MAVA 104 BASIC DESIGN (TEMEL TASARIM) Fall 2020[1]

1. Course Information

Instructor:	Özge Subaşı (Office: SOS 148) (ozsubasi@ku.edu.tr)
TAs:	Pınar Apaydın (papaydin@ku.edu.tr)
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KU Credits:	4
ECTS Credits:	8
Prerequisite(s):	None
Class Location & Mtg Times:	SOSZ15, THU 13:00-17:15 (This is a studio class, blocked)
Language of Instruction:	English
Office Hours:	Please register via e-mail
	Tuesdays 15:30-17:30 (OS), Mondays 13:00-14:00 (PA) Tuesdays (13:00-14:00)

2. Course Description

A state-of-the-art cross-disciplinary basic design studio class that is specifically set for 'media and visual arts' students. Hands on studio practice and iterative critique to explore the foundations with the usage of mixed media, ready-mades, sketching, raw materials, and new frontiers such as interactivity, design prototypes and the immaterial experiences. Elements of design: point, line, shape, texture, pattern, color, space and structure. Principles of design: balance, unity, contrast, similarity, scale, proportion, hierarchy, focus, emphasis, rhythm and movement.

3. Course Aims / Overview

Main objective of the course is to visit the fundamentals of art and design in relation to the emerging study area of 'media and visual arts'. While the course is named as basic design, this is a highly challenging course based on design studio practices introducing all steps of designing from researching and ideation to reporting and presenting. Introductions to visual literacy, to design techniques (such as drawing, composition), and basic design communication will be given. In practice, the course provides hands on experience through assignments, workshops and critique sessions.

4. Course Learning Outcomes (CLOs)

Students successfully completing this course will be able to understand design briefs, and answer to them via using the visual design vocabulary to communicate their ideas. They will develop the complex skills to be able to seek out the right elements, forms and their balancing relationship in continuous studio projects. Throughout the semester the theoretical and practical development will be collectively iterated, giving the students the

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[1] Initial syllabus for this course was prepared by Aykut Coskun (2015-2018). This section is elaborated according to the emerging needs of the field. Main inspiration to the new version are the courses from Lancaster University on design basics [Link].

opportunity to combine digital and physical studio spaces, and develop a critical eye that is educated by the social and traditional design constructs.

5. Assessment Methods

Each week, students will be working on some subject-specific practices both at home/off-campus and in the studio. The course is held as a block studio (4 hours +breaks). The theoretical part of the content (seminars introducing concepts, elements and principles) are held as video lectures. The students are expected to watch the videos prior to the class. Weekly course is devoted to the practice-led interventions, where students bring in the current version of their work and actively work on them with mentoring.

Weekly commitments have different goals. Each of these studies will be graded.

Grading scheme[2]

Workshops, semester project and reflection materials as below	Points
Active Participation (submitting and discussing your work) + Attendance	20
WS1	10
WS2	10
WS3	10
Principle & Intervention I -XX	20
SP(semester project)-metaphorical mask project	10
SP revised	5
FP (final project)-interactivity project	15

Workshops: Short in class exercises aimed at preparing the students for the assignments. The outcomes of the workshop are submitted at the end of the day.

Assignments: Tasks in which the students are expected to apply the theoretical knowledge obtained in the lectures into practice, as well as improve the practical skills gained during workshops.

Lectures and readings: Theoretical part of the studio course to help the students have the solid background for completing the practical work.

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[2] This course equals to 216 hours of minimum work (52 hours course and minimum 164 hours homework time)

Submissions of Workshop1-6 (WS1, WS2, WS3, WS4, WS5, WS6) are the outcomes of your learning from workshops, assignments, lectures and related reading. Please refer to those when you submit a work.

