MIM-ENT-ICM

tes112e

VISUAL COMMUNICATION I:
VISUALIZATION & TECHNICAL DRAWING

Section 2

2020-2021 fall
Friday 13:30 – 17:30

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Syllabus

VISUAL COMMUNICATION I: VISUALIZATION AND TECHNICAL DRAWING

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COURSE OBJECTIVE & CONTENT

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 pass the course will be able to:
1) Learn basic elements of design, theories and systems of colour
2) Use coloured fast drawing techniques, Prepare impressive presentation outputs
3) Express the ideas/scenarios/concepts graphically.
4) Use 2D and 3D rendering technologies and tools.
5) Create freehand sketching and lettering
6) Learn scale concept, give dimensions on the drawings.
7) Learn principals of projection; sketch the orthographic views of the structural and contextual elements.
8) Apply markers and symbols on the drawings.

WEEKLY PROGRAM

Week / Date	Subject	Keywords & Basic Principles	Learning Outcomes
1 23.Oct	SKETCHING EXERCISE	*Sketching basics, (Using different sketching techniques as a tool for Visual Expression)*	1, 5
2 30.Oct	ORTHOGRAPHIC PROJECTION	*Orthographic drawing Basics, (Projection techniques, scale, plan and side views)*	1, 6, 7
3 6.Nov			
4 13.Nov	PARAMETRIZED REPRESENTATION	*Parametrized representation: visual calculation---visual rules, (Graphical expression, using 2D and 3D visualization*	1, 3, 4, 5

Week	Topic	Description	Outcomes
		tools, freehand sketching)	
5 20.Nov **6** 27.Nov	TECHNICAL DRAWING	*Tech.Draw--- multiview projection, (Parallel Projections, Isometric, Axonometrik, Dimetric perspectives)*	1, 6, 7
7 4.Dec	RENDERING	*Rendering&Modes of Perspective- Textures&Materials. Transform your structure, (Visualization of a certain material/texture. Transferring the material know-how to visuals. Adding realism to visuals based on material/texture decisions.)*	1, 3, 4, 8
8 11.Dec	STORYBOARD	*Storyboard Design*	3, 5
9 18.Dec	ADVANCED TECHNICAL DRAWING & SECTIONING	*Sections, elevations, dimensioning*	1, 6, 7
10 25.Dec	POSTER DESIGN BASICS	*Visualization techniques*	1, 2, 3
11 1.Jan	HOLIDAY	---	---
12 8.Jan	ATMOSPHERE SKETCHING	*Visualization and representation*	3, 5
13 15.Jan	DIGITAL SKETCHING (Photoshop - Sketch Up)	*Digital media and tools*	3, 4
14 22.Jan	Take-Home Assignment		
	PORTFOLIO DESIGN	*Presenting all the projects (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 based on the)*	2, 3, 4, 5, 8

STUDIO RHYTHM The course will run in coordination with BD&VA and PR1. First of all, we are going to learn photographic documentation techniques at the first week to be capable of using photography as a tool for visual

representation. Photographic skills will help you improve your projects ' visual documentation. After that, consecutively 1) expressing the ideas/scenarios/concepts graphically; 2) using 2D and 3D rendering technologies and tools 3) creating freehand sketching and lettering will be given in the following seven weeks. Then, technical drawing lectures will proceed with two fundamentals subjects; multiview projection and sectional views for two weeks; the technical drawing lectures will be finalized with a profession workshop. In the following two weeks, representation techniques, the lectures that integrate what you learn before, will be conducted to firm up how to apply impressive presentation outputs, scale concept, dimensions, principals of projection. Finally, you will end up designing your own portfolio where you are expected to represent your projects (contents of all TES 1 courses) using visual communication techniques at the last week.

ONLINE STUDIO PROCESS & SUBMISSIONS

Due to Covid-19 pandemic, the studio process will be executed online. All tutors and students will meet online via Zoom Application with the extension of the course's CRN in Ninova. Students will proceed to studio in our Section's common CRN classroom. All submissions will be conducted via Ninova. In addition, Section 2 Facebook Group and Google Drive will be used as well for announcements & submissions. We'll also use various interfaces such like Miro and Google Jamboard for pin-up sessions.

Online classes will be executed during the studio hours announced on weekly program [Friday, 13.30 – 17.30]. Course presentations will take place collectively, while predetermined "breakout rooms" will be used for studio exercises. Collective part of the class will be recorded, but breakout room sessions are off the record. 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 the posts shared with the facebook group. In online process, students are expected to do their work with their own efforts and not to plagiarize through digital platforms.

ANNOUNCEMENTS

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 home works, 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 be 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.

Attendance is a must for TES 112E. Attendance requirement is 80% for both: participation to the courses and submission of assignments during the semester.

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

Visual Communication-I Grade Assessment	Contribution
Submissions during the term (Midterm grade) (17-20)	%60
Final Submission (Final dossier grade) (1)	%30
Technical Drawing Take-Home Assignment	%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.
4. Berger, J., Görme Biçimleri, Metis Yayınları, 1995.
5. Gruzdys, S., Drawing: The Creative Link, Architectural Record, vol. 190, no.1, pp.64-67, January 2002.
6. Cook, P., Drawing: The Motive Force of Architecture, Architectural Design Primer, John Wiley & Sons, 2014.
7. Allen, S., Practice - Architecture, Technique and Representation: Revised and Expanded Edition 2nd Edition, Routledge, 2009.
8. Lasseau, P., Freehand Sketching: An Introduction, W.W. Norton and Co., New York, 2004.
9. Ching, F.D.K., Architectural Graphics, Architectural Press, 1984.
10. Davis, D.A., Walker, T.D., Plan Graphics, Wiley, 2000.
11. Şahinler, O., Kızıl, F., Mimarlık'ta Teknik Resim, YEM, 2004
12. Architectural Graphic Standards, 10th edition, John Wiley & Sons, 2007.
13. Giesecke, F.E., et.al., Engineering Graphics, MacMillan Publ, 2004.
14. Earle, J.H., Engineering Design Graphics, Addison-Wesley Publ., 1994.
15. Bertoline, G.R., et.al. Technical Graphics Communication, McGraw-Hill, 2003
16. Henry, K., Drawing for product designers. Laurence King, 2012.
17. Eissen, K., Steur, R. Sketching: the basics. Amsterdam." 2011.
18. Krisztian, G., Schlempp-Ülker, N., Visualizing ideas: from scribbles to storyboards, Thames & Hudson, London, 2006.
19. Pile, J., Judith, G., History of Interior Design (4th Edition). Wiley, 2013.
20. Ching, F.D.K., Interior Design Illustrated, John Wiley & Sons, 2012.
21. Taylor, M., Preston, P., (Eds.), Intimus: Interior Design Theory Reader, Academy Press, 2006.
22. Brooker, G., Stone, S., İç Mimarlıkta: Bağlam + Çevre, Literatür

Yayıncılık, İstanbul, 2012.

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

24. Brooker, G., Stone, S., İç Mimarlıkta: Yapı Bileşenleri ve Nesneler, Literatür Yayıncılık, İstanbul, 2012.

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

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