

COURSE SYLLABUS

Course Title	Course Code	Semester	Course Hour/Week		Credit	ECTS
Major Design	VCDE303	V	Theory 2	Practice 2	3	5
Course Type	Compulsory Course	Department Elective	Faculty Elective	University Elective	CoHE (YÖK) Elective	Other
	Yes	-	-	-	-	-
Level of Course	Associate Degree (Short Cycle)		Undergraduate (First Cycle)		Graduate/ Doctoral (Second /Third Cycle)	
	-		Yes		-	

Language of Instruction	English
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Course Instructor(s)	Korhan Akbaytogan	E-mail : korhan.akbaytogan@arucad.edu.tr Office : 1069 Printmaking Studio	
Course Objectives	This course aims to introduce students to various components of the graphic design discipline while encouraging them to apply design principles to real-world scenarios. Through a major design brief and related tasks, students will analyze client needs, develop creative solutions, and produce professional design outcomes across diverse formats including flexible packaging, label design, brochures, infographics, illustration, posters, and brand identity systems. Learners will also construct physical mock-ups, evaluate appropriate print solutions, and present their projects effectively through pitch presentations. Working within a simulated Creative Design Agency setting, students will be expected to synthesize research, concept development, and production techniques into cohesive design proposals.		
Course Learning Outcomes	Students will able to:	Teaching Methods	Evaluation Methods
	Interpret project briefs by identifying their limitations and opportunities.	Brief analysis sessions	Project Evaluation
	Generate original and innovative ideas by applying creative thinking techniques to design commissions.	Creative thinking exercises	Project Evaluation

	Collaborate effectively within a simulated Creative Agency environment to produce cohesive design outcomes.	Team-based studio work	Project Evaluation
	Adapt design approaches to meet the advanced requirements and constraints of various project briefs.	Project critiques	Project Evaluation
	Construct professional mock-ups and pre-print presentations with attention to accuracy and craftsmanship.	Hands-on mock-up workshops	Project Evaluation
	Apply storytelling principles in branding strategies to enhance emotional engagement and brand identity.	Brand narrative development	Project Evaluation
	Incorporate illustration and concept art into packaging and promotional design to strengthen visual narratives.	Illustration integration tasks	Project Evaluation
	Design for diverse printed media formats such as packaging, labels, posters, and brochures using industry-standard tools.	Design assignments	Project Evaluation
Course Content	In this course, students will interpret diverse design briefs, generate original visual solutions, and collaborate within a simulated Creative Agency setting. They will adapt to complex project demands while constructing professional mock-ups and pre-print presentations with refined craftsmanship. Through applied practice, students will apply storytelling techniques in branding, incorporate illustration and concept art into design tasks, and design a range of print media, including packaging, labels, posters, and brochures. The course prepares students for real-world design challenges through a hands-on, team-oriented, and creatively driven learning experience.		

COURSE OUTLINE/SCHEDULE			
Week	Topic	Implementation (theory/practice)	Required Reading, Preliminary preparation
1	Major Design course main project introduction. Introduction of the design commission objectives, keywords and research topics. Introduction to graphic design for Packaging & Branding. Team development within a Creative Agency simulation.	T/P	Lupton, E. (2011). <i>Graphic design thinking: Beyond brainstorming</i> . Princeton Architectural Press ; Maryland Institute College of Art. Ambrose, G., & Harris, P. (2015). <i>Design thinking for visual communication</i> . Bloomsbury Publishing.
2	Flexible packaging and Label design for the main Packaging & Branding project. Brief evaluation and in-class discussions. Research and de-brief preparation. Visual style research and draft plan presentation. Using related research methods and techniques in	T/P	Lupton, E. (2011). <i>Graphic design thinking: Beyond brainstorming</i> . Princeton Architectural Press ; Maryland Institute College of Art.

