



## Course syllabus

Faculty Board of Business, Economics and Design  
School of Design

1DI150 Design och gestaltning, 30 högskolepoäng  
Design and Configuration, 30 credits

**Main field of study**

Design

**Subject Group**

Design

**Level of classification**

First Level

**Progression**

GIN

**Date of Ratification**

Approved by Organisational Committee 2009-12-15

The course syllabus is valid from autumn semester 2010

**Prerequisites**

Basic eligibility as well as

English B (subject area 6 exception from social studies A)

Special eligibility in

creative ability documented via work samples.

## Expected learning outcomes

The students are offered basic understanding and knowledge of as well as training in design and the different material, visual and textual configuration forms of the design concept.

**Module 1**

Form and Content, 7.5 higher education credits

*Knowledge and understanding*

After completing the course the students are expected to have acquired basic knowledge about the importance of colour and form for the communication of ideas.

*Applying knowledge and understanding*

The students are expected to be able to apply colour systems as well as colour and form concepts in projects.

The students are also expected to be able to use sketching as a tool for the communication of ideas as well as showing the ability to make practical use of the workshop.

### *Making judgements*

The students are expected to acquire an interpretative and knowledge-oriented attitude to colour, form and communication.

## **Module 2**

Form and configuration, 7.5 higher education credits

### *Knowledge and understanding*

After completing the course the students are expected to understand what visual comprehension comprises as well as its process.

### *Applying knowledge and understanding*

The students are expected to be able to apply analog and digital tools for the visualization of ideas in project work.

### *Making judgements*

The students are expected to be able to relate to and evaluate visual and textual communication.

## **Module 3**

Form and Communication, 7.5 higher education credits

### *Knowledge and understanding*

After completing the course the students are expected to show an understanding of basic concepts concerning graphical design in theory and practice.

### *Applying knowledge and understanding*

The students are expected to be able to apply the basics of graphical design and the handling of typography.

### *Making judgements*

The students are expected to be able to relate to the characteristics of different typefaces and the importance of form in graphical communication.

## **Module 4**

Design History 1, 4.5 higher education credits

### *Knowledge and understanding*

After completing the course the students are expected to show an understanding of knowledge oriented towards the history of ideas related to design history, man's relation to objects as well as postmodern design theory. The students are also expected to have acquired knowledge of complexity and relativity in relation to the application of the design concept as well as understanding and being able to objectively communicate the difference.

### *Applying knowledge and understanding*

After completing the course the students are expected to have developed and deepened the ability to create complex theoretical issues in writing and speech.

### *Making judgements*

The students are expected to be able to critically examine and problematize concepts and practices within design, where culture, diversity and aesthetics are discussed and related to social issues. The students are also expected to be able to relate to their own artistic expressions and being able, in turn, to relate these to objective contexts.

## **Module 5**

Design, Art and Science 1, 3 higher education credits

### *Knowledge and understanding*

After completing the course the students are expected to show an understanding of the difference between reproduced and created form.

### *Applying knowledge and understanding*

After completing the course the students are expected to have developed their abilities to use sketching as a tool for the communication of ideas visual and orally as well as in writing.

### *Making judgements*

The students are expected to be able to relate to their own artistic expressions.

## **Content**

The course offers an introduction to design areas with the focus on creation and design tools.

### **Module 1**

Form from the perspective of the history of design and ideas.

Colour from a colour systematic perspective and as chromatics.

Form and colour from a hermeneutical (interpretative) and meaning-creating perspective.

Introduction to the department wood and model workshops.

### **Module 2**

Communication and the communication process.

The importance of picture and text for the communication of ideas.

Proficiency training in sketching as a visualization tool.

Practical knowledge of analog tools.

Visualization, e.g., via moodboard.

### **Module 3**

Graphical design based on typography and layout.

Deepening of the understanding of the relation between picture, text and message with practical application exercises in 2D creation.

### **Module 4**

Theoretical and humanistic introduction to the design area.

Design theory in a social perspective.

### **Module 5**

Creation and creativity with the emphasis on both practical skills and critical reflection.

