

أثر دمج الممارسة العملية البصرية مع التجربة البحثية
النظرية في المواد النظرية ببرامج الفنون والتصميم
(دراسة تحليلية بنموذج تصميم تعليمي وتطبيقه على الطلبة)

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مجلة البحوث في مجالات التربية النوعية

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أثر دمج الممارسة العملية البصرية مع التجربة البحثية النظرية في المواد النظرية ببرامج الفنون والتصميم (دراسة تحليلية بنموذج تصميم تعليمي وتطبيقه على الطلبة)

الملخص :

يُركز هذا البحث على أهمية إدراج التوظيفات العملية البصرية في المواد النظرية بمناهج البرامج المختلفة للفنون والتصميم، في هيئة مشروعات رئيسية متعددة التخصصات والوسائط والتي تشمل البحث النظري والتطبيق الفني البصري كمهام مفروضة في تلك المواد. فيرى الباحث ضرورة الممارسة المتعددة التخصصات والوسائط في المواد النظرية بمناهج الفنون والتصميم بهدف ترسيخ وتثبيت المعرفة المكتسبة من تلك المواد بأذهان الطلبة من خلال دمج البحث النظري للمحتوي بالتجربة العملية البصرية في حدود المادة النظرية ذاتها.

ويُبلور البحث بالتفصيل نموذج تصميم تعليمي - تصميم تناول المحتوى التعليمي - للمواد النظرية ببرامج الفنون والتصميم والذي أعده الباحث موظفاً عملية الدمج بين البحث النظري والتطبيق العملي في هيئة مشروعات رئيسية يتم تكليف الطلبة بها. ذلك النموذج الذي قام الباحث بتطبيقه على مادة تاريخ التصميم الجرافيكي ، تلك المادة المُضمنة ببرنامج قسم الجرافيك وفنون الميديا بكلية الفن والتصميم، جامعة أكتوبر للعلوم الحديثة والآداب، حيث كُلف الباحث بتأسيس وتصميم وتدريس تلك المادة ضمن مواد أخرى خلال العملية التأسيسية للبرنامج والكلية ككل.

ويستعرض البحث بالتفصيل موضوعات تلك المادة المُطبق عليها نموذج التصميم التعليمي متطرقاً للمشروعات التكليفية المتعددة التخصصات والوسائط التي تم تطبيقها، موضحاً أهمية وأهداف تلك الممارسة وذلك التطبيق على إستيعاب وفهم وإدراك الطلبة للمحتوي. كما سيعرض نماذج منتقاه من نتائج تلك المشروعات للطلبة مؤكداً فاعلية تطبيق ذلك النموذج من التصميم التعليمي، واستدامته، ورسوخه موضحاً أهميته في العملية التطويرية للطلاب خلال مسيرته الدراسية.

الكلمات المفتاحية:

التصميم التعليمي للمواد النظرية والتاريخية - التصميم التعليمي متعدد التخصصات - المشروعات متعددة التخصصات والوسائط - الممارسة البصرية ذات الأساس النظري

The Impact of Merging Visual Practice with Research in Theoretical Courses of Arts & Design Programs

(An Analytical Study with an Instructional Design Model and its Application on Students)

Abstract:

This paper focuses on the importance of embedding practical visual implementation in theoretical courses in curricula of Arts & Design diverse Programs in the form of multidisciplinary major projects encompassing theoretical research and artistic practical visual implementation as the assignments of these courses. For the researcher finds this amalgam of multidisciplinary practice a necessity in theoretical courses covered in Visual Arts & Design curricula as it results in intensifying and fixating the knowledge in the students mind throughout merging the acquired data with practical implementation within the limits of the theoretical course itself.

The paper will explicitly highlight an instructional design model accomplished by the researcher based on the integration of theoretical research and practical visual implementation in the form of major projects assigned to the students and its application on the Graphic Design History Course; a course that's part of the Graphics & Media Art Department Program in the Faculty of Art & Design, October University for Modern Sciences & Arts (MSA University) in Egypt, where the researcher was assigned to construct, design, tailor and teach the course among other courses during the establishment of the Program and of the Faculty as a whole.

The study will thoroughly present the model course topics as well as the carefully structured multidisciplinary projects assigned to the students, elaborating on their purpose and impact on the students' perception, understanding and awareness. It will also present selected samples of the final outcomes of each project achieved by students, proving that such an instructional design approach stands valid, sustainable and gains solid ground in the development process of the student throughout the entire program.

Key Words:

Theoretical & Historical Courses Instructional Design – Multidisciplinary Instructional Design - Multidisciplinary Projects –Theory based visual practice

Introduction

The educational system is and has always been forward looking and innovative in finding appropriate means that deliver knowledge to recipients. It always seeks new methods and contemporary solutions in this deliverance mechanism to reach the minds of students that are with no doubt, the future. Creative routes and new ideas are constantly required when necessary to improve the educational process as a whole, whether on the level of educational or higher educational industries and systems. Enhancing methods of curriculum deliverance and knowledge transfer has always been the main concern and sole challenge of teachers, academics and professors to fulfil their role in shaping young, intellectual, attentive, knowledgeable and analytical minds that become a source of pride and proof of the success of the educational process and procedures. So indeed the educational process is eligible to updates, continuously renewing the previous or the older methods of teaching and data delivery with newer, convenient and contemporary ones to maintain its value and significance (1).