	the field of Visual Communication to develop client-ready De-briefs.		Ambrose, G., & Harris, P. (2015). <i>Design thinking for visual communication</i> . Bloomsbury Publishing.
3	Digital mock-up preparation and draft design process. Image research and digital touch-up techniques. Utilising visual communication design techniques with design technologies	T/P	DuPuis, S., & Silva, J. (2011). <i>Package design workbook: The art and science of successful packaging</i> . Fair Winds Press. Witham, S. (2007). <i>Print and production finishes for promotional items</i> . Mies Hove: RotoVision.
4	Introduction to packaging illustration process. Deadline for debrief booklet. Submission and evaluation. Client meeting simulation.	T/P	DuPuis, S., & Silva, J. (2011). <i>Package design workbook: The art and science of successful packaging</i> . Fair Winds Press. Jiajia, X. (2017). <i>Packaging illustrations</i> . Artpower.
5	Packaging draft design and illustration process. Utilising principles and elements of basic design. Creating visuals with designs that emphasize aesthetics in design processes	T/P	DuPuis, S., & Silva, J. (2011). <i>Package design workbook: The art and science of successful packaging</i> . Fair Winds Press. Jiajia, X. (2017). <i>Packaging illustrations</i> . Artpower.
6	Packaging draft design and illustration process through the scope of universal visual culture.	T/P	DuPuis, S., & Silva, J. (2011). <i>Package design workbook: The art and science of successful packaging</i> . Fair Winds Press. Jiajia, X. (2017). <i>Packaging illustrations</i> . Artpower.
7	Packaging draft design and illustration process through the scope of universal visual culture.	T/P	DuPuis, S., & Silva, J. (2011). <i>Package design workbook: The art and science of successful packaging</i> . Fair Winds Press. Jiajia, X. (2017). <i>Packaging illustrations</i> . Artpower.
8	MIDTERM: Assignment submissions	T/P	
9	Packaging enhanced design and illustration process. Typography and detailing.	T/P	DuPuis, S., & Silva, J. (2011). <i>Package design workbook: The art and science of successful packaging</i> . Fair Winds Press. Jiajia, X. (2017). <i>Packaging illustrations</i> . Artpower.
10	Packaging enhanced design and illustration process. Typography and detailing.	T/P	DuPuis, S., & Silva, J. (2011). <i>Package design workbook: The art and science of successful packaging</i> . Fair Winds Press. Jiajia, X. (2017). <i>Packaging illustrations</i> . Artpower.

11	Introduction to Brand Positioning, Brand Architecture, Brand Experience and Brand Implementation. Briefing for expanding the brand experience. Introduction to Keyvisual Poster design.	T/P	https://brandsbyovo.com/glossary-of-branding-terms/ https://www.nineblaess.de/blog/brand-glossary-branding-terms/ https://corp.kaltura.com/blog/brand-experience-design/
12	Keyvisual poster design based on brand story and packaging design. Application of advanced practical skills in various commercial and creative contexts. Utilising digital tools, methods and techniques and computer software.	T/P	Wheeler, A. (2012). <i>Designing brand identity: an essential guide for the whole branding team</i> . John Wiley & Sons. Duford, K. (2024). <i>The Brand Book</i> . Estes Press.
13	Keyvisual poster design based on brand story and packaging design. Discussion and brainstorming to produce innovative and original works that reflect abstract and concrete concepts. Focus on design and aesthetic values.	T/P	Wheeler, A. (2012). <i>Designing brand identity: an essential guide for the whole branding team</i> . John Wiley & Sons. Duford, K. (2024). <i>The Brand Book</i> . Estes Press.
14	Deadline for Keyvisual Poster design. Submission and evaluation.	T/P	Wheeler, A. (2012). <i>Designing brand identity: an essential guide for the whole branding team</i> . John Wiley & Sons. Duford, K. (2024). <i>The Brand Book</i> . Estes Press.
15	Product variant designs: Brand extension or Brand stretching session. Working as a design team.	T/P	https://mackman.co.uk/brand-stretch-extension/ https://cgifurniture.com/brand-stretch-vs-brand-extension/ https://www.smashbrand.com/articles/brand-extension-vs-brand-stretching/
16	Print preparation and Mock-up	T/P	Xia, J. (2014). <i>Printing technology: Print the world, Read the heart</i> . Artpower.
17	FINAL: Design team project presentation and exhibition.	T/P	

