FACULTY OF
ARCHITECTURE
İTÜ

VC1

MIM-ENT-ICM

tes112e

VISUAL COMMUNICATION I:
VISUALIZATION & TECHNICAL DRAWING

Section 2

2023-2024 fall
Friday 08:30 – 12:30

Asst. Prof. Dr. Aysun Ateş Akdeniz
Assoc. Prof. Dr. Ethem Gürer

Res. Asst. Ali Cankat Alan
Lect. Sinem Kırkan
Res. Asst. Fırat Küçükersen

Syllabus

VISUAL COMMUNICATION I: VISUALIZATION AND TECHNICAL DRAWING

VC1

COURSE OBJECTIVE and DESCRIPTION

TES112E Visual Communication 1 course aims to increase the interaction and coordination between the mind and hand. It will be a vital tool to develop and improve your design ideas. Communicating is via sketches, perspectives, use of images, renderings, and texts; communicating will work for two partners: allows you to see; and for other people to whom you want to describe your ideas.

The studio will concentrate on introducing you to the media and give you critical experience on how to use it effectively: you will sketch to externalize ideas, draw to map and represent, and then produce and re-produce these productions into eloquent graphics. This semester will provide a solid, heartfelt, and hand-felt foundation of various techniques and approaches to visualization and representation of ideas, processes, and relationships. Hence, the course forms a basis for your future development as a planner and designer.

Besides visualization and communication of ideas, two major issues to be covered are “graphics” and “technical drawing”. You will be introduced to the fundamental concepts of graphics – the issues related to the performance of the various elements of a visual or artboard. Technical Drawing, on the other hand, will allow you to develop your skills in 3D thinking, handling an object in its physicality and in Cartesian space, and effectively mapping formal properties. This will be a fundamental basis for you to understand and communicate – in an architectural manner –various archetypal forms in context and in scale.

COURSE CONTENT

The course consists of 11 modules.

Visual Communication 1 course aims to increase the interaction and coordination between the mind and hand; hence it will be the vital tool to develop and improve your design ideas; communicating is via sketches, perspectives, photographs, renderings, texts; communicating will work for 2 partners: for yourself; and for other people whom you want to describe your ideas.

Visualization is the most important and powerful tool for yourself; it will return you back new information and alternatives. You are going to learn to use the analog and digital media effectively; various kinds of paper, pen, pencil types and related software. This semester will provide a solid, heart-felt, and hand-felt foundation of various techniques and approaches to both visualization and representation, of both objects and ideas. Hence, the course forms a basis for your future development as a designer.

Every human is likely to take a pencil and do drawing - weak or powerful - you are not at the 'zero' point; the keyword for this course may be best expressed with 'speed'. Everybody may draw- but you should draw fast, very fast! Only this ability will put you to the designer level. And don’t forget, we as designers, architects and planners do not look for or need beautiful drawings, but ones that communicate in the right way.

COURSE LEARNING OUTCOMES

Students who complete the course satisfactorily will be able to:

1. Understand the basic elements of design, theories and systems of color;
2. Use colored, fast drawing techniques; prepare effective presentations;
3. Express ideas, scenarios, concepts graphically;
4. Use 2D and 3D rendering technologies and tools;
5. Create freehand sketching and lettering;
6. Learn the concept of scale, give dimensions on the drawings;
7. Learn the principles of projection, and sketch the orthographic views of structural and contextual elements;
8. Apply necessary markings and symbols on drawings.

