

MIM-ENT-ICM

tes113e

BASIC DESIGN & VISUAL ARTS

Section 2

2022-2023 fall

Wednesday 08:30 – 12:30

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Syllabus

BASIC DESIGN & VISUAL ARTS

COURSE OBJECTIVE and DESCRIPTION TES113E **Basic Design and Visual Arts** is a practice-based course to explore, discuss and interpret foundational issues and fundamental principles of art and design. As an integrated and important component of the Foundation Studio I program, it welcomes first year students with basic theoretical and practical knowledge on a variety of elements and concepts of design, analyses of natural and man-made artifacts and environments, and creativity. Course hours include presentations on concepts, in-class production, and pin-up discussions.

COURSE CONTENT TES 113E consists of 5 different modules:

LINE | Week 2-4

Students will get acquainted with the concept of `Line` by the help of different exercises done at the studio environment.

SOLIDS | Week 5

Students will experience the phenomenon of `drawing` as a perception tool for defining solids at the studio work environment.

TYPOGRAPHY | Weeks 6-11

The fundamental concepts such as type, typeface, font size, Gestalt Principles, solids and voids etc. will also be discussed during this subject.

STRUCTURE| Week 12

This subject is based on creating various kinds of conceptual 3D structures out of different kinds of material. The students will be challenged to experience the limits and capabilities of materials throughout the exercises.

COLOR| Weeks 13-15

Student will get acquainted with the concept of color. Fundamental color theories will be discussed in relation to design and design representation.

COURSE LEARNING OUTCOMES Students who complete the course satisfactorily will:

1. be able to uniquely and sophisticatedly express themselves in visual and discursive means,
2. have a sensitivity in visualization and their unique technique,
3. have developed their creative and critical thinking skills,
4. have developed their way of expressing their ideas in two- and three-dimensional media.

WEEKLY PROGRAM

Week	Day	Subject	Keywords & Basic Design Principles	Learning Outcomes
1	Sep. 21	FIRST MEETING AND INTRODUCTIONS <i>OBJECTIFIED-IDENTIFIED</i>	<i>Self-Evaluation Expression</i>	3
2	Sep. 28	LINE – LECTURE 1 Line and its transformation <i>TAPED I</i> Exercise in 2D	<i>Concept of line, Transformation of line as a design element, Figure-Ground</i>	2,3,4

3	Oct. 05	TAPED II Exercise to transform 2D into 3D relations	<i>Balance, Hierarchy, Rhythm, Contrast, Repetition, Figure-Ground, Context</i>	3,4
4	Oct. 12	TAPED III Exercise in 3D	<i>Balance, Hierarchy, Rhythm, Contrast, Repetition, Solid-Void</i>	3,4
5	Oct. 19	SOLIDS – LECTURE 2 Visual perception UNIFIED Exercise in 3D	<i>Basic Shapes and Basic Volumes</i>	5
6	Oct. 26	TYPOGRAPHY TYPED I Letter Hunting	<i>Graphical Expression, Sensitivity of visualization based on typography</i>	1,2,3
7	Nov. 02	LECTURE 3 Typography TYPED II Visual text	<i>Self-Evaluation Expression, Graphical Expression</i>	1,2,3
8	Nov. 09	Fall Break		
9	Nov. 16	TYPED III Composition	<i>Gestalt Principles, Texture, Pattern, Pattern Algorithm</i>	1,3,4
10	Nov. 23	TYPED IV Composition	<i>Transformation, Solid-Void, Proportion</i>	1,2,3,4
11	Nov. 30	TYPED V Composition	<i>Transformation, Solid-Void, Proportion</i>	1,2,3,4
12	Dec. 07	STRUCTURE ASSEMBLED I	<i>Conceptual 3D structures, Balance, Durability, Motion</i>	3,4
13	Dec. 14	ASSEMBLED II	<i>Conceptual 3D structures, Balance, Durability, Motion</i>	3,4
14	Dec. 21	COLOR – LECTURE 4 Color theory COLORED I Color wheel, tint and shade	<i>Color Theory, Graphic Design, Concept of Light, Visual Arts</i>	2,3
15	Dec. 28	COLORED II Transitions in design	<i>Variation, Abstraction, Stylization, Hierarchy,</i>	1,2,3

STUDIO PROCESS and SUBMISSIONS**CLASS HOURS and STUDIO USE**

The course will be held in class during the hours announced in the weekly program [Wednesday, 08.30–12.30] and in accordance with any guidelines and precautions of the Covid-19 pandemic if necessary. 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 sessions of the course. This means being on time and actively participating in the activities held during the course hours under the direction of the instructors. There will be a variety of interactive formats so timeliness is essential for an 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 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** will be used for announcements, access to any 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 Miro 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. A set of headphones with a microphone may be necessary in the studio. Students are also strongly encouraged to use supporting digital platforms to share multimodal objects and information while interacting with their instructors and peers during discussions.

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>

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 and/or physically both during and at the end of the semester on suitable platforms.

ANNOUNCEMENTS All announcements will be made on the **Ninova** class interface. Students need to actively use their ITU usernames to access these and/or get related notifications from the ITU-Mobile app.

EVALUATION Attendance means active participation in the course which comprises both attending the course, taking part in discussions, and completing the assigned tasks during the term. Students who do not meet these requirements will get A VF grade and not be able to make a final submission at the end of the semester.

BD & VA Grade Assessment	Contribution
Term Exercises	60 %
Final Submission	40 %

- RECOMMENDED READINGS**
1. Albers, J., Interaction of Color. Yale University Press, 1972
 2. Ambler, F., Tate: Brief Lessons in Rule Breaking, Octopus Books, 2019
 3. Curtis, B., Drawing from Observation: An Introduction to Perceptual Drawing, McGraw-Hill Education, 2009
 4. De Saumarez, M., Basic Design: the Dynamics of Visual Form, London: A. & C. Black, 2001
 5. Dewey, J., Art as Experience, Perigee Books, 1980
 6. Dewitte, D.J., Gateways to Art, Thames and Hudson, ISBN: 10 - 0500289565, 2011
 7. Gombrich E.H., The Story of Art, Phaidon Press, London, 1995
 8. Hannah, G. G., Elements of Design: Rowena Reed Kostellow and the Structure of Visual Relationships, Princeton Architectural Press, 2002
 9. Krause, J., Design Basics Index, How Brooks, 2004
 10. Landa, R., Thinking Creatively: New Ways to Unlock Your Visual Imagination, North Light Books, 1998
 11. Lauer, A. D., Pentak, S., Design Basics, 8th Edition, Wadsworth Publishing, 2011
 12. Lynton, N., The Story of Modern Art, Phadion Press London, ISBN:978-07148242, 1994
 13. McKim, H.R., Experiences in Visual Thinking, Brooks/Cole Publishing Company, 1980
 14. Wong, W., Principles of Color Design, John Wiley and Sons Inc., 1997