

FACULTY OF
ARCHITECTURE

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MIM-PEM-SBP

tes122e

VISUAL COMMUNICATION II:
VISUALIZATION & PERSPECTIVE

Section 4

2022-2023 Spring Term

Friday, 08:30-12:30

Doç. Dr. Sema Alaçam
Dr. Ayşegül Akçay Kavakoğlu
Dr. Bihter Almaç

Res. Assist. H. İpek Avanoğlu
Res. Assist. Begüm Eser
Res. Assist. Erenalp Büyüktopçu
Res. Assist. Elif Yıldırım

Syllabus

VISUAL COMMUNICATION II: VISUALIZATION AND PERSPECTIVE

COURSE OBJECTIVE and DESCRIPTION

Visual Communication II course aims to develop your skills and abilities to communicate both ideas and strategies and concrete settings, volumes, and forms. After creating the skills of externalizing your design ideas through mapping, projecting, and sketching, we will concentrate on various modes of representation in hybrid mediums this semester. How the designer turns into a narrator of their works and through which mediums they communicate with making, seeing, drawing, producing and staging will also be one of the concerns of this course.

You will use hybrid mediums and techniques, like film, collage, bricolage, layering, montage(editing), mapping, projecting (perspectives) both experientially and experimentally.

The aim of VCII studio aims to:

1. develop the skills introduced in VCI
2. raise awareness of the entity of scale
3. develop a visual literacy ability to interpret, create and negotiate through drawings such as diagrams, mappings, sections, plans, elevations, perspectives and more.
4. develop the skills of using film and filmic ways of exploration as a mediator for design drawing
5. develop the skills of drawing one -point and two-point perspective
6. develop the skills of digital media for creating and editing
7. introduce computational design tools exploration

COURSE CONTENT

The course consists of three modules (1) Pursuits of the Narrator Across the Streets (2) Perspective and (3)Lectures.

MODULE 1 | Pursuit of the Narrator Across the Streets

The main task of this module is to develop a visual literacy ability to interpret, create and negotiate through various drawings and mediums. Students will explore novel techniques for drawing design and unfolding the visual relationships in an image. Images from movies, spatio-temporal expressions in reference paintings, spatial expressions in reference literary texts, and perspective techniques, will be the main material of the module. Rather than seeing the design as a product, how the designers narrates their work and in which medium this process flourishes the design ideas is the main concern. Students will observe and analyze images, to interpret, manipulate and speculate. They will produce drawings regarding their work in Project II studio, and they will pursue the narrations of their process and products. *Pursuit of the Narrator Across the Streets* has four steps: (1) narrating the frame on move, (2) narrating the spatio-temporal positions, (3) narrating mythical urban space, (4) narrating the imaginations. Students will be expected to develop drawings related to these four steps through analog and digital media. There will be four pin ups to elaborate and discuss the narrations.

MODULE 2 | Perspective

The main task of the module is to develop the skills of drawing perspective as well as showing how perspective affects the ways of seeing hence designing. Students will learn the rules to draw one -point and two-point

perspectives along with the relationship between object, subject, observer and seeing.

MODULE 3 | Lecture

There will be lectures covering the topics mentioned in MODULE 1 & 2.

Additionally, 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 pass the course will be able to:
- 1) Learn perspective concepts and types of perspective.
 - 2) Communicate critical observation through 3D drawing.
 - 3) Create, develop and present a sufficient number of alternative design concepts or design in a given time period
 - 4) Produce quick solutions using free hand drawings and instrumental devices to visualize design ideas.
 - 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	Subject	Keywords & Basic Principles	Learning Outcomes
1 10.Feb	<p>Pursuit of the Narrator Across the Streets I</p> <p>This drawing study will be based on a video footage taken by each student on move (walking, on bus, etc..), from main and wide streets of Istanbul. Working individually, the students will focus on unfolding space on a longitudinal axis in coordination with the case-specific perspectival change on move with regard to sequential time frames. The drawing will be developed as a 'live' and overlapped/superposed narrative of space working in layers of collages, drawings, narrating case-specific situations (diverse events, characters, conditions, flows, movements, materials, zoom-ins etc..), on longitudinal sheets of semi-transparent/opaque papers.</p> <p>end of date for Pursuit of the Narrator Across the Streets I : 24.02.23</p> <p>// video footages will be recorded from main and wide streets of Istanbul where they are located nearest to each</p>	<p><i>narrating the frame on move</i></p>	<p>2,4,7,8</p>

