

Art 110 Design

CRN 20823 Rm. 1306 MW Class Time: 10:35 A.M. – 12:55 P.M

or

Art 112 CRN 20824

Room 1306 T THURS

Class Time: 10:35 A.M. – 12:55 P.M.

Class Dates: from January 14 to May 10, 2013

Instructor: Linda Freitas

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WHAT IS DESIGN?

Design is a creative endeavor to solve a problem. A design is the end result — the solution.

WHAT IS COMPOSITION?

Composition is the way components, parts, elements are used or arranged to reach the solution.

WE SAY THAT SOMETHING IS DESIGNED WELL IF IT FUNCTIONS WELL.

The parts that make up common designs are called elements: line, shape, form, texture, value, color and space.

The ways these parts are used to compose design are called principles: balance, unity, variety, repetition, rhythm, balance, emphasis and economy.

Credit for analyzing various forms and structuring our basis for design theory goes to the Bauhaus School. Started in Deseau, Germany in 1919, by Walter Gropius, an architect. The main concern of this innovative and influential school was to blend art with industry. Craftsmanship was of prime importance, but so was beauty and function. They found that certain criteria emerged and was found in all the classical arts. There were standards to go by that mankind finds pleasing but not necessarily confining to the artist/designer.

We will be embarking on an exploration of these theories that use the elements and principles of design in the next semester.....

Art 110 is a beginning course designed to introduce you to the fundamentals of good design, and the principles of organization of two-dimensional space. We will do works in black and white as well as study color usage and applications in design. Although design involves discipline and limitations, it is hoped that you will find ways to express your own creativity. Many believe (myself, included) that great artists are great designers, and innovative, exciting designers are artists.

STUDENT LEARNING OUTCOMES AND COURSE OBJECTIVES:

You will be given a series of verbal problems which you will solve visually. These will involve using the principles and elements of design. Each problem is set up to teach you the fundamentals of good design, and the principals of organizing two-dimensional space into a harmonious, cohesive work.

You will also be improving your communication skills. There will be lots of reading and research required. We have a textbook, Design Principles and Problems by Zelanski/Fisher, and you will be expected to read other design publications, use the internet and library as well. There will be a quiz or test on every chapter, and a final exam. Some of these will be given in short essay form, challenging you to think about form and function, comparisons, etc., instead of rote memorization. You will also be asked to write quite extensively throughout the course; a museum or gallery report of an exhibition, as well as a written statement about each of your projects will be required. Artists/Designers should feel comfortable writing about their own or other's work.

Along with the elements and principles of good design, the course will also emphasize the expression of material (media) as a means of visual communication.

In addition to developing an understanding of good design skills and techniques, good craftsmanship, and presentation of assignments will be expected.

We will also become more globally aware of artistic diversity in different cultures and time periods. We'll explore art for art's sake, as well as functionality throughout the ages. This should give you a keen awareness and acceptance of all the similarities and differences of all art forms.

During the course, you will be working on personal and professional skills: self-management, self-awareness, and workplace skills will be encouraged through project deadlines, attendance, participation in lectures, critiques and in class presentations. Unless specifically announced otherwise, all projects and studio problems will be due at the beginning of class on the assigned day. Late projects will be graded down one letter grade. Most design work has a completion date, enforced by a contract of

some sort. You will have the option (within reasonable limits) of improving or redoing projects, in order to improve your grade. It is assumed that all work turned in is of your own original design....don't copy! You will never progress as a designer if you do this, not to mention it's infringing on copyright laws.

Assignments that require more time to complete, are called design projects. Those that will be accomplished in one or two class times are called studio problems. We will have critiques on the design projects, and everyone will be expected to participate. You will be presenting your completed project and its' statement of purpose to the class, as well as offering constructive criticism to your classmates (and, receiving some too!). This participation (or lack of) is considered in your final grade for this class. As a potential future designer, you must feel comfortable presenting your designs in front of your peers. Also, much of modern designing is done as a group effort. Hopefully, this will give you a feel for this as well.

Please keep all projects until the end of the semester. You will need to bring them in for final review. A large envelope portfolio should be purchased to keep your work spotless.

The tests and quizzes are all open book. I suggest you keep them as study guides, and you may use them as notes during the final exam.

Attendance is important, as much of the information is given verbally. The course is set up as a one hour lecture to one and half hours studio. Also, you will learn as much from your fellow classmates and the studio problems they encounter, as you will from your own.

