

MIM-SBP-PEM

tes122e

VISUAL COMMUNICATION II:
VISUALIZATION & PERSPECTIVE

Section 3

2022-2023 Spring Term

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

- Means and methods for externalizing and visualizing thoughts, ideas, observations, and situations such as diagramming, sketching, mapping (such as cognitive, behavioural, 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 The course will run independent, but also closely linked with the Project-II studio. Various graphic and visual exercises will address render common themes, and feed each other; however part of the topics will be independent. The first part of the semester will concentrate on basics of representation techniques, externalization and visualization tools and layering-superimposition expressions (with using axonometric and exploded perspective techniques). In the second part, we will focus on basic principles of one and two-point perspective and advanced perspective techniques. The course consists of 5 modules in total:

- **MODULE 1 | WEEK 1-2 (Externalization and Visualization Techniques)**
Communicating process and ideas: board design, mood-board and storyboard
- **MODULE 2 | WEEK 3-4 (Externalization and Visualization Techniques)**
Communicating process and ideas: cognitive and mental mapping, types of cognitive maps (chain-type and region-type)
- **MODULE 3 | WEEK 5-6 (Layering & Superposition)**
Layering and superimposition of ideas: producing layers from environmental analyses, diagramming, use of axonometric/exploded perspective techniques
- **MODULE 4 | WEEK 7, 9 (Basics of Perspective)**
Principles of Perspective: perspective projection, the process of sight, setting perspective grids as one-two vanishing points; sketching in perspective
- **MODULE 5 | WEEK 10, 12, 14 (Advanced Perspective)**
Advanced modes of Perspective: section views, transferring from plan & section, rendering, shade & shadow

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

COURSE LEARNING OUTCOMES Students who pass the course 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 / Date	Course Content	Keywords + Basic Principles	Learning Outcomes
1 10.Feb	Externalization and Visualization Techniques: Board Design Seminar: Mood Board & Storyboard Assignment: Mood Board	<i>Collage, composition, board design, frame, colour</i>	3,4,6,7,8
2 17.Feb	Externalization and Visualization Techniques: Board Design Assignment: Storyboard	<i>Drawing, narration, frame, sequence</i>	3,4,6,7,8
3 24.Feb	Externalization and Visualization Techniques: Cognitive Mapping Seminar: Cognitive/Mental Mapping Assignment: Cognitive Map (chain-type)	<i>Externalization, visualization, mapping, cognition, memory</i>	3,4,6,7,8
4 3.Mar	Externalization and Visualization Techniques: Cognitive Mapping Assignment: Cognitive Map (region-type)	<i>Externalization, visualization, mapping, cognition, memory</i>	3,4,6,7,8
5 10.Mar	Layering and Superposition: Seminar: Layering and Superposition Techniques Assignment: Layering	<i>Layering, diagramming, isometric & exploded perspective</i>	1,2,6,7,8
6 17.Mar	Layering and Superposition: Assignment: Superposition	<i>Superposition, diagramming, isometric & exploded perspective</i>	1,2,6,7,8
7 24.Mar	Basics of Perspective: Seminar: Basic principles of one-two-three point perspectives Assignment: One/two point perspective (assignment no.1)	<i>One and two-vanishing points, horizon line, perspective grids, distortion</i>	1,2,4,5,6
8 31.Mar	Spring Break		
9 7.Apr	Basics of Perspective: Assignment: One/two point perspective (assignment no.2)	<i>One and two-vanishing points, horizon line, perspective grids, distortion</i>	1,2,4,5,6
10 14.Apr	Advanced Perspective Techniques: Seminar: Advanced techniques for one-point perspective (from plan-section) Assignment: Advanced one point perspective (assignment no.1)	<i>One point perspective, transfer from plan-section, rendering, shade/shadow</i>	1,2,4,5,6
11 21.Apr	Ramadan Feast		
12 28.Apr	Advanced Perspective Techniques: Assignment: Advanced one point perspective (assignment no.2)	<i>One point perspective, transfer from plan-section, rendering, shade/shadow</i>	1,2,4,5,6
13 5.May	Perspective Exam		---
14 12.May	Advanced Perspective Techniques: Seminar: Advanced techniques for two-point perspective (from plan-section) Assignment: Advanced two point perspective	<i>Two point perspective, transfer from plan-section, rendering, shade/shadow</i>	1,2,4,5,6
15 19.May	Commemoration of Atatürk, Youth and Sports Day		



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 with **any guidelines and precautions of the Covid-19 pandemic if necessary**. 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 Taşkişla.