	<p>of your place of residence drawings can be made from Rumeli Kavağı or on the streets of Istanbul. // drawings will be made individually on sketch rolls. (like Chinese scrolls)</p> <p>References: - Pieter Bruegel's Works</p>		
<p>2 17.Feb</p>	<p><i>Pursuit of the Narrator Across the Streets II</i></p> <p>This study will be based on selected video clips from films by Elvira Notari. In groups, the students will work on how to narrate the complex connections of space suggested in video in relation to spatio-temporal positions of inner/ outer space, characters, events that take place. The drawing will be developed in layers of photographic material, sectional and axonometric drawings, on large sheets of semi-transparent/opaque papers, used in folded manners.</p> <p>end of date for Pursuit of the Narrator Across the Streets II : 10.03.23</p> <p>// drawings will be made as a group.</p> <p>References: - Elvira Notari's Works - Book: Cinematics: Architectural Drawing Today (Brian McGrath, Jean Gardner)</p>	<p><i>narrating the spatio-temporal positions</i></p>	<p>2,6,7,8</p>
<p>3 24.Feb</p>	<p><i>Perspective I</i></p> <p>We will work on the rules of the one-point perspective.</p> <p>We will explore <i>the relationship between object, observer and seeing.</i></p> <p>Lectures I: @One Point Perspective // Sema Alaçam</p> <p>#ExhibitionOpening for Pursuit of the Narrator Across the Streets I</p>		<p>1,2,3,5</p>
<p>4 03.Mar</p>	<p><i>SpacelyandGood on the road: A trip to Mardin and beyond.</i></p>		<p>1,2,3,4,5</p>
<p>5 10.Mar</p>	<p><i>Perspective II</i></p>		<p>1, 2, 3, 5</p>

	<p>Demystifying Renaissance perspectives. We will investigate early Renaissance paintings and choose one to demystify its technique by applying it to the dearest of our lives (your cat, lover, mum, dad, sister...) and imagine them in a space that you choose. (can be a museum, home, library, etc.)</p> <p>Lectures II: @Image and Perspective // Bihter Almaç</p>		
<p>6 17.Mar</p>	<p>Perspective III</p> <p>influence of changing distance to the object, and the aperture of the visual scope, as well as viewing direction</p> <p>#ExhibitionOpening for Pursuit of the Narrator Across the Streets II</p>		1, 2,3,4,5
<p>7 24.Mar</p>	<p>Pursuit of the Narrator Across the Streets III</p> <p>This study will be based on texts by Latife Tekin, Sevgi Soysal and Orhan Pamuk. In groups, the students will be asked to study by drawing how to narrate the fragmented expressions of bodily spatial experience in texts. The drawings will be developed in layers of freehand drawing, textual material and other drawing techniques of choice (obviously including perspectives).</p> <p>end of date for Pursuit of the Narrator Across the Streets III : 07.04.23</p> <p>// drawings will be made as a group.</p> <p>References:</p> <ul style="list-style-type: none"> - The Ulysses Project by Freddie Phillipson - The Swimmer (John Cheever's) by Scott Waraniak - Articles: of Strangers and Junkyards (Bruno Notteboom) and Putting the Narrative in the Image (Frederic Pousin and Denis Delbaere) on 98th issue of OASE Magazine, Narrating Urban Landscapes - Bilimkurgu Tiyatro Oyununun Çizgi Roman R.U.R. Rossum'un Üniversal Robotları (Karel Capek, Katerina Cupova) 	narrating mythical urban space	2,6,7,8

8 31.Mar	Spring Break		
9 07.Apr	<p>Perspective IV</p> <p>Lectures III: @Two Point Perspective // Sema Alaçam</p> <p>#ExhibitionOpening for Pursuit of the Narrator Across the Streets III</p>		1,2,3,4,7
10 14.Apr	<p>Pursuit of the Narrator Across the Streets IV</p> <p>This study will aim to speculate spatial imaginations molding matter, via the content of the drawing. Based on a collage-work produced from personally taken video footage of street-threshold, the students will develop drawings in layers of drawing, paper and copies.</p> <p>// drawings will be made individually.</p> <p>end of date for Pursuit of the Narrator Across the Streets IV : 28.04.23</p> <p>Lectures IV: @Speculative Drawings // İpek Avanoğlu</p>	narrating the imaginations	1,2,3,4,5,6,7,8
11 21.Apr	Bank Holiday (Eid)		
12 28.Apr	Preparing the Project Booklet: Comm-kitch Fantastics		2,3,4,6,7,8
13 05.May	EXAM (TBA)		1,2,3,4,5,
14 12.May	Portfolio Prep		2,3
15 19.May	Bank Holiday (19 May)		
*	Portfolio submission		2,3,4,6,7,8

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. It is important that the students attend the studio and actively participate in all the activities/discussions held during the studio meetings. The attendance sheets will be completed no later than 9:00 AM on the studio days. 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, 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. **Final submissions will be BOTH physical and digital and will be submitted to BOTH Ninova and Google Drive.**

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

The works are commonly put under the spotlight for discussion throughout the modules in order to help develop your design process and its products and initiate the idea of co-producing and collaboration. These discussions serve the purpose of articulating the assessment criteria and conveying suggestions for students to develop their proposals. In these open discussions, students are expected to develop critical perspectives and proactively voice them in the course.

