

<b>Course Title</b>	<b>Course Code</b>	<b>Semester</b>	<b>(T+P)</b>	<b>Credit</b>	<b>ECTS</b>
Architectural Design Theory I	ARCH1003	1	2+0	2	2
<b>Prerequisite</b>	-				
<b>Language</b>	English				
<b>Course Type</b>	Mandatory				
<b>Lecturer(s)</b>	İmre ÖZBEK EREN-Hikmet Selim ÖKEM				
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<b>Assistant(s)</b>	-				
<b>Aim of the Course</b>	Architectural Design Theory I aims to critically comprehend and discuss the positions and situations of architectural design within the physical and social relational context of the earth.				
<b>Learning Outcomes</b>	<ul style="list-style-type: none"> <li>• Acquiring knowledge about the fields associated with architecture and architectural design</li> <li>• Developing awareness about the diversity of architectural design approaches</li> <li>• Understanding the relationship between ontology and architectural design</li> <li>• Ability to discuss the consequences of geographical and critical positioning in architectural design</li> <li>• Recognition of architecture concerning materiality</li> </ul>				
<b>Course Description</b>	The first part of this course, which has a conceptual and ontological focus, consists of discussions of matter and relationality, body conceptions, environmental perception and temporality. The physical and social context of the earth is discussed, as well as the basics of the act of architectural design. The second part of the course elaborates on the discussions in the first part of the course by centering on the acts of seeing, translating and constructing.				
<b>Teaching Methods</b>					
<b>Assessment Criteria</b>	<b>MIDTERM GRADE</b>			<b>%40</b>	
	<b>FINAL EXAM GRADE</b>			<b>%60</b>	
	<b>FINAL GRADE</b>			<b>%100</b>	

CALENDAR				
WEEKS	DATE	TOPICS	BRIEF	PRE-WORKS
<b>START OF THE COURSE TERM</b>				
1	30.09.2024	Prologue 1: The Earth and Surfaces. Physical Context	<ul style="list-style-type: none"> <li>• How do we learn? Professional thinking.</li> <li>• Surfaces to be, to build, to plant, and surfaces to reserve, where are the habitable places on earth, why do we grow plants and where, and where to preserve</li> <li>• Natural forces, gravity, electromagnetism, entropy architecture's main purpose to stand erect, static vs. Dynamic, energy exchange as the driving force of natural processes. Solar energy, thermal energy, chemical energy architecture and civilization's relation to natural resources of energy</li> <li>• Natural resources: energy, minerals, water, soil, plants and animals as the resources for architecture</li> <li>• Thresholds: tectonic plates</li> <li>• Plains, plateaus, mountains, coastal zones, islands, tectonic movements and crack, formation of mountainscapes, topography and architecture</li> <li>• Architecture response to sunlight, atmosphere, biosphere and climates</li> </ul>	
2	07 October 2024	Place and Spatiality	<ul style="list-style-type: none"> <li>• Questioning time, space, and meaning.</li> <li>• Is void a spatial element?</li> <li>• Borders in architecture (the wall and the roof), spatial borders (vertical, horizontal and oblique surfaces)</li> </ul>	<b>Film</b> <ul style="list-style-type: none"> <li>• Matrix, 1999, Director: Wachowski Brothers</li> </ul> <b>Readings</b>