This paper focuses on the significance of integrating reports and research with practical implementation in theoretical courses of diverse programs in the curricula of Arts & Design Faculties, Academies and Institutes, in the form of holistic multidisciplinary projects as course assignments. The purpose of such course instructional design implementation and practice is achieving the utmost results of student's engagement with the theoretical materials and the historical evolution and development of the field covered in these courses. For throughout relating the theoretical contents to major themes and to subjectively engage students with their personal views, opinions and analysis towards these themes, their cognitive and analytical aspects are triggered arousing their curiosity and interest to absorb the theoretical content to produce assigned context related visual projects that are directly linked to the theoretical context, based on their interpretation, personal vision and practical skills. Such attempt seeks students concern, interest and passion grabbing their attention to fully engage and interact with the theoretical course contents and feel involved to manage to produce their body of work - the multidisciplinary projects assigned to them - leading to better absorption, understanding and analysis of the course theoretical content.

The study highlights in detail the instructional design approach created by the researcher presented in the form of a model for theoretical and historical courses in the Arts & Design Programs exploring its procedures. It also thoroughly presents the researcher's implementation of this model on the Graphic Design History course in the Graphics & Media Art Department in the Faculty of Arts & Design, October University for Modern Sciences & Arts - that will be referred to as MSA University in this paper - that he was privileged to construct, design and teach among other courses during the establishment of the Faculty.

Study Problem

The study problem lies in highlighting the importance of merging research & reports with practical visual implementation in theoretical courses in Arts & Design Programs in the form of holistic projects, questioning the following:

Validity

Could such a method of instructional design designated to theoretical courses gain approval, validity and implementation in Arts & Design Programs?

Sustainability

Would such a model of instructional design for theoretical courses receive student's approbation guaranteeing its continuity and sustainability in accordance to student's annual feedback and analysis, as a result of fulfilling student's interests, needs, necessities and consent and ensuring improved student's engagement with the theoretical content of the courses as well as triggering students involvement in an efficient manner?

Hypothesis

The study targets enhanced knowledge transfer, achieving the utmost results of student's engagement with theoretical content covered in theoretical courses of Arts & Design curricula resulting in intensifying and fixating knowledge in the students mind as well as gaining practical experiences throughout applying the researcher's instructional design model based on merging practical visual implementation with theoretical reports and research in the form of major holistic projects.

Study Objectives & Aims

The paper focuses on the significance and importance of the implementation of multidisciplinary approaches in the instructional design of theoretical courses of Arts & Design Programs consisting of hybrid holistic projects assigned to the students encompassing theoretical, analytical & practical practice, ensuring enhanced students engagement, improved knowledge absorption, analysis and subjective practical visual implementation.

Study Approach & Method

The study follows the descriptive and analytical approach processing qualitative data affiliated with multidisciplinary project based instructional course design for theoretical courses in Arts & Design programs. The study also follows a practical application in the form of a multidisciplinary project based instructional design model achieved by the researcher and applied on the Graphic Design Theory course in the Graphics & Media Art Department – Faculty of Arts & Design, October University for Modern Sciences & Arts (MSA University), that's thoroughly presented in the paper as an implemented

model accomplished by the researcher, and applied on students attending the course.

Terminology

Multidisciplinary Instructional Design of the Theoretical Course - The Assignment Method - Graphic Design History Course

Multidisciplinary Instructional Design of the Theoretical Course – The Researcher’s Model

Instructional Design is the design of how materials and contents of courses are to be taught, presented and delivered to the students, following a method/methods of implementation to reach the most effective, efficient and engaging results achieving the acquired learning outcomes of these courses. Implementing such designs depend on awareness of diverse methods of Instructional design, thorough curriculum design analysis and upon the expertise of the designer. It aims to achieve an outstanding, worthy, updated and contemporary learning experience that proficiently meets student’s demands, necessities and needs, and enhances their perception (2, 3).

The researcher is and has always been concerned with the delivery methods of academic materials and content constantly seeking the best delivery solutions aiming to reach students approbation and effective knowledge reception, cultivating their analytical skills and equipping them with efficient up to date practical skills that enable them to stand out as proficient, unique, intellectual and creative figures in these intense contemporary times. And since knowledge is the foundation of existence and development in any field the researcher sought diverse methods of ensuring enhanced perception of data resulting in the development of a multidisciplinary instructional design approach/model for theoretical and historical courses of Arts & Design programs based on merging reports and research with practical visual implementation in the form of holistic projects assigned to the students during the course. For the researcher believes in the necessity and importance of solidifying and creatively fixating the knowledge and data delivered to the minds of students attending these courses, facilitating fluidity in practically implementing the concepts and theories covered ensuring that knowledge acquired has been well placed in the minds of students as an active part in the creative process that is yet to flourish.