Art 110

GRADING:

Your final grade will be based on:

1. Projects
2. Participation in critiques
3. Gallery or museum report
4. Grades on chapter quizzes
5. Final written exam grade
6. Improvement over course duration

POLICY ON GRADES:

A= Outstanding achievement, available only for the highest accomplishment

B= Praiseworthy performance, definitely above average

C= Average, satisfactory performance --- the most common undergraduate grade

D= Minimally passing; less than typical undergraduate grade

F= Failing

The LAST day to drop class with a "W" is April 13, 2013! I will not drop you, so please do so yourself.

Any student with a documented disability who may need assistance and educational accommodations should notify the instructor or the Disabled Student Programs and Services (DSP&S) Office as soon as possible. Visit or call DSP&S, Mel Wendrick Access Center, Room 2117 (760)355-6312

During the course you may call me if you have any questions concerning this class. I also appreciate a call if you are not going to be able to attend a class. This will give me chance to fill you in, and keep you current on assignments and quizzes. My phone # is 353-3643 and cell 693-2015 (please try my home first). I am often working at other sites, so if I don't answer, leave a message, and I'll return your call.

ATTENDANCE POLICY:

As stated earlier, attendance is important. When absences, after the close of registration, have exceeded the number of class hours in which your class meets (5 ½ hours) per week, you are in dangerous territory (2 class periods)... You will not be able to do well on the quizzes, final exams, and you will fall behind in your projects, etc. I may drop you for non-attendance, but don't count on it. You are all responsible to communicate your circumstances to me, and if you feel you cannot complete the course, please drop yourself. I want you to succeed in this class, if there are extenuating circumstances that can be worked through (within reason), I am willing to work with you.

*** Required textbook for this course is DESIGN PRINCIPLES AND PROBLEMS by Zelanski/Fisher. Do not try to take this class without the book!

SUPPLIES LIST:

Erasers: white plastic and art gum

Pencils: #2 mandatory, everyday! Drawing pencils HB, 2B and 6B are nice options to have

Sketch book, at least 11"X14"

Ruler: 12" or 18" metal , the 18" size is preferred, it will save you time. The cork bottomed ones cost a little more, but they do not slip, making drawing a straight line easier.

Tracing paper, a small pad from Wal-Mart will suffice. Michael's and Staples have it in pads and in rolls.

Illustration board, cold pressed will be needed to do your projects on. Staples and Michael's have single sheets for sale. Please make sure hands are clean, and try to find a clean sheet for your projects. Have the store completely cover it with plastic or paper. You will probably use three sheets during the semester. Please keep these pristine, do not transport them with- out being totally covered in plastic or newsprint paper. You do not want dirt, grime and fingerprints anywhere on the front or back!

Spray adhesive: 3M or Elmer's brands are good and easily accessible

Scissors

Brushes: Ultra Round golden taklon by Loew-Cornell, sizes 0, 2 and 6 /The following flat brushes,

Sapphire S60 by Robert Simmons in sizes 6 and 10 are great options too. These may all be purchased at Michael's.

Compass or protractor

Paint: black, white, and the primary colors of blue, yellow and red. You may use either Liquitex Acrylic for design (no gloss) or designer's gouache in the colors listed above. These can also be purchased at Michael's.

Bristol board may be used instead of the illustration board listed above. Just make sure it's at least three ply, and white, not cream. Absolutely no poster board or mat board will be accepted for completed assignments.

The first four supplies on the list will be needed for our next class meeting.

All other supplies can be purchased on an as needed basis.

ART 110 POINT BREAKDOWN:

1. A quiz on each chapter 8 @ 10 points each	80
2. Final Exam	50
3. Black, gray and white hardedge design consisting of line drawing of organic form, economizing , exploration of geometric shapes, and combining them in order to create a pleasing design.	100
4. Line drawing exercises, consisting of descriptive, vertical line drawing, cross-hatching	20
5. Pen and Ink project	30
6. One and two point perspective	30
7. Non-architectural means to achieve depth in space studio project	20
8. Texture Project	100
9. Value Project	50
10. Color Chart	65
11. Color Final Project	100
12. Gallery or museum report	25
13. Participation in critiques	25

A= 625-695 (695 total)

B= 556-624

C= 486-555

D= 417-487

F= 416 and below

