

FACULTY OF  
ARCHITECTURE

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BD

MIM-SBP-PEM

tes113e

BASIC DESIGN & VISUAL ARTS

Section 3

2020-2021 fall

Wednesday 08:30 – 12:30

Assist. Prof. Dr. Eren Kürkçüoğlu  
Res. Assist. Dr. A. Meltem Baslo

Res. Assist. Mehmet Akif Aydın  
Res. Assist. Mert Akay

## Syllabus

**BASIC DESIGN & VISUAL ARTS**

**COURSE OBJECTIVE and DESCRIPTION** TES 113 E Basic Design and Visual Arts is a 4-houred and practical-based course. Throughout this course, it is aimed to explore, discuss and interpret foundational design issues based on fundamental design principles. The course has an important role as a part of Basic Studio 1 since it has the character of welcoming freshman students to conceptual and practice based knowledge on creativity, design principles and design elements. TES 113E online studio hours include conceptual presentations and pin-up discussions as well as instant productions. In TES 113E, Section-3 Students will be conceptually integrated to other TES courses, TES 111E – Project I and TES 112E – Visual Communication I: Visualization and Technical Drawing.

**COURSE LEARNING OUTCOMES** Through Basic Design and Visual Arts course, students will be able to;

- 1) have a presentation maturity where they can express themselves visually and ideologically.
- 2) have a sensitivity of visualization and a unique technique of their own.
- 3) develop their creative and critical thinking skills.
- 4) develop their way of expressing their ideas in two and three dimensional ways.

**COURSE CONTENT** TES 113E consist of 7 different modules which are specifically composed for the course`s syllabus. These modules are as follows:

- **Line | Weeks 1,2**  
Students will get acquainted with the concept of 'Line' by the help of different exercises; such like sketching, hatching, analyzing, producing, abstraction and expression. You will experience the phenomenon of 'drawing' as a perception tool also with narrate a 3d line with abstract interventions.
- **Pattern | Weeks 3,4**  
This module is based on investigating daily encounters that we seldom acknowledge; reading and decoding geometries of textures, and their contexts; reading the expressive content of the pattern; produce a novel pattern.
- **Typography & Solid-Voids | Weeks 5,6**  
This module is based on the idea of using combinations of letters as design elements for making different compositions. The fundamental concepts such as; type, typeface, font size etc. will also be discussed during this module. Students will scramble and unscramble different typographic fonts through superposition, addition or subtraction; define visually positive and negative spaces; seeking new forms.
- **Continuity | Weeks 7,8**  
This module is based on creating a cumulative product through a continuous process. It is a kind of collaborative design; managed by different actors, at different times and from different perspectives. Through a method of analogical replication, this study will help you to figure out how built environment (and our memory about it) forms in an accumulative and continuous way.
- **Color & Stylization & Abstraction | Weeks 9,10**  
This module is based on understanding the color transition on an abstract composition, which transformed from natural forms found in the morphological structure of a flower. Students are expected to follow 3 stages to start with: Investigation, Abstraction and Color-Processing.

- Motion & Scale | Weeks 11,12**  
 This module is based on seeing and expressing an object or a scene from different distances; abstracting each distance in its own terms, seeking how the object / scene and distance play together and answering what they want in terms of scale, proportion and details. Students will be challenged to experience limits and the capabilities of materials throughout the exercises.
- Art Movements | Weeks 13,14**  
 This module is based on interpretation of selected art movements through everyday goods / casual clothes. Students will investigate and comprehend the relevant art movement and reinterpret it on a wearable product as a reflection of our age.

## WEEKLY PROGRAM

Week / Date	Subject	Keywords & Basic Design Principles	Learning Outcomes
<b>1</b> 21.Oct	<b>LINE (Section CRN)</b> <b>Seminar:</b> Line and Abstraction, <b>Assignment:</b> 3D abstract line expression	<i>Line, Rhythm, Repetition, Density</i>	1,2
<b>2</b> 28.Oct	<b>LINE (Section CRN)</b> <b>Seminar:</b> Hatching Techniques <b>Assignment:</b> Freehand hatching and drawing exercises	<i>Line, Rhythm, Repetition, Density</i>	1,2
<b>3</b> 4.Nov	<b>PATTERN HUNT (Section CRN)</b> <b>Seminar:</b> Pattern / Texture, <b>Assignment:</b> (1) Collecting patterns from environment, representing with 2D drawings, (2) generating an abstract pattern composition	<i>Pattern, piece-whole, continuity, scale, deformation</i>	2,3
<b>4</b> 11.Nov	<b>3D PATTERN FORMATION (Section CRN)</b> <b>Assignment &amp; Pin-Up:</b> Elevation of 2D abstract pattern composition into 3D through thematic parameters	<i>Pattern, piece-whole, continuity, scale, abstraction</i>	2,3,4
<b>5</b> 18.Nov	<b>GLYPH-O-MORPHOSIS (Section CRN)</b> <b>Seminar:</b> Figure/Ground and Gestalt Principles <b>Assignment:</b> Abstract compositions from selected fonts (initials of students)	<i>Solid-void, contrast, abstraction, balance, typography</i>	1,2,3
<b>6</b> 25.Nov	<b>GLYPH-O-MORPHOSIS (Section CRN)</b> <b>Assignment &amp; Pin-Up:</b> Elevation in 3D with comprehending solid & void relations	<i>Solid-void, contrast, abstraction, balance, typography</i>	1,2,3,4
<b>7</b> 2.Dec	<b>COLLABORATIVE DESIGN (Section CRN)</b> <b>Assignment:</b> Cumulative production through several concepts in a determined time-period	<i>Configuration, continuity, conceptual design</i>	1,2,3,4
<b>8</b> 9.Dec	<b>COLLABORATIVE DESIGN (Section CRN)</b> <b>Assignment &amp; Pin-Up:</b> Representation of the process with layers and super-positioning techniques	<i>Configuration, continuity, conceptual design</i>	1,2,3,4
<b>9</b> 16.Dec	<b>FLOWER ABSTRACTION (Section CRN)</b> <b>Seminar:</b> Color Theory <b>Assignment:</b> Decoding components and color scale of a flower, expressing in 2D drawings, stylization and generating an abstract composition	<i>Proportion, hierarchy, color, pattern, repetition, abstraction</i>	1,2,3
<b>10</b> 23.Dec	<b>FLOWER ABSTRACTION (Section CRN)</b> <b>Assignment &amp; Pin-Up:</b> Transforming the abstract composition into 3D solid objects	<i>Proportion, hierarchy, color, pattern, repetition, abstraction</i>	1,2,3,4

