



COURSE OUTLINE

ART 105
Course Number

Two-Dimensional Design
Course Title

3
Credits

1 / 4
Lecture/Laboratory Hours

Catalog description:

Intensive investigation of such essential principles as form, line, space, color, balance, and unity in two-dimensional design. Projects are assigned in sequence leading to specific visual solutions. Various media are used.

Prerequisites: none

Co-requisites: none

Required texts/recommended materials: refer to Appendix A at the end of this outline

Last revised: 2006

Course Instructors: Various
Yevgeniy Fiks, ext. 35433; Kyle Stevenson, ext. 3836;
Paul Mordetsky, Mircea Popescu, David Rivera

Library resources: (Identify resources relevant to the course, including books, videos, journals, electronic databases, and recommended websites.)

Instructor support materials and resources:

- Communal computer in the Arts and Communication adjunct office (FA 117) with access to software (MS Word, PowerPoint, and Adobe Photoshop) and a networked database of arts images.
- The rolling cart with LCD projector located in closet of FA building and access to FA 115 for critiques and presentations.

Course goals

The student will be able to:

- Employ design theories through readings, tests and technical projects.
- Demonstrate a basic verbal and technical understanding of design elements and rules:
 - Elements: points and lines, shape, texture, space (3D), time and motion, value and color theory.
 - Rules: unity and harmony, balance, scale and proportion, contrast and emphasis, and rhythm.
- Utilize correct vocabulary while discussing and critiquing visual art.
- Identify and analyze contemporary and historical practitioners who employ design elements and techniques in their work.
- Create visual outcomes to design problems with independent solutions and professional presentation.
- Execute projects with proficiency using all of the materials and techniques covered.

General Education objectives

- 8.1. Students will describe commonly used approaches and criteria for analyzing a work of art.
- 8.2. Students will recognize, analyze and assess works of art with commonly used approaches and criteria.
- 8.3. Students will develop their ability to create and communicate through personal artistic/aesthetic expression.

Units of study in detail

Introduction to the Basic Principles of Design

- Identify and define the basic elements of design: line, shape, space, color, value, texture, time, and motion
- Illustrate the basic rules of design: unity/harmony, balance, scale/proportion, contrast/emphasis, and rhythm
- Examine the difference between non-objective and abstract images.
- Analyze the relationship between formal elements and depicted subject matter.
- Categorize elements and rules of design in the spectrum between popular media (advertising) and fine art.
- Examine the content and shifting meaning of arranged images as they are juxtaposed with one another.

Unit I Points and Lines

- Interpret a point as a position in space and a line as a point moving in space
- Distinguish the difference between outlines, implied lines and psychic lines
- Design abstract non-objective images using:
 - Line as outline- contour
 - Line as surface- cross-contour
 - Line as value- hatching
- Analyze and assess the effect of lines on the process of looking at images (eye direction, focus, contrast, and latent image.)

Unit II Shape and Form

- Interpret shape as an isolated singular unit and a description of form
- Describe the difference between geometric and curvilinear shapes
- Design abstract non-objective images using combinations of shapes
- Repeat shapes to establish symmetry, patterning and larger motifs
- Distinguish figure and ground relationships with positive and negative shapes

Unit III Space and Dimension (3D)

- Illustrate the illusion of three-dimensional space on a two-dimensional surface or picture plane
- Identify spatial cues in images including- scale, overlapping, foreshortening, diminution, basic perspective, dimension and directional lighting
- Create abstract designs and implied depth using spatial cues.

Unit IV Value

- Identify appropriate value in a black and white or color image in relation to an existing value scale
- Analyze images with continuous tone and classify like areas of value into larger shapes
- Discover our perception and cognition capabilities with images made from smaller elements (optical mixing)
- Develop and execute a strategy for transforming smaller units (i.e. points, hatching, or hole punches) into a larger image
- Compare the ability of mechanical devices to separate value (cameras with film grain or computers with digital pixels)

Unit V Color

- Identify primary colors, secondary colors, and tertiary colors
- Understand colors as designated hues in the spectrum of visible light
- Demonstrate basic color theory by painting with monochromatic, complimentary, analogous, and natural color schemes.
- Mix colors to get tints, shades and neutrals
- Distinguish between RGB and CMYK color systems as used in digital/computer/print systems.
- Discover our perception and cognition capabilities with images made from smaller points of color (optical mixing)

Unit VI Texture and Surface

- Distinguish between the actual (tactile) texture of an object and the visual (simulated) texture of an image
- Create actual texture through arranging low-relief objects using the elements and rules of design
- Create simulated visual texture with collage and cut out images using the elements and rules of design
- Construct color and image fields using collaged photographs and reproduced images
- Discover content and narrative in subject matter by combining and contrasting imagery.
- Manipulate text (words) to create simultaneous abstract visual design and readable content.

