

01

17th September



what/who/when/
where is
architecture?

02

24th September



brick: pixel
of
architecture

03

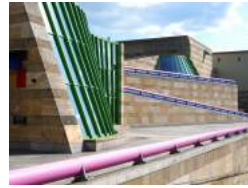
1st October



sacred axes
and
monumental
masses

04

8th October



movement

05

15th October



continuity
and
revolutionary
change

06

22th October



stretching out
to history

07

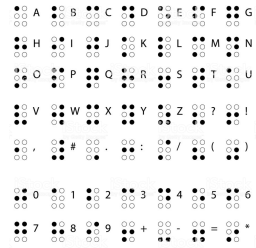
29th October



official
holiday/
no class

08

5th November



spaces for
reading & hubs
for community

09

12th November



courtyard

10

19th November



excursion/
byzantine
architecture
in istanbul

11

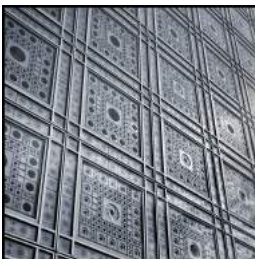
26th November



architecture
for eastern
religions

12

3rd December



space,
texture, and
ornament

13

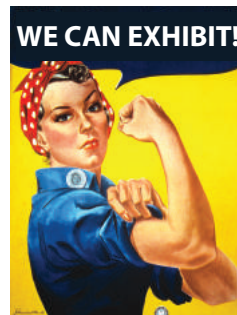
10th December



architecture
of travel

14

17th December



overview / setting up
exhibitions

Course Overview and learning objectives

This course explores architecture and offers an overview of its **theory** and **practice**. It examines buildings as **accomplishments of architectural ideas** in specific contexts. From the **comparative perspective of themes, concepts, materials, building technologies, and historical contexts**, it intertwines contemporary architecture and architecture from the first societies until the early modern period together.

By completion of the course, students will begin to

- * relate and compare buildings from the perspective of concepts, structures, and historical contexts
- * discern the differences among the architectural cultures
- * recognize iconic buildings and milestones in the history of architecture
- * recognize the differences of materials and structures in forming space
- * have the basic skills to express himself/herself in writing about architecture

Course Schedule

Sep. 17 **Unit 1: What/Who/When/Where is architecture?**

Friedman, Alice T., People who live in glass houses: Edith Farnsworth, Ludwig Mies van der Rohe, and Philip Johnson, [1998], in Eggener, Keith L., *American Architectural History A Contemporary Reader*, Routledge, 2004, pp. 320-329.

Jarzombek, Mark, *Architecture of First Societies*, Wiley, 2013, pp. 65-74.

Further reading:

Pallister, James, *Sacred Spaces: Contemporary Religious Architecture*, Phaidon Press, 2015, pp. 126-131.

Sykes, Krista, *The architecture reader: essential writings from Vitruvius to the present*, George Braziller Inc, 2007, pp. 15-20.

Unwin, Simon, *Twenty-Five Buildings Every Architect Should Understand*, Routledge, 2015, pp. 64-78.

Sep. 24 **Unit 2: Brick: Pixel of architecture**

Bahrani, Zainab, *Mesopotamia: Ancient Art and Architecture*, Thames & Hudson, 2017, pp. 40-46, 156-161, 278-284.

Campbell, James W. P., *Brick A World History*, Thames & Hudson, 2016, pp. 14-20, 30-35, 270-271, 278-281, 282-283, 292-294.

Further reading:

Brawne, Michael, *Architectural Thought: the design process and the expectant eye*, Architectural Press, 2003, pp. 125-136.

Crouch, Dora P. & Johnson, June Gwendolyn, *Traditions in Architecture: Africa, America, Asia, and Oceania*, Oxford University, 2001, pp. 26-28.

Oct. 1 **Unit 3: Sacred axes and monumental masses**

Brewer, J. Douglas & Teeter, Emily, *Egypt and Egyptians*, Cambridge University Press, 2007, pp. 146-165.