Required Course Material(s) / Reading(s)/ Text Book(s)	Jiajia, X. (2017). <i>Packaging illustrations</i> . Artpower. (TS195.4 .P363 2016) Houston, G. (2016). <i>Illustration that Works: Professional Techniques for Artistic and Commercial Success</i> . The Monacelli Press, LLC. (NC1000 .H679 2016) Wheeler, A. (2012). <i>Designing brand identity: an essential guide for the whole branding team</i> . John Wiley & Sons. (HD69.B7 W444 2017) Xia, J. (2014). <i>Printing technology: Print the world, Read the heart</i> . Artpower.
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Recommended Course Material(s)/ Reading(s) /Other	<p>Lupton, E. (2011). <i>Graphic design thinking: Beyond brainstorming</i>. Princeton Architectural Press ; Maryland Institute College of Art.</p> <p>Witham, S. (2007). <i>Print and production finishes for promotional items</i>. Mies Hove: RotoVision.</p> <p>DuPuis, S., & Silva, J. (2011). <i>Package design workbook: The art and science of successful packaging</i>. Fair Winds Press.</p> <p>Ambrose, G., & Harris, P. (2015). <i>Design thinking for visual communication</i>. Bloomsbury Publishing.</p> <p>Duford, K. (2024). <i>Brand book: A branding primer</i>. Estes Press.</p>
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ASSESSMENT		
Learning Activities	NUMBER	WEIGHT in %
Mid-Term	1	40
Quiz	-	-
Assignment	-	-
Project	-	-
Field Study	-	-
Presentation / Seminar	-	-
Studio Practice	-	-
Other	-	-
Contribution of Final Examination/Final Project/ Dissertation to the Final Grade	1	60
TOTAL		100

	CONTRIBUTION OF COURSE LEARNING OUTCOMES TO PROGRAMME LEARNING OUTCOMES					
	PROGRAMME LEARNING OUTCOMES	Level of Contribution (1- lowest/ 5- highest)				
		1	2	3	4	5
1	Knows the historical development of the field of communication, basic concepts, theories and research methods.			x		

2	Knows the principles and elements of basic design.					x
3	Knows the history, theories and theorists of visual communication.			x		
4	Knows advanced practical skills in various commercial and creative contexts, including graphic and audiovisual multimedia design.					x
5	Knows national and international ethical rules, standards and legal documents on communication and visual communication design.			x		
6	Able to use the tools, methods and techniques and computer software required for visual communication design applications.					x
7	Able to produce innovative and original works that reflect abstract and concrete concepts by emphasizing creativity					x
8	Has the knowledge and skills to transform creative and innovative ideas into graphic, photographic, typographic, illustrative, 2 and 3-dimensional, animated and interactive visual expressions.			x		
9	Applies visual communication design techniques with design technologies in developing and changing media environments.					x
10	Has the competence to create visuals with designs that emphasize aesthetics in design processes.					x
11	Has the competence to define the problem, solve the problem, plan, manage the project and present in the design-based project development process.				x	
12	Has the ability to use research methods and techniques in the field of Visual Communication.					x
13	Has the competence to research, plan, implement and report during the project phase.					x
14	Has the competence to establish the connection between design and aesthetic values.					x
15	Has the competence to interpret universal visual culture and associate the ties of symbols with universal visual culture.					x
16	Has the competence to analyze, understand and interpret projects in the field of visual communication design with a critical and independent approach.			x		
17	Has the skills and competence to turn their designs into a portfolio document and present them.					x
18	Knows how to integrate and use digital technologies and artificial intelligence-based/ supported design tools creatively and innovatively in visual communication design and production stages.					x
19	Evaluates artificial intelligence applications in design studies with a critical approach in terms of aesthetics and originality, and uses them in accordance with ethical rules.					x

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	15		1	15
Mid-Term	1		25	25
Quiz	-		-	-
Assignment	-		-	-
Project	-		-	-
Field Study	-		-	-
Presentation / Seminar	-		-	-
Studio Practice	-		-	-
Final Examination/ Final Project/ Dissertation	1		25	25
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 life.

Plagiarism is easy to avoid if you make sure you thoroughly identify and recognize your sources and do not copy from visual examples, designs or notes taken directly from your sources word for word. The maximum citation limit cannot exceed 20%. Artificial intelligence citations are also considered within this scope. If proven otherwise, the student will fail the course.

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 with the Education and Examination Regulation set forth by the University.

Students will be given one main project with multiple sub-assignments and research topics during the course. Throughout the course, the related subjects of the discipline will be put into spotlight. Students will need to learn and draw their own roadmap in order to navigate throughout the project. They will be both guided and observed for the necessary craftsmanship. At the end of the course they will be asked to prepare and present both written and visual presentations that will put everything they learn into practice.

70% attendance to courses is compulsory. Health reports belong to 30% absenteeism right.

PREPARED BY	Snr. Inst. Korhan Akbaytogan
UPDATED	12.09.2024
APPROVED	