Proficiency training in visual and written as well as oral creation skills.

## **Type of Instruction**

Lectures, workshops, tutoring, seminars, study visits and practical studies in workshops as well as individual study. Some elements are carried out in the form of a project and are presented in interim and final discussions.

## **Examination**

The course is assessed with the grades Fail (U) or Pass (G).

The grades used are Fail and Pass.

An 80 % attendance during scheduled hours is required for passing the course.

For the Pass grade the expected study results are to be attained.

Students at Linnaeus University are entitled to have their course grades translated into the seven-degree ECTS scale. To obtain a translation of their grades students have to hand in a written application to the course coordinator at the start of the course. Re-

examination is offered once every semester. The number of examination occasions is restricted to five times.

The assessment forms used to assess student performances are as follows:

### **Module 1**

Students are assessed on the basis of the presentation of visually and textually created works via a report, a poster and an oral presentation.

During the course a practical test for a “workshop licence” is also to be undergone.

### **Module 2**

Students are assessed on the basis of an oral presentation as well as visual 2D material.

### **Module 3**

Students are assessed on the basis of an oral presentation of the work process as well as visual 2D material.

### **Module 4**

Students are assessed on the basis of written reviews (home examination).

### **Module 5**

Students are assessed on the basis of a visual free-creation report as well as an oral presentation.

## **Course Evaluation**

NO VALUE DEFINED

## **Required Reading and Additional Study Material**

### **Sub-course 1 Required reading**

Bergström, Bo, senaste upplagan, *Effektiv visuell kommunikation*, Carlssons, urval om 30 pages.

Nilson, KG, senaste upplagan, *KG Nilsons färglära*, Carlssons

Ahl, Zandra, Olsson, Emma, (2002 eller tidigare) *Svensk smak*, Ordfront, 23 pages

2008, *Textibel - textil som möbel*, katalog från Textilmuseet, Borås, ( ISBN 978-91-975785-3-0)

Further literature will be added in a compendium form (Susanne Helgesson and Kent Nyberg.

Svenska former *Varför ser det ut som det gör, svensk formhistorik 1845-2000*, 15 pages.

Marita Jonsson, *Svenskt! Ljuset. Formen. Landskapet*, 13 pages)

### **Sub-course 2 Required reading**

Bergström, Bo, senaste upplagan, *Effektiv visuell kommunikation*, Carlsson, ISBN917331238X 315 pages

Scott, MCcloud, , latest edition, *Serier den oskyldiga konsten*, Epix, 240 pages

### **Sub-course 3 Required reading**

Hellmark, Christer, 2004, *Typografisk handbok*, Ordfront, All 160 pages, ISBN 9170370885

Bergström, Bo, 2009, *Effektiv visuell kommunikation*, Carlssons, 7th edition Pages 120-301, ISBN 978 91 7331 238 7

**Sub-course 4 Required reading**

Forty, Adrian, senaste upplagan, *Objects of Desire*. Design and Society since 1750, Thames & Hudson. 32 pages

Hedqvist, Hedvig, 2007, *Svensk form, internationell design*, Bf DN, Stockholm, , 233 pages

Thorpe, Ann, senaste upplagan, *Design för hållbar utveckling. Ekologi-Ekonomi-Kultur*, Raster förlag, 245 pages

Vihma, Susann, latest edition, *Designhistoria - en introduktion*, Raster förlag, 220 pages

Weimarck, Torsten, senaste upplagan, *Introduktion i Weimarck*, T., red., Design och konst - texter om gränser och överskridanden, Kairos, 29 pages

**Sub-course 4 Referens Literature**

Raizman, David, latest edition, *History of Modern Design*, Laurence King Publ. 400 pages

**Sub-course 5 Required reading**

Burton, Nina, latest edition, *Det muser viskat - sju frågor och hundra om skapande och kreativitet*, Brutus Östlings Förlag.

Eriksson, Yvonne & Göthlund, Anette, latest edition, *Möten med bilder*, Studentlitteratur.