

COURSE IDENTIFICATION**Course Title:** Foundations 2D Design**Description and Prerequisites**

This is a required course for all art majors, providing them with a foundational knowledge of two-dimensional creative media and an understanding of working with the elements and principles of art and design.

Textbooks and Required Materials

Textbook: *Design Basics*, 8th ed, by David Lauer and Stephen Pentak (Cengage)

Drawing pencils

Sketchbook (spiral-bound, hard covers)

Fine tip black markers

Ruler

Scissors

Tape

Markers

Digital camera and access to image processing software

(iPhoto or Microsoft Image Manager is acceptable)

Individual projects may require purchase of additional materials

COURSE OUTCOMES & OBJECTIVES

Outcomes	Objectives
Knowledge	
Understand the history, current issues, and direction of the artistic discipline	Gain functional knowledge of design in historical and contemporary contexts and the relationship of art and design; functional knowledge of the relationship of design to culture and society
Place works in the historical, cultural, and stylistic contexts of the artistic discipline	
Use the technology and equipment of the artistic discipline	Use basic art media and tools to create visual products
Skills	
Use the elements and principles of art to create artworks in the artistic discipline	Create and develop visual form in response to design problems including elements and principles of composition.
Create artwork that demonstrates perceptual acuity, conceptual understanding, and technical skill	Solve problems using design solutions that demonstrates artistic skill and technical accuracy

Analyze and evaluate works of art in the artistic discipline	Evaluate visual works, especially in terms of elements and principles of art and design
Synthesis	
Produce artworks demonstrating technical skill and disciplinary knowledge	Produce works demonstrating increasing skill and knowledge of art and design
Use knowledge of art and disciplinary vocabulary to analyze artworks	Participate in critique and communicate effectively with peers in a group project
Participate in critiques of own work and work of others	

CLASS SCHEDULE

Week	Date	Topics and Assignments	Assessments
1		Course Introduction	Read Ch. 1 and 7 Sketchbook entries
2		Line	Read Ch. 4 and 8 Sketchbook entries 12 thumbnails and one 6 x 6 line design
3		Shape and Form	Read Ch. 9 Sketchbook entries 12 thumbnails and one 6 x 6 line design
4		Texture and Pattern	Watch "Donald in Mathmagic Land" on YouTube 2 pages of 12 thumbnails-one texture, one pattern Two 6 x 6 designs (one texture, one pattern)
5		Geometric Constructions	Read Ch. 12 Sketchbook entries Draw golden spiral in three sizes Draw human figure in "ideal proportion"
6		Value	Read Ch. 13 Sketchbook entries Design: Photo to contour drawing Research color theory and what your favorite color says about you
7		Color	4 copies of contour still life, add color Mount 6 versions of the 6 x 6 still life on art board. Present at mid-term critique
8		Mid-Term Critique	Mid-term Critique and Artist's Statement due Also: read Ch. 3 and 10 Search for 6 examples in art or photography. Print and add to sketchbook or sketch them for yourself

9		Perspective	Read Ch. 5 and 6 Research M.C. Escher, make template of element o heavy paper Altered photograph
10		Tessellations	Tessellation artwork
11		Proportion and Scale	Read Ch. 1 and 2 Create artwork demonstrating proportion and scale Research one artwork that demonstrates unity. Write 200-300 word Word doc explaining and analyzing this choice.
12		Unity and Design Process-Group Design Challenge	Group project
13		Design Challenge Competition	Group presentation
14		Open Studio	Individual instructor critiques
15		Final Critique	Final Critique Personal Statement due

ASSIGNMENT & ASSESSMENTS

Assessment	Value (of 100)
Participation in class discussions and activities	10
<u>Weekly assignments (6)</u> Line Shape Texture/pattern Golden Rectangle and Spiral Value/still life Proportion	6 x 5 each = 30
<u>Projects (4)</u> 6-part drawing (mid-term) Tessellation Proportion/Scale Group Design (Olympic logo)	4 x 10 each = 40
Paper (week 11)	5
Participation in critique	5
Sketchbook/journal	10

