

STUDIO SYLLABUS FOR DESIGN STUDIES 131 SECTIONS 13 and 16: DESIGN REPRESENTATION

INSTRUCTOR: Chuck Richards
Professor, Department of Integrated Studio Arts
<http://www.chuckrichardsbooks.com>

CLASS MEETS: Studio Section 13: T/Th, 8:00 - 10:50
Studio Section 16: T/Th, 11:00 – 1:50
246 Design Building
Lecture: T/TH, 3:40 - 4:30 (through October 16th)
Location To Be Announced

OFFICE HOURS: T/TH 2:00 – 3:30, 5:00 - 6:00 (through October 16th)
T/TH 2:00 – 5:00 (after October 16th), and by appointment
Room: Design 393
Phone: 294-5887
E-mail: chuckric@iastate.edu

COURSE DESCRIPTION:

An introductory design studio course in drawing focusing on the fundamentals of freehand drawing from both observed and imagined subjects. Observed subjects include working from architectural settings, the landscape, still life setups, and self-portraiture. Imagined subjects include conceptual sketches of architectural spaces and sites and other manufactured forms developed from perspective theory. Line, shape, perspective and value studies are explored through a variety of drawing media.

LEARNING OUTCOMES AND COURSE OBJECTIVES:

- To apply drawing as a design-oriented working methodology. To develop conceptual skills.
- To develop fundamental drawing skills as they relate to translating 3-dimensional observed subjects into 2-dimensional images. To develop perceptual skills.
- To develop visual literacy through an understanding and application of design elements and principles. To develop design/compositional skills.
- To develop proficiency and craftsmanship in working with a variety of drawing media and to investigate different methods of working with each medium (including both linear and tonal drawings). To develop manual skills.
- To develop basic skills for translating imagined and observed spaces into graphic images utilizing linear perspective.
- To develop critical skills as they pertain to creating and evaluating studio work.
- To learn and use a functional vocabulary of art terms/concepts in critique.

COURSE STRUCTURE:

This is a studio/lecture course that involves six hours of class time per week (not including homework) plus a series of slide lectures. Lectures meet on Tuesday and Thursday afternoons for the first eight weeks of the semester. Studio time will be organized into a combination of practice, critiques and instructor demonstrations and slide presentations. Lectures will supplement the studio instruction with slides of student and professional work plus some video presentations. The following list indicates general topics to be covered in this course:

- Developing sketching habits that over time will become an important collection of source material for future work. Drawing as a means of generating multiple designs through thumbnail sketches. Drawing as a means toward organizing visual form (drawing which applies fundamental principles of design).
- Sighting techniques for measuring angles, proportional relationships and spatial relationships.
- Fundamentals of One and Two Point Linear Perspective to describe both observed and imagined spaces and forms.
- "Constructing" a drawing from general to specific using thumbnail sketches, organizational line drawing, and structural drawing methods (constructing forms using axis lines to map relationships), contour, tonal and color drawing processes.

REQUIREMENTS:

Your grade for this course will be determined by your performance in both studio and lecture components. Studio assignments (including in-class work plus weekly homework) will determine 80% of your semester grade. Lecture grades will be based on a series of quizzes given during the Tuesday/Thursday afternoon meetings and will comprise 20% of your grade. Attendance in all lectures and studio sessions is mandatory. Attendance in lectures will be taken by way of sign-in sheets. More information as to lectures and quizzes can be found in the required Course Pack, available at the University Book Store.

- Portfolio Work: In-class studio drawing will include finished graded work as well as graded preliminary exercises and sketches. Although most of this studio time will be spent drawing, students should expect to spend at least as much time drawing out-of-class per week to adequately resolve the assigned work. Work will be graded throughout the term with feedback provided through critiques and grade slips.

Performance on assigned work will be evaluated in relation to the goals and outcomes outlined when the assignment was given. Meeting deadlines with finished work will always be among these goals. You will have the option of resubmitting graded work that you have improved or redone within a specified amount of time. Earning a higher grade will be contingent upon the degree of improvement over the previous state. Minimal "touchups" will not improve the grade. Resubmitted work must be turned in with the original grade slip attached.

This course will also emphasize process work through sketching. Sketches will be required as part of the work submitted for portfolio entrance into the College of Design programs of study. For this purpose, you should keep a sketchbook and develop a habit of making quick studies at various locations, developing ideas, making preliminary thumbnail sketches, detailed studies, technical experiments with media, notes on lectures and assignment descriptions, comments made in critique, collecting photographic references, etc. I will be showing examples of what this process work might look like.

