

**THE QUESTION OF PLACE AND LOGIC OF DESIGN
IN ARCHITECTURAL EDUCATION**

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ABSTRACT

In this article methods of learning and teaching aimed at the architectural education for production of a modern regional architecture is an area of importance ,where the problems generated by the importation of universal forms of architecture. Architecture in connection with place and logic of designing -and its logic design- refers to forms of building which characterized the sense of place and the cultural identity of a particular an urban area.

Key words: Place, logic of design and architectural education.

**MİMARLIK EĞİTİMİNDE “YER” KAVRAMI VE
TASARIM MANTIĞI SORUNU**

ÖZET

Bu makale mimarlık eğitimi sürecinde; öğrenme ve öğretme yöntemleri konusunu hedeflemektedir. Bu noktadan yola çıkmak üzere; mimarlığın evrensel değerlerinin önemini de gözönünde bulundurarak genelleştirilen sorunların birarada bulunduğu bir -bölgesel- mekan/yer bağlamında yeni bir ürün yaratmada, tasarım süreci ve mantığı ele alınmaktadır. Yer ve tasarlamanın mantığı, doğruları ile ilişkili olan mimarlık özellikle belirli bir kentsel biçim kurgusunun kültürel kimliği ile

“yer” in anlamı/ifadesiyle karakter kazanan bina formlarına işaret etmekte ve “tasarım mantığı” açısından gönderiminde bulunmaktadır.

Anahtar Kelimeler : Yer, tasarım mantığı ve mimarlık eğitimi.

1. INTRODUCTION

The logic of designing in the sense of place is quasi-independent of context. It is an intermediary logic that stands between the vacuous validity of ordinary logic and the cultural features. In the architectural design, site and architectonic ideas seem initially to be linked, and to develop strongly in relation to one another. There seem to be at least three descriptions of design elements that need to be maintained: Their object description as the physical structure and location, their formal description and their semantic description.

There seem to be at the least three descriptions of design elements that need to be maintained; their object description, that is, of the elements of the design described in their physical structure and location; their formal description, for example, as edge or boundary; and their semantic description; as referring to or embodying characteristics of ideas that reside outside themselves [1] . It can be said that when the pressures are so intense and urgent responses are called for, it is not exactly right to go back to the basics as is implied in this question. The training of architects to be more widely educated individuals originated in the Middle Ages, and became institutionalized in the Renaissance French academies where intensive and specialized curricula were provided for the fine arts, including architecture. It involves a basic body of knowledge interpreted by active professionals and specialists, often from other fields and disciplines.

1.1 The Ways Of Describing The Acts Of Design In Education

Architectural education does not end upon graduation, since the apprenticeship system requires some years of supervised work before eligibility for the licensing examination is granted. The technology as a subject area consists of building science and the accumulated experience

of construction. This embodies the primary media of the architect and the basic knowledge of the profession as it confronts the problems of building. Its base is in engineering and the physical sciences. The student is usually introduced to the area by prerequisite.

Architectural design involves thinking, drawing, reflection, assessment, and redrawing in repeating cycles. The visualization and graphic communication required are also little a part of the student's education before architecture school that a great deal of time must be spent in learning to communicate all over again.

Architecture is not produced simply by adding plans and section to elevations. It is something else and something more [2]. There is an impossible to explain precisely what it is defined. And its education as an art side , on the whole, should not be explained. It must be experienced by an information on shared ways. Architecture as the discipline responsible for the physical domain, exerts a direct and immediate influence on the physical and psychological identity of every human being. And architectural educators are responsible, not only for the practical, technical and artistic development of future generations of architects. But also for the development of their cultural ethics.

The process of learning is a trajectory with levels of accomplishment that relate to time and space. Each of these levels should be recognized In order to enhance the role of a teacher as a catalyst. The recognition of this role would enhance student learning experiences toward more complex issues with less energy depletion on the part of the student. The process of learning is from lower to higher orders, through way stages of disorder. This process demands a multi-dimensional approach, creating a social aspect to learning. The student/teacher relationship is a critical aspect of this process.

1.2 The Question Of Place And Logic Designing

The design problem or exercise is the task that unites teacher and student in the studio course. It is a simulation of a design situation in which a trained architect might find him- or herself. The number of free variables is limited according to the sophistication of the students to be thought and the issues to be addressed by the course. The site can be real or imaginary; the statement may inform the student of the teaching objectives of the problem along with the skill and concepts to be

exercised, but more often than not such explanations are not provided. This is not to say that these objectives are not understood. A great deal of information about the task, its expectations, and the studio's standards of performance are communicated directly or indirectly during the long hours the instructor spends with the students.

The design exercise can be long or short. A schedule accompanies the written program so that the student may plan ahead; such a schedule may include interim deadlines and requirements for final presentation[3]. In the same way the architect utilizing her own appreciative system, is able to see objects and relations in the physical world and to subject them to laws that have consequences. Aside from the design of buildings, the studio ideally is the arena for reinforcement and application of information learned in the non-studio courses. Just as the professional applies such knowledge to practice situations, so the students are asked to draw on knowledge from their course. -work in order to deal with questions of place and logic designing . This approach of the theory is relation with precedent, education and building technology.

