

Visual Communication in Architecture

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Abstract

This paper presents a Architecture is not just a picture of visual understanding how Designers create and communicate through visual means, but means of visual communication via diagrams, sketches, charts, photographs, video, and animation in fundamental to the process of exploring concepts and disseminating information to shape the everyday quality of life for individuals, communities and societies.

Keywords: Architects, Visualization , Presentation drawing.

Introduction

This unit focuses on using visual language to communicate messages, ideas and concepts. This involves acquiring and applying design thinking skills as well as drawing skills to make messages, ideas and concepts visible and tangible. Visual communication design relies on drawing as the primary component of visual language to support the conception and visualisation of ideas. Architects develop an understand the importance of presentation drawings to clearly communicate their final visual communications. Through experimentation and through exploration of the relationship between design elements and design principles, They develop an understand how design elements and principles affect the visual message and the way information and ideas are read and perceived.

Visual Communications

The design and creation of visual communications requires the selection and application of methods, media, materials, design elements, design principles and final presentation formats. Collectively these are the resources of visual language.

Methods refer to the technical processes used to make visual communications. For this drawing, painting, printing,

photography, collage, three-dimensional process and computer-based methods are appropriate. Drawings can be used for the purposes of observation, visualisation and presentation. Observational drawings are freehand drawings from direct observation to represent the form, materials and textures of objects/structures. Visualisation drawings are in the form of quick ideation sketches for conceptualising and communicating ideas. Presentation drawings are refined and

finished and can be drawn using manual and/or digital methods. All drawings can represent objects in two- and three-dimensions. Types of two-dimensional representation drawings include orthogonal, plans and elevations.

Types of three dimensional representation drawings include perspective (one and two point) and paraline (isometric and planometric). Drawing as a means of communication This area of study introduces the skill set that underpins the discrete design process stages of generating ideas, developing concepts and refining drawings. It focuses on the development of visual language and design thinking skills.

Architects use observational, visualisation and presentation drawing as the means by which ideas and concepts are

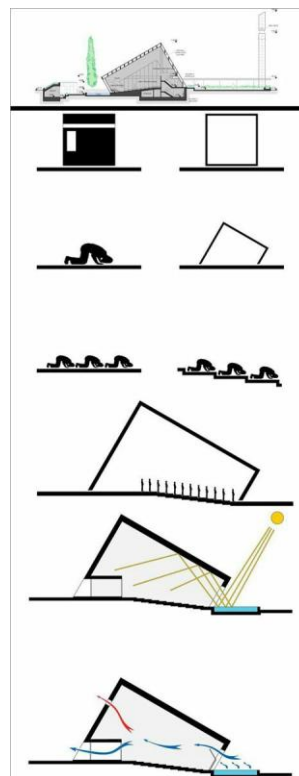


Fig.1. Conceptual Drawing.

communicated. Through observational drawing Architects consider reasons for the choices designers make regarding the aesthetics, appearance and function of objects/structures. Architects investigate ways of representing form and surface textures, and apply different materials and media to render drawings.

- Media are the digital and non-digital applications used to make visual communications. digital applications include vector-based and raster-based programs, non-digital applications include pencils, ink, markers, pastels, acrylic paint, gouache, dye and film.
- Materials are the surfaces or substrates that visual communications are applied to or constructed from. which include paper, screen, card, textile, metal and plastic.
- Design elements are components of visual communications. For this include point, line, shape, form, tone, texture, colour and type.
- Design principles are accepted conventions associated with arranging or organising design elements. For this include figure-ground, balance, contrast, cropping, hierarchy, scale, proportion and pattern (repetition and alternation).

Design Process

The design process identifies separate stages, as illustrated in Figure 2, which collectively form a framework for creating visual communications in response to a brief.

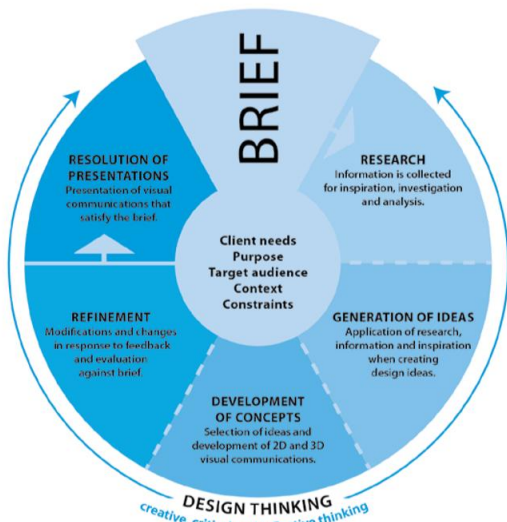


Fig.2.Design Process

The brief can be provided by the Client. The process should not be seen as static or linear; rather it is cyclical or iterative, with stages revisited as required to resolve design problems and extend ideas. Underpinning the design process is ongoing analysis, reflection and evaluation requiring creative, critical and reflective thinking, referred to as design thinking. Stages in the design process are:

