

ECTS COURSE INFORMATION FORM

| School/Faculty/Institute | Faculty of Arts, Design and Architecture | |
|--------------------------|--|----------|
| Program | B.Sc. in Architecture, B.Sc. in Interior | Required |
| | Architecture | |

| Course Code | FADA 111 | | | | |
|--|--|---------------------------|-----------------------|--|--|
| Course Title in English | Visual Communication I | | | | |
| Course Title in Turkish | Görsel İletişim I | | | | |
| Language of Instruction | English | | | | |
| Type of Course | Flipped Learni | ing, Studio | | | |
| Level of Course | Undergraduate | | | | |
| Semester | Spring | | | | |
| Contact Hours per Week | Lecture: | Recitation: | Lab: | Other: 4 | |
| Estimated Student Workload | 100 hours per | semester. | | | |
| Number of Credits | 4 ECTS | | | | |
| Grading Mode | Standard Lette | er Grade | | | |
| Pre-requisites | | | | | |
| Expected Prior Knowledge | | | | | |
| Co-requisites | None | | | | |
| Registration Restrictions | Only Undergraduate Students | | | | |
| Overall Educational Objective | To communicating | ate visually and use op | erative actions as to | ools for designing and | |
| | The act of visual communication is an extremely powerful process in terms of architectural design. By following an array of layers which include sketching and modeling techniques, spatial relations, effects, environmental strategies and social strategies, form set of exercises that trigger the notion of design awareness. Trying t arrive to design awareness is a sort of analysis, which one immediately makes, as the analysis focuses and produces both models and diagrams and sketches of geometries materials, colors, circulation These representations are not only quantifications but also qualifications of existing components of space. Simultaneously these operational actions abstract the notion of spatial formation to it most essential terms, allowing a clear and expressive approach in the generation, and illustration of abstract spatial intentions, demonstrating increased critical thinking skills. | | | | |
| Course Description in Turkish | Görsel iletişim çalışmaları mimari tasarım için güçlü bir süreçtir. İçerisinde eskiz yapma ve maket teknikleri, mekansal ilişkiler, etkiler, çevresel ve sosyal stratejiler de olmak üzere kurgulanan bir katmanlar seçkisi, tasarım konusunda farkındalık yaratacak bir takım çalışmalar oluşturmaktadır. Tasarım farkındalığında erişilmeye çalışılan nokta, kişinin hızlıca üretebileceği bir tür analiz biçimidir. Bu analiz, geometrilerin, malzemelerin, renklerin, hareketin; modelleri, diagramları, eskizleri vs. üzerine odaklanır ve bunları üretir. Bu temsiller, mekanın bileşenlerinin sadece ölçülebilir özellikleri üzerine değil aynı zamanda kalitesi üzerinedir. | | | | |
| Course Learning Outcomes and Competences | understand representation represent | I the powerful role of n; | visual communicati | expected to be able to: on techniques for architectura ing environment by freehand | |

3. express ideas by means of freehand graphical methods;

4. read technical drawings and represent the design by technical drawings;

5. use the graphics to produce publication in digital medium by means of hybrid representations.

Relation to Program Outcomes and Competences: N=None S=Supportive H=Highly Related **Program Outcomes and Competences** Level Assessed by Exam, HW, N/S/H Seminar. 1. Ability to read, write and speak effectively in Turkish and English, equivalent to a B2 European Language Passport Level in English. 2. Ability to question and interpret ideas considering diverse points of view; н HW gather and use data, develop concepts related to people, places and the environment, and make individual decisions. 3. Ability to use appropriate graphical methods including freehand and digital н HW drawing techniques, (ECDL advanced) in order to develop ideas in addition to communicate the process of design. н 4. Ability to use fundamental principles of architectural design considering the HW place, climate, people, society as factors, and simultaneously express present principles in relevant precedents. S 5. Understanding of architectural principles belonging to global and local cultures shaped by the climatic, technological, socioeconomic, cultural factors, in addition to principles of historic preservation while developing architectural and urban 6. Understanding the theories and methods used to describe the relationship S between human behavior and physical environment; and concurrently understanding different needs, values, behavioral norms, social and spatial patterns of different cultures. 7. Ability to apply various stages of design processes considering the client and N user needs, which include space and equipment requirements besides site conditions and relevant laws and standards. S 8. Understanding the role of applied research in determining function, form and systems and their impact on human conditions and behavior. 9. Understanding of the basic principles of static and dynamic structural N behavior that withstand gravity and lateral forces, in addition to the evolution and applications of structural systems. 10. Ability to apply the principles of sustainability in architectural and urban Н HW design projects that aim to preserve the natural and historic resources and provide healthful environments. 11. Ability to apply the fundamental principles of building and safety systems N such as mechanical, electrical, fire prevention, vertical circulation additionally to principles of accessibility into the design of buildings. S 12. Understanding the basic principles in the selection of materials, products, components and assemblies, based on their characteristics together with their performance, including their environmental impact and reuse possibilities. н HW 13. Ability to produce a comprehensive architectural project from the schematic design phase to design development phase, while integrating structural systems, life safety and sustainability principles. 14. Understanding the principles of environmental systems such as energy Ν preservation, active and passive heating and cooling systems, air quality, solar orientation, day lighting and artificial illumination, and acoustics; in addition to the use of appropriate performance assessment tools. 15. Ability to choose appropriate materials, products and components in the S implementation of design building envelope systems. 16. Ability to understand the principles and concepts of different fields in Н multidisciplinary design processes and the ability to work in collaboration with others as a member of the design team. S 17. Understanding the responsibility of the architect to organize and lead design and construction processes considering the environmental, social and aesthetic issues of the society. 18. Understanding the legal to responsibilities of the architect of the architect