			<ul style="list-style-type: none"> <li>• Spaces of in between</li> <li>• Spaces of transition</li> <li>• Functional Spaces</li> <li>• Place and non place</li> <li>• Sense of Place</li> <li>• Genius Loci</li> </ul>	<ul style="list-style-type: none"> <li>• Christopher Norberg-Schulz, 1980. Genius Loci, London: Academy Editions (p-5-6).</li> <li>• Tuan Y. F. (1997) Sense of Place: What Does It Mean to be Human? American Journal of Theology and Philosophy, 18(1).</li> </ul>
3	14.10.2024	Actors and Actions	<ul style="list-style-type: none"> <li>• Types of space</li> <li>• Production of space (public, events, experiments...)</li> <li>• Lefebvre-Tschumi-Experimental space (musical space without human)</li> <li>• Narrative Architecture</li> <li>• Actor Networks</li> <li>• Event Architecture</li> <li>• Field Conditions</li> </ul>	<p><b>Film</b></p> <ul style="list-style-type: none"> <li>• My Architect (A Son's Journey) 2003, Nathaniel Kahn, Documentary</li> <li>• The City of Lost Children 1995, Marc Caro and Jean-Pierre Jeunet</li> </ul> <p><b>Readings</b></p> <ul style="list-style-type: none"> <li>• Henri Lefebvre, 1991. The Production Of Space, Trans. D. Nicholson Smith, Blackwell Publishing, UK (pp.11-17. (Türkçe Çeviri: H. Lefebvre, Mekânın Üretimi, Çev. I Ergüden, Sel Yayınları, İstanbul, 2016).</li> <li>• Semra Aydın, 2002. "Epistemolojik Açından Mekânın Yorumu", Mimarlık Ve Felsefe İçinde Ed. Ural, Şentürer Ve Atasoy, İstanbul: YEM Yayınları.</li> <li>• Gülşah Güleç, 2012. "Olay-Kentler: Yeni Bir Bağlamsal Mimarlık Terminolojisi", Mimarlık Dergisi, 366.</li> </ul>
4	21.10.2024	Materiality, Embeddedness and Embodiment Dr. Burçin Güngen	Human, Senses, Mind, Body: Embodiment, Knowing Space through Body and Mind.	<p><b>Film</b></p> <p><b>Readings</b></p> <p>Gaston Bachelard, 1964. Poetics of Space. The Orion Press.</p>
5	28.10.2024	Body Conceptions Dr. Burçin Güngen	Human, Human Body and its Environs: Dimensional Relationships, Anthropometry, Ergonomy, Critics on Anthropocentrism	<p><b>Readings</b></p> <p>Rosi Braidotti, 2013. The Posthuman, Polity Press. (Türkçe:Rosi Braidotti, 2014. Hümanizm Sonrası: Benliğin Ötesinde Yaşam, İnsan Sonrası içinde, s:25-72, Kolektif Kitap)</p>
6	04.11.2024	Time and Temporality Dr. Gülşah Aykaç	Presentation: A subjective reading of several terms	<p><b>Readings</b></p> <ul style="list-style-type: none"> <li>• Momo, Michael Ende, 1973 (could be found in several publishers in Turkish and English and in audio-book version)</li> <li>• Zaman-Mekan, 2005. Ayşe Şentürer, Şafak Ural, Özlem Berber, Funda Uz (Der.), YEM yayın.</li> </ul>
7	11.11.2024	Perception Dr. Gülşah Aykaç	Presentation: How do we perceive places as spaces?	<p><b>Readings</b></p> <p>Maurice Merleau-Ponty, 2004. The World of Perception-Routledge. (Türkçe:Merleau-Ponty, M., Algılanan Dünya, Metis Yayınları)</p>
8	18.11.2024	MIDTERM		

9		Prologue Identifying, Representing, Constructing  Dr. H.İşıl Uysal	2: Presentation: Identifying, Representing, Constructing	<b>Readings</b> • Simon Unwin, 2009. "Architecture as Identification of Place" in Analysing Architecture, Routledge. (pp.25-34). • Bruno Zevi, 1957. "The Representation of Space" in Architecture as Space: How to Look at Architecture. Da Capo Press (p. 45-72)
10		Scanning, Modelling, Projecting, Rendering, Printing  Dr. H.İşıl Uysal	Presentation: Documenting and Translating a Material World	<b>Film</b> Flatland: The Movie, 2007. <b>Reading</b> Edwin Abbott, 1884. Flatland. (Türkçe: Düzlemler Ülkesi). <b>Research</b> Works of art which are produced through 3D scan and 3D print techniques
11		Measuring (Distances, Levels, Dimensions)	<ul style="list-style-type: none"> <li>• Why do we measure? <b>What, and How?</b></li> <li>• Dimensions of a space</li> <li>• Scale</li> <li>• <b>Human Factors</b></li> </ul>	<b>Film</b> Playtime, 1967. Jacques Tati <b>Reading</b>
12		Order	<ul style="list-style-type: none"> <li>• Chaos vs. Order</li> <li>• Spatial Hierarchies</li> <li>• Organization of space</li> <li>• Urban space etc.</li> </ul>	<b>Film</b> <b>Power of Ten, Documentary</b> <b>Reading</b> Tugut Cansever, 1992. Şehir Ve Mimari Üzerine Düşünceler, Ağaç Yayıncılık
13		Techne	<ul style="list-style-type: none"> <li>• From detail to whole</li> <li>• Vertical and Lateral Forces</li> <li>• Construction to deconstruction</li> <li>• Materiality,</li> <li>• Tactility and Hapticity</li> <li>• Aging</li> </ul>	Martin Heidegger, 1998. Tekniğe İlişkin Soruşturma, Çev. Doğan Özlem, İstanbul: Paradigma Yayınları (p-43-55).
14		Shelter	<ul style="list-style-type: none"> <li>• Cave vs. Nest</li> <li>• Primordial Hut</li> <li>• Learning from Çatalhöyük</li> <li>• Dwelling and Thinking</li> <li>• Housing Deficit</li> <li>• Zones of the City, Street Life and Playgrounds</li> </ul>	<b>Film</b> • Baraka, 1992 Ron Fricke, Documentary • Metropolis, 1927, Fritz Lang
15		Epilogue	An overview of the term, Q&A sessions, recommendations	
<b>FINAL WEEK</b>				