Attachments-1

Written directions for assignments

1—Course Introduction

- We tend to recognize high-quality visual works (in art or design) intuitively, but for your first assignment you'll take a more analytical approach.
- Find two visual works, one that exemplifies excellent quality and one that exemplifies poor quality. You must compare art to art OR design to design. Don't mix the two!
- Print a color copy of each image
- Write 100-200 words for each image explaining your choice and rationale for its use as either good or bad.
- Paste the images and the written statement in your journal. The entire assignment may not exceed two pages.
- Read *Design Basics*
 - *Chapter 1: Design Process*
 - *Chapter 7: Line*
- Look for examples of line in your environment.
 - Sketch or photograph at least 4 examples. If you choose to use photographs, print them out and paste them into your sketchbook.
 - *These examples may NOT originate from the internet—they must be from life.*

2—Line

- The purpose of this activity is to begin with a realistic visual object and work towards an abstracted representation.
- Select an object (from life or a photograph). This should have enough complexity to be interesting. Avoid simple rectangular shapes (iPhone, book...)
- Draw 12 thumbnail (2x2) views of this object, zooming in on details and representing them through line alone. (Think about visible and hidden edges.)
- Work only with outlines
- This is the first part of an assignment that we'll build upon in future class periods
- Select the best abstraction and refine the design further, creating another set of 12 designs.
- Choose the best one and enlarge it to fill a neatly drawn 6x6 inch square. Trace the lines with black marker and erase any remaining pencil lines.
- Read Ch. 4 and 8 in *Design Basics*
- In your sketchbook, draw a quick sketch of at least 6 objects that you find which exemplify shape, form, or space. You may take photographs of these objects if you wish, but print them out and paste them into the sketchbook. These must be from life, not from visual representations.

3—Shape and Form

- Using your abstracted line drawings from Lesson 2, consider the shapes you created.
- Build on these line drawings by using black and white to emphasize shape and space. Remember, you're not adding value, perspective, or depth—this is still flat

- Choose the best of your thumbnails and enlarge it to fill a neatly drawn 6x6 inch square. Trace the lines with black marker and erase any remaining pencil lines.
- Read Ch 9 in *Design Basics*.
- In your sketchbook, draw a quick sketch of at least 6 objects that you find which exemplify value and texture. You may take photographs of these objects if you wish, but print them out and paste them into the sketchbook. These must be from life, not from visual representations.

4—Texture and Pattern

- You will start with two pages of twelve 2x2-inch thumbnails.
- On one page, fill each square with a different pattern. On the other, fill each square with a different texture.
- Choose your favorite square on each page. Enlarge this drawing to fill a 6x6-inch square with neatly drawn edges. Use black fine-tip marker to trace over your work, erasing any stray pencil lines. Do not add color or value—this should be an example of texture and pattern only.
- Before our next class, go to YouTube and watch *Donald in Mathmagic Land* at https://www.youtube.com/watch?v=U_ZHsk0-eFO
- Pay particular attention to parts of the video explaining the Golden Rectangle and Golden Section. (The entire video is about 27 minutes long). Write a 200-word summary and evaluation of the video and submit it electronically to the instructor before the next class. Address the questions: (1) why should a 21st century art student understand a concept about beauty valued by the ancient Greeks? (2) How did Walt Disney's animated explanation enhance your understanding of this concept? Be prepared to discuss this video during class.
- For class next week, you'll need a drawing compass, ruler, and a French curve, if you have one.

5—Geometric Construction: Golden Rectangle and Spiral

- Part A: Draw a Golden Spiral in three different sizes. Embellish each one by using different thicknesses/weight of lines
- Part B: Use the idea of the Golden Rectangle as presented in the video you watched for your homework assignment last week to sketch a human figure using these ideal proportions. This does not have to be a photo-realistic portrait, but it should still be a example of excellent craftsmanship. The golden rectangles should be visible, as in this screenshot from the video, but the figure drawing should be more developed than the silhouette you see here.
- Read Ch. 12 in *Design Basics*
- Bring a camera to class next week. The one on your phone is fine so long as you can upload photos to your computer.
- Also bring one whole fruit, vegetable, plant, or flower to class next week. We're going to use these as material for a still life that you will photograph and use as a source image for the next project

