



MIM-SBP-PEM

# tes112e

VISUAL COMMUNICATION I:  
VISUALIZATION & TECHNICAL DRAWING

Section 4

2023-2024 fall  
Friday 08:30 – 12:30

Assoc. Prof. Dr. Derya Güleç Özer  
Asst. Prof. Dr. Ayşegül Akçay Kavakoğlu  
Dr. Bihter Almaç

Res. Assist. Erenalp Büyüktopçu  
Res. Assist. Başak Akarsu  
Res. Assist. Cihan Mert Sabah

## Syllabus

**VISUAL COMMUNICATION I:  
VISUALIZATION AND TECHNICAL DRAWING**

**COURSE OBJECTIVE and DESCRIPTION** **TES112E Visual Communication 1** course aims to increase the interaction and coordination between the mind and hand. It will be a 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 reproduce 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 communicate – 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 on Blind shenanigans**

The main task of this module is to develop a visual literacy ability to interpret, create and negotiate through various drawings and mediums. After concentrating on the habitat of the design studio through bodily movements, we will observe object-to-object relationships by neglecting their bodily experiences and contextual being. As like in the project session, blind contour will be the main drawing style. 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.

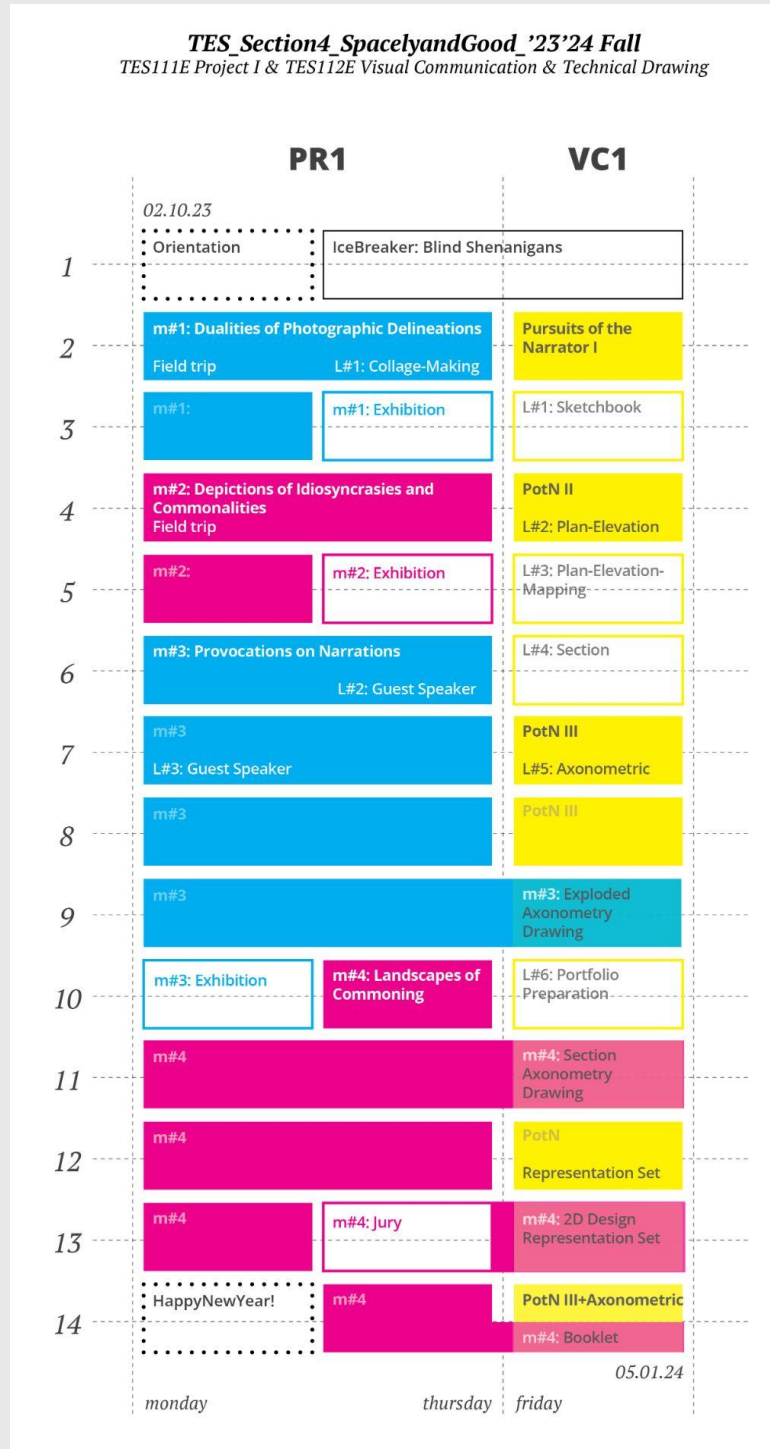
**MODULE B: LECTURES**

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

**MODULE C: Pursuits of the Narrator I**

This module is an ongoing documentation and observation module where students will be looking at the spaces of audience and spectators. 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 spaces such as exhibition spaces, urban cinemas (not malls), culture centers, concert halls, theaters etc. in Istanbul to collect visual, oral, and auidal data through drawing and discuss their observations and experiences at the studio.



