

MIM-SBP-PEM

tes113e

BASIC DESIGN & VISUAL ARTS

Section 3

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 The course consists of 7 modules:

- **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; also with narrating 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.
- **Solid-Void/Figure-Ground | 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 7,9**
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 to figure out how built environment (and our memory about it) forms in an accumulative and continuous way.
- **Color & Stylization & Abstraction | Weeks 10-11**
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 12-13**
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 14-15**
This module is based on interpretation of selected art movements through a thematic production. Students will investigate and comprehend the relevant art movement and reinterpret it on a selected product as a reflection of our age.

**COURSE LEARNING
OUTCOMES**

Students who complete the course satisfactorily students 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 / Date	Subject	Keywords & Basic Design Principles	Learning Outcomes
1 21.Sep	LINE Seminar: Line and Abstraction, Assignment: 3D abstract line expression	<i>Line, Rhythm, Repetition, Density</i>	1,2
2 28.Sep	LINE Pin-Up: 3D abstract line Assignment: Freehand hatching exercises	<i>Line, Rhythm, Repetition, Density</i>	1,2
3 5.Oct	PATTERN HUNT Seminar: Pattern / Texture, Assignment: (1) Collecting patterns and representing with drawings, (2) generating an abstract pattern composition	<i>Pattern, piece-whole, continuity, scale, deformation</i>	2,3
4 12.Oct	3D PATTERN FORMATION Assignment & Pin-Up: Elevation of 2D abstract pattern composition into 3D through thematic parameters	<i>Pattern, piece-whole, continuity, scale, abstraction</i>	2,3,4
5 19.Oct	GLYPH-O-MORPHOSIS Seminar: Figure/Ground+Gestalt Principles Assignment: Abstract compositions from selected fonts	<i>Solid-void, abstraction, balance, contrast, typography</i>	1,2,3
6 26.Oct	GLYPH-O-MORPHOSIS Assignment & Pin-Up: Elevation in 3D with comprehending solid & void relations	<i>Solid-void, abstraction, balance, contrast typography</i>	1,2,3,4
7 2.Nov	COLLABORATIVE DESIGN Assignment: Cumulative production through several concepts in a determined time-period	<i>Configuration, continuity, conceptual design</i>	1,2,3,4
8 9.Nov	Fall Break	-	-
9 16.Nov	COLLABORATIVE DESIGN Assignment & Pin-Up: Representation of the process with layers and super-positioning techniques	<i>Configuration, continuity, conceptual design</i>	1,2,3,4
10 23.Nov	FLOWER ABSTRACTION Assignment: 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
11 30.Nov	FLOWER ABSTRACTION Assignment & Pin-Up: Transforming the abstract composition into 3D solid objects	<i>Proportion, hierarchy, color, pattern, repetition, abstraction</i>	1,2,3,4
12 7.Dec	MOTION / ZOOM IN-OUT Assignment: Expression of a framed scene & zoom in 3 stages	<i>Motion, framing, scale, abstraction</i>	1,2
13 14.Dec	MOTION / ZOOM IN-OUT Assignment & Pin-Up: Stylization of the stages with cardboard or waste materials	<i>Motion, framing, scale, abstraction</i>	1,2,3
14 21.Dec	ART MOVEMENTS Assignment: Interpretation of selected art movements	<i>Art, interpretation, design</i>	1,2,3,4
15 28.Dec	ART MOVEMENTS Pin-Up: Final Presentation	<i>Art, interpretation, design</i>	1,2,3,4

**STUDIO PROCESS
and SUBMISSIONS**

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/>)

CLASS HOURS and ATTENDANCE

It is important that students follow 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. 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>

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, Miro, and Google Jamboard 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.

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 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. Students who do not meet these conditions will get **VF** and cannot make final submission.

* 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.

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

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 Pub. Co., 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., Gateaways to Art, Thames and Hudson, ISBN: 10 - 0500289565, 2011

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