



**Design 252**  
Department of Industrial, Interior, and  
Visual Communication Design  
HC 364 / M W F 11:30 A.M. – 2:18 P.M.

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Office hours: HC 573B:  
M W F 10:30 – 11:30 A.M. & 2:30 – 3:40 P.M.  
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## Design 252: Basic Design 2

<b>Description</b>	Introduction to design theories, methods, and practices with an emphasis on representation, communication, form, composition and function of two/three dimensional design.
<b>Format</b>	This is a progress-oriented studio course that requires active student participation. Class meets three days a week for 2.75 hours each day. The course is comprised of lectures, presentations, assignments, participatory activities and individual meetings. Students are encouraged to utilize classroom and departmental facilities to conduct their project exercises.
<b>Objectives</b>	The aim of this course is to provide a thorough basis in research, principles, methods, form and meaning of two and three dimensional design. The course is structured to develop a solid foundation applicable into the various design majors.
<b>Context</b>	The program incorporates the study and skill building of theoretical and pragmatic issues framed around the constraints and potentialities of current technology within the practice of design. Students will apply design principles towards a series of studies using hand-graphics, simple 3D modeling, and digital media.
<b>Content</b>	<b>Research Methods</b> - Investigational data gathering etc. <b>Object Communication</b> - Cultural, iconographic, symbolic etc. <b>Interaction of Form</b> - Proportion, ratio, progression, patterns etc. <b>Basic Visual Elements</b> - Plane, volume and space. <b>Form and Function</b> - 2D & 3D fundamentals, human scale etc. <b>Final Course Documentation</b> - Cumulative course document.
<b>Participation &amp; Attendance</b>	Students will be <b>expected</b> to come to class <b>motivated, prepared,</b> and exhibit a professional work ethic towards <b>excellence</b> in all assignments and activities.  Attendance is taken each class with a sign-in sheet. It is your responsibility to sign-in. Unexcused absences will result in the final grade being lowered by a letter for each class missed. It is your responsibility to get any assignments or notes if you miss class. Contact me via IM or e-mail or leave a message with the main office (292-6746) regarding tardiness or absence. An absence is only excused with written documentation, e.g., a doctor's note. <b>No exceptions!</b>
<b>Grading &amp; Evaluation</b>	Each of the assignments are graded on a 100 point scale, (A to E). Grade will be determined by an overall average of assignments given in the duration of the course. Extra credit is not available. Late assignments will <b>not</b> be accepted.  <b>A</b> (100 – 95) <b>A-</b> (94 – 90) <b>B+</b> (89 – 87) <b>B</b> (86 – 84) <b>B-</b> (83 – 80) <b>C+</b> (79 – 77) <b>C</b> (76 – 74) <b>C-</b> (73 – 70) <b>D+</b> (69 – 65) <b>D</b> (64 – 60) <b>E</b> (59 – 0)  Some of the evaluation criteria is as follows: <b>R</b> Research - Collection, organization and presentation of relative data. <b>A</b> Analysis - Ability to appraise and define a problem / solution. <b>I</b> Ideation - Conceptual generation of ideas and iterations. <b>PR</b> Presentation - Professional presentation and articulation of work. <b>P</b> Participation - Motivation, enthusiasm and commitment.