EXHIBITIONS

Each work is exhibited and assessed at the end of the module and at the

end of the semester on suitable platforms. The design of the exhibition together with students is also part of the design thinking of the project.

SKETCHBOOK

The students are expected to keep a written/visual/diagrammatic log of their design process in a sketchbook, where they keep their sketches, notes and ideas regarding their projects. They are also expected to use various techniques (drawings, diagrams, collages, writing etc.) in representing their ideas as instructed in the studio.

ANNOUNCEMENTS All announcements will be made on the **Ninova** class interface and **the studio blog** at <https://spacelyandgood2023.wordpress.com>. We will use the blog as a knowledge transfer medium to share announcements, follow-ups, inspirational outposts and more. Follow us and share your work in our Instagram account as well (@spacelyandgood).

EVALUATION

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

RECOMMENDED READINGS

1. Allen, L. and Luke C. P. ed. Drawing Futures: Speculations in Contemporary Drawing for Art and Architecture. UCL Press, 2016.
2. Allen, S., Practice - Architecture, Technique and Representation: Revised and Expanded Edition 2nd Edition, Routledge, 2009.
3. Architectural Graphic Standards, 10th edition, John Wiley & Sons, 2007.
4. Bertoline, G.R., et.al. Technical Graphics Communication, McGraw-Hill, 2003
5. Berger, J., Görme Biçimleri, Metis Yayınları, 1995.
6. Cain, P. Drawing, Intellect Ltd., Bristol, 2010.
7. Ching, F.D.K. Design Drawing, 2nd Edition, John Wiley & Sons, Hoboken, 2010.
8. Ching, F.D.K. Architectural Graphics, 4th Edition, John Wiley & Sons, Hoboken, 2009.
9. Cook, P., Drawing: The Motive Force of Architecture, Architectural Design Primer, John Wiley & Sons, 2014.
10. Davies, J., Duff, L. Drawing The Process, Intellect Ltd., Bristol, 2005.
11. Davis, D.A., Walker, T.D., Plan Graphics, Wiley, 2000.
12. Earle, J.H., Engineering Design Graphics, Addison-Wesley Publ., 1994.
13. Eissen, K., and R. Steur. "Sketching: the basics (ed. 2012) Amsterdam." 2011.
14. Fraser, I., Henmi, R., Envisioning Architecture: An Analysis of Drawing, John Wiley & Sons, 1994.
15. Garcia, M. (ed.) The Diagrams of Architecture -AD, John Wiley & Sons, 2010.
16. Giesecke, F.E., et.al., Engineering Graphics, MacMillan Publ, 2004.
17. Gürer, L., Tong, H., et. al. İzdüşümler, Birsen Yayınevi, 2010.
18. Grudzys, S., Drawing: The Creative Link, Architectural Record, vol. 190, no.1, pp.64-67, January 2002.
19. Henry, Kevin. Drawing for product designers. Laurence King, 2012.
20. Klee, P. Notebooks, Volume 1: The Thinking Eye, ed. by Jürg Spiller, Lund Humphries, London, 1961.
21. Klee, P. Notebooks, Volume 2: The Nature of Nature, ed. by Jürg Spiller, Lund Humphries, London, 1973.
22. Krisztian, G., Schlempp-Ülker, N., Visualizing ideas: from scribbles to storyboards, Thames & Hudson, London, 2006.



23. Lasseau, P., *Freehand Sketching: An Introduction*, W.W. Norton and Co., New York, 2004.
24. McGrath, B., Gardner, J., *Cinematics: Architectural Drawing Today*, John Wiley & Sons, 2007.
25. Nicholson, B., *Appliance House*, MIT Press, Cambridge, Massachusetts, 1990.
26. Spiller, N. (ed.) *Drawing Architecture - AD*, Volume 83, No 5, Architectural design profile 225, John Wiley & Sons, 2013.
27. Spiller, N. (ed.) *Celebrating the Marvellous: Surrealism in Architecture - AD* John Wiley & Sons, Oxford, 2018.
28. Şahinler, O., Kızıl, F., *Mimarlıkta Teknik Resim*, YEM, 2004
29. Zell, M., *The Architectural Drawing Course - Understand the principles and master the practices*, Thames & Hudson, 2008, London.