WEEKLY PROGRAM

Week	Day	Subject	Keywords & Basic Principles	Learning Outcomes
1	Oct. 06	SKETCHING EXERCISE	Sketching basics: Using different sketching techniques as a tool for visual expression.	1, 2, 3, 5
2	Oct. 13	ORTHOGRAPHIC PROJECTION & POSTER BASICS	Orthographic drawing basics, introduction to poster design	1, 2, 3, 4, 6, 7
3	Oct. 20	ORTHOGRAPHIC PROJECTION	Orthographic drawing basics, projection techniques, scale, plan, and side views.	6, 7, 8
4	Oct. 27	PARAMETRIZED REPRESENTATION	Parametrized representation, visual calculation, visual rules, graphical expression, 2D and 3D visualization, and freehand sketching.	1, 3, 4, 5
5	Nov. 03	3D MODELING STORYBOARD	3D model making, storyboard design, visual narrative and storytelling.	2, 3, 4, 5
6	Nov. 10	Ataturk Commemoration		
		ADVANCED TECHNICAL DRAWING & SECTIONING	Sections, elevations and dimensioning.	6, 7, 8
7	Nov. 17	TECHNICAL DRAWING (FROM SOLIDS TO 2D)	Technical drawing, multi-view projection, parallel projections, isometric, axonometric, and dimetric perspectives.	6, 7, 8
8	Nov. 24	COLLAGE & POSTER	Basic collage techniques.	1, 2, 3, 4
9	Dec. 01	ANTHROPOMETRIC DRAWING	Human scale and proportion.	2, 3, 6
10	Dec. 08	ADVANCED TECHNICAL DRAWING & SITE PLAN	Site plan drawing, elevations and dimensioning.	6, 7, 8
11	Dec. 15	RENDERING & MOOD BOARD	Rendering and modes of perspective, textures, and materials, transferring the material know-how to visuals and adding realism to visuals based on decisions.	3
12	Dec. 22	TECHNICAL DRAWING REVIEW	Review of technical drawing learning outcomes, plan, side views, elevation and section.	6, 7, 8

13	Dec. 29	DIGITAL DRAWING: PHOTOSHOP	Introduction to essential digital visualization tools, Photoshop.	1, 2, 3, 4
14	Jan. 05	PORTFOLIO DESIGN	Presenting all the projects using the contents of all TES 1 courses using visual communication techniques, deciding on the concept, designing the layout, coding the content visually, and bringing the content together.	1, 2, 3, 4

COURSE CONDUCT and SUBMISSIONS

STUDIO HOURS and USE

The course will be held **in class** during the hours announced in the weekly program [Friday, 08.30–12.30]. Course instructors and students will meet in the allocated studio(s) unless specified otherwise by the course instructors. Each student will have a designated work area during the course hours. General assemblies or presentations related to the course may be held in the studio using a virtual platform or in one of the conference rooms in Taşkışla.

It is of utmost importance that students keep their working areas clean while in the studio and speckless at the end of the course. **The studio space will be used by another class after ours so it is both courteous and safe to evacuate on time (no later than 12.30) with all belongings and trash.**

Please know and comply with TES Studio Principles.
(https://tes.mim.itu.edu.tr/studio-principles/)

ATTENDANCE

It is important that students attend all the sessions. This means being on time and actively participating in the activities held during the course hours under the direction of the studio instructors. There will be a variety of interactive formats so timeliness is essential for efficient planning and individuals' maximum benefit from peers and instructors. **A minimum of 80% attendance is mandatory for a passing grade in studio courses according to ITU Undergraduate Education Regulation Article 23 (Amended: RG-17/6/2021-31514). Please note that the designated 20% is reserved for sickness (including health reports) and other unforeseen circumstances.**

COURSE TECHNOLOGY

Digital platforms will be used during and outside of class hours to communicate, conduct research, produce and share work. **Ninova (Section's common CRN)** will be used for announcements, access to live or recorded Zoom sessions, and digital submissions. Additionally, instructors may designate other platforms for announcements and sharing work. We also plan to use supporting platforms such as Google Drive, Miro, and Google Jamboard to share work within the class community and collaborate. It is highly advised that each **student has a laptop computer with the necessary equipment/hardware**. Students are advised to use a computer with access to WiFi, a camera, basic word and picture editing software, and sound features.

All work is to be produced in accordance with the media, material and format requirements set forth by the instructors in the class or in the announcements made through **Ninova** or other designated platforms.

All participants are expected to adhere to the codes of ethical conduct. (https://odek.itu.edu.tr/en/code-of-honor/ethics-in-university-life).

DISCUSSIONS and PINUPS

Student works are commonly put under the spotlight for discussion. These discussions serve the purpose of articulating the assessment criteria and conveying suggestions for students to develop their work. In these open discussions, students are expected to develop critical perspectives and proactively voice them in the course.

EXHIBITIONS

A selection of student projects will be exhibited both during and at the end of the semester on suitable platforms.

ANNOUNCEMENTS

All announcements will be made on the **Ninova** class interface. Students need to actively use their ITU usernames to access these and/or get related notifications from the ITU-Mobile app.

Briefs of upcoming weeks' topics and exercises will be shared by group tutors verbally and also as a document via online platforms. These briefs will explain details and expectations for the following weeks exercise, the related homework, various readings that are expected to be reviewed by the students before next class. The brief will also entail information on the necessary preparations and material for the upcoming week.

