



## COURSE OUTLINE SPRING 2009

ART 103  
Course Number

Freehand drawing for Architects  
Course Title

3  
Credits

1  
Lecture Hours

1/4  
Laboratory Hours

### COURSE DESCRIPTION

A lecture/studio course for developing the architecture students' freehand drawing skills, with emphasis on analytic and descriptive drawings of buildings, everyday objects, trees, plantings, and people. Media used are pencil, pen and ink, and felt tip pen.

Text (s): **Reference Division Booklist**

Prerequisites:

Co-requisites:

**Last Revised: 2008**

**Course Coordinator:** Prof. Marilyn Dietrich, [dietricm@mccc.edu](mailto:dietricm@mccc.edu),  
(609) 586-4800, ext. 3328

## **Rationale**

Freehand drawing is a valuable tool for designers. The class begins with certain premises about the relationship of experience, drawing, memory and design.

- Understanding one's experience of the world is enhanced by the process of drawing.
- The ability to remember that understanding is enhanced by having made such drawings.
- The ability to draw accurate images is directly related by one's efforts to do so.
- Together, these remembered experiences and understandings constitute the memory that one calls upon in order to design.

Drawing is a tool for learning, but it is also a tool for communicating. Communicating ideas is an integral part of a designer's job.

## **Course goals**

***The student will be able to:***

- Use line and value to define form.
- Demonstrate the use of spatial illusions.
- Experiment with media.
- Create unified compositions.
- Draw human figures, plants, trees, landscape.
- Solve drawing problems with personal visual solutions.
- Work independently outside the classroom.
- Critique drawings and ascertain their primary visual message.
- Present a finished work.

## **General Education Objectives**

***The student will be able to:***

- Read, write, and listen actively, critically, and reflectively.
- Logically, informatively, persuasively, and creatively respond orally and/or in writing to what they read, hear, and see.
- Write and speak clearly and effectively in formal American English.
- Recognize, analyze, and assess historical and contemporary works using accepted approaches and criteria.
- Develop foundational skills using art media, music, dance, or dramatic material.
- Apply skills and synthesize concepts to create and present individual performances and projects.
- Assess and evaluate their work and that of their peers.

## **Instructional modes**

### **Lecture**

Each week the instructor will spend time presenting and demonstrating the concepts for the current learning unit. Assignments will be introduced and the drawing concepts and topics involved will be explained.

### **In-class Work**

During the remainder of the class time each week, you will be working on the assignments, receiving feedback, and presenting your completed assignments for class discussion. Assignments will be made up of varying combinations of in-class work and homework.

## **Schedule of Learning Units**

### **Unit 1: Line, Shape and Space**

3 classes/ 1-1/2 weeks

#### **The student will be able to:**

- Draw lines of varying line weight and straightness.
- Identify spatial cues caused by spacing and line weight.
- Recognize and work with positive and negative shape (figure-ground, foreground-background).
- Recognize spatial cues caused by a horizon line.
- Create compositions using lines of varying length and weight, and areas of positive and negative shape.
- Identify design principles such as unity, balance, emphasis, and rhythm.
- Comprehend and apply the principles of orthographic projection (plan & elevation).
- Discuss their own work and that of others using the terms and vocabulary introduced in this unit.

#### **Assignment: Straight Line – Non-objective**

**Text:** Introduction, pp. 1-12  
Chapter 1 – Line and Shape, pp. 15-37  
Chapter 6 – Multiview Drawings (plan and elevation), pp. 123-143 & 148-153

## **Unit 2: Observation and Representation**

3 classes/ 1-1/2 weeks

**(organic shape, contour, cross contour)**

### **The student will be able to:**

- Observe and draw natural and organic objects such as hands, leaves, and trees using several methods of line drawing.
- Draw using blind contour to increase perception of contour and detail.
- Understand how a drawing is constructed in stages including refinement, correction, and gradual increase in accuracy and detail.
- Understand the difference between outline, shape and/or cross contour.
- Observe and draw negative shapes as an aid in drawing positive shapes.
- Use a view frame as an aid to composing and seeing proportional relationships.
- Comprehend and apply the principles of orthographic projection (plan and section).
- Discuss his/her own and others' work using the terms and vocabulary introduced in this unit.

