

## General Information:

<b>Name of Course:</b>	<b>ARCHITECTURAL GRAPHICS</b>
<b>Course Code:</b>	PM-RTENE106
<b>Semester:</b>	7 <sup>th</sup>
<b>Number of Credits:</b>	2
<b>Allotment of Hours per Week:</b>	2 Practical Lessons /Week
<b>Evaluation:</b>	Signature (with grade)
<b>Prerequisites:</b>	-

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## Introduction, Learning Outcomes:

The Architectural Graphics Course is studio work in the Master of Architecture program.

The course examines various options for manual and digital presentations through publishing in engineering. We aim to summarize a selection of software, as well as presentation techniques and procedures, which can later be used in a variety of fields for creative expression.

The finished and accepted project is shown and present at the end of the semester at the front of a Lecturer's Group for demonstrate the acquired architectural graphics knowledge and abilities.

The course will focus on:

- Developing the ability to think intuitively and creatively
- Examine and exploring new presentation techniques.
- Bring questions and examine aspects of architectural graphics.
- Clear architectural communication
- Carrying out within a specified time

## General Course Description and Main Content:

The aim of the course is to help students master architectural graphic representation skills and to enable them to use a wide variety of graphic representation techniques so that they will be able to choose techniques which are best adapted to particular design tasks.

Course content includes traditional architectural graphic representation techniques, various graphic and technical representation methods and the complex use of architectural graphic representation methods. Techniques include traditional ones (graphite) and modern computer generated graphics, with line-drawing, textured, plastic and photorealistic representation modes.

This subject includes an architectural design project in the practical part (marked with a P) where students can develop their architectural skills.

This subject includes different architectural presentation projects in the practical part (marked with a P) where students can practice and further develop the content of the lectures.

The Course includes:

- Regular (weekly) supervisions by teacher of the Architectural Institute. There are generating feedbacks by Main Supervisor after consultations and exams.
- Digital graphics production
- Web content production
- 3D modelling and rendering
- Examinations in one stage (after the Schedule of the Course).

### **Methodology:**

Skills are developed through personal communication between the teacher and students, with the practical component of the course carried out in small groups where students have the opportunity to showcase their work which is evaluated by the teacher and the students together. Continuous and personal communication is a key part of the course.

The studio will provide an opportunity through the semester-long architectural presentation problem for you to engage disciplinary discussions from digital image creating, manipulating through web based applications

### **Schedule:**

The semester is divided into two principle periods and attendant exercises.

The rough outline of the schedule is as follows:

Week 1: Registration, general survey

#### Week 2-8: First period

- Web based alternates for Architectural workflows
- Image editing, manipulating tool – PIXLR.COM
- Digital graphic design tool – CANVA.COM
- Website creating tool – WIX.COM
- 3D modelling and rendering tool – CLARA.IO

#### Week 9-15: Second period

- Architectural Drawing an Modelling system with BIM
- ARCHICAD by Graphisoft
- Basics of Archicad
- 2D editing
- 3D modelling
- Documentation with Archicad

Week 16: ReReview of unaccepted projects (without verbal presentation)

### **Studio Culture:**

The course is based on through collaboration, participation and discussions trough lessons. This is an interaction between Students and Faculty; used the teaching methods like ‘Problem-based learning’ and ‘learning-by-doing’. The communication and work should be reflect a respect for fellow students and their desire to work with regard to noise levels, noxious fumes, etc – from each site of participants.

### **Attendance:**

Attending is required all classes, and will impact the grade (max. 10%). Unexcused absences will adversely affect the grade, and in case of absence from more than 30% of the total number of lesson will be grounds for failing the class. To be in class at the beginning time and stay until the scheduled end of the lesson is required, tardiness of more than 20 minutes will be counted as an absence. In the case of an illness or family emergency, the student must present a valid excuse, such as a doctor's note.

The highest possible grade on the late project (after Study Period before Exam Period) is ‘2’.

