MIM-ENT-ICM

tes122e

VISUAL COMMUNICATION II:
VISUALIZATION & PERSPECTIVE

Section 6

2022-2023 spring
Friday 08:30 – 12:30

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Syllabus

VISUAL COMMUNICATION II: VISUALIZATION AND PERSPECTIVE

VC₂

COURSE OBJECTIVE and DESCRIPTION

This second course in visual communication 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, 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 freehand drawings
-   Developing one point and two-point perspective views of a design
-   Determining and casting shadows in multi-view and paraline drawings

COURSE LEARNING OUTCOMES

Students who complete the course satisfactorily will be able to:

1. Learn the perspective concepts and types of perspective.
2. Communicate critical observation through 3D drawing.
3. Create and develop a sufficient number of alternative design concepts in a given time period.
4. Produce quick solutions using freehand 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 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	**Critique on the previous semester's Final Submission**	*Portfolio, design*	7
2	Feb. 17	**Visual Perception**	*text, model, image*	2, 6
3	Feb. 24	**Ergonomics - Sense of Spatial Dimension - Human Figure**	*Relationship between space and object*	2
4	Mar. 3	**Perspective Representation 1 (underlying principles)**	*vanishing point, view plan*	1
5	Mar. 10	**Perspective Representation 2 (Step-by-step construction)**	*two and three vanishing points*	1, 2, 5
6	Mar. 17	**Quick Sketching Exercises & Colorizing**	*texture, shading, rendering*	4, 6, 7
7	Mar. 24	**Stairs**	*function (ergonomy), dimension/scale, aesthetics*	2, 3

8	Mar. 31	**Fall Break**		
9	Apr. 7	**Stairs and Ramps as a Building Element**	*modeling, SketchUp*	2, 3
10	Apr. 14	**Critique / Exam Trial on Perspective Representation**		1, 2, 5
11	Apr. 21	**Ramadan Eid**		
12	Apr. 28	**Perspective Exam**		
13	May. 5	**Computer-Aided Design**	*computer-aided design, AI industry, modeling, Rhino*	2, 7
14	May. 12	**Parametric and Computational Design**	*parametric design, Rhino, Grasshopper*	2, 3, 7
15	May. 19	**National Holiday**		

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 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/)

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, and produce and share work. **Ninova** 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

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.

You are responsible for remaining up to date about the announcements and submissions. The submissions will be announced and collected using Ninova and other digital platforms. The use of other software for online collaboration, such as 'Miro' and 'Jamboard,' will be announced when applicable. Submission of work later than the deadline implies a grade of zero.

EVALUATION

The requirement for active participation in the course is 80%. This includes both physically attending classes and completing the in-term assignments/projects throughout the semester. Students who do not meet these conditions will get VF and cannot make the final submission. In case you are absent, having provided the required excuse duly and timely, you must still complete all submissions (in-class & homework). The deadlines for these submissions will be given to you separately.

For students to be excused from the lectures (absenteeism) and/or submissions, they need to provide a report of a valid excuse (for example, a minimum of three days of sickness report from **a hospital**). When you are absent, whether or not you give a report, your absence will be counted as *absent* in any case. For example, if you miss four lectures, you fail the course even if you have four apologies. The health reports that will be brought for the Final Submission should be given to the Dean's Office. The report is required to be issued by an official hospital and be at least three days in duration.

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, S., P*ractice - Architecture, Technique, and Representation: Revised and Expanded Edition 2nd Edition*, Routledge, 2009.

2. Ramsey, C.G. and Sleeper, H. Architectural Graphic Standards, 10th edition, Wiley, 2007.

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

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

5. Ching, F. D. K., *Mimarlık ve Sanatta Yaratıcı bir Süreç: Çizim* ; çev. Çelen Birkan, yem, 2003.

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

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

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

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

10. Eissen, K., and R. Steur. *Sketching: the Basics* (ed. 2012), BIS Publishers, Amsterdam. 2011.

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

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

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

14. Henry, K. *Drawing for product designers*. Laurence King, 2012.

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

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

17. Kurt S., Gerdemeli İ. and İmrak E., *Mühendislik Çiziminin Esasları*. İstanbul: Birsen Yayınevi, 2011.

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

19. Lassaeau, P., *Graphic Thinking for Architects and Designers*, New York: Van Nostrand Reinhold, 2001.

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

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

22. Şahinler, O., Kızıl, F., *Mimarlıkta Teknik Resim* , YEM, 2004

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