

FACULTY OF
ARCHITECTURE

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MIM-ENT-ICM

tes112e

VISUAL COMMUNICATION I:
VISUALIZATION & TECHNICAL DRAWING

Section 6

2023-2024 Fall
Friday 08:30 – 12:30

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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, and 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, heartfelt, 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 4 modules;

MODULE I

The module aims to practice sketching using different techniques given by the instructors.

MODULE II

The module aims to lecture on plan, top view, elevation, section, and scale. Studio exercises will be carried out involving different scales, where the roles of line weight and line type will be emphasized. The various forms of parallel projection will be compared concerning their benefits in the design process.

MODULE III

The module aims to discuss axonometric drawing. As studio exercises, isometric drawings, cavalier, cabinet, and military drawings will be given.

MODULE IV

The module aims to lecture on photo montage/editing, framing the instance, and collage using Photoshop. Also, concepts of color space and complementary colors, combinations among forms of representation, and analog and digital techniques for composition elements will be studied. At the end, students are expected to design their portfolio.

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 and scenarios, concepts graphically,
 - 4) Use 2D and 3D rendering technologies and tools,
 - 5) Create freehand sketching and lettering,
 - 6) Learn the concept of scale, give dimensions on the drawings,
 - 7) Learn the principles of projection and 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	Introduction: a short opening lecture on visual communication. Indirect (Visual) Representation Body Drawing Exercises	<i>Introduction</i>	3, 5
2	Oct. 13	Free-hand Drawing Exercise: curves, lines, free forms	<i>Free-hand Drawing</i>	5
3	Oct. 20	Freehand Drawing Exercise: investigation on surface qualities/textures and dots, diagonals, zigzags, etc.	<i>Free-hand Drawing</i>	5
4	Oct. 27	Freehand Drawing Exercise: light & form & texture	<i>Free-hand Drawing</i>	2, 5
5	Nov. 03	L2: Design Lettering	<i>Lettering a short text</i>	8
6	Nov. 10	L3 - Parallel (Orthographic) Projection: Views (Top, Front, Side, etc.) and scale	<i>Orthographic Projection</i>	6, 7
7	Nov. 17	L3 - Parallel (Orthographic) Projection: Section	<i>Orthographic Projection</i>	6, 7
8	Nov. 24	L4 - Axonometric Drawing	<i>Axonometric Drawing</i>	6, 7
9	Dec. 01	Axonometric Drawing Exercise	<i>Axonometric Drawing</i>	6, 7
10	Dec. 08	L5 - Further Analog Design Communication: Collage, montage, pastiche (part I).	<i>Analog Design Communication</i>	1, 3, 4
11	Dec. 15	L6 - Advanced Design Graphics: (collage, montage, pastiche). (part II)	<i>Design Graphics</i>	3, 4
12	Dec. 22	L7 - Poster Design: Analog and digital (photoshop & illustrator) techniques for composition elements.	<i>Poster Design</i>	3, 4
13	Dec. 29	L8 - Portfolio presentations and critiques on Portfolio designs	<i>Portfolio</i>	1, 2, 3, 4, 5, 6, 7, 8
14	Jan. 05	Critiques on Portfolio designs Party	<i>Portfolio</i>	1, 2, 3, 4, 5, 6, 7, 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 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 (including health reports) 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, 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 and Miro[T1] 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.

COURSE MATERIALS

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).
(<https://odek.itu.edu.tr/en/code-of-honor/ethics-in-university-life>).

It is mandatory for students to bring their basic equipment to each course, and modeling materials if needed. Further announcements could be made during the semester if specific materials are needed.

Basic Equipment

- A3 papers in varying heaviness between 80g/m² and 160g/m²
- Pencils in varying hardness (minimally 2H, HB, 2B, 5B)
- Sticky tape, drawing mat and tracing paper

- T-square, ruler, set square (triangle ruler), compass
- Liners in varying thickness, markers

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

Announcements, including those on the media that will be used during a lesson, will take place on Ninova. You are responsible to remain up to date about them. The submissions will be announced and collected using Ninova and other digital platforms. The use of other software for online collaboration, such as ‘Miro,’ will be announced when applicable. Submission of work later than the deadline implies a grade 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 & homeworks). The deadlines of 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 3 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 4 lectures, you fail the course even if you have 4 apologies.