All the student work will be graded with the following criteria;
- reflection to the learned new skills in the production of WSs
- active participation throughout the process of creating a piece
- amount of alternative ideas, sketches and practices in relation to the given topic and principles
- quality and creativity of the presentation
- creative and lateral thinking

6. Course Schedule

Tentative Syllabus and Weekly Assignments

W1	W1 Introduction, course structure, policies, students' expectations Theory: Lines. Dots. Shapes. (video class, watch before the studio) Discussion/Reflection on theory Start WS1: Design elements, drawing and body Mini exercise: Sketching a torso Exercise: ways of seeing and class exercise Assignment: 1. Sketch a "project" of your body where body parts are defined with lines, dots, shapes (A4 size sketch). 2. Define extra materials to use to enhance your sketch to multi-media	Elements 1: Lines, dots, shapes
W2	Theory: Basic visual elements pattern, and texture (video class, watch before the studio) Theory: Shape and volume (video class, watch before the studio) WS1 continued Discussion: Collective feedback on elements, and materials. Balancing material affordances Exercises (mainly body drawing) on different line types, how to work with elements to get what you see in 3d into paper (optional) -takes place in the class (Bring additional materials with you. ---> can be anything from pencil/watercolor to glue/other materials for experimentation such as food, textile...)	Elements 2: Pattern, texture, shape, volume Drawing basics, ctd.
WS1 Submission due: TBA via BB	WS1: Design elements, drawing and body	10
W3	Theory: Design principles, rhythm and movement (video class, watch before the studio)	Elements 3: Rhythm and movement, hierarchy,

	Theory: Design principles, hierarchy, emphasis and focal point (video class, watch before the studio) Bring your submitted work to the class. Discussion of the 4 elements. Start WS2: Abstracting and real life in 2D Planning, groups campus Campus photo, fieldwork Printing the photos Meeting in the class for discussions Grouping the photos into elements and principles Assignments: Read Oliver Sacks "the man who mistook his wife for a hat" Assignment: Sketch multiple versions of the same photo using different combinations of the elements (fast sketching)	emphasis and focal point
W4	Discussion of the story to understand literature and basic design. Finalising abstraction work. Composition exercises in class (how to choose elements and work with them in mirroring and 3D). Adobe Photoshop basics Assignment: Collect and bring materials for the 3d ideas (only in the tones of gray, white, and black), glue, scissors etc… Bring 20*20 cm gray cardboard 0.3 or 0.5 mm thick	
WS 2 Submission due TBA via BB	WS2-Abstraction and pattern composition	10
W5	Unity, balance (video class, watch before the studio) Lecture: "Value"(video class, watch before the studio) Discussion: how can we create balance from 2d to 3d Replicating 2-3 elements for the 3d composition, designing the space and structures	
W6	Lecture: Introducing 3d shapes, exercise on how to use 3d elements in space to replicate 2d effects (video class) Lecture: "Space and structure: Scale and proportion" (video class) Live online peer-to-peer discussion	
W7	Updates on the syllabus, attendance model, and the rest of the semester	

	Lecture: design process part 1:research	
	Introduction to SP1: Mask Project	
	Discussion of the WS3 projects	
	Assignment: Researchon the mask project, make a moodboard	
	Test:1	
W8	Lecture: color and value.	
	Lecture: Color theory: Color palettes, wheels, shades, tints, light, value."	
	Moodboards-presentations	
	Exercise: design process part 2:ideation	
	Test:2,3,4,5	
W9	Exercise: design process part 3: prototype	
	Mock-ups discussion	
	Test:6,7,8,9	
W10	Presentation: design process part 4: prototype (group 1)	
	Mid-term demonstration of masks	
	Test:10,11,12,13	
	Assignment: Storyline sketches	
W11	Presentation: design process part 4: prototype (group 2)	
	Mid-term demonstration of masks	
	Test:14,15,16,17	
W12	Exercise: design process part 5: present/experience	
	Storyline, music, etc.	
	Test:18,19,20	
W13	Feedback for projects	
W14	Final projects, videos	

7. Student Code of Conduct and Academic Grievance Procedure

8.   Course

Policies

- Regular attendance to lectures is necessary for completing course requirements. Active participation is not only being physically in class.

