

COURSE SYLLABUS						
Course Title	Course Code	Semester	Course Hour/Week		Credit	ECTS
Urban Sculpture	PLAS 245		Theory 2	Practice 2	3	5
Course Type	Compulsory Courses	Department Elective	Faculty Elective	University Elective	CoHE (YÖK) Compulsory	Other
	-	x	-	-	-	-
Level of Course	Associate Degree (Short Cycle)		Undergraduate (First Cycle)		Graduate / Doctoral (Second / Third Cycle)	
	-		x		-	

Language of Instruction	English
--------------------------------	---------

Course Instructor(s)	Asst. Prof. Dr. Elçin Şener	E-mail : elcin.sener@arucad.edu.tr Office : FM OFF03
-----------------------------	-----------------------------	--

Course Objectives	<p>This course provides an introduction to the wide range of urban sculpture. The city's sculptures will be explored through walking tours, and will include historic monuments/memorials and modern site specific works. The collections of urban art in the city's galleries and museums will also be examined and students will be able to examine the different materials and processes involved in creating sculpture, and to discuss issues and debates surrounding the patronage, creation and conservation of urban sculpture.</p> <p>In addition to the introduction of modern and traditional sculptural materials, this course also aims to provide information about basic modeling techniques to overcome the main concern of sculpture to create form and to develop students' design skills for urban sculpture projects.</p> <p>In addition, this course, which will examine important urban sculptures in their historical, social and cultural contexts, will provide an important basis for students to generate new ideas.</p>
--------------------------	--

Course Learning Outcomes	Students will be able to	Bloom Level	Teaching Methods	Evaluation Methods
	Define and explain key concepts, historical contexts, and major stylistic categories of urban sculpture from antiquity to the contemporary period.	Remember / Understand	Lecture; visual presentation; assigned readings on public art history; walking tours in the city.	Open-ended questions; research tasks; midterm presentation.

	<p>Identify and critically analyse important works of urban sculpture using appropriate art-historical and critical vocabulary in written and verbal form.</p>	<p>Understand / Analyze</p>	<p>Group discussion; guided critique sessions; case studies of specific public sculptures; on-site visits.</p>	<p>Studio discussions; written analysis components of project presentations.</p>
	<p>Apply three-dimensional modelling techniques using clay, plaster, wood, metal, and mixed materials to develop sculptural forms with awareness of material properties and studio safety.</p>	<p>Apply</p>	<p>Hands-on studio workshops; demonstration of modelling, carving, and mould techniques; individual guidance.</p>	<p>Process evaluation; model quality assessment at midterm.</p>
	<p>Analyse the relationship between sculpture, public space, and social context, including issues of patronage, memory, controversy, and the built environment.</p>	<p>Analyze</p>	<p>Lecture and discussion; walking tours; reading seminars on contested monuments and public art debates.</p>	<p>Midterm project presentation; research assignment evaluation.</p>
	<p>Develop and produce an original site-specific urban sculpture project that demonstrates conceptual research, formal decision-making, and an understanding of its spatial and social context.</p>	<p>Create</p>	<p>Individual and group studio practice; invited artist meetings; iterative project development with feedback.</p>	<p>Final urban sculpture project presentation and critique.</p>
	<p>Evaluate their own and peers' urban sculpture projects through structured presentations, considering concept, form, technique, and the relationship with</p>	<p>Evaluate</p>	<p>Critique and presentation sessions; peer feedback; group discussion of project outcomes.</p>	<p>Final presentation (60%); time management and personal effort assessment.</p>

	<table border="1" style="width: 100%; height: 40px;"> <tr> <td style="width: 25%;">the surrounding environment.</td> <td style="width: 25%;"></td> <td style="width: 25%;"></td> <td style="width: 25%;"></td> </tr> </table>	the surrounding environment.			
the surrounding environment.					
Course Content	<p>The course will be divided into theoretical and practical sessions. The necessary infrastructure to comprehend and create the basic elements and three-dimensional language that will enable the formation of sculpture will be provided in the workshop. Sculpture productions will be supported by technical and applied studies. Group discussion and knowledge sharing are an integral part of the course. Ideas will be developed by meeting invited artists in public space. Visits to different sites will be organized, often focusing on a specific part of the city with walking tours and interactive workshops to support the realization of sculptural works. Students will be equipped to develop their skills in artwork analysis and general criticism.</p>				