- Development of the brief: Identifying the client needs, the context , the purpose of the Project, the target audience, and any constraints that affect the nature of the solution.
- Research: collecting ideas, information and resources relevant to the brief for inspiration, investigation, analysis and interpretation. Architects can use observational freehand drawing methods to represent the form, materials and textures

of existing objects and/or spaces when recording these investigations.

- Generation of ideas: exploring a variety of design ideas that draw on the research and are appropriate to the brief. Imaginative ideas can be quickly drawn using visualisation drawing methods. These freehand ideation sketches support the communication of ideas. Visualisation drawing can represent objects in two- and three-dimensions.
- Development of concepts: selecting the preferred ideas and applying a range of methods, materials, media, design elements, design principles and presentation formats to create two- and three dimensional visual communications that address the brief. Both visualisation and presentation drawing methods are relevant to this stage.
- Refinement: modifying visual communications in response to feedback and evaluation against the brief.
- Resolution of presentations: presenting visual communications that satisfy the brief.

Presentation Drawings

Drawings intended to visually communicate a scheme and to promote its merits. Through representing actual usage of space, people, vehicles and trees to appear realistic. Working drawings may include tones or hatches to emphasise different materials, but they are diagrams, not intended to appear realistic., and are otherwise very similar in style to working drawings. Rendering is the art of adding surface textures and shadows to show the visual qualities of a building more realistically. An architectural illustrator or graphic designer may be employed to prepare specialist presentation images, usually perspectives or highly finished site plans, floor plans and elevations etc.



Fig.3.Presentation Drawing

Technical drawing in context

Working drawings would typically combine plans, sections, elevations and some details to provide a complete explanation of a building on one sheet. That was possible because little detail was included, the building techniques involved being common knowledge amongst building professionals.

Modern working drawings are much more detailed and it is standard practice to isolate each view on a separate sheet. Notes included on drawings are brief,

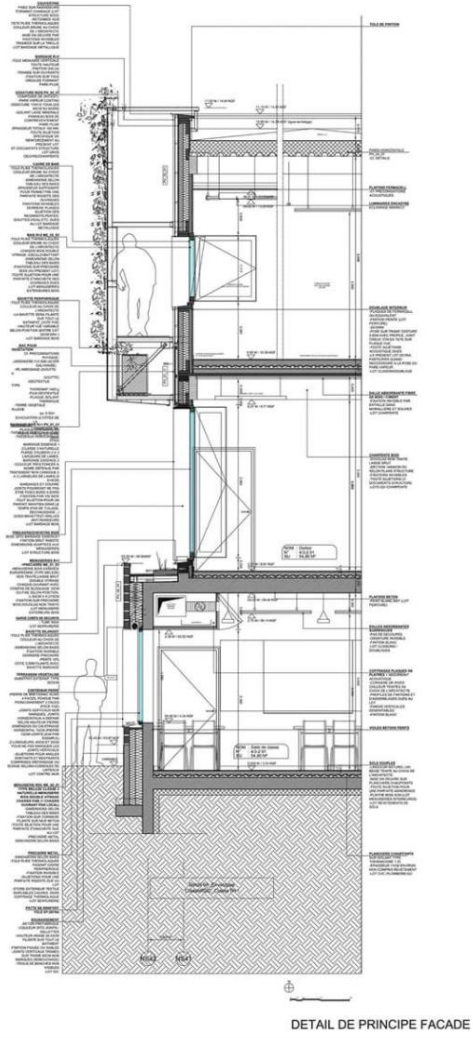


Fig.4. Technical Drawing

referring to standardised specification documents for more information. Understanding the layout and construction of a modern building involves studying an often-sizeable set of drawings and documents.

A comprehensive set of drawings used in a building construction project: these will include not only architect's drawings but structural and services engineer's drawings etc. Working drawings logically subdivide into location, assembly and component drawings.

- Location drawings, also called general arrangement drawings, include floor plans, sections and elevations: they show where the construction elements are located.