Visual Communication I Grade Assessment	Contribution
Submissions during the term (Midterm grade)	%50
Attendance and Participation	%10
Final Submission (Final dossier grade)	%40

The content of the syllabus and the semester schedule are flexible. Although much thought and planning were put into the course schedule included in the syllabus, the schedule is tentative and subject to change as necessary to adapt to the class's specific needs. Occasional departures from the schedule, such as additional readings, assignments, and activities, will be announced in the course or via Ninova throughout the semester.

RECOMMENDED READINGS

1. Allen, S., *Practice - 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.
4. Bertoline, G.R., et.al. *Technical Graphics Communication* , McGraw-Hill, 2003.

5. Brooker, G. , Stone, S., *İç Mimarlıkta: Bağlam + Çevre* , Literatür Yayıncılık, İstanbul, 2012.
6. Brooker, G. , Stone, S., *İç Mimarlıkta: Biçim + Yapı*, Literatür Yayıncılık , İstanbul, 2012.
7. Brooker, G. , Stone, S., *İç Mimarlıkta Yapı Bileşenleri ve Nesnelere* , Literatür Yayıncılık, İstanbul, 2012.
- 8. Ching, F. D. K., *Interior Design Illustrated* , John Wiley & Sons, 2012.**
9. Ching, F. D. K., *Mimarlık ve Sanatta Yaratıcı bir Süreç: Çizim* ; çev. Çelen Birkan, yem, 2003.
- 10. Ching, F. D. K., *Architectural Graphics* , Architectural Press, 1984.**
- 11. Cook, P., *Drawing: The Motive Force of Architecture*, Architectural Design Primer, John Wiley & Sons, 2014.**
12. Davis, D. A., Walker, T. D., *Plan Graphics* , Wiley, 2000.
13. Earle, J.H., *Engineering Design Graphics* , Addison-Wesley., 1994.
- 14. Eissen, K., and R. Steur. *Sketching: the Basics* (ed. 2012), BIS Publishers, Amsterdam. 2011.**
15. Fraser, I., Henmi, R., *Envisioning Architecture: An Analysis of Drawing* , John Wiley & Sons, 1994.
16. Gagg, R., *İç Mimarlıkta; Doku + Malzeme* , Literatür Yayıncılık, İstanbul, 2013.
17. Giesecke, F.E., et.al., *Engineering Graphics* , MacMillan Publ, 2004.
- 19. Henry, K.. *Drawing for product designers* . Laurence King, 2012.**
- 20. House N., Coles, J., *The Fundamentals of Interior Architecture* , AVA Publishing, 2007.**
21. Krisztian, G., Schlempp-Ülker, N., *Visualizing ideas: from scribbles to storyboards* , Thames & Hudson, London, 2006.
22. Kurt S., Gerdemeli İ. and İmrak E., *Mühendislik Çiziminin Esasları*. İstanbul: Birsen Yayınevi, 2011.
23. Lasseau, P., *Freehand Sketching: An Introduction* , W.W. Norton and Co., New York, 2004.
- 24. Lasseau, P., *Graphic Thinking for Architects and Designers* , New York: Van Nostrand Reinhold, 2001.**
25. Spankie, R., *İç Mimarlıkta: İç Mekan Çizimi ve Sunumu* , Literatür Yayıncılık, İstanbul, 2012.
26. Sully, A., *Interior Design: Theory and Process* , A&C Black, 2012.
27. Şahinler, O., Kızıl, F., *Mimarlıkta Teknik Resim* , YEM, 2004
- 28. Tangaz, T., *Interior Design Course: Principles, Practices, and Techniques for the Aspiring Designer*, Barron's Educational Series, 2006.**
29. Taylor, M. and Preston, P., (Eds.), *Intimus: Interior Design Theory Reader*, Wiley, 2006.