FACULTY OF
ARCHITECTURE
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VC1

MIM-SBP-PEM

tes112e

VISUAL COMMUNICATION I:
VISUALIZATION & TECHNICAL DRAWING

Section 4

2022-2023 fall
Friday 08:30 – 12:30

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Syllabus

VISUAL COMMUNICATION I: VISUALIZATION AND TECHNICAL DRAWING

VC1

COURSE OBJECTIVE and DESCRIPTION

TES112E Visual Communication 1 course aims to increase the interaction and coordination between the mind and hand. It will be the vital tool to develop and improve your design ideas. Communicating is via sketches, perspectives, use of images, renderings, texts; communicating will work for two partners: allows you to see; and for other people to whom you want to describe your ideas.

The studio will concentrate on introducing you to the media and give you critical experience on how to use it effectively: you will sketch to externalize ideas, draw to map and represent, and then produce and re-produce these productions into eloquent graphics. This semester will provide a solid, heart-felt, and hand-felt foundation of various techniques and approaches to both visualization and representation, of ideas, processes, and relationships. Hence, the course forms a basis for your future development as a planner and designer.

Besides visualization and communication of ideas, two major issues to be covered are “graphics” and “technical drawing”. You will be introduced to the fundamental concepts of graphics – the issues related to the performance of the various elements of a visual or artboard. Technical Drawing on the other hand will allow you to develop your skills in 3D thinking, handling an object in its physicality and in Cartesian space, and effectively mapping formal properties. This will be a fundamental basis for you to understand and communicating – in an architectural manner – various archetypal forms in context and in scale.

COURSE CONTENT

The course consists of three modules, we will carry out the studio with a section CRN and if necessary, section online sessions. Below are the details of our modules.

MODULE A: Allocentric Visions of an Autumn Bee

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 observe object-to-object relationships by neglecting their bodily experiences and contextual being. After observing, they will explore novel techniques for drawing design and unfolding the visual relationships in an image. Rather than seeing the design as a product, how the designer narrates her 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.

MODULE B: LECTURES

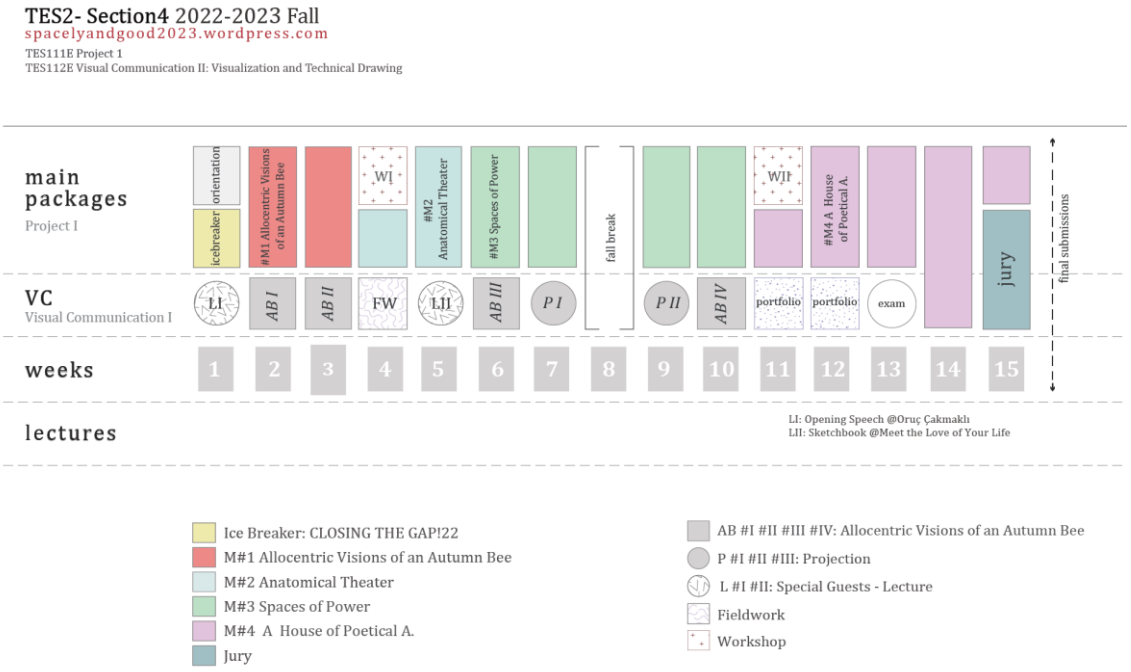
The lectures of the studio will cover the basic principles of visual representation, technical drawing, and spatial observing.

