MAVA 104
BASIC DESIGN
Fall 2021

⇒ **Important note regarding face-to-face teaching:** This is a practical, studio-based course. It requires students' active usage of studio space, hands-on involvement with the design tools (paper, paint, utility knife) and engagement in collaborative work. Thus, to have a fair assessment of students' efforts, the course will be only done face-to face.

1. COURSE INFORMATION

Instructor:	Özge Subaşı (ozsubasi@ku.edu.tr)
Teaching Assistants:	Mert Yıldız (mertyildiz18@ku.edu.tr)
	Sena Cucumak (scucumak21@ku.edu.tr)
KU Credits:	4
ECTS Credits:	8
Prerequisite(s):	None
Class Location & Mtg Times:	SOSZ15, Tuesday 14:30-17:10
	SOSZ15, Thursday 14:30-15:40
Language of Instruction:	English
Office Hours:	Upon request via email

2. COURSE DESCRIPTION

A hands-on studio about the foundations of art and design. Introduction to the basic concepts of design. 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 and OBJECTIVES

Main objective of the course is to teach the fundamental components of art and design practice and theory. While the course is named as basic design, this is a highly challenging course based on reflection-in-action method introducing design thinking approach. While researching, ideation, presentation, stages of a holistic design process will be learned, visual design techniques such as drawing, composition, visual representation, modeling and other experimental techniques will be studied. 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 demonstrate understanding of the essential elements of form and content and those principles that control their organization in composition. They will also acquire visual thinking, observation and research skills through a refined visual vocabulary. One other important outcome of the course is that students will get to know the importance of critical eye and reflection in action in art and design education, informed by the social and traditional design constructs.

5. TEACHING METHODS

Each week, a specific subject will be covered through various teaching methods which are outlined below.

5.1.   **Lectures:** These are interactive lectures where the instructor introduces concepts pertaining to basic design (e.g., balance, harmony) through example works.

5.2.   **Workshops:** Daily exercises designed to improve students' skills.

5.3.   **Assignments:** Tasks in which the students are expected to apply the theoretical knowledge obtained in the lectures into practice.

5.4.   **Critique sessions:** These are sessions in-which students showed their initial ideas to gather feedback from the instructor, teaching assistants and classmates.

5.5.   **Reflective sessions:** These are sessions in-which we reflect on submitted assignments as a class. Students are encouraged to talk about each other's work by using basic design terminology.

6. GRADING

Each week, students will be working on either some subject-specific practices at home and in the studio. The course has 2 sessions. Depending on the week, one of these sessions include seminars introducing concepts, elements and principles. Other sessions include studio practice in which students are engaged in practice workshops and assignments. Each of these studies will be graded.

6.1.   Grading plan

Grading will be done according to the following plan,

Workshops	7x (4) = 28 pts
Assignments	6x (10) = 60pts
Participation and effort	12pts
Total	**100pts**

6.2.   Grading scheme

The following table will be used to turn numerical grades into letter grades.

90-100 A	77-79 B-	64-66 D+
83-86 B+	73-76 C+	60-63 D
80-82 B	70-72 C	0-59 F
	67-69 C-	

6.3. Grading criteria

All assignments will be evaluated according to the rubrics below. Besides these, there will be up to 10% reduction due to a low quality in craftsmanship and presentation.

CRITERIA	Incompetence < --> Competence				
Problem Solving (/20)	No solution	Diagrammatic/ Symbolic approach	Visual solution attempted	Visual solution achieved	Creative solution
Overall Structure (/20)	Random _Elements placed randomly_ **OR** _combined into a single unit_	Some order _Some order_ **OR** _symmetrical arrangement_ **OR** _pattern_	Attempted Asymmetry _Symmetrical order with a tilt or shift of axis_ **OR** _attempted asymmetrical order_	Asymmetrical order _A non symmetrical order is achieved_	Aesthetic order
Choice and use of Elements (/20)	Random _Inconsistent and inharmonious choice and placement of elements_	Problematic variety of elements _Use of only one type of element (with or without size/colour difference)_ **OR** _variety of elements with little coherence_	Coherent element variety _Variety of elements used coherently_	Grouping _Variety of elements put in relationship through groupings_	Layered groupings _Groups of elements put in relationship in multiple layers_
Acquired knowledge / Designerly attention (/20)	None _No prior knowledge is conveyed_	Some knowledge _Demonstrates some conscious decisions (attempt at aligning_ **OR** _distancing_ **OR** _purpose, such as direction)_	Conscious decisions _Designerly sensitivity in arrangement of elements_ **OR** _expression of purpose_	Purposeful decisions _Designerly sensitivity in arrangement of elements_ **AND** _expression of purpose_	Innovative use of knowledge _Principles and acquired knowledge used together purposefully in an innovative manner_
Definition and use of area (/20)	No area _Area is not defined,_ **OR** _ill defined_	Primitive area _Area defined with primitive methods such as creating a frame, filling the corners, etc._	Forced/attempted area _Organization of the elements is forced to fit the area_ **OR** _area definition is not fully working_	Natural area _Area defined in a natural (unforced) manner through the organization of the elements_	Area with Negative Spaces _Area and its negative spaces are used in a way that adds value and meaning to the overall composition_
TOTAL: 100	8 pts.	11 pts.	14 pts.	17 pts.	20 pts.

