

**School of Fine Arts Design and Architecture / Architecture (English)**

**2023 - 2024 Academic Year**

**INTRODUCTION to DESIGN I**

**Syllabus**

<b>Course Description</b>					
<b>Name</b>	<b>Code</b>	<b>Semester</b>	<b>T+A Hour</b>	<b>Credit</b>	<b>ECTS</b>
INTRODUCTION to DESIGN I	ARC1141220	Fall Semester	2+6	5	6
<b>Prerequisites Courses</b>					
<b>Recommended Elective Courses</b>					
<b>Language of Instruction</b>	English				
<b>Course Level</b>	First Cycle (Bachelor's Degree)				
<b>Course Type</b>	Required				
<b>Course Coordinator</b>	Assist.Prof. Bengi ATUN				
<b>Name of Lecturer(s)</b>	Assist.Prof. Bengi ATUN, Lect.Dr. Mustafa MORTAŞ, Lect. İrem ÇATAY, Lect. Barış TEKCAN, Lect. Zeynep YILMAZ, Lect. Hüseyin Ali KORKUT				
<b>Assistant(s)</b>	Res. Asst. Ennur İncesakal				
<b>Aim</b>	In this first studio class of architecture, interior architecture and urban design, the objective is to establish in the students a strong and comprehensive foundation for design by acquainting them with the various stages/methodologies of design including abstract thinking, concept development and design development as well as the fundamentals of good architectural design including responsiveness to site, function, environmental factors and materials.				
<b>Course Content</b>	This course contains; Introduction to Course and Project,Narrative of Music through Spatial Terms,Abstraction in Three-Dimensional Form; From Parts to Whole,Abstraction in Two Dimensions, Rational Analysis of Music; From Parts to Whole,Concept Development,Development of Concept as a Three-Dimensional Form,1st JURY,Environmental Factors; Sun, Wind, Climate,Site and Function Determination, Application of Environmental Factors to Site,Material Selection and Wall Model at 1:20 Scale,Concept Development; Integration of Additional Factors - Sketch Shadow Analysis,Design Development,2nd JURY,Revisions/Portfolio.				
<b>Course Learning Outcomes</b>			<b>Teaching Methods</b>	<b>Assessment Methods</b>	
1. Based on observations of human movements, the student is able to come up with the spatial terms that correspond to these movements.			11, 6	E	
2. The student is able to bring together disparate elements into a comprehensive form perceivable as a whole unit.			2, 6	F	
3. The student is able to analyze a complex whole in terms of the parts it is composed of as well as the relationship between these parts.			10, 2, 6	F	
4. The student is able to come up with a design concept that will meet the design brief and act as a guide in arriving at a meaningful form.			19, 2, 20, 23, 3	F	
5. The student is able to determine wind movements, climatic data and the angle of the sun in the horizontal and vertical dimensions for any day and hour of the year using a given application program.			5, 9	E	
6. The student understands the mutual relationship between form and material and is able to accordingly shape her/his form.			2, 6	E, F	
7. The student begins to develop a design concept in a manner wherein relevant environmental factors and functional requirements are also integrated into it.			2	F	
8. The student is able to determine the interaction of the sun with her/his designed form in any given season and during any time of the day.			2	E	
9. The student begins to express her/his project in plan, section and model form at the right scale.			2	F	
<b>Teaching Methods</b>	10: Discussion Method, 11: Demonstration Method, 19: Brainstorming Technique, 2: Project Based Learning Model, 20: Reverse Brainstorming Technique, 23: Concept Map Technique, 3: Problem Based Learning Model, 5: Cooperative Learning, 6: Experiential Learning, 9: Lecture Method				
<b>Assessment Methods</b>	E: Homework, F: Project Task				
<b>Lecture Schedule</b>					
<b>Sequence</b>	<b>Topics</b>	<b>Preliminary Preparation</b>			
1	Introduction to Course and Project	Music selection and acquiring of material for first 3 homeworks			
2	Narrative of Music through Spatial Terms	Homework #1: Convert your intuitive movement response to the music into a series of spatial terms, in a time-bound manner, within the format indicated and using graphic language.			
3	Abstraction in Three-Dimensional Form; From Parts to Whole	Homework #2: Convert your spatial terms into a three-dimensional representation of your music. You can only use sticks in the format indicated and at 1:20 scale.			
4	Abstraction in Two Dimensions, Rational Analysis of Music; From Parts to Whole	Homework #3: The music will be analyzed rationally as being composed of parts that make up a whole in the given format, in a time-bound manner.			
5	Concept Development	Homework #4: Develop a Concept for a Pavilion which reflects your chosen piece of music			
6	Development of Concept as a Three-Dimensional Form	Homework #5: Build the model of your pavilion at 1:50 scale.			
7	1st JURY	Homeworks 1, 2, 3, 4, 5 need to be submitted			
8	Environmental Factors; Sun, Wind, Climate				
9	Site and Function Determination, Application of Environmental Factors to Site	Homework #6: Analysis of Site based on Circulation and Assigned Function, Documentation of Environmental Factors on 1:500 site plan			
10	Material Selection and Wall Model at 1:20 Scale	Homework #7: Build a wall section of your pavilion at 1:20 scale representing your chosen material at the right scale.			
11	Concept Development; Integration of Additional Factors - Sketch Shadow Analysis	Homework #8: Indicate your developed concept with sketch shadows on the 1:100 site. In addition, on another sheet, indicate how your concept has evolved since the beginning of the semester. plan.			
12	Design Development	Homework #9; Express your developed design at 1:20 scale in plan, section and model form.			
13	2nd JURY	Homeworks 6,7,8,9 will be submitted.			
14	Revisions/Portfolio				
<b>Evaluation Methods</b>		<b>Weight(%)</b>			
Midterm Exam		50			

General Exam

50

**Resources**

- Instructor will provide lecture notes.
1. Charles G. Ramsey, Harold R. Sleeper (2000), Architectural Graphic Standards, Wiley and Sons
  2. Francis D.K. Ching (2004), İç Mekan Tasarımı, Yapı Endüstri Merkezi Yayınları / Mimarlık Dizisi
  3. Necati İnceođlu (1995), Düşünme ve Anlatım Aracı Olarak Eskizler, Helikon Yayınları
  4. Rob Krier (2002), Architectural Composition, Rizzoli
  5. Robert W. Gill (1984), Manual of Rendering with Pen and Ink, Van Nostrand Reinhold
  6. The Modulor (2004), Le Corbusier, Springer
  7. Leski, Kyna (2015), The Storm of Creativity, MIT Press
  8. Balkan, Erhan A. (2005), Mimari Tasarımda Konsept, Bahçeşehir Üniversitesi Yayınları