## Course Materials Etc.

<b>Description &amp; Locations</b>	Students will need to purchase materials for the course. These materials may be found at various locations around Columbus. If you have difficulty obtaining these materials, bring it to the instructor's attention immediately.
	Following is a list of Columbus retail locations to obtain materials.
	<ol style="list-style-type: none"> <li>1) Utrecht – 612 N. High Street: 614 – 224 – 7708 (Recommended!)</li> <li>2) Lowe's – 2345 Silver Drive: 614 – 447 – 2851</li> <li>3) Home Depot – 5858 Sawmill Road: 614 – 761 – 7770</li> <li>4) Blinks – 6486 Sawmill Road: 614 – 792 – 1900</li> <li>5) Longs – 1598 N. High Street: 614 – 247 – 2000</li> </ol>
<b>Required &amp; Recommended Materials</b>	<ol style="list-style-type: none"> <li>1) A 3 ring binder plus 100 clear plastic sleeves (See handout).</li> <li>2) Tool storage box (Artbin or other suitable box).</li> <li>3) Lock for locker in Hopkins Hall.</li> <li>4) X-Acto knife and a minimum of 25 new # 11 blades.</li> <li>5) 8" triangles 30, 60, &amp; 45 degree.</li> <li>6) Scissors (Get a quality pair).</li> <li>7) 0.5mm mechanical pencil with HB lead.</li> <li>8) Mars Staedtler lumograph softlead pencil set.</li> <li>9) Mars Staedtler pigment liner sketch pens (.01, .05 &amp; .08).</li> <li>10) Ruler (18 inch or longer is a good size).</li> <li>11) A can of 3M Spray Mount (Red label with black lid).</li> <li>12) Mars Staedtler plastic eraser (White).</li> <li>13) One roll of 0.5" in wide white artists tape.</li> <li>14) Tracing paper pad, 14" x 17" or larger.</li> <li>15) Bristol board paper pad (Vellum Finish) 11" x 14" or larger.</li> <li>16) Sharpie markers in fine point and ultra fine point.</li> <li>17) 3M Transparent magic tape 0.5" (Green label).</li> <li>18) Needle nose pliers &amp; wire cutters.</li> <li>19) Spool of 18 gauge wire (Will discuss in class).</li> <li>20) A small can of flux and a roll of solder (Will discuss in class).</li> <li>21) Butane torch (Will discuss in class).</li> <li>22) Additional materials will be needed on a per project basis.</li> </ol>
<b>Required Texts</b>	Walschlaeger, Charles. <b>Basic Visual Concepts &amp; Principles.</b> Iowa: Wm. C. Brown, 1992.
<b>Academic Misconduct</b>	Academic misconduct is defined as "any activity which tends to compromise the academic integrity of the institution, or subvert the educational process." Please refer to rule 3335-31-02 in the student code of conduct for examples of academic misconduct. Any cases of academic misconduct will be referred to the Committee on Academic Misconduct. ( <a href="http://oaa.osu.edu/coam/home.html">http://oaa.osu.edu/coam/home.html</a> )
<b>Special Accommodations</b>	If you need accommodation based on the impact of disability, contact the Office of Disability Services for assistance in verifying your need for accommodation and developing accommodation strategies. You are encouraged to contact them directly at 614-292-6207 or 614-292-0901 or e-mail: <a href="mailto:ada-osu@osu.edu">ada-osu@osu.edu</a> and notify your instructor.
<b>Fine Print</b>	This course outline and content are subject to change at any time according to the discretion of the instructor or the department.



## Assignment 252.1: Cultural Mask Translations In 4 Media

**Objectives** To translate researched findings of two cultural mask images into 2D and 3D translations through four levels of media; analog (drawing), digital (illustrator), bristol board and wire.

- Exercise**
- 1) Research and locate ten sources (with good quality photos) of facial masks from a variety of cultures. Do an in-depth quantity of research on at least six masks. Focus on culture, history, locations and usage etc. Allow these findings to inform your designs for this assignment.
  - 2) Using tracing paper and pencils begin to compose ideas that combine and hybrid two of your chosen masks into a new variation. Think about overall composition and communication. How does the "new" mask communicate things like emotion, culture, gender, age, etc.
  - 3) After arriving at a final solution you need to digitize your drawing and vectorize it using Illustrator. This step will help you to begin the planer simplification and to think about the various elements you will be creating when the mask is composed in Bristol and wire.
  - 4) In addition you will be responsible to produce an 11" by 17" process panel. The panel will contain, a description of the masks' cultural backgrounds and photographic/sketching evidence of your various process stages. We will discuss this further in class.



- Materials**
- 1) Tracing paper, pencils, etc.
  - 2) X-acto, ruler, tape, glue, etc.
  - 3) Bristol board, wire and tools will be discussed.
  - 4) 3D masks must incorporate a method for hanging
  - 5) 2D illustrations must be mounted and flapped

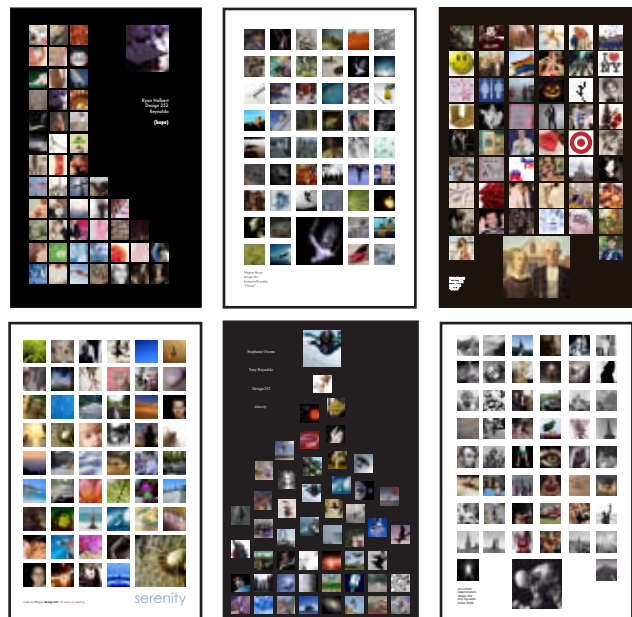
**Evaluation** Effort and completion of the entire assignment. Focus will be placed upon research, ideation, exploration of 2D to 3D translations (process models) and overall craft.