### **Assignment:            Line – Observation of Organic Shape**

**Text:**                    Chapter 2 – Tone and Texture, pp. 39-63  
                                  Chapter 6 – Multiview Drawing (section), pp. 154-163

## **Unit 3: Representing Space – Angles and Proportion**

3 classes/ 1-1/2 weeks

### **The student will be able to:**

- Identify and draw correctly the variations in the shape of ellipses depending on point of view.
- Identify and draw correctly the variations in angles depending on point of view.
- Identify proportional relationships, check and correct them.
- Identify angles, check and correct them.
- Identify these relationships in artwork and in photographs of buildings.
- Apply these skills to the drawing of geometric and organic objects.
- Discuss their own work and that of others using the terms and vocabulary introduced in this unit.

### **Assignment: Line – Observation of Groups of Round and Rectangular Objects**

**Text:**                    Chapter 3 – Form and Structure, pp. 65-79  
                                  Chapter 4 – Space and Depth, pp. 81-109  
                                  Chapter 8 – Perspective Drawing (principles), pp. 201-203 & 206-225

**Unit 4: Value - Tonal value and Introduction to Color** 3 classes/ 1-1/2 weeks

**The student will be able to:**

- Identify and reproduce value relationships.
- Develop and practice using a value scale.
- Identify and represent the effects of varying direction and types of light.
- Identify and represent the effect of reflected light.
- Use various methods to represent value.
- Produce drawings in which shapes are created and defined by value relationships.
- Understand the properties of color: value, hue and intensity.
- Understand the relationships of hues on the color wheel.
- Use various methods to represent color.
- Create textures using value and/or color.
- Discuss their own work and that of others using the terms and vocabulary introduced in this unit.

**Assignment: Value – Representing Objects Using Tonal Value and Color**

**Text:** Chapter 2 – Tone and Texture, pp. 39-63

**Unit 5: Paraline Drawing & Shades/Shadows** 3 classes/ 1-1/2 weeks

**The student will be able to:**

- Understand and apply the principles of paraline drawing to communicate the three-dimensional nature of an object or spatial relationship in a single view.
- Appreciate that the pictorial nature and ease of construction make paraline drawings appropriate for visualizing an emerging idea in three dimensions early in the design process.
- Understand that the advantage of the paraline drawing system is that it can be extended to include a boundless and unlocalized field of vision.
- Understand the visual limitations of paraline drawings: they present either an aerial view looking down or a worm’s-eye view looking upward.
- Appreciate how shades and shadows enhance our perception of the three-dimensional nature of volumes and masses and articulate their spatial relationships.
- Understand and apply the principles of shadow-casting in a paraline drawing.
- Discuss their own work and that of others using the terms and vocabulary introduced in this unit.

**Assignment: Paraline Drawing – Representing 3D Objects in Single, Parallel-line Views**

**Text:** Chapter 7 – Paraline Drawing, pp. 173-199

## **Unit 6: Drawing One- & Two-Point Perspective from Observation**

5 classes/2-1/2 weeks

### **The student will be able to:**

- Identify the horizon line and vanishing point/s in photographs and in exterior and interior views.
- Apply the one-point perspective system accurately and consistently to produce drawings that represent interior spaces accurately from observation.
- Apply the two-point perspective system accurately and consistently to produce drawings that represent exterior views of buildings and interior spaces accurately from observation.
- Demonstrate the ability to check angles and proportions accurately.
- Discuss their own work and that of others using the terms and vocabulary introduced in this unit.

**Assignments:**            **One-point Perspective – Interior Views**  
   **Two-point Perspective – Interior and Exterior Views**

**Text:**                    Chapter 8 – Perspective Drawing (Principles), pp. 201-203 & 206-225

## **Unit 7: Constructing Perspectives from Imagination**

4 classes/ 2 weeks

### **The student will be able to:**

- Utilize a specific one-point perspective drawing system to construct accurate perspective drawings of images from your imagination.
- Utilize a specific two-point perspective drawing system to construct accurate perspective drawings of images from your imagination.
- Demonstrate the ability to check angles and proportions accurately.
- Discuss their own work and that of others using the terms and vocabulary introduced in this unit.

