

**COURSE SYLLABUS**

Course Title	Course Code	Semester	Course Hour/Week		Credit	ECTS
Basic Design	VCDE111	1	Theory 2	Practice 2	3	6
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		-	

<b>Language of Instruction</b>	English
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Course Instructor(s)	Can Friedrich Luckinger	E-mail : <a href="mailto:can.luckinger@arucad.edu.tr">can.luckinger@arucad.edu.tr</a> Office : TI-OFF 07	
Course Objectives	Basic Design is a fundamental course, structured upon and around the needs of students pursuing design major. This course is compulsory and created in order to build a strong foundation for further, more advanced courses in visual communication design.		
Course Learning Outcomes	Students will able to:	Teaching Methods	Evaluation Methods
	Students will be able to define core terminology of design and list fundamental concepts related to visual perception.	Direct instruction technique	Class Discussions

<b>Course Content</b>	Students will explain the basic principles of visual communication design and summarize the fundamentals of color theory.	Class Discussions	Class Discussions
	Students will apply design principles and elements to create conceptual works, demonstrating creative problem-solving skills.	Design Projects	Midterm: Portfolio Final: Portfolio
	Students will examine visual communication projects to identify the use of design elements and principles.	Critique Sessions	Class Discussions
	Students will critique design solutions, comparing different approaches to problem-solving in visual communication.	Peer Reviews	Class Discussions
	Students will synthesize design concepts to produce original works, showcasing their understanding of visual perception and creative processes.	Capstone Projects	Midterm: Portfolio Final: Portfolio
	<p>Throughout the course, students will be introduced to and familiarized with the concept of visual perception, as well as core design principles and visual elements. Basic design I is an applied course, therefore all theory given by means of brief lectures, slides, and demonstrations will be transferred into practice during studio hours that constitute the major part of the course. All series of exercises, projects, and assignments will be carried out by focusing on the processes involved into visual communication design. Meanwhile, group as well as face-to-face discussions with instructors will present an integral part of the course structure, working towards developing mental, as well as manual skills and techniques in creative problem solving of visual communication design practices.</p> <p>Every week students will be given a brief theoretical session, introducing particular design principles and elements. However, the majority of time will be dedicated to the applied aspects, where students will learn how to transfer and apply given theoretical knowledge into practice. Every studio session student will be given exercises and assignments to develop skills in working with various design elements and principles, learning along the way the fundamentals of creative design problem solving. Every session will include group and face-to-face discussions with course instructors. All the works for this course will be made by utilizing traditional techniques of hand-crafting like drawing, painting, collage, and the like.</p>		

<b>COURSE OUTLINE/SCHEDULE</b>			
<b>Week</b>	<b>Topic</b>	<b>Implementation (theory/practice)</b>	<b>Required Reading, Preliminary preparation</b>

1	<p>Introduction to the course.</p> <p>What is Basic Design?</p> <p>Basic design elements: Dot</p> <p>Introducing Basic Design Principles (Contrast, pattern, emphasis, Balance, etc.)</p>	T/P	<p>Maurice de Sausmarez, Basic Design, The Dynamics of Visual Form, A&amp;C Black, London, 2002</p> <p>Lecturer Slide and Notes.</p>
2	<p>Basic Design Elements: Line</p> <p>Linear articulation in virtual structure.</p> <p>Design Principles</p>	T/P	<p>Maurice de Sausmarez, Basic Design, The Dynamics of Visual Form, A&amp;C Black, London, 2002</p> <p>Lecturer Slide and Notes.</p>
3	<p>Basic Design Elements: Basic Shapes (session1)</p> <ul style="list-style-type: none"> <li>- Combinatorial possibility of single module in rectangle grid: Graphical Texture made by single module</li> <li>- Combinatorial possibility of multiplied module in rectangle grid: Graphical Texture made by multiplied module</li> </ul>	T/P	<p>De Sausmarez Maurice (2002) Basic design : the dynamics of visual form/Black</p> <p>Lecturer Slide and Notes.</p>
4	<p>Basic Design Elements: Basic Shapes (session2)</p> <ul style="list-style-type: none"> <li>- Introducing repetition and rhythm as basic design organizational principles. Introducing hexagonal (an alternative) grid. Graphical Texture made by single module</li> <li>- Combinatorial possibility of multiplied module in rectangle grill: Graphical Texture made by multiplied module continues...</li> </ul>	T/P	<p><a href="https://www.invisionapp.com/design-defined/elements-of-design/">https://www.invisionapp.com/design-defined/elements-of-design/</a></p> <p>Lecturer Slide and Notes.</p>
5	<p>Design Principles: Positive-Negative space (using basic shapes)</p> <ul style="list-style-type: none"> <li>- Transparency and Atmospheric integrity of forms in negative-positive dialog.</li> <li>- Composition in negative &amp; positive interaction with primary forms</li> </ul>	T/P	<p><a href="https://drawpaintacademy.com/positive-and-negative-space/">https://drawpaintacademy.com/positive-and-negative-space/</a></p> <p>Lecturer Slide and Notes.</p>
6	<p>Introducing the use and combination of Graphical shapes and Texture in Abstract</p>	T/P	<p><a href="https://www.researchgate.net/publication/30598581_Influence_of_Form_Texture_and_Shading_on_'Abstract'_and_'Realistic'_Style_Preferences_an_Overview_of_Design_Characteristics_through_Incidental_Thematic_Results">https://www.researchgate.net/publication/30598581_Influence_of_Form_Texture_and_Shading_on_'Abstract'_and_'Realistic'_Style_Preferences_an_Overview_of_Design_Characteristics_through_Incidental_Thematic_Results</a></p> <p>Lecturer Slide and Notes.</p>