## Assignment 252.2: Fifty Ways Of Seeing

**Objectives** To use divergent thinking and ideation development as a mode of visually representing a word or term from 50 varying viewpoints.

- Exercise**
- 1) Create a list of ten words. In conjunction with the instructor one of those ten words will be chosen to be researched and defined.
  - 2) A "mind-map" exercise will be conducted in class allowing for fellow peers to contribute to the many possible meanings and associations that can be connected to the singular word.
  - 3) Using the results of the "mind-map exercise and your own creative input, locate or create (using a camera) 50 photos that can be translated as a "way of seeing" the word chosen. Minimize the use of Google to no more than 5% of the images used in the final deliverable. Books and journals with a substantial photo content are preferred as a primary research source.
  - 4) The final deliverable is an 11" by 17" color print. The layout should contain all 50 images in similar size or scale. In addition, the most successful image should be shown through an emphasis in visual hierarchy via a scale shift and image placement. You may choose to use a black or white background, if you use black or intend to do anything with image bleed you will have to print to a larger page size and trim to the appropriate dimensions. Include the following information for identity purposes: Student name, word choice, course number, academic quarter/year and instructor name.



- Materials**
- 1) Dictionary (book or digital).
  - 2) Camera for images you intend to shoot.
  - 3) 11" by 17" color print.

**Evaluation** Effort in research, exploration of ideation, digital completion of the assignment and proper delivery on date project is due.

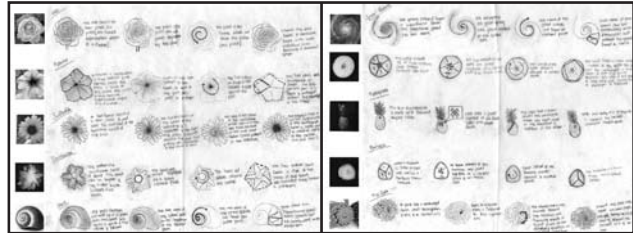


## Assignment 252.3: Geometric Systems & Spatial Structures

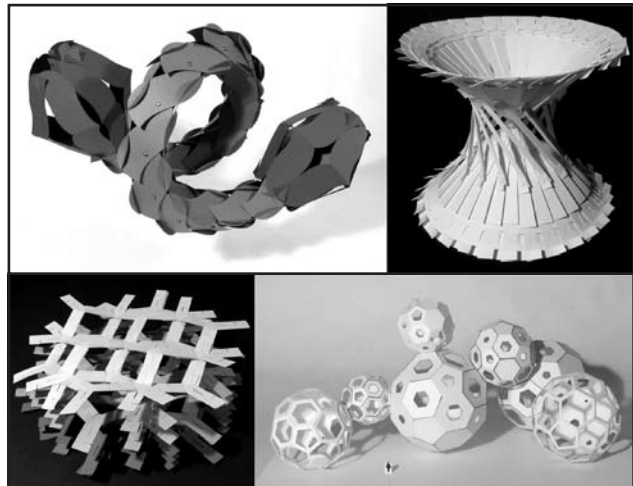
**Objectives** To investigate form creation, visual and structural patterns in the natural world, to acquire a basic understanding of the geometrical organization of 3D form, and to apply the concepts learned to a 3D spatial structure.

**Exercise**

- 1) Research and collect ten examples of natural organization principles, growth systems and structures found in nature. View those principles through both macro and micro lenses. Depict their structural geometry, linear and planar components, connections, and organizational principles graphically. Visually document the findings in a presentable way. Include a reference bibliography.



- 2) Derive from this study a number of units (cells) and explore abstract representations of a selected natural structure that has the potential for the creation of a space enclosure or volumetric structure. Special attention needs to be given to the types of connection (will discuss in class). Models and experiments should be conducted in Bristol Board to save time and allow for quick ideation.
- 3) The final deliverables (Structural Model & Information Poster) will be discussed in class.



**Materials**

- 1) Tracing paper, pencils, etc.
- 2) X-acto, ruler, tape, etc.
- 3) Bristol board / museum board / styrene / acrylic / balsa / etc.

**Evaluation** Effort in research, exploration of discovered principles, ideation, 3D translations (process models), craft, completion of the assignment and proper delivery on date project is due.



## Assignment 252.4: Interactive Toy Animal

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**Objectives** Study of form, function and meaning as applied to a product for a specific user. Investigate and integrate a method mechanical articulation consistent with the product's purpose. Explore the materiality and process for creating an interactive prototype.

