade. Transparency.

Rasmussen, S. E., "Basic Observations", *Experiencing Architecture*, Chapman & Hall, 1959, pp. 9-34. Norburg-Shulz, C. "Excerpts from *Genius Loci: Towards a Phenomenology of Architecture*" in: Smith, K. (ed.) *Introducing Architectural Theory*, New York and London: Routledge, 2012, pp. 364-372. Sullivan, L. "The Tall Office Building Artistically Considered", in: Smith, K. (ed.) *Introducing Architectural Theory*, New York and London: Routledge, 2012, pp. 147-153. Tschumi, B. "Excerpts from *Architecture and Disjunction*", in: Smith, K. (ed.) *Introducing Architectural Theory*, New York and London: Routledge, 2012, pp. 154-163.

W10 Context. Site. Topography. Field; Field Forces. Scale: Human/Public/Residential/Monumental Scales. Resolution; the Scale of Study.

Lynch, K. "The City Image and its Elements", *Image of the City*. Cambridge and London: The MIT Press, 1960. pp. 46-90. Optional: Venturi, R. Scott Brown, D. "Excerpts from *Learning from Las Vegas*", in: Smith, K. (ed.) *Introducing Architectural Theory*, New York and London: Routledge, 2012, pp. 319-322.

W11 Elements. Operations. Point; Line; Plane; Surface; Solid. Mass; Void; Volume. Space; Form. Parametric Design.

Wright, F. L. "Excerpts from: *An American Architecture*", in: Smith, K. (ed.) *Introducing Architectural Theory*, New York and London: Routledge, 2012, pp. 184-188. Hill, R. "Purpose, Function, Use", in: Smith, K. (ed.) *Introducing Architectural Theory*, New York and London: Routledge, 2012, pp. 194-207.

W12 Expression. Narrative; Narrating Surface. Truth. Material; Tectonics. Techné.

Loos, A. "Ornament and Crime" (1908) in: Conrads, U. (ed.) *Programs and Manifestoes on 20th Century Architecture*, The MIT Press, 1975. Ruskin, J. "The Lamp of Truth" (1849), in: Smith, K. (ed.) *Introducing Architectural Theory*, New York and London: Routledge, 2012, pp. 74-83.

W13 The Mid-Term Exam.

W14 Conclusion.

Verbal Communication in Architecture and Design.

LANGUAGE and OTHER PRACTICAL ISSUES

This course is mainly about reading, observing, thinking, talking and writing about design and architecture; therefore the language skills are of the utmost importance. Students are expected to put an ingenuous effort into developing their English skills, both oral and written, for the benefit of an efficient and productive study, as well as a proper use of terminology in self-expression. The course requirements relate to the proficiency in the English language; nevertheless the students are reminded that it is their own responsibility to obtain a parallel competence in architectural terminology in their own native language.

All student work and appearances are expected to be sincere, willing and honest and that all should be eager to show that they are so. Please put some good effort in the language (good grammar, as well as correct spelling) of any of your written participation. Please upload a recognizable photo on your Moodle profile.

As faculty are involved in research, teaching other courses, university service etc., they may be absent from time to time during the semester. Every effort will be made to make up any time missed by the instructor. Students will be informed, whenever possible, of expected absence from the class.

In the course of the semester, the course instructor may require to make changes in the terms that are declared in this Syllabus. They will declare and discuss such changes with the studio students before applying them and will make sure that such changes are always in the favor of students. Similarly, students may come up with demands/suggestions on changes to be discussed in the studio.

RECOMMENDED BIBLIOGRAPHY

(Present in TEDU Library – Please be aware that library grows every day and many new books may have arrived after this list was prepared)

- Alexander, Christopher. *A Pattern Language*. New York: Oxford University Press, 1977.
- Balmer, J. *Diagramming the Big Idea : Methods for Architectural Composition*, Routledge, 2012.
- Ching, F.D. Jarzombek, M.M. Prakash, V. *A Global History of Architecture*. John Wiley & Sons, 2006.
- Ching, F. *Mimarlık, Biçim, Mekân ve Düzen*, YEM, 2002.
- Ching, F. *Architecture: Form, Space, & Order*, John Wiley & Sons, 2007.
- Conrads, U. (Ed.) *Programs and Manifestoes on 20th Century Architecture*, Cambridge, Mass: MIT Press, 1971.
- Curtis, W. J. R. *Modern Architecture since 1900*. Phaidon Press, 1996.
- Farrelly, L. *The Fundamentals of Architecture*, London: AVA Publishing, 2007.
- Frampton, K. *Modern Architecture: A Critical History*. Thames and Hudson, 1980.
- Giedion, S. *Space, Time and Architecture*. Harvard University Press, 2009.
- Gombrich, E. *The Story of Art*, Phaidon, 1966.
- Hertzberger, H. *Lessons for Students in Architecture*, Rotterdam: 010 Publishers, 2009.
- Kostof, S. *A History of Architecture: Settings and Rituals*. New York, Oxford: Oxford University Press, 1985.
- Krupinska, J. *What an Architecture Student Should Know*, Le Corbusier. *Towards a New Architecture*. New York: Dover Publication, 1986.
- Le Corbusier. *Mimarlık Ö rencileriyle Söyle i*, YKY, 1993.
- Rasmussen, S. E. *Experiencing Architecture*, Chapman & Hall, 1959.
- Roth, L. M. *Understanding Architecture: Its Elements, History, and Meaning*. Westview Press, 2006.
- Smith, K. (ed.) *Introducing Architectural Theory: Debating a Discipline*, Routledge, 2012.
- Unwin, S. *Analysing Architecture*, London and New York: Routledge, 1997.
- Unwin, S. *Exercises in Architecture: Learning to Think as an Architect*, Routledge, 2012.
- Unwin, S. *Twenty Buildings Every Architect Should Understand*, Routledge, 2010.
- Venturi, R. *Complexity and Contradiction in Architecture*. New York: The Museum of Modern Art, 1966.
- Watkin, D. *A History of Western Architecture*. Watson-Guptill Publications, 2000.
- Werner, M. *Model Making*, Princeton Architectural Press, 2011.

JOURNALS (Regularly coming to TEDU Library)

Architectural Design	Arredamento Mimarlık
Domus	XXI
El Croquis	Betonart
The Architectural Review	Mimarlık
Architectural Digest	Yapı