

MIM-ENT-ICM

# tes122e

VISUAL COMMUNICATION II:  
VISUALIZATION & PERSPECTIVE

Section 1

2022-2023 spring  
Friday 08:30 – 12:30

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## Syllabus

# VISUAL COMMUNICATION II: VISUALIZATION AND PERSPECTIVE

**COURSE OBJECTIVE and DESCRIPTION** This second course in visual communication aims to continue equipping you with the skills and knowledge for externalizing, visualizing, representing and presenting your design ideas; skills and knowledge that would contribute to your generating and developing designs and communicating your design intent with others.

With this objective, this course focuses on a wide range of issues including:

- Means and methods for externalizing and visualizing thoughts, ideas, observations, and situations such as diagramming, sketching, mapping (such as cognitive, behavioral, spatial and etc.)
- Generating illustrative compositions for expressing design intent such as mood-boards, story boards, scenario boards
- Designing presentation posters
- Using layering and super-positioning techniques
- Rendering and toning technical and free hand drawings
- Developing one point and two-point perspective views of a design
- Determining and casting shadows in multi view and paraline drawings

**COURSE CONTENT** Basic elements of visual communication: Line, form, color, texture, shade; basic and complex geometries, topography; object/product geometry; relationship of human-environment-object; isometric and artistic perspective, visualization, basic graphical elements; graphic composition, abstraction, collage.

Technical Drawing Media, Tools and Equipment: Meanings of Line Types, Lettering, Fundamentals of Dimensioning, Principles of Projection, Parallel, Perpendicular and Oblique Projection Techniques, Sections Elevations, Markers and Symbols, Drawing of Structural Elements, Scale in Technical Drawing.

Additional to the modules, there will be a general perspective exam across all Sections in the 13<sup>th</sup> week of the course calendar. It will comprise 10% of the course grade.

**COURSE LEARNING OUTCOMES** Students who complete the course satisfactorily will be able to:

1. Learn perspective concept and types of perspective.
2. Communicate critical observation through 3D drawing.
3. Create and develop sufficient number of alternative design concepts in a given time period.
4. Produce quick solutions using free hand drawings and instrumental devices to visualize design concepts.
5. Learn and apply shading rules in perspective.
6. Use different styles of drawing.
7. Transform a concept, fiction or a data into a physical and perceptible illustration through different externalization and visualization techniques.
8. Gain the ability to create thematic compositions and posters through basic principles and techniques of graphic design.

**WEEKLY PROGRAM**

Week	Day	Subject	Keywords & Basic Principles	Learning Outcomes
1	Feb. 10	Sketching	free hand sketching	2,4,6,7
2	Feb. 17	Diagramming	spatial narration through isometric drawings and schematic plan & sections	2, 3, 4, 7, 8
3	Feb. 24	Diagramming + presentation	spatial narration through isometric drawings and schematic plan & sections	2, 3, 4, 7, 8
4	Mar. 3	Perspective (one-point)	on-site perspective drawings at Taşkışla	1, 2, 6, 7
5	Mar. 10	Perspective (two-points)	on-site perspective drawings at Taşkışla	1, 2, 6, 7
6	Mar. 17	Exploded perspective	spatial narration of a precedent (building or object)	1, 2, 6, 7
7	Mar. 24	Perspective (additional exercise on one & two points and exploded)	perspective drawings at excursion site	1, 2, 6, 7
8	Mar. 31	<b>Break</b>		
9	Apr. 7	Rendering techniques (shade & shadow)	different surface effects on building or object	1, 2, 5, 6, 7
10	Apr. 14	Rendering techniques in digital environment (shade, shadow, material, color)	different surface effects on building or object	1, 2, 5, 6, 7, 8
11	Apr. 21	<b>Ramadan Feast Day 1</b>		
12	Apr. 28	Hybrid techniques (perspective, rendering, diagramming)	narrative by using hybrid techniques (fuse of digital & analogue tools)	2, 4, 5, 6, 7, 8
13	May 5	<b>Perspective Exam</b>		
14	May 12	Portfolio design & development	presentation of completed works	6, 7, 8
15	May 19	<b>Commemoration of Atatürk, Youth and Sports Day</b>		