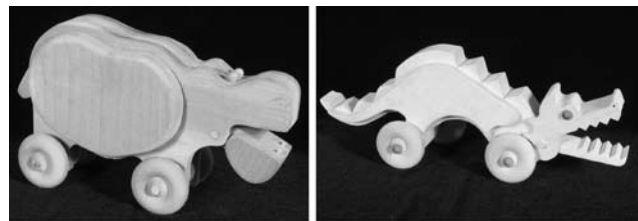
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**Exercise** Analysis of animal form and behavior translated into a small, hand manipulated toy for small children (age range 3 – 5 years old), Design the product with a child's usability concerns in mind. Fabrication of a full-scale concept prototype and supportive documentation.

- 1) Form a small group (3 students) responsible for a research presentation on these specified categories regarding the project and user (children 3-5 years old). The group will present relevant information to the entire class.

Group A: Human scale of children (averages, anthropometrics, etc.).  
Group B: Cognition and developmental levels.  
Group C: Current toy research (small toys).  
Group D: Marketing/trends directed to children & parents.  
Group E: Simple machines.

- 2) Choose an animal (mammal, reptile, insect, amphibian, fish, bird, crustacean, etc.). Analyze and research its form and behavioral patterns. Combine the gathered understanding about the user and animal, and create a series of toy sketches. A toy must include at least one example of a simple machine (i.e. behavioral pattern). Sketches need to be multi-view and demonstrate scale, operation, etc.
- 3) Using a variety of appropriate materials, construct a "breadboard" prototype of your concept in full scale. Functional elements must be working as proof-of-concept.
- 4) Create final shop drawings in Illustrator with the intent of being templates/schematics for cutting. Instructor should approve drawings prior to prototype stage.
- 5) Final deliverable is a "functional" prototype and a poster of the schematic drawings, exploded view, proposed materials, dimensions and templates. Schematic poster size is 18" by 24" black and white.



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**Materials** Wood, blue foam, foam board, bristol, wire, adhesives, etc.

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**Evaluation** Effort in research, exploration, ideation, 3D translations (process models), craft, completion of the assignment and proper delivery on date project is due.



## Assignment 252.4: Toy Animal Survey & Observations

Questions	Child 1	Child 2
name girl/boy age		
01.	What kind of animal is it?	
02.	What does the (real) animal do?	
03.	If you can't get an answer: Where/how does it live?	
04.	Can you act like the animal? Observations.	
05.	Demonstrate the operation or with/without assistance. Observations.	
06.	Take it back and reveal "how it works." Observations.	
07.	Is the animal real or pretend?	
08.	Is the animal dangerous or friendly?	
09.	Is the toy bigger or smaller than the real animal? How much?	
010.	Do you like how it looks? How should it be finished?	
011.	Notes.	



## Assignment 252.5: Final Course Documentation

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### Objectives

A portfolio reiterates, extends, and summarizes the work and exercises completed in the duration of this course. This assignment is an opportunity to present your work and supporting design process in an intelligent, legible, and visually unified way.

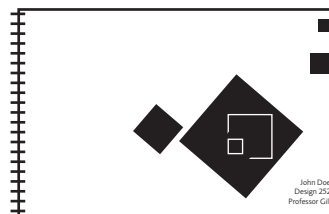
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### Exercise

- 1) Each **digital portfolio** will be produced in an 7.25" by 12.75" wide format taking into consideration both electronic and print media. This size allows for a "full bleed" on a legal sheet of paper and a wide screen aspect. A cover page (or slide) must also be included containing your name, date, course number, and instructor's name as well. Constant attention to detail and craft will be expected.

The portfolio may be a continuation of the previous 251 assignment, however, it should show refinement and conform to the size, orientation and requirements of this assignment.

- 2) At the start of each assignment area, include a short and concise summary and description statement. Also include as separate statements pertinent information regarding what you **learned, overcame, and discovered** during the design process and evolution for that assignment. Use all the **vocabulary expansion** terms at least once in your writing.
- 3) The visual evidence of your assignment must be shown in the final document. This includes a selection of the **design process** as support to the various assignments final versions. A complete review of research and design process for the larger assignments is particularly important. Be sure to pay attention to visual hierarchy in the layouts and use a typeface for your text that is legible.
- 4) Use high quality scans and photographs for all items. Turn in a CD with the **packaged** InDesign project and a high resolution PDF (InDesign's press-quality).



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### Schedule

Final course document and process 3 ring binders will be due in the instructors hands during finals week. Assignments and 3 ring binders that are turned in late will not be accepted.