COURSE OUTLINE/SCHEDULE			
Week	Topic	Implementation (theory/ practice)	Required Reading, Preliminary preparation
1	<ul style="list-style-type: none"> • “What is Urban Sculpture ?” • Giving general information about the urban sculpture and alternative techniques • Project ideas • Space ideas for the urban sculptures • Material information and course details • Demonstration of creativity- Imagination, experimentation, invention, development of a original ideas • Context –reflection, research, critical thinking 	T	The elements of sculpture : a viewer's guide / Herbert George. - 1st edition. - London : Phaidon Press, 2014. NB1142.5 / .G46 2014 Why Public Art Matters: How Murals and Sculptures Transform Communities – 24 Hour Art
2	<ul style="list-style-type: none"> • Introduction to the Western History of Public Space and Urban Sculpture examples: Greeks, Romans and the Renaissance • Negative/Positive Space • Imagination, experimentation, invention, development of a original ideas • A City Walk 	T	The elements of sculpture : a viewer's guide / Herbert George. - 1st edition. - London : Phaidon Press, 2014. NB1142.5 / .G46 2014 A companion to public art / Edited by Cher Krause Knight and Harriet F. Senie. - Chichester, West Sussex : Wiley, Blackwell, 2016 N8825 / .C64 2016

			Research : What are the basic categories of public space prior to the modern period?
3	<ul style="list-style-type: none"> • History of Public Sculpture • Contemporary Sculptures • A City Walk • Critical Issues in Public Sculptures • Creating a Sculpture Concepts: Research about the techniques and project idea's (Quality of results-Content, application of knowledge, coherent presentation of work, reasoning, conceptualization of ideas, communication of ideas) • Development of a original ideas 	T	<p>The elements of sculpture : a viewer's guide / Herbert George. - 1st edition. - London : Phaidon Press, 2014. NB1142.5 / .G46 2014</p> <p>A companion to public art / Edited by Cher Krause Knight and Harriet F. Senie. - Chichester, West Sussex : Wiley, Blackwell, 2016 N8825 / .C64 2016</p> <p>Negative space : trajectories of sculpture in the 20th and 21st centuries / conceived and written by Peter Weibel ; edited by Peter Weibel with Anett Holzheid. NB198 .W45 2021</p>
4	<ul style="list-style-type: none"> • Space & Sculpture • In The Practice of Urban • Sculpture project ideas in urban space • Drawings and forms • space/external form • Model preparation and modelling • Urban Sculpture ideas with 3D structures • Demonstration of technical and visual skills: materials, techniques, observational skills, visual awareness, design and compositional skills 	T/P	<p>The making of sculpture : the materials and techniques of European sculpture / edited by Marjorie Trusted. - London : V&A Publications, 2007. NB450 / .M23 2007</p> <p>A companion to public art / Edited by Cher Krause Knight and Harriet F. Senie. - Chichester, West Sussex : Wiley, Blackwell, 2016 N8825 / .C64 2016</p> <p>Negative space : trajectories of sculpture in the 20th and 21st centuries / conceived and written by Peter Weibel ; edited by Peter Weibel with Anett Holzheid. NB198 .W45 2021</p>
5	<ul style="list-style-type: none"> • Urban & Space : Modern World • A City Walk : Urban Memorials • Model preparation and modelling • Sculpture project ideas in urban space : Discussion & students will share their project ideas 	T/P	<p>The making of sculpture : the materials and techniques of European sculpture / edited by Marjorie Trusted. - London : V&A Publications, 2007. NB450 / .M23 2007</p> <p>A companion to public art / Edited by Cher Krause Knight and Harriet F. Senie. - Chichester, West Sussex : Wiley, Blackwell, 2016 N8825 / .C64 2016</p>