<b>11</b> 30.Dec	<b>MOTION / ZOOM IN-OUT (Section CRN)</b> <b>Assignment:</b> Expression of a framed scene & zoom in 3 stages	<i>Motion, framing, scale, abstraction</i>	1,2
<b>12</b> 6.Jan	<b>MOTION / ZOOM IN-OUT (Section CRN)</b> <b>Assignment &amp; Pin-Up:</b> Abstraction / stylization of the stages with cardboard or waste materials	<i>Motion, framing, scale, abstraction</i>	1,2,3
<b>13</b> 13.Jan	<b>ART MOVEMENTS (Section CRN)</b> <b>Assignment:</b> Interpretation of selected art movements	<i>Art, interpretation, design</i>	1,2,3,4
<b>14</b> 20.Jan	<b>ART MOVEMENTS (Section CRN)</b> <b>Pin-Up:</b> Final Presentation	<i>Art, interpretation, design</i>	1,2,3,4

**ONLINE STUDIO  
PROCESS &  
SUBMISSIONS**

Due to Covid-19 pandemic, the studio process will be executed online. All tutors and students will meet online via Zoom Application with the extension of the course's CRN in Ninova. Students will proceed to studio in our **Section's common CRN** classroom. **All submissions will be conducted via Ninova.** In addition, Section 3 **Facebook Group** and **Google Drive** will be used as well for announcements & submissions. We'll also use various interfaces such like Miro and Google Jamboard for pin-up sessions.

Online classes will be executed during the studio hours announced on weekly program [Wednesday, 08.30 – 12.30]. Course presentations will take place collectively, while predetermined “breakout rooms” will be used for studio exercises. Collective part of the class will be recorded, but breakout room sessions are off the record. All work is to be produced in accordance with the media, material and format requirements set forth by the instructors at the class or via the announcements made through the posts shared with the facebook group. **In online process**, students are expected to do their work **with their own efforts** and not to **plagiarize** through digital platforms.

**ANNOUNCEMENTS**

At each class, you will be informed about the online studio and homework exercises, the materials and media to be used for these exercises, and requirements to be fulfilled before the upcoming class (such as material to read, tutorials to watch, and etc.) either verbally or via handouts. **All announcements will be made on both Ninova (Section CRN) and our Section's Facebook Group.**

**EVALUATION**

Attendance requirement is **80%** for both: participation to the courses and submission of assignments during the semester.

Term Exercises (12-13)	<b>60 %</b>
Final Submission (Portfolio) (1)	<b>40 %</b>

\* Note that the midterm grade will be identified based on the number of products which you have submitted for the studio exercise at the end of the class and the homeworks given through the semester.

\* You'll have chance to revise all of your products for final submission. Thus, the final dossier grade will have a distinct effect (%40) on your overall grade.

**RECOMMENDED  
READINGS**

Landa, R., Thinking Creatively: New Ways to Unlock Your Visual Imagination, North Light Books, 1998

McKim, H.R., Experiences in Visual Thinking, Brooks/Cole Publishing Company, 1980

Gombrich E.H., The Story of Art, Phaidon Press, London, 1995

De Saumarez, M., Basic design : the dynamics of visual form, London : A. & C. Black, 2001

Krause, J., Design Basics Index, How Brooks, 2004

Gombrich. E.H, The Story of Art, Phaidon Press London, ISBN:978-07148324.,1995. (Textbook) Norbert Lynton, The Story of Art, Phadion Press London, ISBN:978-07148242, 1994

Curtis,B., Drawing from Observation: An Introduction to Perceptual Drawing, Mc Graw Hill Education, 2009

Dewitte, D.J., Gateways to Art, Thames and Hudson, ISBN: 10 - 0500289565, 2011

Wong, W., Principles of Color Design, John Wiley and Sons Inc., 1997