### **Evaluation + Grading**

Grading will follow the course structure with the following weight: Project Presentation - 01, 30%, Project Presentation 02, 60%. The remaining 10% will be assessed according to participation, progress, effort and attitude. Please note that attendance will adversely affect one's grade, both in direct grade reduction and in missing work in the development of a project.

The final grade will be based on the following guidelines:

5. Outstanding work. Execution of work is thoroughly complete and demonstrates a superior level of achievement overall with a clear attention to detail in the production of drawings, models and other forms of representation. The student is able to synthesize the course material with new concepts and ideas in a thoughtful manner, and is able to communicate and articulate those ideas in an exemplary fashion in.

4. High quality work. Student work demonstrates a high level of craft, consistency, and thoroughness throughout drawing and modelling work. The student demonstrates a level of thoughtfulness in addressing concepts and ideas, and participates in group discussions. Work may demonstrate excellence but less consistently than an '5' student.

3 Satisfactory work. Student work addresses all of the project and assignment objectives with few minor or major problems. Graphics and models are complete and satisfactory, exhibiting minor problems in craft and detail.

2. Less than satisfactory work. Graphic and modelling work is substandard, incomplete in significant ways, and lacks craft and attention to detail.

1. Unsatisfactory work. Work exhibits several major and minor problems with basic conceptual premise, lacking both intention and resolution. Physical representation in drawing and models is severely lacking, and is weak in clarity, craft and completeness.

Grading Scale:

Numeric Grade:	5	4	3	2	1
Evaluation in points:	89%-100%	77%-88%	66%-76%	55%-65%	0-54%

#### **PTE Grading Policy:**

Information on PTE's grading policy can be found at the following location:

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#### **Students with Special Needs:**

Students with a disability and needs to request special accommodations, please, notify the Deans Office. Proper documentation of disability will be required. All attempts to provide an equal learning environment for all will be made.

#### **Readings and Reference Materials:**

##### **Required:**

1. [Dr. Donát Rétfalvi, Dr. Sarolta Rétfalvi-Gaál \(2014\). Digital Presentation - Overview of Presentation Possibilities in Engineering. Pécs: PTE MIK](#)

##### **More:**

1. CYNTHIA, L. Baron (2009). Designing a Digital Portfolio . New Riders, USA, ISBN-10: 0321637518, ISBN-13: 978-0321637512
2. MAURA, Keller (2010). Design Matters: Portfolios 01: An Essential Primer for Today's Competitive Market, Volume 1. USA, Rockport. ISBN-10: 1592536026, ISBN-13: 978-1592536023
3. JAMES, Caplin (2008). I Hate Presentations: Transform the way you present with a fresh and powerful approach. USA, Capstone. ISBN-10: 1841128090, ISBN-13: 978-1841128092
4. Debbie Rose Myers, The Graphic Designer's Guide to Portfolio Design, John Wiley & Sons, 2011 ISBN 1118174305, 9781118174302
5. Anne T. McKenna, Digital Portfolio: 26 Design Portfolios Unzipped, Rockport, 2000 ISBN 1564964671, 9781564964670
6. Dianne Bender, Design Portfolios: Moving from Traditional to Digital, Bloomsbury Academic, 2012, ISBN 1609012410, 9781609012410
7. Maureen Mitton, Portfolios for Interior Designers, Wiley Desktop Editions, John Wiley & Sons, 2010, ISBN 047091341X, 9780470913413

8. Harold Linton, Portfolio Design, W W Norton & Company Incorporated, 2012 ISBN 0393732533, 9780393732535
9. Maureen Mitton, Interior Design Visual Presentation: A Guide to Graphics, Models and Presentation Techniques, John Wiley & Sons, 2012, ISBN 1118173252, 9781118173251
- 10.** Steven Heller, David Womack, Becoming a Digital Designer: A Guide to Careers in Web, Video, Broadcast, Game and Animation Design, John Wiley & Sons, 2011, ISBN 111803421X, 9781118034217