In the case of the model at hand the method of instructional design achieved by the researcher carefully addresses the curriculum design of the theoretical/historical course dividing its content to theme based major aspects in accordance to the core course syllabus. Each aspect is covered in a multidisciplinary project assigned to the students, going through a whole process of knowledge reception, interaction, reports, research, formative assessment, visual implementation and finally summative assessment.

The Projects Procedures

The Project Process details goes as follows:

Knowledge & Data Reception (Lectures & Tutorials – On Campus)

Knowledge is transferred to students through lectures, presentations and content discussions during the lecture sessions where they get informed, learn, understand, interact and discuss the topics at hand. They also receive tutorials regarding the related project equipping them with the necessary experience and understanding to achieve the expected outcomes.

Reports (Off Campus)

Students are assigned a report/reports covering the given theoretical course materials and topics.

Contextual Studies - Research & Analysis (Off Campus)

Students are assigned to run specific research targeting the designated contextual theme - related to the theoretical covered topic/topics – as the base foundation of the multidisciplinary project.

Formative Assessment - Ideation & Research (On Campus)

Students go through brainstorming sessions as well as progress feedback, critique and peers assessment throughout the ideation phase, discussing and analysing their findings and ideas.

Visual Implementation (Off/On Campus)

After settling on the idea, with the necessary research, formative assessment and mind maps, students embark on the practical implementation of their project.

Formative Assessment (Visual Implementation – On Campus)

On starting the visual practical implementation of the project students go through feedback and critique sessions, as well as progress monitoring.

Project Finalization (Off/On Campus)

Students proceed and finalize their project after receiving their necessary formative assessments.

Project Summative Assessment (On Campus)

Students submit their project for project studio exhibition and criteria/rubric-based assessment.

The Projects Content

Each theme based multidisciplinary project consists of:

- Report/Reports
- Contextual Studies & Research
- Practical Visual Implementation

On observing this instructional design pattern, starting from the third phase of each project, the student or students – in case of group projects - character, individualism and personalization appear. Subjective visions flourish based on

the receipt and interaction towards lectures, tutorials, as well as reports and researches critiqued in the formative assessment sessions.

Students clearly realize and become aware from the primarily layout of the syllabus and the introductory sessions of the course that attention to the lecture's intake and precision in the required related reports will enrich the whole process of going through the designated project phases and fully finalizing it. So, attention to theoretical/historical topics and absorption of its content becomes a necessity for the student's personal development in each project where they willingly embark on understanding, absorbing and reporting on its content, thus attaining the target of such an instructional design approach.

The motivating factor in this method lies in the importance of the multidisciplinary major projects themselves that relate to the themes of the theoretical/historical content as well as the acquired reports followed by contextual researches that act as the foundation of the projects. In other words, merging practical implementation with theoretical reports and research enhance student's knowledge absorption and fixation.

The Assignment Method

The multidisciplinary projects of the theoretical course could be categorized under Diverse Assignment Types in the Assignment Method, following all the assignment method procedures - clear defined assignments, critique, feedback and progress monitoring – throughout merging a number of assignment types in a single project.

The assignment types merged in a project encompasses reports and research, presentations, project theme ideation, mind mapping, visual production going through the stages of feedback, critique, progress monitoring reaching the final result and finally collaborative involvement and activity in case of group projects accompanied by clearly defined task sheets (2).

Validity of the Application of the Model Instructional Design Method

For clarification this instructional design attempt does not replace practical assignments or projects covered in the practical courses of the program. For it goes without saying that the practical courses must efficiently cover the designated program curriculum & achieve the expected learning outcomes. It rather targets the engagement of students with the theoretical content throughout merged theoretical and practical projects that grab their attention and gain their interest enhancing their knowledge absorption and data fixation as well as adding to their practical experience as previously discussed. However, to ensure precision and avoid assignment duplication or similarity among courses of the same program, to construct this model of instructional design for theoretical courses, awareness and analysis of the curriculum design, content, instructional design and application implemented in the remaining courses of the program is a necessity.

The Researcher's Multidisciplinary Instructional Design Model Application on the Graphic Design History Course

After establishing the aforementioned instructional design model the researcher applied it on the Graphic Design History Course; a course that's part of the Graphics & Media Art Program in the Faculty of Arts & Design, MSA University in Egypt.

For on joining the Faculty as a full time staff member prior its initiation, the researcher participated in the founding process of the program curriculum of the Graphics & Media Art Department as well as that of the Foundation level. He was assigned to construct, design and teach the Graphic Design History course among other courses during the establishment of the Program and of the Faculty as a whole. This served as an opportunity – backed up by the forward looking administration – to implement the instructional design approach based on integrating theoretical research & practical visual practice in this historical course in the form of theme based - content related - multidisciplinary projects assigned to the students during the semester.

In the following, the study will thoroughly cover the model implementation on the course with all its details, procedures and outcomes.