	<ul style="list-style-type: none"> • Urban Sculpture ideas with 3D structures modeling (soap, clay, wood, metal works and other materials) • budget work • exhibition ideas Budget planning 		<p>Negative space : trajectories of sculpture in the 20th and 21st centuries / conceived and written by Peter Weibel ; edited by Peter Weibel with Anett Holzheid. NB198 .W45 2021</p>
6	<ul style="list-style-type: none"> • City and “Country” Spaces • Developing Sculpture ideas/Concepts • Urban Sculpture ideas with 3D structures modeling (soap, clay, wood, metal works and other materials) • budget work • exhibition ideas 	P	<p>The making of sculpture : the materials and techniques of European sculpture / edited by Marjorie Trusted. - London : V&A Publications, 2007. NB450 / .M23 2007</p> <p>A companion to public art / Edited by Cher Krause Knight and Harriet F. Senie. - Chichester, West Sussex : Wiley, Blackwell, 2016 N8825 / .C64 2016</p> <p>Negative space : trajectories of sculpture in the 20th and 21st centuries / conceived and written by Peter Weibel ; edited by Peter Weibel with Anett Holzheid. NB198 .W45 2021</p>
7	<ul style="list-style-type: none"> • Urban Sculpture ideas with 3D structures • Modeling (model making from soap, clay, wood, metal works and other materials) • budget work • exhibition ideas 	T/P	<p>The making of sculpture : the materials and techniques of European sculpture / edited by Marjorie Trusted. - London : V&A Publications, 2007. NB450 / .M23 2007</p> <p>A companion to public art / Edited by Cher Krause Knight and Harriet F. Senie. - Chichester, West Sussex : Wiley, Blackwell, 2016 N8825 / .C64 2016</p> <p>Negative space : trajectories of sculpture in the 20th and 21st centuries / conceived and written by Peter Weibel ; edited by Peter Weibel with Anett Holzheid. NB198 .W45 2021</p>
8	MIDTERM		Project Presentation
9	<ul style="list-style-type: none"> • Contested Space: Controversy, Memory, and the Forgotten • Kyrenia, Urban Sculpture Project • Technical and visual skills: materials, techniques, observational skills, visual awareness, design and composition 	P	<p>The making of sculpture : the materials and techniques of European sculpture / edited by Marjorie Trusted. - London : V&A Publications, 2007. NB450 / .M23 2007</p> <p>Learning to look at sculpture Mary Acton - New York Routledge 2014. NB1142.5 / .A29 2014</p> <p>Imagining sculpture : a short conjectural history / Stanley Abe. - Munich : Hirmer Verlag, [2022] NB60 / .A24 2022</p>

	<ul style="list-style-type: none"> Modelling (Clay and Plaster, Wood Carving, Metal works, mix materials) 		
10	<ul style="list-style-type: none"> Contested Space: Controversy, Memory, and the Forgotten Kyrenia, Urban Sculpture Project Modelling (Clay and Plaster, Wood Carving, Metal works, mix materials) 	P	Imagining sculpture : a short conjectural history / Stanley Abe. - Munich : Hirmer Verlag, [2022] NB60 / .A24 2022
11	<ul style="list-style-type: none"> Selected Arenas Urban Sculpture Project : Student's Presentations Modelling (Clay and Plaster, Wood Carving, Metal works, mix materials) 	P	<p>Learning to look at sculpture Mary Acton - New York Routledge 2014. NB1142.5 / .A29 2014</p> <p>Imagining sculpture : a short conjectural history / Stanley Abe. - Munich : Hirmer Verlag, [2022] NB60 / .A24 2022</p>
12	<ul style="list-style-type: none"> Private Subjects, Sponsors, and Donors Public Urban Sculpture Project : Student's Presentation Kyrenia, Urban Sculpture Project Modelling (Clay and Plaster, Wood Carving, Metal works, mix materials) 	P	<p>Learning to look at sculpture Mary Acton - New York Routledge 2014. NB1142.5 / .A29 2014</p> <p>Imagining sculpture : a short conjectural history / Stanley Abe. - Munich : Hirmer Verlag, [2022] NB60 / .A24 2022</p>
13	<ul style="list-style-type: none"> Urban Sculpture Project Modelling (Clay and Plaster, Wood Carving, Metal works, mix materials) Mold Techniques 	P	The making of sculpture : the materials and techniques of European sculpture / edited by Marjorie Trusted. - London : V&A Publications, 2007. NB450 / .M23 2007
14	<ul style="list-style-type: none"> Urban Sculpture Project Modelling (Clay and Plaster, Wood Carving, Metal works, mix materials) Mold Techniques 	P	Learning to look at sculpture Mary Acton - New York Routledge 2014. NB1142.5 / .A29 2014
15	<ul style="list-style-type: none"> Urban Sculpture Project Modelling (Clay and Plaster, Wood Carving, Metal works, mix materials) Mold Techniques 	T/P	
16	FINAL		Project Presentation / Urban Sculpture Projects