Simitch, Andrea & Warke, Val, *The Language of Architecture*, Rockport Publishers, 2014, pp. 64-71.

Further Reading:

Crouch, Dora & Johnson, June, *Traditions in Architecture: Africa, America, Asia, and Oceania*, Oxford University Press, 2001, pp. 277-284.

Miller, Mary Ellen & Brittenham, Claudia, The Maya Region, in *Pre-Columbian Architecture in Mesoamerica*, Abbeville Press Publishers, 2010, pp. 223-253.

Moffett, Marian & Fazio, Michael W. & Wodehouse, Lawrence, *A World History of Architecture*, Laurence King Publishing, 2003, pp. 24-29.

Oct. 8 **Unit 4: Movement**

Emerson, Mary, *Greek Sanctuaries & Temple Architecture An Introduction*, Bloomsbery, 2018, pp. 5-12 and 97-106.

Simitch, Andrea & Warke, Val, *The Language of Architecture*, Rockport Publishers, 2014, pp. 124-131.

Further Reading:

Ingersoll, Richard & Kostof, Spiro, *World Architecture: A Cross-Cultural History*, Oxford University Press, 2013, pp. 67-78.

Self, Ronnie, *The Architecture of Art Museums: A Decade of Design: 2000 - 2010*, Routledge, 2014, pp. 222-239.

Unwin, Simon, *The Ten Most Influential Buildings in History*, Routledge, 2017, pp. 110-121.

Oct. 15 **Unit 5: Continuity and revolutionary change**

Grundmann, Stefan & Fürst, Ulrich, *The Architecture of Rome: an Architectural History in 400 Presentations*, Edition Axel Menges, 2007, pp. 19-20, 23-24, 31-32, 33-34, 41-43, 49-51, 58-59, 59-60.

Kruft, Hanno-Walter, *Architectural Theory from Vitruvius to the Present*, Princeton Architectural Press, 1994, pp. 21-29.

Further reading:

Canales, Francisco González de & Ray, Nicholas, *Rafael Moneo: Building, Teaching, Writing*, Yale University Press, 2015, pp. 127-138.

Carmelo G. Malacrino, *Constructing the Ancient World: Architectural Techniques of the Greeks and Romans*, Getty Publications, 2010, pp. 114-117 and 123-127.

Legault, Rejean, The Semantics of Exposed Concrete, in Cohen, Jean Louis & (eds.) , *Liquid Stone New Architecture in Concrete*, Princeton Architectural Press, 2017, pp. 46-56.

Oct. 22 **Unit 6: Stretching out to history**

Fernie, Eric, *Romanesque architecture: the first style of the European age*, Yale University Press, 2014, pp. 14-25.

Jones, Peter Blundell & Canniffe, Eamonn, *Modern Architecture Through Case Studies 1945 to 1990*, Routledge, 2012, pp. 225-236.

Sykes, Krista, *The architecture reader: essential writings from Vitruvius to the present*, George Braziller Inc, 2007, pp. 230-235.

Further reading:

Belogolovsky, Vladimir, *Conversations with Architects: In the Age of Celebrity*, Dom Publishers, 2015, pp. 510-527.

Erlhoff, Michael & Marshall, Tim, *Design Dictionary*, Birkhauser, 2008, pp. 239-240.

Oct. 29 *Official Holiday - No Class*

Nov. 5 **Unit 7: Spaces for reading review + in class discussion**

Nov. 12 **Unit 8: Courtyard**

Knapp, Ronald G & Spence, Jonathan D & Ong, A. Chester, *Chinese houses: the architectural heritage of a nation*, Tuttle Publishing, pp. 13-29.

Unwin, Simon, *The Ten Most Influential Buildings in History*, Routledge, 2017, pp. 160-179.

Further reading:

Garlake, Peter S., *Early Art and Architecture of Africa*, Oxford University Press, 2002, pp. 148-156.