**Assignments:**            **One-point and Two-point Perspectives – Views from the imagination**

**Text:**                    Chapter 8 – Perspective Drawing, pp. 201-259

## **Unit 8: People, Landscaping, and Vehicles**

3 classes/ 1-1/2 weeks

### **The student will be able to:**

- Apply the skills learned in Unit 2 and Unit 4 to draw people, trees, and landscaping.
- Apply the skills learned in Unit 3 to draw vehicles.
- Be able to include people, landscaping and vehicles accurately in perspective drawings.
- Discuss their own work and that of others using the terms and vocabulary introduced in this unit.

### **Assignment: Organizing and Representing Elements in Their Natural Context**

**Text:** Chapter 6 – Site Plans, pp. 144-147  
Chapter 11 – Drawing Composition, pp. 303-321

## **Unit 9: Final Project: Three Perspective Views**

3 classes/ 1-1/2 weeks

### **The student will be able to:**

- Demonstrate the ability to do perspective drawings in three specific modes: freehand form from observation and from the imagination and constructed using a specific perspective system.
- Enrich the perspectives by including people, landscaping and vehicles accurately.
- Enrich the perspectives by including value, color, and texture.

### **Assignment: Three Perspective Views: Freehand View (from observation), Imaginary View Constructed View (from plan and elevation)**

**Text:** Chapter 4 – Space and Depth, pp. 81-109  
Drawing from Imagination – pp. 261-262  
Introduction – pp. 3 & 6-10  
Chapter 8 – Perspective Drawing, pp. 201-259

## **Evaluation of student learning**

### **Assignments = 50% of the course grade**

Each assignment will include in-class work to practice the topic or skill pertinent to that assignment. Each assignment will also include homework that is to be completed according to the written directions.

The homework will be due at the beginning of the next class and will be pinned up for a quick presentation and review of the general issues pertaining to the project. More specific individual drawing tips and issues will be addressed in comments to each student separately. Work done in class will be turned in along with the homework and will be checked for completeness. Late assignments, absence at the presentation, and/or undone or unmade-up work will be reflected in a lower grade. However, if you are having difficulty with a topic but did well in the work in class -- especially if you did particularly good work on it resulting in a good finished drawing – this will have a positive effect on your grade for that assignment and, especially, effect your portfolio grade.

A note about Crediting Sources: Use of images from outside sources is to be credited on the back of the work or in the title. For example: a) "Sketched from photo in *Time Magazine*, May 2008, pg. 8, and list the name of the photographer if identified, b) "based on the design of", or, "inspired by." You will not receive credit for work submitted without identification of sources. Location of drawings should also be noted, both on assignments and on drawings in your sketchbook (drawing journal). In the case of group projects, all participants in the collaboration are to be listed and credited according to their contributions.

Students retain the rights to their own work unless it is abandoned or donated. Please make sure to collect all of your work at the end of the semester, and keep it in good condition for future use in your portfolio. After portfolios are graded at the end of the semester, they will be kept in ET 213 to be picked up. At the end of the course, please remember to return for your work or it may be considered to be abandoned.

Evaluation of the assignments is based on the following three factors:

1. *Following directions:* Does the project fulfill the requirements of the assignment? Is it a good example of the goal of the assignment? Are you learning what the assignment is intended to teach?
2. *Neatness and technical skill:* Is the assignment well executed? Is it neat and well presented? Are the drawing concepts that have been covered applied correctly?
3. *Visual quality and Mastery of drawing skills:* Is the drawing interesting to look at? Is it an original solution to the problem posed by the assignment? Is it beautiful and/or well designed? Does it demonstrate competence or mastery of the drawing skills and concepts which are the subject of the assignment?

**It is not necessary to have prior drawing experience to do reasonably well in this course.**

Two of the three criteria above (*Following directions and Neatness and technical skill*) are not based on previous drawing experience or ability. If you are present in class, make an honest effort on all of the assignments, and apply what you learn from feedback and observing your classmates' work, you will also improve in the third area, *Visual quality and Mastery of drawing skills*.