Introduction to the Course

This course titled Graphic Design History and coded GRPH266 – delivered in the second semester of the first year in the Graphics & Media Art Department, Faculty of Arts & Design, MSA University - explores the origins of graphic design starting from the plain art poster all the way to the appearance of the sophisticated graphic industry, apparent and constantly developing in our current life. It's one of the three courses designated to theory & history in the Graphics & Media Art Major covering the evolution of graphic design as well as the principles and concepts that help shape the field. It is based on the book, Graphic Design – A Concise History by Richard Hollis (Thames & Hudson World of Art Publication) as the major and official reference for students in this course, assigned by the University.

Following the topics covered in the course, students' awareness of the effect of art movements on design, design principles, and the local contemporary visual culture is enhanced and their perception of surrounding graphic design is expanded in an analytical manner developing an awareness of globalization and its effect on national identity. This experience is crystalized throughout executing a number of multidisciplinary projects covering the course topics.

The Course Summary/Contents

During this course, students explore the evolution of Graphic Design starting with the importance of the Art poster in the 19th & 20th centuries demonstrating the works of infamous poster artists and the visual directions of their works as well as the function and necessity of such posters in advertising and marketing. Then it magnifies the importance of posters in propaganda during World Wars I

& II as well its significance as a guiding and informative tool for the warring nations.

The course then covers the national tendencies in design between the two World Wars in Switzerland and France where students get to discover the traits and development of design in both these countries understanding their uniqueness and individuality creating their renowned identity. They get exposed to the importance of the technical innovations in setting new perspectives and ideologies in a newly modern industrialized world.

Moving forward, the course demonstrates the newly born grand corporations in the United States after World War II and their effect on Graphic Design where the International Style gained solid grounds in creating Corporate Identities for these multinational corporations by infamous designers as well as presenting the the significant leap that occurred in publishing and editorial design where publications and diverse magazines assigned art directors and editorial designers who in turn recruited professionals in the visual art & design field. Then the course follows up with the development of design in Europe during that period to see the new ideas of design and visual implementations and their impact on the evolution of graphic design.

Finally the course highlights the impact of graphic design during the 1960s and 1970s in expressing social demands and political adjustments requests that occurred throughout the famous young student's protests and social rejections to the norms of the Western society back then, reaching the independence in ideologies and liberation from traditional societal routines. Art and design was a core mean of expression that developed in alignment with such ideas and trends deriving inspiration from Op Art to reach colourful psychedelic expressions breaking the rigid, formal visuals of modernist design, as well as printing affordable underground monochromatic, publications, statements and ideas as a revolt against certain conditions that indeed set foot to the development of independent magazines, alternative in visual expression that matches the fresh new ideas (4).

The Course Topics

Introduction to Graphic Design (From Graphic Art to Graphic Design)

The Art Poster Evolution

Propaganda in WWI & WWII

National Tendencies in Design till the 1940s (Switzerland-France)

The Designer & the Art Director (The U.S. after WW2)

Variants of Modernism in Europe

Psychedelic Approaches, Protests and New Techniques

The Course Major Themes & Aspects

Social Cause - Propaganda (Awareness Campaign)

National Identity (Significance of Identity Awareness)

Artistic Protests, Optical Illusion and Psychedelic Approaches

Editorial Design & Portfolio Establishment

The Projects (Model Implementation on the Course)

Introduction

The projects implemented in this course are three major multidisciplinary projects in addition to a fourth collective project that encompasses the whole course production in the form of a book exposing students to an initial editorial design experience and portfolio arrangement and presentation practice. These projects are directly linked to themes and aspect derived from the topics covered, issues raised and graphic design history and evolution taught during the course, capturing the essence, morale, and ideological development of Graphic Design.

This paper will individually highlight the four projects in detail going through their relation with the topics covered in lectures, tutorials, and the learning outcomes reached, while presenting a selection of student's production in each of these projects. The arrangement of each project information - in this study - will start with the reports assigned related to the topic/topics covered, followed by the contextual studies related to the aspect and theme of the topic, the practical visual implementation procedures, related lectures to the project, project duration and progress, and finally ending with the learning outcomes acquired from the project implementation along with samples of the students production. All projects go through formative assessment sessions – referred to in the project & duration part - engaging the students and encouraging their individualism, till reaching the final summative assessment of each project.

Project 1

Motivational Awareness Campaign (Propaganda Poster & Postcard)

The Project Contents

A. Reports

1. Art Poster Report - Pioneer Artist & Selected Poster

Students are required to write a report on one of the covered pioneer poster artists, selecting one of his/her poster designs – other than highlighted ones in the lecture – stating the reason behind the selection and finally analysing the selected work.

2. War & Propaganda 1914 to 1920s Report – WWI Poster Artist & Selected Poster

Students are required to write a report on one of the covered WWI warring nations poster artists, selecting one of his/her poster designs – other than highlighted ones in the lecture – stating the reason behind the selection and finally analysing the selected work.