Glancey, Jonathan, *Architecture A Visual History*, Dorling Kindersley, 2017, pp. 110-123.

Feng, Jiren & Zhenning Fang & Petermann, Stephan & Koolhaas, Rem, *Roof*, Marsilio, 2014, pp. 15-30, 132-138.

Nov. 19 **Unit 9/Excursion: Byzantine architecture in Istanbul**

Ching, Francis & Jarzombek, Mark & Prakash, Vikramaditya, *A Global History of Architecture*, Wiley, 2011, pp. 268-274.

Ousterhout, Robert, *Master Builders of Byzantium*, University of Pennsylvania Museum of Archaeology and Anthropology, 2008, pp. 8-24.

Further reading:

Müller-Wiener, Wolfgang, *İstanbul'un tarihsel topografyası*, Yapı Kredi Yayınları, 2016, pp. 19-28.

Nov. 26 **Unit 10: Architecture for eastern religions**

Crouch, Dora P. & Johnson, June Gwendolyn, *Traditions in Architecture: Africa, America, Asia, and Oceania*, Oxford University, 2001, pp. 14-24.

Phuoc, Le Huu, *Buddhist Architecture*, Grafikol, 2010, pp. 28-29, 97, 140-141, 233-235.

Dec. 3 **Unit 11: Space, texture, and ornament**

Borden, Gail Peter & Andrews, Brian Delford, *Architecture Principia: Architectural Principles of Material Form*, Pearson, 2014, pp. 444-459.

Picon, Antonie, *Ornament*, Wiley, 2013, pp. 129-144.

Further reading:

Broug, Eric, *Islamic Geometric Design*, Thames & Hudson, 2013, pp. 15-20.

Cros, Susanna, *The Metropolis Dictionary of Advanced Architecture*, Actar, 2003, pp. 238-241.

Jani, Vibhavari, *Diversity in Design*, Fairchild Books, 2011, pp. 163-167, 183-187.

Noyer-Duplaix, Leo, "Henri Chomette: Africa as a Terrain of Architectural Freedom", in Herz, Manuel & Focketyn, Hans & Schröder, Ingrid & Jamrozik, Julia (eds), *African Modernism: The Architecture of Independence : Ghana, Senegal, Côte D'Ivoire, Kenya, Zambia*, pp. 274-281

Dec. 10 **Unit 12: Architecture of travel**

Edwards, Brian, "The Station of the future: Ideas and Perspectives", *The Modern Station: New Approaches to Railway Architecture*, Taylor & Francis, 1996, pp. 173-181.

Yavuz, Aysıl Tükel, "The Concepts that Shape Anatolian Seljuq Caravanserais", *Muqarnas*, vol: XIV, 1997, pp. 84-88.

Further reading:

Blessing, Patricia, *Rebuilding Anatolia after the Mongol Conquest*, Ashgate, 2014, pp. 173-179.

Dec. 17 *We can exhibit!*

As well as the weekly readings that are available at Perusall, you are encouraged to check the textbooks listed below throughout the course. Notes from these textbooks are welcomed in your sketchbooks.

Ching, Francis & Jarzombek, Mark & Prakash, Vikramaditya, *A Global History of Architecture*, Wiley, 2011.

Crouch, Dora & Johnson, June, *Traditions in Architecture: Africa, America, Asia, and Oceania*, Oxford University Press, 2001

Glancey, Jonathan, *Architecture: A Visual History*, DK, 2017.

Ingersoll, Richard & Kostof, Spiro, *World Architecture: A Cross-Cultural History*, Oxford University Press, 2013.

Risebero, Bill, *A Story of Western Architecture*, A&C Black, 2012

Roth, Leland M., *Understanding Architecture: Its Elements, History, and Meaning*, Routledge, 2013.