In occasional lectures examples of graphic work related to all fields of study will also be presented in order to enrich the students' visual culture, and to guide them on their personal research at their own times. These lectures will also state the specific day's hourly rhythm, deadlines, congregation times etc.

Due to the large number of students it is of utmost importance to be ready (computers open, logged on, sketch books out etc.) for the classes, and to start and end group congregations on time. Students are also expected to be ready for tutor group congregations as to enable them to start and end at the planned time. Student attendance will be taken by the group tutor at these congregations. The course will center on studio works that are designed to progress in a sequential order. Every week will build on the previous, both in terms of ability and techniques, as well as study material: the students' output of the preceding weeks simultaneous and home work will form the basis for the following weeks studio exercise.

Everyone in the studio is expected to be open-minded both in academic, as well as social terms. Students are promoted to inquire, search for more than that is given by the tutors, and learn from the works and manners of their fellow.

EVALUATION

Attendance means active participation in the course which comprises both attending the course, taking part in discussions, and completing the assigned tasks during the term. Students who do not meet these requirements will get a VF grade and not be able to make a final submission at the end of the semester.

VC1

Vis. Com. I Grade Assessment Criteria	Quantity	Contribution
Term Exercises (Midterm)	1	60%
Final Dossier Submission (Final)	1	40%

RECOMMENDED READINGS

1. Allen, S., Practice - Architecture, Technique and Representation: Revised and Expanded Edition 2nd Edition, Routledge, 2009.
2. Architectural Graphic Standards, 10th edition, John Wiley & Sons, 2007.
3. Berger, J., Görme Biçimleri, Metis Yayınları, 1995.
4. Bertoline, G.R., et.al. Technical Graphics Communication, McGrawHill, 2003
5. Brooker, G., Stone, S., İç Mimarlıkta: Bağlam + Çevre, Literatür Yayıncılık, İstanbul, 2012.
6. Brooker, G., Stone, S., İç Mimarlıkta: Biçim + Yapı, Literatür Yayıncılık, İstanbul, 2012.
7. Brooker, G., Stone, S., İç Mimarlıkta: Yapı Bileşenleri ve Nesneler, Literatür Yayıncılık, İstanbul, 2012.
8. Ching, F.D.K., Architectural Graphics, Architectural Press, 1984.
9. Ching, F.D.K., Design Drawing, John Wiley & Sons, 1997.
10. Ching, F.D.K., Interior Design Illustrated, John Wiley & Sons, 2012.
11. Cook, P., Drawing: The Motive Force of Architecture, Architectural Design Primer, John Wiley & Sons, 2014.
12. Davis, D. A., Walker, T.D., Plan Graphics, Wiley, 2000.
13. Earle, J.H., Engineering Design Graphics, Addison-Wesley Publ., 1994.
14. Eissen, K., Steur, R. Sketching: the Basics. Amsterdam." 2011.
15. Fraser, I., Henmi, R., Envisioning Architecture: An Analysis of Drawing, John Wiley & Sons, 1994.
16. Gagg, R., İç Mimarlıkta: Doku + Malzeme, Literatür Yayıncılık, İstanbul, 2013.
17. Giesecke, F.E., et.al., Engineering Graphics, MacMillan Publ, 2004.
18. Gruzdys, S., Drawing: The Creative Link, Architectural Record, vol. 190, no.1, pp.64-67, January 2002.
19. Henry, K., Drawing for Product Designers. Laurence King, 2012.
20. Krisztian, G., Schlempp-Ülker, N., Visualizing Ideas: from Scribbles to Storyboards, Thames & Hudson, London, 2006.
21. Lasseau, P., Freehand Sketching: An Introduction, W.W. Norton and Co., New York, 2004.
22. Pile, J., Judith, G., History of Interior Design (4th Edition). Wiley, 2013.
23. Spankie, R., İç Mimarlıkta: İç Mekan Çizimi ve Sunumu, Literatür Yayıncılık, İstanbul, 2012
24. Şahinler, O., Kızıl, F., Mimarlık'ta Teknik Resim, YEM, 2004
25. Taylor, M., Preston, P., (Eds.), Intimus: Interior Design Theory Reader, Academy Press, 2006.
26. Zell, M., The Architectural Drawing Course - Understand the Principles and Master the Practices, Thames & Hudson, 2008, London.