- If you miss more than 2 of classes, you'll fail the course. Leaving earlier or arriving late is upon special written request.

Submissions:

• No hardcopy (i.e. original work) submissions are collected on submisison deadlines for workshop results. Softcopy (i.e. a photo of the original work or the video) should be made available with given deadline through Blackboard.

- All projects will be presented in hard copy prior to submisisons (will be presented but not collected).

Studio environment:

• The lectures, workshops sessions and feedback session will be done in MAVA design studio (SOSZ15).

• As this studio is open to the use of all MAVA students, it is essential to keep it neat.

• Because the studio has limited space, do not use it for storing your personal belongings. The studio will be cleaned by the cleaning staff biweekly. So, be aware that if you leave anything in the studio, they will be thrown away.

• Return the equipment you used to their original location so that others can use as well.

• Make sure that you clean your desk and its surroundings when you are leaving the studio.

- Please use recycle bins for disposing paper, glass and plastics.

9.   Instructional Materials and Learning Resources[3] Visual perception:

-       Berger, J. (2008). Ways of seeing (Vol. 1). Penguin UK.

-       Huxley, A. (2010). The doors of perception: And heaven and hell. Random House.

-       Arnheim, R. (1969). Visual thinking. Univ of California Press.

-       Mausfeld, R., & Heyer, D. (2003). Colour Perception: Mind and the physical world.

-       Benjamin, W. (2008). The work of art in the age of mechanical reproduction. Penguin UK.

-       Behrens, R. R. (1998). Art, design and gestalt theory. Leonardo, 299-303.

-       Graham, L. (2008). Gestalt theory in interactive media design. Journal of Humanities & Social Sciences, 2(s1).

-       Kandel, E. R. (2012). The Age of Insight

Design Principles:

-       Zelanski, P., & Fisher, M. P. (1984). Design principles and problems. Holt, Rinehart, and Winston.

-       Norman, D. A. (2002). The design of everyday things. Basic books.

Pipes, A. (2008). Foundations of art and design. Laurence King. Cross, N. (2001). Designerly ways of knowing: Design discipline versus design science. Design issues, 17(3), 49-55.

-       Weinschenk, S. (2011). 100 Things Every Designer Needs to Know About People

Design Elements:

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[3]   This list is compiled by the previous instructors of the course (Aykut Coskun and Evren Yantac) as a mini library for the beginners. Students are not expected to read all the text.

- Samara, T. (2007). Design elements: A graphic style manual. Rockport Pub. 6 – 80.
- Lauer, D., & Pentak, S. (2011). Design basics. Cengage Learning.
- Carter, R., Day, B., & Meggs, P. B. (2012). Typographic design: Form and communication. Wiley. 1- 96.
- Meggs, P. B., & Purvis, A. W. (2011). Meggs' history of graphic design. Wiley. 310 – 335.

General and Additional Reading Sources:
- Gombrich, E. H. (2011). The Story of Art: Pocket Edition. Phaidon.
- Lynton, N. (1980). The story of modern art. Phaidon.
- May, R. (1994). The courage to create. WW Norton & Company.
- Thackara, J. (2005). In the bubble. Designing in a complex world, MIT Press, Cambridge.
- The Politics of Design, Paul Rand
http://www.paul-rand.com/foundation/thoughts_politics/#.U_wtMby1akA
- Ways of Seeing Instagram, Ben Davis
http://news.artnet.com/art-world/ways-of-seeing-instagram-37635#.U7gEPaw2BTX.facebook
- The Art of Critical Making: Rhode Island School of Design on Creative Practice
- Meggs, P. B., & Purvis, A. W. (2011). Meggs' history of graphic design. Wiley. 287 – 309.
- Rohde, M. (2013). The sketchnote handbook. Peachpit Press.
- Smith, K. (2008). How to be an explorer of the world: portable life museum. Penguin.