**COURSE CONDUCT and SUBMISSIONS**

The course will be held **in class** during the hours announced in the weekly program [Friday, 08.30–12.30] and in accordance. 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 speckles 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/).  
(<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 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 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 Wi-Fi, 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).  
<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 digitally both during and at the end of the semester on suitable platforms.

**ANNOUNCEMENTS** All announcements will be made on the Ninova class interface. Briefs of upcoming weeks' topics and exercises will be given out by section tutors at the end of the class in each week. These briefs will explain details and expectations for the following weeks exercise, the related home works, various readings and that are expected to be reviewed by the students before coming to class next week. The brief will also entail information on the necessary preparations and material for the upcoming week. The course will focus 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 studio and home work will form the basis for the following weeks studio exercise. Students need to actively use their ITU usernames to access these and/or get related notifications from the ITU-Mobile app.

**EVALUATION** The requirement for active participation in the course is 80%. 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.

Visual Communication I Grade Assessment	Contribution
Submissions during the term (Midterm grade)	%60
Final Submission (Final dossier grade)	%30
Perspective Exam	%10

- RECOMMENDED READINGS**
1. Zell, M., *The Architectural Drawing Course - Understand the principles and master the practices*, Thames & Hudson, 2008, London.
  2. Ching, F.D.K., *Design Drawing*, John Wiley & Sons, 1997.
  3. Fraser, I., Henmi, R., *Envisioning Architecture: An Analysis of Drawing*, John Wiley & Sons, 1994. Grudzys, S., *Drawing: The Creative Link*, *Architectural Record*, vol. 190, no.1, pp.64-67, January 2002.
  4. Cook, P., *Drawing: The Motive Force of Architecture*, *Architectural Design Primer*, John Wiley & Sons, 2014.
  5. Allen, S., *Practice - Architecture, Technique and Representation: Revised and Expanded Edition 2nd Edition*, Routledge, 2009.
  6. Lasseau, P., *Freehand Sketching: An Introduction*, W.W. Norton and Co., New York, 2004.
  7. Ching, F.D.K., *Architectural Graphics*, Architectural Press, 1984. Davis, D.A., Walker, T.D., *Plan Graphics*, Wiley, 2000.
  8. Şahinler, O., Kızıl, F., *Mimarlık'ta Teknik Resim*, YEM, 2004. *Architectural Graphic Standards*, 10th ed., John Wiley & Sons, 2007.
  9. Giesecke, F.E., et.al., *Engineering Graphics*, MacMillan Publ, 2004.
  10. Earle, J.H., *Engineering Design Graphics*, Addison-Wesley Publ., 1994.
  11. Bertoline, G.R., et.al. *Technical Graphics Communication*, McGraw-Hill, 2003
  12. Henry, Kevin. *Drawing for product designers*. Laurence King, 2012.
  13. Eissen, K., and R. Steur. "Sketching: the basics Amsterdam." 2011.
  14. Krisztian, G., Schlempp-Ülker, N., *Visualizing ideas: from scribbles to storyboards*, Thames & Hudson, London, 2006.
  15. Ching, F.D.K., *Interior Design Illustrated*, John Wiley & Sons, 2012.
  16. Spankie, R., *İç Mimarlıkta: İç Mekan Çizimi ve Sunumu*, Literatür Yayıncılık, İstanbul, 2012.
  17. Gagg, R., *İç Mimarlıkta; Doku + Malzeme*, , Literatür Yayıncılık, İstanbul, 2013.
  18. Tangaz, T., *Interior Design Course: Principles, Practices, and Techniques for the Aspiring Designer*, Barron's Educational Series, 2006.