

MIM-SBP-PEM

tes113e

BASIC DESIGN & VISUAL ARTS

Section 7

2023-2024 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 of 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 10 modules:

MODULE 1 | [Freeform Expression] | WEEK 1

In our first workshop, we will address how students express their own ideas and creativity. Students compose their own representation of their ideas by challenging them to work with wire, a simple material.

MODULE 2 | [Blind Contour Drawing] | WEEK 2

Blind contour is a drawing exercise where an artist draws the contour of a subject without looking at the paper with a single pen.

MODULE 3 | [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; producing a novel pattern. This module is based on the idea of elevation of 2D abstract pattern composition into 3D through thematic parameters.

MODULE 4 | [Glyph-o-morphosis] | WEEK 5

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.

[ART WORKSHOP] | WEEK 6

This module is composed of different art workshops. Students will work and produce in groups and communicate with each other in this workshop.

MODULE 5 | [Master Artwork] | WEEK 7

In this workshop, students will be introduced to the basic of color composition and its use in design. Studying master artworks students will replicate, as well as interpret and abstract forms. Students will use experiment with various media to create their works.

MODULE 6 | [Package Flattening] | WEEK 8

This study is a series of decomposing a package and flattening and scanning the package in various ways. Students are asked to reproduce package prints by redrawing and decoding the colors.

MODULE 7 | [Motion] | WEEK 9

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.

MODULE 8 | [Encounters with the Street] | WEEKS 10-11

Encounters With The Street is a two-phase study, in which each student gradually encounters the street by photographing and sketching from different viewpoints. A route will be followed on the street and mapped, in search of a peddler. The peddler will be focused on as the main subject of the following phase of the study. Students are asked to draw detailed sketches of the peddlers and their everyday routines.

MODULE 9 | [Final Project - Invisible Cities] | WEEKS 12-14

For the final project 'Invisible Cities' is a study based on selected texts from Italo Calvino's "Invisible Cities" book. Students are expected to define multilayered narratives, based on miniature art representation forms. Subsequently students are expected to reach spatial atmospheres and depth, bringing them from 2D to 3D by constructing narratives.

This final project intends to further challenge students' notions of art and design as a culmination of the abilities and methods from the other workshops. Each student in this course will produce their own unique designs.

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 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	Oct. 04	Introduction / 3D Freeform expression	Material, creativity, representation	1,2,3,4
2	Oct. 11	Blind Contour Drawing	Line, Rhythm	1,2,3,4
3	Oct. 18	3D Pattern Formation	Pattern, piece-whole, continuity, scale, abstraction	1,2,4
4	Oct. 25	Pattern Hunt	Pattern, piece-whole, continuity, scale	1,2,3,4
5	Nov. 01	Glyph-o-morphosis 2D & 3D: font composition	Solid-void, contrast, abstraction, typography	1,2,3

6	Nov. 08	ART WORKSHOP	<i>creativity, interpretation, abstraction</i>	1,2,3,4
7	Nov. 15	Master Artwork	Color, Replication, Re-interpretation	2,3
8	Nov. 22	Package Flattening	<i>Texture, pattern, colors, re-interpretation</i>	1,2,4
9	Nov. 29	Motion / Zoom In-Out	<i>Motion, framing, scale, abstraction</i>	1,2
10	Dec. 06	Encounters with the street: Drawing peddlers-01	<i>Photographing, sketching, perspective</i>	2,3,4
11	Dec. 13	Encounters with the street: Drawing peddlers-02	<i>Photographing, sketching, perspective</i>	2,3,4
12	Dec. 20	Final Project - Invisible Cities: Bringing narratives into 3D	<i>Motion, representation, abstraction, re-interpretation</i>	1,2,3,4
13	Dec. 27	Final Project - Invisible Cities: Bringing narratives into 3D	<i>Motion, representation, abstraction, re-interpretation</i>	1,2,3,4
14	Jan. 03	Final Project - Final Project Bringing narratives into 3D	<i>Representation, creativity, composition</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]. 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 the sessions. This means being on time and actively participating in the activities held during the course hours under the direction of the studio instructors. There will be a variety of interactive formats so timeliness is essential for 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 (including health reports) 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 (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.

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 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.

Additionally, instructors may designate other platforms for announcements and sharing work. Each studio work's details and necessary materials will be announced as hand-outs. It is important to follow these announcements and get prepared for the studio works before the course hours. Reading material associated with the studio works will also be shared. It is recommended to reach the books in the recommending readings list.

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.

For progress and success in this course it is strictly recommended to attend the course properly, participate actively and submit each week's studio work. Term exercises are scheduled in order to evaluate each student's progress. The final submission will be a portfolio that comprises each student's selected works, prepared in the studios throughout the term.

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

**RECOMMENDED
READINGS**

1. Berger, J. "Ways of Seeing", Penguin Books
(Berger, J. "Görme Biçimleri", Metis Yayınları)
2. Calvino, I. Invisible Cities
(Calvino, I. Görünmez Kentler, Yapı Kredi Yayınları)
3. Landa, R., Thinking Creatively: New Ways to Unlock Your Visual Imagination, North Light Books, 1998
4. McKim, H.R., Experiences in Visual Thinking, Brooks/Cole Pub. Co., 1980
5. Gombrich E.H., The Story of Art, Phaidon Press, London,1995
6. De Saussure, M., Basic design : the dynamics of visual form, London : A.& C. Black, 2001
7. Krause, J., Design Basics Index, How Brooks, 2004
8. 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
9. Curtis,B., Drawing from Observation: An Introduction to Perceptual Drawing, Mc Graw Hill Education, 2009
10. Dewitte, D.J., Gateways to Art, Thames and Hudson, ISBN: 10 - 0500289565, 2011
11. Wong, W., Principles of Color Design, John Wiley and Sons Inc., 1997