**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    | Oct. 06 | <b>Allocentric Visions on Blind shenanigans</b>                                                                                                                                                                                                                                                                                                                                                                                     | <i>sketching, blind contour</i>                                           | 5                 |
| 2    | Oct. 13 | <b>Pursuits of the Narrator I</b><br>On site observations: audience/spectator habitats:<br>Exhibition spaces, urban cinemas, cultural spaces, concerts, theaters, etc.<br><br><b>1st site trip:</b> <i>sketch the surroundings, spaces and spatial qualities along with your observations.. make at least 30 sketches.</i>                                                                                                          | <i>Collage, spatial observation, sketching</i>                            | 1, 2, 3           |
| 3    | Oct. 20 | <b>Lecture I : Sketchbook: meet the love of your life</b>                                                                                                                                                                                                                                                                                                                                                                           | <i>Mapping, sketching, diagram</i>                                        | 1, 2, 5           |
| 4    | Oct. 27 | <b>Lecture II @ Salt Galata: Plan-Elevation</b><br>What is Plan?<br><i>Draw the plan of audience/spectator space.</i><br><br>What is Elevation?<br><i>Draw the elevation of audience/spectator space.</i><br><br><b>2nd site trip</b><br><i>Exhibition on SALT Galata: No Further Records: Reşad Ekrem Koçu and Istanbul Encyclopedia Archive</i><br><br><b>***recording of illustrations and informations for m#3 in project I</b> | <i>observation, sketching, Draw the plan of audience/spectator space.</i> | 1,2, 5,6,8        |
| 5    | Nov. 03 | <b>Pursuits of the Narrator II</b><br>On site observations :plan, elevation drawings, mappings etc.                                                                                                                                                                                                                                                                                                                                 | <i>Plan, Elevation, sketching</i>                                         | 5, 6, 8           |
| 6    | Nov. 10 | <b>Atatürk Commemoration</b><br><br><b>Lecture III : Section</b><br>What is a Section?<br>Draw the section of audience/spectator space.<br><i>The section has to reveal the level relationships with street level and interior.</i>                                                                                                                                                                                                 | <i>section, sketching</i>                                                 | 5, 6, 8           |

|           |         |                                                                                                                                                                                                            |                                                                                      |                  |
|-----------|---------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------|------------------|
|           |         | <b>Lecture V.1</b> What is an Orthographic Projection?                                                                                                                                                     |                                                                                      |                  |
| <b>7</b>  | Nov. 17 | <b>Pursuits of the Narrator III</b><br><b>Lecture IV: Axonometric, Isometric Drawing</b><br>What is an axonometric drawing, isometric drawing?<br><br><b>3rd site trip:</b><br>audience/spectator habitats | <i>axonometric drawing,<br/>isometric drawing</i>                                    | 5, 7, 8          |
| <b>8</b>  | Nov. 24 | <b>Pursuits of the Narrator III</b><br>layering the axonometric drawings, representing narrations, exploded axonometric drawings                                                                           | <i>axonometric drawing,<br/>isometric drawing</i>                                    | 5, 7, 8          |
| <b>9</b>  | Dec. 01 | <b>Exploded Axonometric Drawings</b><br><b>m#3 provocations on narrations</b><br>everydaylife layer<br>injection:events & things                                                                           | <i>axonometric drawing,<br/>isometric drawing,<br/>exploded axonometric drawing,</i> | 6, 7, 8          |
| <b>10</b> | Dec. 08 | <b>Lecture V: Portfolio Preparation Lecture</b>                                                                                                                                                            | <i>visual representation techniques</i>                                              | 6, 7, 8          |
| <b>11</b> | Dec. 15 | <b>Section Axonometric Drawing</b><br><i>m#4 Landscapes of commoning</i>                                                                                                                                   | <i>drawing</i>                                                                       | 3,6              |
| <b>12</b> | Dec. 22 | <b>Representation Set</b><br><i>Pursuits of the narrator</i>                                                                                                                                               | <i>visual representation techniques</i>                                              | 2, 3, 4, 5, 6, 8 |
| <b>13</b> | Dec. 29 | <b>2D Design Representation Set</b><br><i>m#4 Landscapes of commoning</i>                                                                                                                                  | <i>visual representation techniques</i>                                              | 2,3,4,5, 6,8     |
| <b>14</b> | Jan. 05 | <b>Pursuits of the Narrator III</b><br><b>Axonometric Submissions +</b><br><i>m#4 Booklet Preparation</i>                                                                                                  | <i>visual representation techniques</i>                                              | 2, 3, 4, 5, 6, 8 |

#### COURSE CONDUCT and SUBMISSIONS

#### STUDIO HOURS and USE

The course will be held **in class** during the hours announced in the weekly program [Friday, 08.30–12.30]. 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/).  
(<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 (including health reports) and other unforeseen circumstances.**

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).  
<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.

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.

#### 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. Students need to actively use their ITU usernames to access these and/or get related notifications from the ITU-Mobile app.

| EVALUATION         | Visual Communication I Grade Assessment |                                             | Contribution |
|--------------------|-----------------------------------------|---------------------------------------------|--------------|
|                    | <b>Term Grade</b>                       | Submissions during the term (Midterm grade) |              |
| <b>Final Grade</b> | Final Submission (Final dossier grade)  |                                             | %40          |

**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.