effecting the design and construction of a building such as public health and

| safety: accessibility n | reservation huil | ng codes and regulations as well as user | | | | |
|------------------------------------|---|---|-----------|----------------|--|--|
| rights. | esci vation, ban | ng codes and regulations as well as aser | | | | |
| | nd the ethical is | es involved in the design and | Н | HW | | |
| construction of building | gs and provide s | vices for the benefit of the society. In | | | | |
| | | esponsibility in global and local scales | | | | |
| that contribute to the v | | | | | | |
| | | peting for commissions, selecting | N | | | |
| | | mmending project delivery methods, | | | | |
| | | business planning, time management, | | | | |
| risk management, med | liation and arbit | tion. | | | | |
| | | | | | | |
| Prepared by and Date | İrem Korkmaz | 99.03.2020 | | | | |
| Semester | Fall 2019-2020 | | | | | |
| Name of Instructor | Ozan Avcı Av | Zovnen Avdemir, Didem Sağlam, Rahar Av | vanočilu. | | | |
| Name of Instructor Course Contents | .i | Zeynep Aydemir, Didem Sağlam, Bahar Av opic | anogiu | | | |
| course contents | | opic stroduction – Blind Contour Portrait Drawi | na | | | |
| | .ii | agmented Drawing: Dots | 9 | | | |
| | 3. | agmented brawing: bots Irface Drawing: Intersecting Lines - Trian | nulation | | | |
| | | ppographic Drawing: Parallel Lines | | | | |
| | 5. | urface Painting: Surface Erasing – Light & | Shadow - | - Solid & Void | | |
| | | rinting Landscape | Siladow . | John & Volu | | |
| | 7. | orkshop | | | | |
| | | | | | | |
| | | | | | | |
| | 9. Drawing the Invisible: Layered transparent surfaces 10. Representing Movement: Object or Subject is moving | | | | | |
| | 11. Writing as an Image | | | | | |
| | 12. Diagrams | | | | | |
| | 13. Perspective: Stop-motion Animation | | | | | |
| | .iii | | | | | |
| | 14. X-Ray Drawings 15. Final examination period | | | | | |
| | 16. Final examination period | | | | | |
| Required/Recommen | Recommended Reading: | | | | | |
| ded | | ne1-The Thinking Eye – Paul Klee | | | | |
| Readings | Pedagogical Sketchbook – Paul Klee | | | | | |
| 3 | Bento's Sketchbook - John Berger | | | | | |
| | Ways of Seeing – John Berger | | | | | |
| | The World of Perception – Maurice Merleau-Ponty | | | | | |
| | The Thinking Hand – Juhani Pallasmaa Envisioning Information – Edward Tufte | | | | | |
| | Eye and Mind - Maurice Merleau-Ponty | | | | | |
| | Reverse Perspective - Pavel Florensky | | | | | |
| | Camera Lucida - Roland Barthes | | | | | |
| | On Photography - Susan Sontag Design as Art - Bruno Munari | | | | | |
| | | | | | | |
| Teaching Methods | | have presentations by the instructor as we ourse follows the 'Flipped classroom' mod | | | | |
| | pre-recorded and available to the learners prior to class. | | | | | |
| Homework and Projects | · • · · · · · · · · · · · · · · · · · · | etchbook and Portfolio | | | | |
| Laboratory Work | _ | | | | | |
| Computer Use | Yes | | | | | |
| Other Activities | Fieldtrip | | | | | |
| Assessment Methods | • Week | : Blind Contour Portrait Drawing | 5% | 6 | | |
| | • Week | 3 | 5% | | | |
| | • Week | 3 | 5% | | | |
| | Week | | 5% | | | |
| | | | 5% | | | |
| | • Week | Juliace Familia. Surface Erasina | | | | |
| | WeekWeek | 3 | 5% | | | |
| | | Printing Landscape | | o | | |

| | Week 10: Representing Movement. | 5% | | | |
|----------------|--|-----|-----|--|--|
| | Week 11: Writing as an Image. | 5% | | | |
| | • Week 12: Diagrams | 5% | | | |
| | Week 13: Perspective: Stop-motion | | 5% | | |
| | Week 14: X-Ray Drawings | 5% | | | |
| | Sketchbook submission | | 10% | | |
| | Portfolio submission | 20% | | | |
| | Participation: engagement in class discussions | | | | |
| | | | | | |
| Course | Office: Ozan Avcı Block A, Room 514 | | | | |
| Administration | Email: avcio@mef.edu.tr | | | | |
| | This course will engage demonstrations, lectures, exercises, critiques and studio discussions. Verbal feedback and instruction will be given during class time on assigned exercises. Academic Dishonesty and Plagiarism: YÖK Disciplinary Regulation. | | | | |

ECTS Student Workloa d Estimati on

| Activity | No/Weeks | No/Weeks Hours | | | Calculation | Explanation |
|--------------------------------------|------------------------------|-----------------------------------|---|--|-------------|-------------|
| | No/Weeks per Semester (A) | Preparing for the Activity (B) | • | Completing the Activity Requirements (D) | | |
| Lecture | 14 | 0 | 1 | | 14 | A*(B+C+D) |
| Lab etc. | | | | | 0 | |
| Sketchbook | 1 | 15 | | | 15 | A*(B+C+D) |
| Assingment, Project, Presentation | 14 | | 4 | | 56 | A*(B+C+D) |
| Portfolio | 1 | 15 | | | 15 | A*(B+C+D) |
| Total Workload | | | | | 100 | |
| Total Workload/25 | | | | | 4 | |
| ECTS | | | | | 4 | |