Unit VII Time/Motion, Distortion/Manipulation, and Subject/Content

- Indicate time and movement in a single static image.
- Demonstrate the elements of time and movement- transparency, repeated multiple images, and directional formal arrangement.
- Create and manipulate meaning through distorting, combining, or juxtaposing images and subjects. (i.e. Surrealism, Futurism, Dada, Fantasy)
- Determine and anticipate the interpretation of an image by changing the context and audience

Unit VIII Text and Image

- Arrange text and Images to create intended interpretations.
- Visually combine and contrast images with words using the principle elements of design.
- Demonstrate basic typography and layout skills.
- Determine the most effective form (materials) for an idea.
- Anticipate the audience or an artwork or project (who will be looking at it.)

Evaluation of student learning.

Technical and Material Execution of Projects

At assigned intervals in the semester (as specified in the project guide); the student will present their design projects for peer (verbal) and instructor (verbal and written) critique. These projects will be his/her personal and independent design **solution** to a particular design **problem**. A multiple number of projects will be completed over the course of the semester. Each of these projects will be accompanied by a set of instructions detailing carefully defined parameters and options. Each project will receive a letter grade based on the following criteria:

1. Following directions (respecting the parameters).
2. Technical execution (skill and proficiency with materials used).
3. Imagination (innovative and creative solutions to the given assignments).

Vocabulary Tests

Students will be quizzed on designated vocabulary from assigned readings and lists relevant to the design project they are working on.

Presentation or Paper

Students will be graded on either an oral and visual presentation or a written paper on an assigned artist. They will be evaluated on the following criteria:

- gathering resource images
- research, relevant information and historical importance
- relating work to topical and subjective elements being explored in class

Late or Uncompleted Projects

Absolute respect for due dates is required. Late work will not be accepted, except under extreme or extenuating circumstances. The acceptance of late work or revisions may be determined on a per-individual basis between instructor and student in a timely and agreed upon manner.

Absences

More than **two unexcused absences** will impact negatively on the student's final grade.

Preparedness

A student who comes to work sessions unprepared (without designated supplies) shall be counted absent or tardy. Partial attendance may be granted in the event that supplies are borrowed or acquired so the student can participate in class.

Grading and Progress Review

The instructor will make every effort to return each project in a timely manner, usually within one week of its submission. A single numerical grade which will correspond to a letter grade (A-F (+/-)) will be given. A significant portion (70-80%) of the student's final grade will be an average of their completed project grades. Certain projects may earn multiple grades based on the structure of a project and the required completion time. The remainder of their grade is based on class participation (including critiques and presentations) and vocabulary quizzes. At the discretion of the instructor, a mid-term progress report should be communicated to the student.

Academic Integrity Statement:

Students are expected to comply with the college-wide requirements for academic integrity. Mercer County Community College is committed to Academic Integrity—the honest, fair, and continuing pursuit of knowledge, free from fraud or deception. This implies that students are expected to be responsible for their own work. Presenting another individual's work as one's own and receiving excessive help from another individual will qualify as a violation of Academic Integrity. The entire policy on Academic Integrity is located in the Student handbook and is found on the college website (http://www.mccc.edu/admissions_policies_integrity.shtml).

Appendix A – Required Texts/Recommended Materials

Texts

Pipes, Alan, *Introduction to Design*, Prentice Hall, Inc. Upper Saddle River New Jersey, 2004
Ocvirk, Otto G., et al, *Art Fundamentals*, 9e, McGraw-Hill, New York, 2001

Supplies

Paper and Transfer Materials

- Sketch Book 8"x10" or 11"x14"
- Pad of Bristol Paper 14" x 17"
- Illustration boards-Hot Press for Ink and Cold Press for Paint
- Single Sheets of (Black, White and Gray) Toned Paper
- Tracing paper 14" x 17"
- Transfer paper (Wax free- Graphite or Blue Color)

Measuring Tools and Templates

- French curve with inking edge 10 ½ "
- Metal Ruler 18" or 24"
- Circle templates with large and small circles up to 2" in diameter
- T-square or triangle with 12" inking edge

Drawing Tools

- Graphite Pencils Pack of 4 Graphic or Soft Sketching Pencils (HB, 2B, 4B, 6B)
- Design Ebony Drawing Pencils Pack of 2
- Black Inking Pens 1 Fine Point Sharpie + 1 two-sided (Fine/Broad) PrismaColor Marker
- Fine point Micron pen .04 or smaller.

Painting Tools

- Paint (white, black, and primaries, either **acrylic** or **oil** depending on the instructor)
- Brushes– synthetic bristle brushes (rounds #1, #4, flats 1/2", 1")
- Pad of disposable palette sheets or a Plastic Palette
- Palette knife
- Rags or shop towels, glass jar for water or turpenoid

Cutting, Gluing and Editing Tools

- Exacto-knife (Precision # 1 including extra blades)
- Scissors
- Hole Punch
- Erasers (White Staedler Mars Plastic and a kneaded eraser)
- Glue-stick (Elmer's Craft Bond) 1 Large or 2 small
- Rubber Cement (Elmer's Craft Bond)
- Masking Tape (Light sticking Blue or artist tape if possible.)
- White-out

Carrying Cases

- Portfolio 18"x24" (To protect, transport, and carry your work.)
- Tackle box, Art supply box, or a carrying case to hold your supplies.