

MIM-ENT-ICM

# tes122e

VISUAL COMMUNICATION II:  
VISUALIZATION & PERSPECTIVE

Section 2

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

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## Syllabus

**VISUAL COMMUNICATION II:  
VISUALIZATION AND PERSPECTIVE****COURSE  
OBJECTIVE and  
DESCRIPTION**

As the second course on visual communication, Visual Communication 2 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.

At each class, you will be informed about the studio and homework exercises, the materials and media to be used for these exercises, and requirements to be fulfilled before the upcoming class (such as material to read, tutorials to watch, and etc.) either verbally or via handouts to be distributed in the class at 08.30 sharp.

You have to be present at least 80% of classes in order to be granted a grade for the course.

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, storyboards, 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 parallel drawings.

**COURSE CONTENT** The course consists of 4 modules:

**MODULE 1 | WEEK 2-3-4-5-6-7-9**

Means and methods for externalizing and visualizing thoughts, ideas, observations, and situations such as diagramming, sketching, mapping (such as cognitive, behavioral, spatial).

Rendering and toning technical and freehand drawings.

Generating illustrative compositions using the infographic, storyboard, scenario board and various drawing methods for expressing design intent.

**MODULE 2 | WEEKS 7-10-12**

Developing one-point and two-point perspective views of a design.

Determining and casting shadows in multiview and parallel drawings.

**MODULE 3 | WEEKS 14**

Creating a design journal using digital tools, such as Photoshop and Illustrator.

In addition to the modules, there will be a general perspective exam across all Sections in the 13th 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. 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	MAKING	<b>Motionscapes Workshop.</b>	6-7
2	Feb. 17	RENDER	<b>Rendering Do's and Don'ts</b> Textures/Materials. Integrating atmospheric effects into drawings. Material Rendering.	2, 6
3	Feb. 24	COLLAGE & RENDER	<b>Collage techniques &amp; Rendering - Textures/Materials.</b> Composition of different representational materials. Ability of placing fundamental geometries and complex forms in construction boxes.	3, 2, 4, 7
4	Mar. 3	EXPLODED PERSPECTIVE & RENDERING	<b>Basics of exploded view.</b> Basics of exploded perspective & Rendering - Textures/Materials.	1, 6
5	Mar. 10	INFOGRAPHIC	<b>Information + Graphic: Visual Graphical</b> visual graphical representations of information, data, or knowledge	4, 7
6	Mar. 17	LIGHT-SHADE-SHADOW	<b>Introduction to Light Basics</b> Understanding the nature, logic and the effects of light through different scenarios and atmospheres in various scales.	1, 5
7	Mar. 24	FREEHAND PERSPECTIVE/RENDER	<b>Introduction to Perspective, Perspective Basics – One Point Perspective.</b>	1, 2

			<i>The Paradigm shift between 2D and 3D. Understanding the perspective system. Improving perspective-drawing skills.</i>	
<b>8</b>	Mar. 31	<b>Break</b>		
<b>9</b>	Apr. 7	RENDER	<b>Texture/Material Rendering</b>	2, 7
<b>10</b>	Apr. 14	PERSPECTIVE	<b>Perspective Basics – Two Point Perspective.</b> Ability to see objects as 3D dimensionally in Two-point perspective. Representing the ideas in two-point perspective. Seeing the objects in different angles and heights in two-point perspective.	1, 2
<b>11</b>	Apr. 21			
<b>12</b>	Apr. 28	PERSPECTIVE	<b>Perspective Basics - Light, Shade, Shadow</b>	1, 2
<b>13</b>	May 5	<b>Perspective Exam</b>		
<b>14</b>	May 12	DIGITAL JOURNAL	<b>Designing a Digital Journal by using visual communication techniques</b> Deciding on the concept. Designing the layout. Coding the content visually and bringing the content together based on the portfolio's concept.	3, 4, 6, 7
<b>15</b>	May 19			

#### **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 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/).  
(<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, 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).  
**<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. Students need to actively use their ITU usernames to access these and/or get related notifications from the ITU-Mobile app.

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 given by the tutors, and learn from the works and manners of their fellows.

All work is to be produced in accordance with the media, material and format requirements set forth by the instructors at the class or via the announcements made through emails sent to email groups, posts shared via Ninova or the course blog.

**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.

Note that the attendance grade here will be identified based on the number of classes at which you have submitted the work you produced for the studio exercise at the end of the class.

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. Eissen, K., Steur, R. Sketching- Drawing Techniques for Product Designers, BIS Publishers, 2007.
2. Eissen, K., Steur, R. Sketching- The Basics, BIS Publishers, 2011.
3. Eissen, K., Steur, R. Sketching- Product Design Presentation, BIS Publishers, 2014.
4. Parada, A., Product Sketches- From Rough to Refined, BIS Publishers, 2013.
5. Hlavacs, G., The Exceptionally Simple Theory of Sketching, BIS Publishers, 2014.
6. Henry, K., Drawing for Product Designers, Laurence King, 2012.
7. Pipes A., Drawing for Designers, Laurence King, 2007.
8. Cullen C. D., Haller L., Design Secrets: Products 2, Rockport Publishers, 2006.
9. Earle, J.H., Engineering Design Graphics, Addison-Wesley Publ., 1994.
10. Bertoline, G.R., et.al. Technical Graphics Communication, McGraw-Hill, 2003.
11. Krisztian, G., Schlempp-Ülker, N., Visualizing ideas: from scribbles to storyboards, Thames & Hudson, London, 2006.
12. Cray, J. (1992). Techniques of the observer: On vision and modernity in the nineteenth century. MIT press.
13. Florensky, P. Reverse perspective. Beyond vision: Essays on the perception of art, Reaktion Books, 2002.
14. Panofsky, E. Perspective as symbolic form, Princeton University Press, 2020.
15. Belardi, P. Why architects still draw, MIT Press, 2014.
16. Edwards, B., Understanding Architecture Through Drawing. Taylor & Francis e-Library, 2008.
17. Gängesture, C., Tools for Ideas: An Introduction to Architectural Design, Basel: Birkhäuser, 2007.
18. Lawson, B., How Designers Think: The Design Process Demystified. Architectural Press, 2005.
19. Berger, J., Demirel, S. What Time Is It?, Notting Hill Editions, 2019.
20. Berger, J., Demirel, S., Cataract: Some Notes After Having a Cataract Removed, Counterpoint, 2012.
21. Demirel, S., Kıyıda Tek Başına, Yapı Kredi Yayınları, 2019.
22. Demirel, S., Başka Bir Yerde, Yapı Kredi Yayınları, 2013.
23. Demirel, S., Kâğıttan Kediler, Yapı Kredi Yayınları, 2014.
24. Kızıl, F., Artistik Perspektif, Yem Yayın, 2021.