#### References

Marc **Auge**, 1992. Yok-Yer, Ed. T. Ilgaz, İstanbul: Kesit Yayıncılık, 1997 (ilk basım 1992).  
Edwin **Abbott**, 1884. Flatland. (Türkçe: Düzlemler Ülkesi).  
Gaston **Bachelard**, 1964. Poetics of Space. The Orion Press.  
Semra **Aydın**, 2002. "Epistemolojik Açından Mekânın Yorumu", Mimarlık Ve Felsefe İçinde Ed. Ural, Şentürer Ve Atasoy, İstanbul: YEM Yayınları.  
Rosi **Braidotti**, 2013. The Posthuman, Polity Press. (Türkçe:Rosi Braidotti, 2014. Hümanizm Sonrası: Benliğin Ötesinde Yaşam, İnsan Sonrası İçinde, s:25-72, Kolektif Kitap)  
Turgut **Cansever**, 1992. Şehir Ve Mimari Üzerine Düşünceler, Ağaç Yayıncılık  
Marcos **Cruz**, 2013. The Inhabitable Flesh of Architecture. Routledge.

Michael **Ende**, 1973. Momo. (could be found in several publishers in Turkish and English and in audio-book version)  
James **Gibson**, 1979. The Ecological Approach to Visual Perception. Psychology Press.  
Gülşah **Güleç**, 2012. "Olay-Kentler: Yeni Bir Bağlamsal Mimarlık Terminolojisi", Mimarlık Dergisi, 366.  
Martin **Heidegger**, 1998. Tekniğe İlişkin Soruşturma, Çev. Doğan Özlem, İstanbul: Paradigma Yayınları (p-43-55).  
Henri **Lefebvre**, 1991. The Production Of Space, Trans. D. Nicholson Smith, Blackwell Publishing, UK (pp.11-17. (Türkçe Çeviri: H. Lefebvre, Mekânın Üretimi, Çev. I Ergüden, Sel Yayınları, İstanbul, 2016).  
Maurice **Merleau-Ponty**, 2004. The World of Perception-Routledge. (Türkçe: Merleau-Ponty, M., Algılanan Dünya, Metis Yayınları)  
Christian **Norberg-Schulz**, 1979. Genius Loci: Towards a Phenomenology of Architecture. Rizzoli.  
Juhani **Pallasmaa**, 1996. The Eyes of the Skin. John Wiley& Sons.  
Antoine **Picon**, 2018. The Materiality of Architecture. University of Minnesota Press.  
Georg **Simmel**, 1909. Bridge and Door.  
Ayşe **Şentürer**, Şafak Ural, Özlem Berber, Funda Uz (Der.), 2005. Zaman-Mekan, YEM yayın.  
Simon **Unwin**, 2009. "Architecture as Identification of Place" in Analysing Architecture, Routledge. (pp.25-34).  
Bruno **Zevi**, 1957. "The Representation of Space" in Architecture as Space: How to Look at Architecture. Da Capo Press (p. 45-72)

#### ECTS / WORKING HOUR TABLE

Activities	Number of Weeks	Duration (Hour)	Working Hours
Duration of Course (Including Exams: 15 x Total Weekly Course Hour):	15	2	30
Extracurricular Working Hour (Seminar Attendance, Preparatory Work, Review Assignments, Internet Studies, etc.)	15	1	15
Submissions	6	1	6
Midterm	1	3	3
Final exam	1	6	6
Working Hours in Total			60
Working Hours in Total / 30			60 / 30
ECTS			2