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Copyright Release Information

Course Code and Course Name: MAVA 104 / Basic
Design Semester: 2020, Fall
Student's name and last name:
Student's Signature (Please sign below)

………./……../2019

Öğrenciler Tarafından Kullanılacak Eser Teslim ve Kullanım İzni Formu

MAVA 104 kodlu, Temel Tasarım adlı ders için teslim ettiğim çalışmaların, dersin öğretim üyesi tarafından seçilmesi durumunda Koç Üniversitesi, Medya ve Görsel Sanatlar bölümü koleksiyonuna dahil olmasını, gelecek dönemlerdeki öğrencilere örnek teşkil etmesi açısından sergilenmesini, fotoğrafının çekilmesini ve yayınlanmasını; ve bu maksatla 5846 sayılı Kanun'un (FSEK) ilgili maddelerinde öngörülen çoğaltma, yayma, temsil, kamuya iletim ve işleme haklarımı basit lisans şeklinde, bedelsiz ve süresiz olarak devrettiğimi ve kabul ederim.

Dersi veren öğretim üyesi Ozge Subasi'nin ve Medya ve Görsel Sanatlar Bölümü'nün bu çalışmayı kar amacı gütmeyen, eğitsel, kültürel kitap, makale ve bilimum yayın ve sergilerde kullanabilir. Koç Üniversitesi her türlü tanıtım ve arşiv çalışmalarında bu çalışmayı kullanabilir.

Bunun karşılığında, Medya ve Görsel Sanatlar Bölümü ve dersi veren öğretim üyesi, işlerimden herhangi biri yayınlandığında ya da sergilendiğinde işin üreticisi olduğuma dair atıfta bulunacaktır.

Medya ve Görsel Sanatlar Bölümüne verdiğim bu haklar benim ileride işlerimi Koç Üniversitesi dışında sergilememi/yayınlamamı engellemez. Bu tür bir sergi/yayın için aşağıdaki şartları yerine getirmem gerekir. Eğer halen Koç Üniversitesi öğrencisi isem, Koç Üniversitesi dışında yapacağım yayın ve sergiler için dersi veren öğretim üyesinden izin almam gerekir. Eğer Koç Üniversitesi'nden mezun olmuşsam, yaptığım sergide/yayında, işin Koç Üniversitesi bünyesinden üretildiğine dair bilgi vermem gerekir.

Ders Kodu ve İsmi: MAVA 104 / Temel Tasarım Yıl
ve Dönem: 2020, Guz
Öğrenci'nin Adı Soyadı:
Öğrenci'nin İmzası:

MAVA 104[4]
BASIC DESIGN (TEMEL TASARIM)
Anket / Survey

1. Bu dersi neden aldınız? / What is the reason behind you taking this class?

2.   Bu derste neler öğrenmeyi ve yapmayı bekliyorsunuz? / What do you expect to learn and to do in this class?

3.   İlerleyen dönemde hangi alanlarda eğitiminize devam etmek istiyorsunuz? / In which fields do you want to continue your studies?

c   Tasarım / Design (Graphic Design, Industrial Design, Advertising, Interaction Design…)
c   Hareketli Medya / Moving Media (Video, Post production, Animation…)
c   Sanat / Art (Art practice, Illustration, Art Direction…)
c   İletişim / Communication (Media, New Media…)
c   Diğer / Other: ………..………..………..………..………..………..

4. Üniversiteden mezun olduktan sonra hangi alanda, nasıl bir kariyer hedefliyorsunuz? / After graduating, what kind of a career do you plan?

5.   Sanat ve tasarım alanında neler ilginizi çekiyor, neleri ve kimleri takip ediyorsunuz? / What are you interested in, within the art and design fields? What do you watch, read or keep track of?