MODULE C: Site Adventures of the Draughtshuman

This module is an ongoing documentation and observation module where students will be looking at production clusters such as local workshops. These studies are collected and pinned up bi-weekly and each study is linked to the lectures and seminars of the studio. Students are expected

to explore different workshops with various expertise in Istanbul to collect visual, oral, and audial data through drawing and discuss their observations at the studio.

Additional to the modules, there will be a general technical drawing 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) Understand the basic elements of design, theories and systems of color,
2) Use colored, fast drawing techniques; prepare effective presentations,
3) Express ideas, scenarios, concepts graphically,
4) Use 2D and 3D rendering technologies and tool,
5) Create freehand sketching and lettering,
6) Learn the concept of scale, give dimensions on the drawings,
7) Learn the principles of projection, sketch the orthographic views of structural and contextual elements.
8) Apply necessary markings and symbols on drawings.

WEEKLY PROGRAM

Week	Day	Subject	Keywords & Basic Principles	Learning Outcomes
1	Sep. 23	Welcome! **Workshop I** A tender field: Bonding with the studio		
2	Sep. 30	**Allocentric Visions of an Autumn Bee I** Lecture I Collage Making **AoD Study I** Collage the workshop.	*Collage, spatial observation, sketching*	1, 2, 3
3	Oct. 07	**Allocentric Visions of an Autumn Bee II** Lecture II Mapping + Diagram **AoD Study II** Mapping the Workshop	*Mapping, sketching, diagram*	1, 2, 5
4	Oct. 14	**Fieldwork @Anatomical Theater** *Searching for found objects: collecting and documenting* - Search for found objects, objects of curiosity and collect and/or document the ones that raise your curiosity during the trip. Draw, take photos and try to collect as many as you can so that you can select a few at the end.	*observation, sketching*	
5	Oct. 21	Lecture III: Plan-Elevation What is Plan? **AoD Study III** draw the Workshop counter as plan. What is Elevation? draw the organisational/operational surface-separator- façade-wall of the Workshop as elevation	*Plan, Elevation, sketching*	5, 6, 8
6	Oct. 28	Lecture IV **Sketchbook: meet the love of your life**	*sketching*	2, 3, 5
7	Nov. 04	Lecture V : Section **AoD Study VI** What is a Section? Draw the section that shows the relation of the street level and the interiors of the workshop.	*section, sketching*	5, 6, 8
8	Nov. 11	Fall Break	-	-
9	Nov. 18	Lecture VI: What is Orthographic Projection? - Drawing the orthographic projections of the elements model.	*orthographic projection*	5, 7, 8
10	Nov. 25	Lecture VII: Axonometric, Isometric Drawing What is an axonometric drawing, isometric drawing? **AoD Study VII** Draw a threshold from the interior to exterior of Workshop as an axonometric drawing. // important: the exterior ground level is the street/quad level	*axonometric drawing, isometric drawing, exploded axonometric drawing, exploded isometric drawing*	6, 7, 8
11	Dec. 02	Lecture VIII@school: Portfolio Preparation	*visual representation techniques*	

12	Dec. 09	**Portfolio Preparation**	*visual representation techniques*	
13	Dec. 16	**Technical Drawing Exam**		2, 5, 6
14	Dec. 23	Jury	*visual representation techniques*	2, 3, 5
15	Dec. 30	Portfolio submission		2, 3, 4, 5, 6, 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 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 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/)

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

All announcements will be made on the Ninova class interface and studio's blog.

EVALUATION

Visual Communication I Grade Assessment	Contribution
Submissions during the term (Midterm grade)	%60
Final Submission (Final dossier grade)	%30
Technical Drawing 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. Gruzdys, 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. Nicholson, B., Appliance House, MIT Press, Cambridge, Massachusetts, 1990.
25. Spiller, N. (ed.) Drawing Architecture - AD, Volume 83, No 5, Architectural design profile 225, John Wiley & Sons, 2013.
26. Spiller, N. (ed.) Celebrating the Marvellous: Surrealism in Architecture -AD John Wiley & Sons, Oxford, 2018.
27. Şahinler, O., Kızıl, F., Mimarlıkta Teknik Resim, YEM, 2004
28. Zell, M., The Architectural Drawing Course - Understand the principles and master the practices, Thames & Hudson, 2008, London.