- Class Participation: This includes contributing to the progress of the class through student involvement in critiques, sharing knowledge with others, concentrating on each process covered and coming to class prepared with finished work and supplies needed for each session.

- Attendance: Attending all studio and lecture class meetings is expected. After 9 hours of missed class (including studios and lectures), additional absences will result in your course grade being lowered. Every three hours of class time missed beyond 9 hours will lower the course grade by + / - increments. Missing 18 hours of class will result in an automatic failure for the course. Notes from doctors do not extend allowable absences.

- Academic Integrity:

Academic integrity might best be defined as doing one's own academic work without unauthorized assistance from other persons or resources. More specifically, academic integrity means that students take their coursework seriously and place significant value on learning and engagement in the classroom and while completing assignments and projects.

Academic Dishonesty in Design Studies 131 would include the following:

- Any drawing from photographs. This includes any form of either copying from or tracing photographic images. This course is fundamentally about learning to translate three-dimensional subjects that are observed first hand into freehand drawings.
- Submitting any drawing done either in whole or part by another individual (excluding any corrections marked by the studio instructor).
- The use of any unauthorized information in the taking of an exam given either in the studio or lecture portions of this course.
- Knowingly assisting another student in obtaining or using unauthorized materials.

Engaging in dishonest work in Design Studies 131 may result in consequences from Iowa State and the College of Design. These could include a reduced or failing grade on the particular assignment or test, a reduced or failing grade in the course, and disqualification from the College of Design Degree Program Application.

- Special Needs: If you have a documented disability and anticipate needing accommodations in this course, please make arrangements to meet with me soon. Please request that a Disability Resources staff send a SAAR form verifying your disability and specifying the accommodation you will need.

Design Studies 131 SUPPLY LIST
Chuck Richards, Studio Instructor

PLEASE PURCHASE THESE SUPPLIES BY THE TIME CLASSES BEGIN:

Design Studies 131 Courseworks Notes (available at the University Book Store)
Sketchbook, size 8 1/2" x 11" (you may continue in a previously used sketchbook)
Strathmore 400 Paper, 18" x 24" pad
Tracing Paper Pad (not a roll), 19" x 24"
Wooden Graphite Pencils (4H,2H,HB,2B,4B)
Mechanical pencil, size 0.5mm or 0.3mm with HB, B or 2B leads
Prismacolor Colored Pencils;
 2 Light Blues (either Light Cerulean, Non-Photo Blue or Blue Slate)
 2 Medium Greens (either Aquamarine, Grass green, Apple Green or Parrot Green)
 2 Dark Reds (either Dark Purple, Black Grape, Black Cherry)
Large Portfolio (20" x 26" or larger)
Supply Container: Tacklebox, Artbin or Zip Pouch
Masking Tape, 1" wide roll
Pencil Sharpener (good quality with replacement blades)
X-acto Knife with small pack of #11 blades
Sandpaper Block (or sheet of fine sandpaper for sharpening pencil points)
Pink Pearl Eraser
Tuff Stuff Eraser
Kneaded Eraser
Derwent Scale Divider (available at the University Book Store)
T-Square (24" minimum length)
Scissors
Combination Lock (if you choose to sign up to use a Design Building locker)

THESE SUPPLIES SHOULD BE PURCHASED LATER IN THE TERM AS THERE MAY BE CHANGES TO THIS LIST:

Canson Mi Teintes Paper (2 sheets of either felt, steel or flannel grey)
Canson Mi Teintes Paper (2 sheets of either blue, cobalt blue, light blue or twilight)
Black Conte' Stick, 2B
White Conte' Stick, 2B
General Charcoal Pencils, Black, in 2H, HB and 2B grades
White General Charcoal Pencil, White Conte' or Pastel Pencil
workable fixative spray
2 large blending stumps
1 sheet of graphite transfer paper (18" x 24")
Prismacolor Pencils (soft round leads)
 White
 Indigo Blue
 Black Grape, Black Cherry or Black Raspberry
 Dark Purple
 Dark Brown, Sepia or Espresso
 Dark Green, Peacock Green or Kelp Green
 Other Light and Medium Toned Colors as Instructed
Verithin Colored Pencils (thin harder leads)
 White
 Others as Instructed