<p>Required Course Material(s) / Reading(s)/ Text Book(s)</p>	<p>Modelling clay (Red/White) Modelling tools – mid size and small size knife Commercial clay modelling tools Baldudak plaster Wooden armature 1x apron Carving tools Wood Metal</p> <p>The elements of sculpture : a viewer's guide / Herbert George. - 1st edition. - London : Phaidon Press, 2014. NB1142.5 / .G46 2014</p> <p>The making of sculpture : the materials and techniques of European sculpture / edited by Marjorie Trusted. - London : V&A Publications, 2007. NB450 / .M23 2007</p> <p>Learning to look at sculpture Mary Acton - New York Routledge 2014. NB1142.5 / .A29 2014</p> <p>Imagining sculpture : a short conjectural history / Stanley Abe. - Munich : Hirmer Verlag, [2022] NB60 / .A24 2022</p> <p>A companion to public art / Edited by Cher Krause Knight and Harriet F. Senie. - Chichester, West Sussex : Wiley, Blackwell, 2016 N8825 / .C64 2016</p> <p>Negative space : trajectories of sculpture in the 20th and 21st centuries / conceived and written by Peter Weibel ; edited by Peter Weibel with Anett Holzheid. NB198 .W45 2021</p>
<p>Recommended Course Material(s)/ Reading(s) /Other</p>	<p>Modelling and sculpture: a full account of the various methods and processes employed in these arts : Toft, Albert, 1862- : Free Download, Borrow, and Streaming : Internet Archive</p> <p>.Smith, Rachel. Public Sculpture and Urban Spaces: An Overview. New York: Urban Arts Press, 2021. 2. Brown, Emily. The Social Dynamics of Public Art: Case Studies and Analysis. Journal of Urban Art Studies 12, no. 4 (2022): 65–83.</p> <p>Miller, John. Art in Public Spaces: The Role of Sculpture in Community Engagement. London: Cultural Studies Publications, 2019.</p> <p>Turner, Laura. Controversies and Criticisms in Public Sculpture. Art Critique Quarterly 29, no. 2 (2020): 112–130.</p> <p>Lee, David. Public Sculpture and Social Impact: A Comparative Study. Chicago: Art Research Journal, 2023.</p>

ASSESSMENT		
Learning Activities	NUMBER	WEIGHT in %
Mid-Term	1	40
Quiz		

Assignment		
Project		
Field Study		
Presentation / Seminar		
Studio Practice		
Other (class participation)		
Contribution of Final Examination/Final Project/ Dissertation to the Final Grade	1	60
TOTAL		100

CONTRIBUTION OF COURSE LEARNING OUTCOMES TO PROGRAMME LEARNING OUTCOMES						
No	PROGRAMME LEARNING OUTCOMES	Level of Contribution (1- lowest/ 5-highest)				
		1	2	3	4	5
1	Explains the fundamental knowledge of art history, art theory, and the historical development of art, and interprets artworks within cultural, social, and theoretical contexts.					
2	Applies the basic elements and principles of art and design, considering color theory and color relationships in two- and three-dimensional visual compositions.					
3	Represents objects, figures, and space through drawing in accordance with the principles of proportion, perspective, and light–shadow.					
4	Uses different materials, techniques and studio methods in accordance with occupational health and safety rules and sustainable production approaches, and produces original artistic works.					
5	Analyzes works of art through a critical perspective within aesthetic, cultural, social and ethical contexts and evaluates them in relation to contemporary art discussions.					
6	Conducts research in artistic production processes and integrates conceptual thinking into creative practice.					
7	Develops both independent and collaborative art projects and gains the ability to plan, implement, and evaluate artistic production processes.					
8	Communicates artistic works effectively using written, oral, and visual presentation methods.					
9	Uses digital tools, contemporary technologies, and new media opportunities in artistic production processes.					