B. Contextual Studies

Social Cause

Students are required to freely select a social issue that concerns them and search deeper into that concern establishing ideas and points of how to transfer this concern into an awareness message for the perception of others both visually & in words (slogan and motivational awareness points).

C. Practical Visual Implementation

Social Awareness Campaign Poster & Postcard

After selecting a concerning social cause, searching it and mind mapping how to visually deliver and communicate the cause, students are required to visually implement their vision and concern in the form of an awareness poster and an awareness postcard with slogan and awareness points.

Related Lectures to the Project

After introducing the students to the course and its components and giving an introductory lecture on the development and evolution of Graphic Design, students get to understand the importance and impact of the Art Poster in the following Art Poster lecture and acknowledge its significance in the late 19th & 20th century where it acted as a major economical, commercial, social and cultural influential tool hanging in the streets of the expanding cities at the time, throughout highlighting the works of masters and pioneers as Jules Cheret, Pierre Bonnard, Henri de Toulouse-Lautrec and Alphonse Mucha among others. The students are later on presented with the importance of Graphic Design specifically the art poster in World War propaganda throughout World Wars I & II Propaganda lectures where they understand the impact of design in motivating and affecting the citizens of the warring nations, and how influential these propaganda posters were during the two wars where they directly delivered the message to the recipients whether by motivating them to join the army, infirmaries or even contribute with money or by instructing them to take safety procedures and precautions (4).

The Project Duration and Progress

The Project duration is three weeks, covering all the requirements, with a one on one progress, critique and feedback session embedded in the second week.

The Project Learning Outcomes

This project acts as one of the primarily creative experiments for the Graphic & Media Art Department students where the responsibility lies on the student to creatively handle the idea and cause of choice, in a visually appealing and valid message manipulating all his/her potentials to deliver the cause to the other. It is considered an introduction to understanding how campaigns are handled and the progressive steps taken to reach the final outcome, starting from the ideation and ending with the final visual solutions and slogans. Throughout this project the data acquired in the related lectures become more absorbed and understood

highlighting the importance of design in delivering a message that needs to be acted upon.

The Project Results (Selected Samples)



Image (1) : Social Cause/Motivational Campaign Poster – Hoda Abdelsamie - 2020

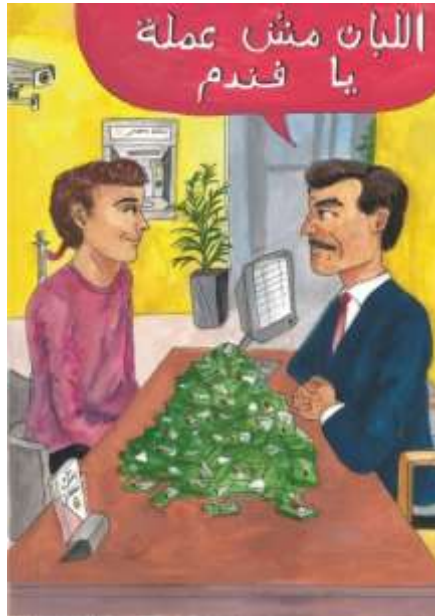


Image (2) : Social Cause/Motivational Campaign Poster – Hams Hesham – 2020



Image (3) : Social Cause/Motivational Campaign Poster – Nada Momtaz - 2020



Image (4) : Social Cause/Motivational Campaign Poster – Dai Ashraf – 2020



Image (5) : Social Cause/Motivational Campaign Poster – Nada Hatem – 2020



Image (6) : Social Cause/Motivational Campaign Poster & Postcard (B/F) – Bara Mahmoud – 2020

Project 2

National Identity Documentary (Group Project – 5 Students)

The Project Contents

A. Reports

1. French Designer vs. Swiss Designer (1920s – 1940s) Report

Students are required to write a report on one of the French designers as well as one of the Swiss designers from the 1920s to the 1940s, selecting one design from each – other than highlighted ones in the lecture – stating the reason behind

the selection as well as elaborating on the differences in approach reflecting the national tendencies and finally analysing the selected works.

B. Contextual Studies

1. Field Search Report

A thorough search is required from each group about the object, craft, tradition, etc... selected by the group to accomplish their documentary titled “Totally EGYPTIAN”. The field search itself depends on the group selection of the documentary topic and is followed by online, media and book search regarding the topic.

2. Field Search Interviews

Documented interviews are required to cover the opinions and knowledge of specialists in the topic selected by each group.

3. Final Documentation - Written Documentation of the Project

A final written documentation of the whole project is required including the search report about the selected topic, chores distribution among the group in detail, task sheet and the DVD cover design.

C. Practical Visual Implementation

1. The Video

Edited gathering of all the materials, live interviews, footage, imagery and documentations in an average of 5 minutes documentary video of the topic of choice is required from each group, including the opening/ending titles and credits.

2. DVD Cover

A DVD cover for the selected topic is required from the group and is handed in as a hard copy DVD cover containing the copied DVD of the Documentary. The design of the DVD cover includes – in addition to the major image/illustration - the title of the selected topic, summary of the documentary, participants and staff names as well as the Faculty & University logos.

