

Marmara University / Faculty of Architecture and Design / Department of Architecture		2025-2026 Fall Semester
ARCH1005	Architectural Communication I	

ARCH1005.1	Instructor Information	Assist. Prof. Gülşah Aykaç	gulsah.aykac@marmara.edu.tr
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Course Information	Semester	1
	Hour (T+P)	1+2
	ECTS	3
	Course Type (Required / Elective)	Required
	Prerequisites	None
	Language of Instruction	English

Course Goals	Getting acquainted with the environments, tools, practices and materials that constitute the communication and production language of architectural design and culture is the initial aim of the course. The subobjectives of the course are to read and decompose the elements of the language, to investigate its possibilities through practice and to contribute to this language.	
Course Content	The course is structured into four parts, each addressing architectural communication environments and methods from different perspectives. The first part of the course introduces and engages with architectural communication environments, tools, practices, and materials. In the second part, practices for transitioning and transpositioning between 2D, 3D, and 4D readings and productions are developed. The third part focuses on gaining knowledge and skills related to various forms of translation, representation, and transcription. Finally, the last part investigates the possibilities of hybrid usage of manual and digital representation methods, with a focus on environmental interactions. Throughout the course, efforts are made to read and comprehend what is produced and represented in architectural communication environments, as well as to work towards representing designed, conceptualized, and analyzed subjects.	
Learning Outcomes	Acquiring knowledge on the diversity of architectural communication languages	1
	Gaining practical knowledge about the concepts of environment, tools, materials, representation, translation, construction, projection, and dimension in architectural communication	2
	Investigating the possibilities of architectural communication environment, tools, and materials through practice	3
	Utilizing architectural communication environment, tools, and materials in a hybrid manner	4
	Establishing the relationship between design thinking and architectural representation	5
	Transferring design thinking through architectural communication environment, tools, and materials	6
	Interpreting and enhancing design thinking with architectural communication environment, tools, and materials	7
	Reading what is produced and represented in architectural communication environment	8

Evaluation Criteria	Components		
	MIDTERM GRADE The total grade obtained with the contribution of the following components is the MIDTERM GRADE:		40%
	Submission-1	A Cabinet of Drawing Matter	
	Sketch Exam	Telling the Whole Story through/among Layers	
	FINAL GRADE The total grade obtained with the contribution of the following components is the FINAL GRADE:		60%
	Submission-2	Plans in Communication	
	Submission-3 (Final) + Sketch Exam	Romantic Plan Drawing	
	Sketchbook		
	TOTAL GRADE (Course Success) MIDTERM GRADE %40+ FINAL GRADE %60		100%

Notice	Students must actively participate to the class at least 80% of the time. In order to take the final semester/year exams of the course (including the case of repeating the course), at least 80% attendance must be achieved. For the submissions to be evaluated, it is mandatory to comply with the deadline dates, hours and presentation formats announced during the course. In order to complete the course successfully, the final submission must be made; and the Final Grade must be at least 50 points out of 100.
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Schedule					
W1	24.09.2025	Introducing the Course Structure and Content: Architectural Communication; Environments, Tools and Materials		Watching a selected 160 minutes of Jan Svankmajer Stitching a Sketchbook	
W2	1.10.2025	A Cabinet of Drawing Matter	Wet Material Contact	Traces& Lines Repertoire	
			Lines as Storytellers	Another Contact Same Storyteller	
W3	8.10.2025		The Visit of The Tracing Paper	Revisiting the Cabinet of Jan Svankmajer Sequences	
W4	15.10.2025		Traces and Threads	Close-up Photo Series Projection Photo Series	
W5	22.10.2025		Unfolding the Visit	Finalizing the whole set& Preparations for the sketch exam	
			Projecting the Stitch		
W6	29.10.2025		Holiday (Republic Day)		
W7	5.11.2025		Sketch Exam (9.30-14.50) Telling the Whole Story through/among Layers	Post-production and Preparations for Submission	
W8	12.11.2025	Midterm Submission: Exhibition and Discussions			
W9	19.11.2025	Plans in Communication	Feeling and Reading the Elements of the Plan	Intra-active Constructions	
			Two Constructions		
W10	26.11.2025		A Tale of Intra-active Constructions (film)	A Tale of Intra-active Constructions (film)	
W11	3.12.2025	Romantic Plan Drawing	Submission: Screening and Discussions		
			Nolli's Rome Map & Romantic Visit		
			Sketchbook: Fieldwork		
W12	10.12.2025		Site Visit	Plan Drafts	
			Plan Sketches		
W13	17.12.2025		Discussions on Methods of Representation	Rendering and Finalizing Plans	
			Plan Drafts		
W14	24.12.2025		Sketch Exam (9.30-12.30) Modelling		
W15	31.12.2025		Discussions on Plan Boards	Post-production and Preparations for Submission	
W16	7.01.2026		Discussions on Plan Boards and Sketchbooks		
			Preparations for Submission		
FINALS WEEK		Final Submission			

Recommended References	Before the Drawing — Bruno Munari (1996) Radical Architectural Drawing — Neil Spiller (2022) Pedagogical Sketchbook — Paul Klee (1925) Drawing: The Motive Force of Architecture — Peter Cook (2008) Diamond House (A–B) — John Hejduk (1963–1967) Pamphlet Architecture 34: Fathoming the Unfathomable (Archival Ghosts + Paradoxical Shadows) — Nat Chard, Perry Kulper (2013) A Situation Constructed from Loose and Overlapping Social and Architectural Aggregates — MOS Architects (2016) Architectural Ethnography — Atelier Bow-Wow (2017) Why Architects Still Draw — Paolo Belardi (2014) Ways of Seeing — John Berger (1972) Visual Thinking — Rudolf Arnheim (1969) Architecture: Form, Space & Order — Francis D.K. Ching (1979) Flatland: A Romance of Many Dimensions — Edwin A. Abbott (1884) https://drawingmatter.org/ https://socks-studio.com/
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