**Sketchbook/Drawing Journal = 20% of course grade**

Separate from and in addition to the drawing assignments, you will also be making drawings in a sketchbook (your personal drawing journal). For the most part it will contain drawings of your own choosing that are directly related to the subject matter of this course. Your sketchbook/journal gives you a place where you can regularly practice your drawing skills and where you can explore and apply your own ideas and interests. Sketchbooks/drawing journals often become visual diaries of your experiences.



Evaluation of the sketchbook is based on the following three factors:

1. *Effort*: Is it clear that you have made an earnest attempt to practice your learned drawing skills?
2. *Regular use*: Are you using your sketchbook regularly, making frequent drawings that are pertinent to the course, are dated and the location is recorded? A minimum of 3 (three) drawings per week is expected. Your journal will be checked on a biweekly basis throughout the semester.
3. *Evidence of progress*: Do your drawings show progress toward mastery of the drawing skills you are learning? Do they indicate your interest in exploring your own drawing ideas?

**Portfolio** = 20% of the course grade

The portfolio will include the homework drawings for each of the assignments, selected drawings from assignments done in class, and the final project. Presence of work in the portfolio will confirm and may improve your assignment grades.

Evaluation of the portfolio is based on the following three factors:

1. *Completeness*: Have all of the assignments been covered and included?
2. *Quality*: What level of neatness and technical skill is evident?
3. *Effort and/or Progress*: Are these evident in the sequence of the drawings from the beginning to end of the course?

**Professionalism** = 10 % of course grade

Professionalism refers to the degree of earnest effort and commitment you bring to your work in the course. **For all students, the most important factors for success in this course are to be present** (regular, on-time attendance in all lecture and studio classes), **to make an honest effort on all of the assignments, to submit the work when it is due** (completing assignments on time), **and to contribute constructively to the overall learning environment at each class meeting.**

Unexcused and excessive absences may result in progressive grade reductions as well as difficulty in keeping up and progressing as we move through the material of the course. Lateness may be counted as absence. Excused absences must be documented (such as a doctor's note). Missed work is to be made up. Work submitted late will receive a lower grade.

Students with excessive absences may be withdrawn from the class up to the withdrawal deadline of November 3, 2008.

## **Grading Rubrics**

A student who achieves A level work will demonstrate mastery of the skills covered in the course as well as originality and technical skill in applying them in the assignments and in the sketchbook. The assignments will be complete, follow directions, and be submitted on time or made up with permission. Attendance will be good to excellent, and if there are absences, the work will be made up. While it is difficult to achieve an A, an A- designates work that comes close to all of the above criteria or shows excellent progress toward achieving them.

A student who achieves B level work will demonstrate competence in the skills covered in the course. The assignments will follow directions and show competent technical skill and neatness or shall have been made up to improve in these areas as needed. Attendance will be good and an effort shall have been made to make up any work that has been missed. A B+ is a very good grade and shows very good competence and completeness. A B- may be an indication that there was a need to try harder, or may result from progress from C+ toward more consistent application of drawing skills.

A student who achieves C or C+ level work will have made an effort to master the material and do the assignments, but may have had difficulty in applying some of the skills covered. Depending on the original grade, a range of C+, C, or C- may result when otherwise good work has been graded lower because of lateness.

Incomplete or late assignments and failure to turn in parts of the material (such as the sketchbook or portfolio) and/or poor attendance may result in overall grade reductions. Even when some of the assignments turned in are fairly good, a grade of C, D, or even F may result when these are averaged with undone assignments.

Take heart – students who demonstrate excellent effort, progress, attendance or other significant achievements may gradually raise their grade level as well as their skills as the term progresses.

**Timely completion of assignments, good attendance, and regular practice in your sketchbook are keys to success.**

### **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](http://www.mccc.edu/admissions_policies_integrity.shtml)).

### **Special Needs Accommodations**

Any student in this class who has special needs because of a disability is entitled to receive accommodations. Eligible students at Mercer County Community College are assured services under the Americans with Disabilities Act and Section 504 of the Rehabilitation Act of 1973. If you believe you are eligible for services, please contact Arlene Stinson, the Director of Academic Support Services. Ms. Stinson's office is in the Learning Center, and she can be reached at (609) 570-3525.