*Non-Egyptian students attending the course cover a topic from their own culture, distinguishing their identity.

*** Submission Items:**

Each group submits The Documentary Video in the form of a soft copy as well as a hard copy on DVD inside the DVD cover uniquely designed by the group. They also submit the final report and documentation of the topic in the form of a soft and hard copy (printed version). Finally they submit the task sheet explaining the role of each individual in the group and the distribution of chores among the group.

Related Lectures to the Project

Students get introduced to the development of Graphic Design in the 1920s, 1930s and early 1940s in Europe, specifically in France and Switzerland. They

get to realize that the cultural, social, political and geographical factors have a major impact on the development of the art movements and design innovations and that each country appeared to have its own unique identity in the visual outcomes and evolution of art & design. The lectures go through the visual design accomplishments by established artists and designers from the two selected nations and their contribution to the development of Graphic Design in general, such as A.M. Cassandre, Charles Loupot from France and Herbert Matter, Max Bill from Switzerland (4).

The Project Duration and Progress

The Project duration is five weeks, covering all the requirements, with supervision, critique, feedback and progress measurement by the staff members of the course as well as peers during the second, third and fourth week.

The Project Learning Outcomes

This group project helps students to delve deep into their own culture and heritage and explore traditions, ideas and traits that help shape their identity in this global age. It enhances the awareness of the importance of knowing where they stand in this world and celebrate their meaningful heritage. It also trains students to work as part of a team and understand their responsibilities, organising and distributing the chores among them in accordance to professional selection after a series of brainstorming sessions held by the whole group. Finally students get to apply their recently acquired skills of stop motion animation and basic editing techniques covered in foundation level projects and further develop their expertise in the fundamentals of design applied on the moving image under the supervision and guidance of the course staff members during the application period of the project before completion.

The Project Results (Selected Samples)



Image (7) : National Identity Documentary – Imobilia Building – DVD Cover - 2018

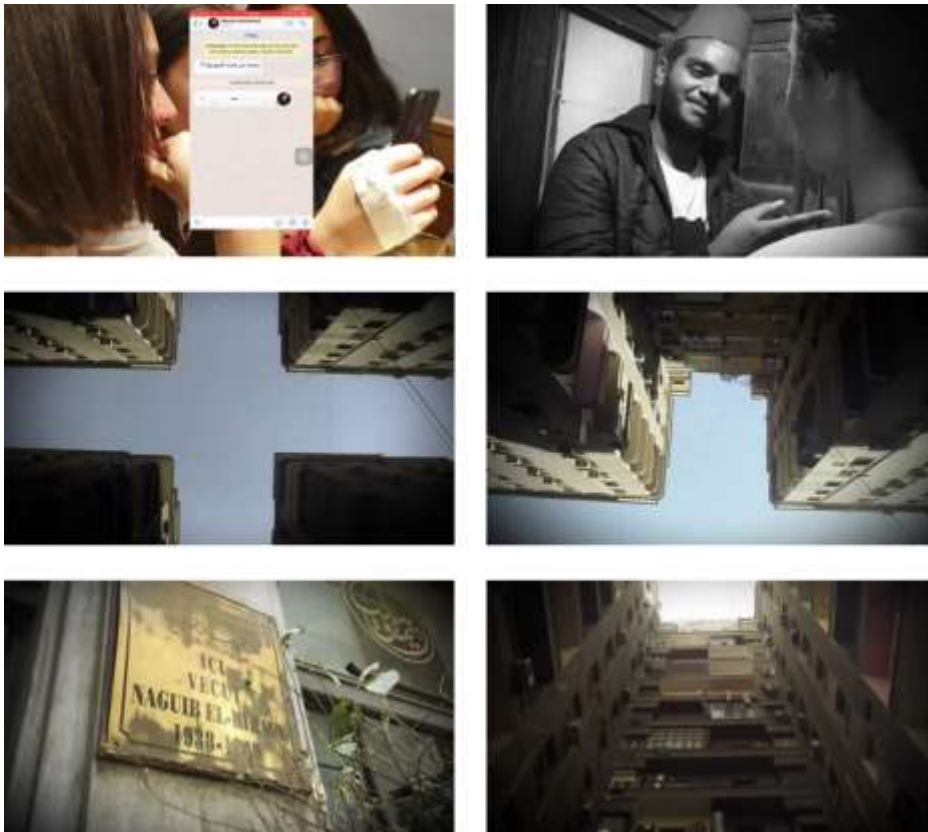


Image (8) : National Identity Documentary – Imobilia Building – 6 Film Stills - 2018



Image (9) : National Identity Documentary – Nostalgia (Songs) – DVD Cover - 2020



Image (10) : National Identity Documentary – Nostalgia (Songs) – 4 Film Stills - 2020

Project 3

Quote Based Psychedelic Artworks (2 Works)

The Project Contents

A. Reports

Psychedelic Artist/Designer Report

Students are required to write a report on one of the psychedelic artists, selecting one of his/her psychedelic artworks or poster/album cover designs – other than highlighted ones in the lecture – stating the reason behind the selection and finally analysing the work.