6—Value

1. Before leaving the classroom today, use the camera you brought to class and take a photograph of the still life. You may use a different angle or approach than you did for the drawing you completed.
 2. For the assignment, you'll need to upload the photo to your computer and print it out as a full page (8x10). You'll be drawing on it, so you can't do the next step with the image still in your phone.
 3. Take the 8x10 print of the photo and select one 6x6 inch square section.
 4. Using a fine-tip marker, trace over the outlines of the objects to establish the basic composition.
 5. Then trace the shadows and highlights, creating a contour drawing.
 6. Trace or copy the contour drawing onto a 6x6 inch square rendered neatly on good drawing paper.
 7. Make a copy of the contour drawing before moving on to the next step. You'll need it for next week's color exploration.
 8. Shade the inside of each of the marked contour areas with a different value. Do not try to blend the values between the contour areas—each should be distinct. This will create an abstracted version of your original photo.
- For next week, read Ch. 13 in *Design Basics*.
 - Do some research on the internet about Color Theory and try to find out what your favorite color says about you or its cultural or aesthetic significance. Write a paper of 200-300 words and submit this electronically to the instructor prior to the next class.

7—Color

- Make four copies of the contour line still life from last week's assignment.
- Add color using any art media (paint, marker, colored pencil, oil pastel. Each should be in a different media):
 - Monochromatic color
 - Analogous color
 - Complementary color
- Make another 6x6 inch version of your contour drawing using any method or media of your choice. It must be visually distinct from your other versions.
- You should now have 6 different versions of this same design:
 - Contour line drawing
 - Value drawing
 - Monochromatic
 - Analogous
 - Complementary
 - Your choice
- Mount all 6 artworks on a single piece of art board
- You will present this composite work at next week's critique.

8—Critique

- Read Ch. 3 and 10 in *Design Basics*
- Search the internet for 6 examples of perspective in either artworks or photographs. Print out and paste these into your sketchbook, or sketch them for yourself.

9—Perspective

- Upload your most successful perspective photo into your computer.
- Using a photo imaging program (Photoshop, Lightroom, iPhoto, etc...) perform alterations or manipulations of the image to emphasize the perspective of the scene. You may use pre-sets or built-in features of the software if you are a beginner, but for those with more advanced skills, you can apply whatever tools are within your grasp.
- Submit your completed image to the instructor electronically as a JPG file.
- Read Ch. 5 and 6 in *Design Basics*.
- Research the work of M.C. Escher, particularly his tessellations.
 - Choose one of these works and isolate the shape or shapes used to create the design.
 - Create a copy of this/these shapes on heavy paper. You will be using this in class next week.
 - Bring colored pencils and a fine-tip black marker to class.

10—Tessellations

- Each of the works we create from now until the end of the course will be part of your final critique. Plan to have this assignment completed by Week 13 for the instructor critique.
- You will create your own shape or shapes and create a unique and creative tessellation.
- The work should be no smaller than 10 x 10 inches for a tessellating shape of approximately 1.5 inches square. For a larger shape, the resulting work should be proportionately larger.
- The work should be rendered with precision and accuracy. It should be in full color using a color scheme that makes sense with your design element(s).
- Review Ch. 4 and 10 in *Design Basics*, looking specifically for information about proportion and scale.
- Consider how these factors affect a composition, especially in terms of balance and harmony.
- Make two sketches or take two photographs demonstrating this concept. (If using photos, paste them into your sketchbook). Be prepared to discuss this during the next class.

11—Proportion and Scale

- Represent the ideas of proportion and scale in a visual composition using the art media of your choice.
- This should be no smaller than 10 inches square.
- It must exemplify your best craftsmanship and should demonstrate your knowledge of the elements and principles of art and design.
- Read Ch. 1 and 2 in *Design Basics*
- Conduct research to find one artwork or design that you feel demonstrates excellent unity. Write 200-300 words explaining your choice and analyzing the work's unity and other aspects of

visual elements and principles. Be certain to include an image of the artwork in your paper. Submit this electronically to the instructor before the next class.

12—Unity and the Design Process: Group Design Challenge

- You will be part of a team of four students.
- Teams will compete to come up with the best corporate logo for a hypothetical situation.
- You will work on this in class AND outside of class.
- As a group, you must come up with evidence of your design process, including sketches, drafts, and a written paragraph summarizing your experience.
- Your final design choice must be presented as a posted (no smaller than 16 x 24 inches) , in full color, and rendered in a graphic style.
- In addition to completing the Group Design Challenge, continue working on your tessellation from Week 10 and your Scale/Proportion project from Week 11

13—Design Challenge Competition

14—Open Studio and Individual Instructor Critiques

15—Final critique of Tessellation and Proportion/Scale projects

Sketchbooks due. All entries should have a date and all writing must be legible. Every investigation completed in class should be in the sketchbook.