7	Finalizing all assignments	T/P	All assignments need to be completed and be ready to present.
8	MIDTERM WEEK		
9	Introduction to color theory:  Basic terminology; Primary Colors and types of Color Wheels 3 dimensions of color: Hue, Value (lightness/darkness) & Saturation (grayness)	T/P	David Hornung, Colour : a workshop for artists and designers. / Laurence King Publishing 2012 – PART FOUR and SEVEN <a href="https://munsell.com/color-blog/munsell-hue-circle/">https://munsell.com/color-blog/munsell-hue-circle/</a> Lecturer Slide and Notes.
10	Color Theory Continued:  Tones Shades Tints Gradients	T/P	
11	Conceptual Color Composition:  Impact of color combinations in visual field	T/P	David Hornung, Colour : a workshop for artists and designers. / Laurence King Publishing 2012 – PART FIVE and NINE <a href="https://www.ideelart.com/magazine/red-colors">https://www.ideelart.com/magazine/red-colors</a> Lecturer Slide and Notes.
12	Psychological color Temperature Expression through abstract	T/P	<a href="https://designmodo.com/color-concept/">https://designmodo.com/color-concept/</a>
13	Perspective:  Presenting Linear Perspective; Linear Perspective as essential depth cue in visual field; 1 point 2 Point and 3 Point Perspective  Application of linear perspective on 2D plane	T/P	Montague, John (2013) Basic perspective drawing : a visual approach/ John Wiley & Sons Lecturer Slide and Notes.
14	Linear Perspective (session2): - Dividing space - Basic shading & principles of light and shadow formation.	T/P	Montague, John (2013) Basic perspective drawing : a visual approach/ John Wiley & Sons Lecturer Slide and Notes.
15	Layouting	T/P	
16	Finalizing all assignments	T/P	

17	<b>FINAL SUBMISSION</b>		All assignments need to be completed and be ready to present as a portfolio.
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<b>Required Course Material(s) / Reading(s)/ Text Book(s)</b>	<b>Materials:</b> pencils, eraser, sketchbook, A3 white all-purpose papers, black fine liner pens (0.3, 0.5, 0.7), ruler, synthetic brushes, CMY+ black and white gouache paints, palette. <b>Books:</b> Basic perspective drawing : a visual approach John Montague De Sausmarez Maurice (2002) Basic design : the dynamics of visual form/Black David Hornung, Colour : a workshop for artists and designers. / Laurence King Publishing 2012 ND1489   .H67 2012
<b>Recommended Course Material(s)/ Reading(s) /Other</b>	<b>Recommended Readings:</b> Maurice de Sausmarez, Basic Design, The Dynamics of Visual Form, A&C Black, London, 2002 REF NK1510   .D36 2001  Perspective sketching : Freehand and Digital Drawing Techniques for Artists & REF NC750   .P37 2015

<b>ASSESSMENT</b>		
<b>Learning Activities</b>	<b>NUMBER</b>	<b>WEIGHT in %</b>
Mid-Term	1	40
Quiz		
Assignment		
Project		
Field Study		
Presentation / Seminar		
Studio Practice		
Other		
<b>Contribution of Final Examination/Final Project/ Dissertation to the Final Grade</b>	1	60
<b>TOTAL</b>		100

	CONTRIBUTION OF COURSE LEARNING OUTCOMES TO PROGRAMME LEARNING OUTCOMES
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	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

<b>ECTS / STUDENT WORKLOAD</b>
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ACTIVITIES	NUMBER	UNIT	HOURLY	TOTAL (WORKLOAD)
Course Teaching Hour (X weeks * total course hours)	15		4	60
Preliminary Preparation and self- study	12		3	36
Mid-Term	1		25	25
Quiz	-		-	-
Assignment	-		-	-
Project	-		-	-
Field Study	-		-	-
Presentation / Seminar	-		-	-
Studio Practice	-		-	-
Final Examination/ Final Project/ Dissertation	1		25	25
Other	-		-	-
<b>TOTAL WORKLOAD</b>	-		-	146
<b>TOTAL WORKLOAD / 25</b>				5.84
<b>ECTS</b>				<b>6</b>

**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.

Throughout the course, students will learn the theoretical base of the topic and they will be able to equip themselves with the practical know-how skills of Advertisement production. Also, students are expected to design a creative advertisement piece with the knowledge they have gained in the course.

During the class sessions, participation is a very important input for the learning process for the students. It is also vital to understand the effect of creativity input on the production process of advertisement.

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

Late work can only receive full credit in extreme circumstances and will be penalized otherwise as follows:

- Over a day but less than two days late: 10% deducted
- **A week or more late: Not accepted: 0%**

<b>PREPARED BY</b>	Can Friedrich Luckinger
<b>UPDATED</b>	21.03.2025
<b>APPROVED</b>	