Grade Distribution

Grading will be according to the scheme below,

Participation (*Perusall* & Class) (30%)

Weekly assignments & quizzes (including postcards) (40%)

Sketchbook (10%)

Spaces for Reading (20%)

Participation (*Perusall* & Class)

Pre-class readings of the course can be found at *Perusall* and participation at *Perusall* is a core part of the course. You are expected to follow the discussions at *Perusall* and contribute with your answers, comments, and questions. Since not all of the information and interpretive structure offered in this course will not be found in any of the readings, you are strongly advised to attend class regularly. Always bring your questions, doubts, and ideas to class, and join in and contribute to our discussions at *Perusall* and in the class. Your participation at the class and *Perusall* will be graded.

Attendance

In line with the regulations of the MEF University, the minimum requirement of attendance for ARC221 is %80, if your attendance to the course fails below that, you can not pass the course. %80 attendance requirement means that you can miss at most 2 classes. If you come to class more than 15 minutes after the start of the class, your attendance will be recorded as late. Beware that 4 late attendance equals to missing a class.

Attendance policy of FADA: Students are expected to attend every class, seminar, trip, workshop related to the course. As the instructors are obliged to attend all the classes, we expect the students to do the same. No student has a 'right' to miss any of the classes. Missing a class without an extremely valid will be taken as a direct insult at your instructor. If you are not present, you will not learn. We do not want that. FADA has a unique workshop week where all faculty courses are suspended in order to create a special informal learning environment which benefits the students. It is compulsory to participate in all workshop week activities. Attendance will be taken and it will be counted towards the attendance in all your courses. In all courses, participation in the workshop week will count towards 10% of the total grade.

Weekly assignments & quizzes

Pre-class assignments, post-class assignments, quizzes, and postcard assignments all contribute together to a cumulative grade. If you do not attend a class, you automatically get null for the pre-class assignment of the week, whether you have submitted it or not.

Sketchbook

Each student is asked to have a sketchbook throughout the semester in which she/he will record her/his notes and sketches of the topics covered in the course. The aim of the sketchbook is to reflect the topics covered in the class from your perspective, thus manifesting your insight into how historical contexts, themes, concepts, materials, and building technologies shape architecture. Sketchbooks will be assessed according to the following criteria:

Reflecting the diversity of the topics and contents of the course (course notes, discussions, flipped videos, assignments, group exercises, excursions, etc.)	30
Critical understanding and reflection of the course contents (Reflecting that you grasp, evaluate, interpret, and infer from course contents)	20
Sketches, diagrams, and drawings that are part of the notes (capturing characteristics of the architecture rather than being fancy and irrelevant to the notes)	25
Academic language (understanding and using terms introduced in the classes, only in English)	15
Neat organization of the sketchbook (solely arch. hist. sketchbook that is free of other notes, doodles, and scribble)	10
<i>Total</i>	<i>100</i>

Date of Submission: TBA

Spaces for Reading

The course is linked to the design studio by its focus on the theme of spaces for reading. For each unit of the course there will be cases of spaces of reading which will come together to form a booklet. The aim of each chapter is to demonstrate how reading as an activity, ritual, routine, or a concept intertwines with architecture.

Creative and well structured approach to the topic	25
Academic quality of the content (substantial research on the characteristics of the historical era, discussion and association of the reading spaces from that historical perspective)	30
Quality of the visual material (original, relevant to the topic introduced, capturing characteristics of the reading routine in a creative way)	25
Academic language (understanding and using terms introduced in the class, in English)	10
Format (following the layout guidelines)	10
<i>Total</i>	<i>100</i>

Date of Submission: TBA

Contact

Ahmet Sezgin

sezginah@mef.edu.tr

Office Hours: Wednesday 11:30-12:30

Building A, 5th Floor, Room 516

Beril Sarisakal

sarisakalb@mef.edu.tr

Office Hours: Friday 10:30-12:30

Building A, 1st floor, FADA Res. Asst. Room

Bilge Kecebas

kecebasa@mef.edu.tr