- Assembly drawings show how the different parts are put together. For example, a wall detail will show the layers that make up the construction, how they are fixed to structural elements, how to finish the edges of openings, and how prefabricated components are to be fitted.
- Component drawings enable self-contained elements e.g. windows and door sets, to be fabricated in a workshop, and delivered to site complete and ready for installation. Larger components may include roof trusses, cladding panels, cupboards and kitchens. Complete rooms, especially hotel bedrooms and bathrooms, may be made as prefabricated pods complete with internal decorations and fittings.

The focuses on the acquisition and application of presentation drawing skills that incorporate the use of technical drawing conventions. These drawings present information and ideas associated with a specific design field. Within the environmental design field, one can focus on a specific area such as architectural, interior or landscape design. In any design field investigate ways in which information and ideas can be communicated to a client and draw on these understandings when creating presentation drawings.

the drawings which are not communicated as per the knowledge.

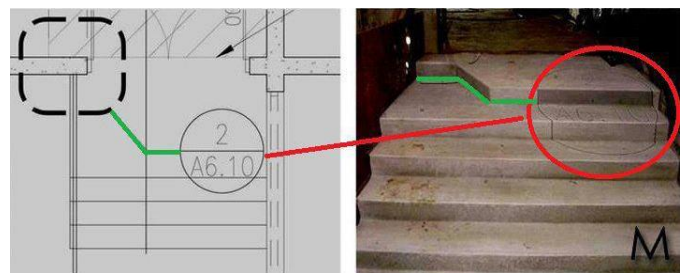


Fig.5. Mistakes of technical understanding.

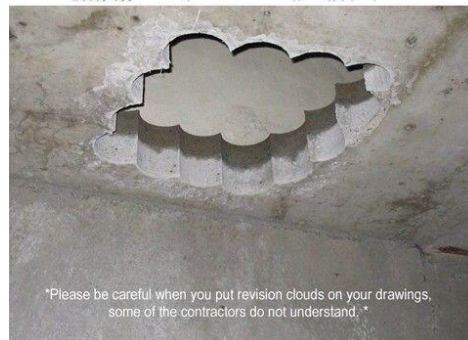
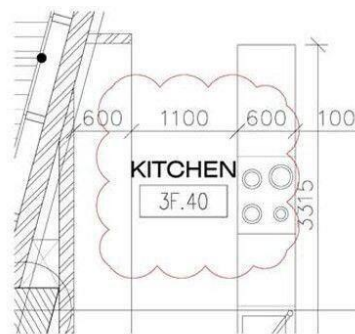


Fig.6. Mistakes of technical understanding.

Key skills:

- Apply drawing methods that are suitable for the purposes of observation, visualisation and presentation
- Use manual and/or digital methods to create drawings for different purposes
- Apply three-dimensional drawing methods to represent the form and structure of objects
- Select and apply media, materials and techniques to draw and render forms
- Apply design thinking techniques to generate alternative ideas and reflect on their suitability.
- Apply and document design thinking techniques when engaged in the design process
- Research and analyse information relevant to a given brief
- Use freehand visualisation drawings and annotations to make ideas visible
- Evaluate the suitability of design ideas and concepts in terms of the requirements of the brief
- Select and use a range of appropriate methods, media, materials, design elements and design principles
- Apply techniques to refine and present visual communications
- Apply practices that fulfill legal obligations with respect to copyright
- Use appropriate terminology.
- Made a list of what symbols that we would need to evaluate and work further with.

Discussion

The solution It is important to remember that all individuals work differently and like different things that can be demonstrated even if everyone works with the same symbols and colours. However, by starting with a set colour and symbol library the drawings became quicker and easier to create and as a result less stressful. The amends made a great impact on the look of the visuals and consequently our visual language became clearer. We all agreed on that the colour scheme and symbol library was mainly meant as a dynamic and changeable guide in order to create a united style, rather than something that would restrain any type of creativity.

Conclusion

A set language might mean that you have to work within barriers that do not suit you. However, a set library and a colour scheme is not meant to restrain any type of creativity, but rather be a guide in order to create a united style, take away stress and save money. It is meant as a basis upon which everyone can begin at the same level and from there create what is suitable. Nevertheless, when developing a visual language, consideration must constantly be taken, evaluations performed and frequent discussions take place with all employees in order to mediate the visual language that's desired and together create the tools that will work for everyone. A set visual language is also important in order to make the design work more efficient. It is important that the visual language does not go to extremes and end with the common man failing to understand it. It shall be a fine balance linking exciting communication and the actual design. A visual language shall optimise the possibilities in order to

supply a maximised content. Role of Standards to provide nationally accepted conventions for technical drawing.

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