7. SUBMISSIONS

There are two types of submissions: hardcopy (i.e. original work) and softcopy (i.e. a photo of the original work). Hard Copy submissions should be made to the course assistant(s). Softcopy submissions should be made through Blackboard. Submissions for the workshop session should be done on the same day. Due dates for the assignments will be announced right after each assignment is introduced. While submitting the assignments, write down the following into your submission file as well as on your hardcopy: 1) Name , 2) ID Number , 3) Date of hand in, and 4) Version number (if revised). Presentation, that is how you submit a work, really matters in grading. Please

be-aware of this and act accordingly. Do not submit wrapped, folded, even-sided papers. Do not submit a cover page. Watch out the perspective (distortion) when you are taking the photos of your works.

Late policy for submissions: The students are responsible for making their submissions on time. Small delays such as 30 minutes will be tolerated. However, there will be a 5% reduction for each day passing after the original submission deadline.

8. TENTATIVE COURSE SCHEDULE

	Tuesdays (14.30-17.10)	*Thursdays (14.30-15.40)*
Week 1	28.09.2021	29.09.2021
	Course introduction	**Workshop 1:** Basic organizations
	Lecture 1: Design Thinking	
Week 2	05.10.2021	06.11.2021
	Lecture 2: Visual Perception	**Workshop 2:** Geometric analysis
	Lecture 3: Dots, lines, shapes, and patterns	
Week 3	12.10.2021	13.10.2021
	Workshop 3: Identifying shapes	Critique session for Assignment 1
	Assignment 1: Ways of seeing	
Week 4	19.10.2021	20.10.2021
	Critique session for Assignment 1	Reflection session on Assignment 1
	Critique session for Assignment 1	
Week 5	26.10.2021	27.10.2021
	Lecture 4: Composition, Unity, & Balance	Critique session for Assignment 2
	Assignment 2: Dominancy by nature	
Week 6	02.11.2021	03.11.2021
	Critique session for Assignment 2	Reflection session on Assignment 2
	Critique session for Assignment 2	
Week 7	09.11.2021	10.11.2021
	Lecture 5: Color, **Assignment 3:** Colorful abstractions	Critique session for Assignment 3
	Workshop 4: Creating color	
	Winter Break: 15-19 November	
Week 8	23.11.2021	24.11.2021
	Critique session for Assignment 3	Reflection session on Assignment 3
	Critique session for Assignment 3	
Week 9	30.11.2021	01.12.2021
	Lecture 6: Hierarchy, **Assignment 4:** Designing a book cover for a short story	Critique session for Assignment 4
	Workshop 5: Analysis of good book covers (group)	
Week	07.12.2021	08.12.2020
	Critique session for Assignment 4	Reflection session on Assignment 4
	Critique session for Assignment 4	

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Week 11	**14.12.2021**	**15.12.2021**
	Lecture 7: Space, **Assignment 5:** Creating a beautiful paper sculpture	Critique session for Assignment 5
	Workshop 6: Shaping paper through cutting, folding and molding	
Week 12	**21.12.2021**	**22.12.2021**
	Critique session for Assignment 5	Reflection session on Assignment 5
	Critique session for Assignment 5	
Week 13	**28.12.2021**	**29.12.2021**
	Lecture 8: Rhythm and movement, **Assignment 6**: Visualizing sound	Critique session for Assignment 6
	Workshop 7: Visual analysis of a song (group)	
Week 14	**04.01.2022**	**05.01.2022**
	Critique session for Assignment 6	Reflections on Assignment 6
	Critique session for Assignment 6	

9. INSTRUCTIONAL MATERIALS AND LEARNING RESOURCES

9.1.   Course book

- Lauer, D., & Pentak, S. (2011). Design basics. Cengage Learning

9.2.   Additional readings

- Berger, J. (2008). Ways of seeing (Vol. 1). Penguin UK.
- Arnheim, R. (1969). Visual thinking. Univ of California Press.
- Cross, N. (2001). Designerly ways of knowing: Design discipline versus design science. Design issues, 17(3), 49-55.

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

9.4.   Additional resources for skill development

Students are encouraged to consult with the following resources to support their skills in drawing, sketching and prototyping.

Drawing
Edwards, B. (2012). *Drawing on the Right Side of the Brain.* Tarcher Perigee
Barber, B. (2006). *The Fundamentals of Drawing in Colour: A Complete Professional Course for Artists.* Capella.
Dodson, B. (1990). *Keys to drawing*. Penguin.

Sketching
Olofsson, E., & Sjölén, K. (2006). *Design Sketching.* KEEOS Design Book
Eissen,K., & Steur, R. (2011). *Sketching: The basics*. Page One Pu.

Model making
Jackson, P. (2011). *Folding Techniques for Designers: From Sheet to Form*. Laurence King Publishing

Dunn, N. (2014). *Architectural model making.* Laurence King

10. USE OF STUDIO ENVIRONMENT
The lectures, workshops sessions and feedback sessions 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 it as well. Make sure that you clean your desk and its surroundings when you are leaving the studio. Please use recycle bins for disposing of paper, glass, and plastics. **Due to COVID-19 regulations, eating and drinking in class are forbidden, please comply with this regulation.**

11. STUDENT CODE OF CONDUCT AND ACADEMIC GRIEVANCE PROCEDURE

https://apdd.ku.edu.tr/en/academic-policies/student-code-of-conduct/
https://apdd.ku.edu.tr/en/academic-policies/academic-grievance-procedure/

12. IMPORTANT NOTES

The course schedule, contents, learning outcomes, and grading criteria are determined by consensus of three professors (Aslı Günay, Aykut Coşkun, and Özge Subaşı). We thank all the professors for their valuable contributions to the previous versions of the Mava 104 Syllabus and reading lists.