The design of buildings is a complex undertaking requiring the integration of information from many sources, the interpretation of many regulations, and repeated iterations to achieve a fully developed building idea. The studio course reflects this complexity by attempting increasing comprehensiveness along with appropriate attention to detail. As a design knowledge of the educational implications; a structured model of design knowledge would appear to have an important relationship to a theory design learning. We have already mentioned our supposition that knowledge acquisition and design memory are probably related to the concept of structured knowledge.

Generally, people do not understand in sufficient detail what an architect does- people think he designs buildings and produces drawings, and that generally is the full extent of it. It would be more sensible for potential architects to understand the business side of architecture, the commercial implications, the short, medium, and long term prospects for the profession as a whole, in terms of likely types of work, area of the country or the world or types of buildings which are likely to be required, and the remuneration.

2. DISCUSSION

There have been a few interdisciplinary practices for many years. However, most architects have not found it possible to maintain constant employment for engineers or surveyors in their offices. At present there is more discussion of combining the training of architects with other professionals. The problem here is that an architect's training is studio based with design projects and that of surveyors and engineers is not. Architects feel that this studio approach is at the core of their training. But combined education could take the form of course units which were non-design based. Nevertheless, interdisciplinary education and practice are exciting possibilities.

This discussion has already indicated the extent to which the major work will illuminate our perception of life. The artist, composer or architect will draw out and reconstitute significant aspects of experience. The way this is done will depend on the capacity of the medium, which will also determine the subject matter [4]. On another level, vernacular architecture, or the architecture of popular taste, will have its own authority when it embraces all man's needs, practical and symbolic. In popular, universal stereotypes of domestic habitation, found in all parts of the world, authority resides in the complete rapport between program, climate and culture. In such stereotypes, structure, materials, craftsmanship, economic forces and symbolism are all combined in a manner that emerges through the roots of the culture.

In any actual design and building process, the various actors must at some point converge on instructions for building that are expressed in this language of objects. Whatever their several interests, appreciations, understandings, and may be, they must in order to achieve agreement, express them in the shared language. We can distinguish strong and weak versions of this position:

- On the weak view, the several actors must be able to produce a single set of instructions for buildings to which, nevertheless, they attach very different meanings.
- On the strong view, they are seen as kidding themselves if they think they really hold different meanings; their actual meanings are no more or less than what they can express in the shared language.

Traditionally, training in form and space making has been dispensed in studios by masters who have special tricks. Although the master can use

them, more often than not he cannot teach them [5]. Architecture is an expression of the human capacity for individual creativity. To release this creativity the architect must acquire the necessary knowledge to explore and communicate ideas. A student's acquisition of this information has to be organized by means of a variety of methods that can respond to technological advances and changes in building legislation. Understanding the relationship of design to the technical factors of detailed form, requires collaboration between staff teaching different disciplines, including those involved in design, theory, history and information technology. Students need to be aware of dialogue and CO-operation between staff from the start of their course.

The structure of a place is not fixed. As a rule, places change, sometimes rapidly. The genius loci necessarily changes or gets lost. In that case; The preliminary discussion of place led to the conclusion that the structure of place ought to be described of environment. And analyzed by means of the space and character. The character is determined by the material and formal constitution of the place.

The preferences of users are the matters in question. The users are surveyed in two groups: Architects and other persons who are chosen among these by the way of selection, and by supporting these questions with some pictures, photos, and maps they are to reply these questions. The answers of the users, are seen as a concrete step in the determination of their environmental values and as place preferences and relations on the spaces [6].

3. CONCLUSION

'Design science' naturally included construction, the theory of structures and the environmental sciences of heating, lighting and sound control. Most of these were taught by scientists or engineers, but they were expected to spend time in the studios, to learn at first hand, over their drawing boards, what architecture students really needed [7]. Architecture is an art, enclosing building science, design management and cost control and reaching out to an expression of the human spirit. To see it as anything less is to deprive society of its values. To be able to

teach it requires first of all that we recognize what architecture is and what the mission of the architect should be.

Architectural education is concerned, I should prefer to have less ideological fervor and more understanding of the value of good design. Of course, a good design cannot be equated simply with cost-effectiveness, still less with design management. In general we may conclude that place is the point of departure as well as the goal our structural investigation. At the outset, place is presented as a given, spontaneously experienced totality, and at the end it appears as a structured world, illuminated by the analysis of the aspects of space and character. Finally, the personal differences of the place in environmental image, and preferences are generally considered and the characteristics that cause these differences are shortly mentioned.

It might be that space has not in all times been a major subject of debate, but it nevertheless has always been and still is a central issue for design. Even if one most often and easily talks about objects which can be recognized and designated as appearances and things to be named, we nevertheless spend most of our lives and design effort within these things. Designing the implicit which is space, therefore, is the central issue for learning architectural design.

NOTES

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