B. Contextual Studies

Students are required to search the significance and impact of utilizing visual art in delivering a message or a state of mind through design and relating them to the visual optical art solutions acquired and implemented in the design principles course taught in the foundation level. The student is also required to search for two quotes or proverbs that best represent his/her ideologies, personality and vision to visually express in the artworks.

C. Practical Visual Implementation

Two Quote Based Psychedelic Artworks

Students are required to freely select two quotes that suit them and that reflect their preferences, ideas and beliefs and start creating two art works influenced by the psychedelic approach expressing these quotes. The medium is left to each student's choice.

Related Lectures to the Project

By this time in the course students get introduced to the development of design in the United States after World War 2, and get to acknowledge the influence of the International Swiss Style in forming the visual basis of Corporate Identities that began to flourish at that period. They also get presented with the significant improvements that happened in publishing where design became more professional and in demand, it was the times when magazines competed to recruit infamous art directors setting their own visions and selecting the professionals that contribute their visual creations and ideas to the publication. It was the times when the magazine and newspaper advertisements were taking over the influence of the street posters, and was also the times of the golden age of Hollywood with the glamorous film and film stars billboards, posters and advertisements. The students get to realize the formalism in the rise of the Graphic Design profession during this period and the sophistication and professionalism that appeared in the design industry as a whole. Finally students get to understand the impact of art & design in the social uprising and protests led by students and youngsters in the United States & parts of Europe condemning social formalities and political agendas liberating themselves from the norms of society that they resented and that appeared clearly in all fields of creativity including art & design, where underground publications with free statements and ideas appeared and vibrant colours and optical art/design visuals reflected the optimistic state and bright future they sought (4).

The Project Duration and Progress

The Project duration is three weeks, covering all the requirements, with a one on one progress, critique and feedback session during the second week.

The Project Learning Outcomes

This project encourages the students to freely express their ideas throughout choosing suitable quotes that reflect their personality, and figuring a visual solution following the psychedelic approach to express each of the two chosen quotes. They get to further explore what they learned in the Design Basics course in Foundation Level where the design principles, design elements and optical art solutions are essential in the execution of the works. They also get to explore alternative colour combinations and optical visual solutions to reach the final acquired result of psychedelic approach inspired artworks.

The Project Results (Selected Samples)



Image (15) : Psychedelic Artwork – Hoda Abdelsamie Hassan – 2020

Project 4 (Continuous Collective Project) **The BOOK**

The Book is the continuous & collective project of this course where it goes on through the whole period of study acting as a container that encompasses all the student accomplishments in the course projects. Two final printed out and properly covered versions of the Book are submitted at the end of the course where one copy is signed immediately by the course supervisor and returned to the student to keep as a remarkable attempt and accomplishment of the first book design including all the student's contributions in the course in the form of projects divided between the theoretical reports, researches and practical visual implementations.

The Project Contents

A. Reports

The BOOK, encompasses all the covered reports accomplished by students in the course.

B. Contextual Studies

The BOOK, encompasses all the covered researches accomplished by students in the course.

C. Practical Visual Implementation

1. Editorial Design and Layout of the Course Production

Students are required to continuously collect and arrange their course production in a digital file that is checked by staff members throughout the semester gaining experience in editorial design and layout.

2. Book Cover Design

Students are required to design their book cover reflecting their personal view. The design of the book cover includes – in addition to the major image/illustration - the title “The BOOK”, summary, student name, staff names as well as the Faculty & University logos.

3. The Book Printing

Students are required to print two covered copies of their book, encompassing all their production and accomplishments throughout the course.

*** The Course Production contained in the BOOK (The BOOK Contents):**

Introduction – Students’ Introduction

PROJECT 1

The Art Poster Report – Selected Poster + Data

War & Propaganda 1914 to the 1920s Report - Selected Poster + Data

Motivational Propaganda Poster Concept

Motivational Propaganda (A5) Front & Back B/W Postcard

Motivational Propaganda Poster

PROJECT 2

French Designer vs. Swiss Designer (1920s – 1940s) Report

“National Identity ... Totally EGYPTIAN” Documentary Information

“National Identity ... Totally EGYPTIAN” Documentary DVD cover

“National Identity ... Totally EGYPTIAN” Documentary student participation

“National Identity ... Totally EGYPTIAN” Documentary student conclusion

PROJECT 3

Psychedelic Art Report – Selected Poster + Data

Psychedelic Project Concept – Project

Psychedelic Artwork (1 - Poster) – Quote + Description

Psychedelic Artwork (1 - Poster) - Project

Psychedelic Artwork (2 - Postcard) – Quote + Description

Psychedelic Artwork (2 - Postcard) - Project

Polish Film Poster Designer Report – Selected Poster + Data

Conclusion – Students’ Conclusion

Related Lectures to the Project

All the Lectures covered in this course are related to this project as the BOOK includes all the student's accomplishment during the course.