10	Develops interdisciplinary approaches in art production and establishes relationships with different artistic fields.				
11	Prepares a portfolio as part of professional development, gains awareness of the professional functioning of the art world and copyright issues, and follows current developments in the field.				
12	Designs, produces, and presents an independent graduation project, demonstrating artistic practice in a comprehensive manner.				


















ECTS / STUDENT WORKLOAD				
ACTIVITIES	NUMBER	UNIT	HOUR	TOTAL (WORKLOAD)
Course Teaching Hour (X weeks * total course hours)	15		4	60
Preliminary Preparation and self- study	10		6	60
Mid-Term	1		2	2
Quiz	-		-	-
Assignment	-		-	-
Project	-		-	-
Field Study	-		-	-
Presentation / Seminar	-		-	-
Studio Practice				
Final Examination/ Final Project/ Dissertation	1		3	3
Other	-		-	-
TOTAL WORKLOAD				125
TOTAL WORKLOAD / 25				5
ECTS				5

ETHICAL RULES WITH REGARD TO THE COURSE

Plagiarism Disclaimer

Detected and undetected plagiarism is a serious offence at any time and it could have devastating effects on your degree result and future professional lives.

Plagiarism is easy to avoid if you make sure to identify and acknowledge your sources thoroughly and do not copy directly from visual examples, designs, or notes that have in turn been taken word for word from your sources.

	SDG 1: No Poverty	
	SDG 2: Zero Hunger	
	SDG 3: Good Health and Well-Being	
	SDG 4: Quality Education	X
	SDG 5: Gender Equality	
	SDG 6: Clean Water and Sanitation	
	SDG 7: Affordable and Clean Energy	
	SDG 8: Decent Work and Economic Growth	
	SDG 9: Industry, Innovation and Infrastructure	
	SDG 10: Reduced Inequalities	X
	SDG 11: Sustainable Cities and Communities	X
	SDG 12: Responsible Consumption and Production	
	SDG 13: Climate Action	X
	SDG 14: Life Below Water	
	SDG 15: Life on Land	
	SDG 16: Peace, Justice and Strong Institutions	
	SDG 17: Partnership for the Goals	

ASSESSMENT DETAILS AND EVALUATION CRITERIA:

Final Grades will be determined according to the Course Learning Activities and Final Examination/ Project/ Dissertation Assessment Details as below, and comply by the Education and Examination Regulation set forth by the University.

Mandatory attendance rate

* According to the updated Senate decision as of the 2023-2024 academic year, mandatory attendance for all of our courses is 70%, regardless of medical reports. Reports will only be valid if exams cannot be attended. Students who cannot take the exam due to health reasons must submit a report to the faculty secretary within three working days following the exam.

Assesment Criteria Points:

Midterm Exam: 40%

Original Idea Context: 25 Points

reflection, research, developing original ideas and critical thinking.

Form: 25 Points

The process of creative form production. The quality of the form produced. Harmony of subject and form content. method of presentation of the form.

Model Structure: 25 Points

Demonstration of technical and visual skills: materials, techniques, observation skills, visual awareness, design and composition skills.

Project Presentation : During the course, students are required to do research on their projects that will develop their practical and theoretical skills. In the midterm exam, all students working in groups or individually are required to present their three-dimensional works. Each student is required to plan a presentation of at least 15 minutes (including questions and answers).

.....

Final Exam : 60%

Creative Modeling (clay, steel, wood, etc.): 25 Points

Audience Impact
Creative Form

Technical Skills: 25 Points

Technical Accuracy and Shape

Composition (Harmony of the Form with the Surrounding Environment): 25 Points

Aesthetic Unity
Balance and Proportions

Time Management: 25 Points

Effective Use of Time
Personal Effort

PREPARED BY

Asst.Prof. Dr. Elçin Şener

UPDATED

05.05.2026

APPROVED

Approved by The Departmental Board on 28.04.2026