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/>)

CLASS HOURS and ATTENDANCE

It is important that students follow the studio. 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 an efficient planning and individuals' maximum benefit from peers and instructors. Students are also strongly encouraged to use supporting digital platforms to share multimodal objects and information while interacting with their instructors and peers during studio discussions.

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>)

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.

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

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. **All announcements will be made on both Ninova (Section CRN) and Section's Facebook Group**. 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 given out by group tutors as hand-outs at the end of the previous week. These briefs will explain details and

expectations for the following weeks exercise, the related home works, various readings and YouTube channels 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. Following the briefs, critical lectures will cover theoretical and technical aspects; examples of graphic work related to all fields of study will be presented in order to enrich the students' visual culture, and to guide them on their personal research at their own times.

EVALUATION

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

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.

Attendance requirement is **80%** for both: participation to the courses and submission of assignments during the semester. Midterm grade will be identified based on the number of products, which you have submitted for the studio exercise and home works given through the semester. You'll have chance to revise all of your products for final submission. Final dossier will have a distinct effect (%30) on your overall grade.

RECOMMENDED READINGS

Allen, S., Practice - Architecture, Technique and Representation: Revised and Expanded Edition 2nd Edition, Routledge, 2009.

Architectural Graphic Standards, 10th edition, John Wiley & Sons, 2007.

Berger, J., Görme Biçimleri, Metis Yayınları, 1995.

Bertoline, G.R., et.al. Technical Graphics Communication, McGraw-Hill, 2003.

Brooker, G. , Stone, S., İç Mimarlıkta: Bağlam + Çevre, Literatür Yayıncılık, İstanbul, 2012.

Brooker, G. , Stone, S., İç Mimarlıkta: Biçim + Yapı, Literatür Yayıncılık, İstanbul, 2012.

Brooker, G. , Stone, S., İç Mimarlıkta Yapı Bileşenleri ve Nesnelere, Literatür Yayıncılık, İstanbul, 2012.

Ching, F.D.K., Architectural Graphics, Architectural Press, 1984.

Ching, F.D.K., Design Drawing, John Wiley & Sons, 1997.

Ching, F.D.K., Interior Design Illustrated, John Wiley & Sons, 2012.

Cook, P., Drawing: The Motive Force of Architecture, Architectural Design Primer, John Wiley & Sons, 2014.

Davis, D.A., Walker, T.D., Plan Graphics, Wiley, 2000.

Earle, J.H., Engineering Design Graphics, Addison-Wesley Publ., 1994.

Eissen, K., and R. Steur. "Sketching: the basics (ed. 2012) Amsterdam." 2011.

Fraser, I., Henmi, R., Envisioning Architecture: An Analysis of Drawing, John Wiley & Sons, 1994.

Gagg, R., İç Mimarlıkta; Doku + Malzeme, , Literatür Yayıncılık, İstanbul, 2013.

Giesecke, F.E., et.al., Engineering Graphics, MacMillan Publ, 2004.

Gruzdys, S., Drawing: The Creative Link, Architectural Record, vol. 190, no.1, pp.64-67, January 2002.

Henry, Kevin. Drawing for product designers. Laurence King, 2012.

Hotan, H., Mimari Perspektif ve Gölge YEM Yayınları, İstanbul.



House N., Coles, J., The Fundamentals of Interior Architecture, AVA Publishing, 2007.

Krisztian, G.,Schlempp-Ülker,N., Visualizing ideas: from scribbles to storyboards, Thames & Hudson, London, 2006.

Lasseau, P., Freehand Sketching: An Introduction, W.W. Norton and Co., New York, 2004.

Pile, J., Judith, G., History of Interior Design, 4th Edition, Wiley, 2013.

Spankie, R., İç Mimarlıkta: İç Mekan Çizimi ve Sunumu, Literatür Yayıncılık, İstanbul, 2012.

Sully, A., Interior Design: Theory and Process, A&C Black, 2012.

Şahinler, O., Kızıl, F., Mimarlık'ta Teknik Resim, YEM, 2004.

Tangaz, T., Interior Design Course: Principles, Practices, and Techniques for the Aspiring Designer, Barron's Educational Series, 2006.

Taylor, M., (Ed.), Preston, P., (Ed.), Intimus: Interior Design Theory Reader, Academy Press, 2006.

Zell, M., The Architectural Drawing Course - Understand the principles and master the practices, Thames & Hudson, 2008, London.