The Project Duration and Progress

Ongoing through the whole course period, with feedback and progress sessions on the book contents layout and book cover design.

The Project Learning Outcomes

This project raises student's responsibility towards their performances during the course where each student applies his/her projects and assignments knowing that all the production and outcomes of the course are gathered in this book. It also raises the sense of organization and perseverance where they digitally collect their submissions of the course outcomes sequentially to complete their book. Finally, this project is considered an important contribution to student's development in editorial design where they get to carefully layout all the their materials in a valid layout understanding the importance of margins, proportions between text and image, font selection and font sizes, as well as attempting their first book cover design and digitally printing it with the cover benefiting from the availability and advancement of digital printing means in current times.

The Project Results (Selected Samples & Exhibition Coverage)



Image (16) : The BOOK Project – Book Cover (B/F) – Yomna Mohamed – 2020

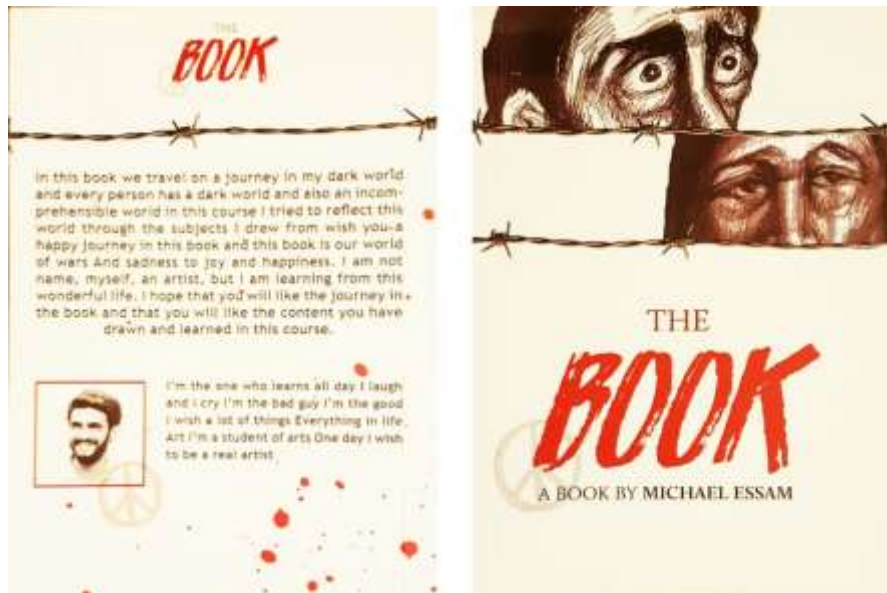


Image (17) : The BOOK Project – Book Cover (B/F) – Michael Essam – 2020



Image (18) : The BOOK Project – Book Covers Selection



Image (19): The BOOK Project – The BOOK Display in HARVEST 6 – MSA Students Exhibition- 2018

Results

Project Results of the Model

Selected samples of students production from each multidisciplinary project achieved in the Graphic Design History course from different academic years has been presented in this paper highlighting the uniqueness, efficiency and sincere engagement of students in accomplishing their projects.

Validity of the Model - Academic Validation

While for the validity of such an instructional design model, the Graphic Design History course instructional design model constructed and applied in the Graphics and Media Art Department in the Faculty of Arts & Design, MSA University, proved validity and success in its implementation passing through a number of stages of validation beginning with the initial approval during the construction of the Graphic & Media Arts Department Curriculum, followed by the formal approval from the Faculty Council, University Council, and the accreditation of Supreme Council of Egyptian Universities, passing through the validation from U.K. partners – University of Bedfordshire - as well as the National Accreditation renewals.

Sustainability of the Model - Students Approbation

The sustainability and continuity of such an instructional design model for the Graphic Design History course solely depended and still depends on the students approbation and consent with the course instructional design and its learning outcomes throughout their annual feedback and surveys handed by the MSA University. The results of these annual students' surveys and questionnaires directly affect the validity and continuity of any course structure and design in the Programs of the University's Faculties, where the University takes measures

in annually evaluating the quality of materials delivered and the method of deliverance based upon students' feedback enforcing change, modification or restructuring when result negatively surpass the appointed Department limit which is 3.5 out of 5 – 70%.

Conclusion

In these saturated times of overflowing data resources, abundant information and carried around search engines, one must truly consider contemporary yet valid paths of delivering knowledge to recipients in their course of study. A merged solution including visual practical implementation along with related reports and necessary research encompassed in holistic multidisciplinary projects is indeed one of these solutions that help transfer and fixate data efficiently in the Arts & Design student's mind while attending the theoretical courses, in addition to gaining cognitive and practical skills through visual implementation related to the data acquired. This blended handling of reports, research and practical visual implementation as assignments in the form of major projects has proven success and efficiency where students interact and absorb the data in a more functional manner and engaging atmosphere while experiencing diverse visual experiments in the form of creative practice that combine visual implementation with theoretical and historical research.

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