



Queensland, Australia

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| Course Code: | 1523QCA |
| Course Name: | Drawing for Design |
| Semester: | Semester 1, 2016 |
| Program: | Diploma of Design |
| | Diploma of Graphic Design |
| Credit Points: | 10 |
| Course Coordinator: | Lani Weedon |
| Document modified: | 11 Feb 2016 11:36:25 |

Teaching Team

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| Your lecturer/tutor can be contacted via the email system on the portal. | |
| Name | Email |
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| Sonya Peters | |

Staff Consultation

Your lecturer/tutor is available each week for consultation outside of normal class times. Times that your lecturer/tutor will be available for consultation will be given in the first week of lectures. A list of times and rooms will be published on the Griffith College Portal under the "myTimetable" link.

Prerequisites

There are no prerequisites for this course

Brief Course Description

Drawing for design is a 10 Credit Point course within the first semester of the Diploma of Graphic Design. The Diploma of Graphic Design is designed to provide students with a pathway to:

- further university studies in Design and related degrees; or
- direct employment at base level entry.

Drawing is a fundamental means of visual communication and explanation that has the ability to transcend barriers of language, time and culture. It has the immediate capacity to depict unseen thoughts and condense the power of a subject or idea into a tangible form that is easily communicated to others. This course aims to develop critical observation and visual communication skills through the acquisition of drawing techniques and a culture of practise. The course content includes drawing the human form, designing from nature and three dimensional drawing thinking. All of this content is underpinned by the concepts, emergent challenges and opportunities of sustainable design perspectives and initiatives.

Rationale

Drawing is the fundamental means of visual communication and explanation. In terms of individual development, drawing allows us to expand our conceptual thinking. In terms of communication, it allows us to present to others in a way that is immediately understandable. This means of communication is an essential tool for students entering the design industry.

Aims

The overall aims of this course are:

1. To enable students to develop essential skills in observation and visual analysis.
2. To enable students to develop fundamental drawing skills to allow them to confidently visually communicate or explain the intent of ideas and develop these into two-dimensional or three-dimensional design concepts.
3. To enable students to employ drawing and conceptualising skills in developing, researching and communicating design solutions to others.

Learning Outcomes

After successfully completing this course you should be able to:

- 1 Demonstrate skills in critical observation, visual analysis and interpretation.
- 2 Communicate information and ideas in a confident and convincing visual manner.
- 3 Present two-dimensional and three-dimensional visual information using a range of explanatory drawing techniques and formats.
- 4 Use drawing as a primary and effective means to reveal, externalize and communicate innovative design initiatives.

Texts and Supporting Materials

Recommended texts.

CHING F. 2003 *Architectural Graphics*, John Wiley, New York (QCALibrary NA2708 .G65 1996)

DAVISON, AIDAN, *Technology and the Contested Meanings of Sustainability*. Albany, NY: State University of New York Press 2001 (QCALibrary T14 .D29 2001)

DE SAUSMAREZ, M. 2002 *Basic Design: The Dynamics of Visual Form.*, A & C Black, London (QCALibrary N7425 .D47 2002)

DOYLE M.E. 1981 *Color Drawing*, Van Nostrand Reinhold Co. New York (QCALibrary NC892 .D69 1999)

DUBERY, F. 1983 *Perspective and other drawing systems.*, Herbert Press, London. (QCALibrary NC750 .D8 1983)

FRY, TONY. 2009 *Design Futuring: Sustainability, Ethics and New Practice.*, Sydney: University of New South Wales Press (QCALibrary NK1510.F77 2009)

GOLDSTEIN N. 1999 *Figure drawing: the structure, anatomy, and expressive design of human form*, Prentice Hall, Upper Sadler River, N.J. (QCALibrary NC765.G64 1999)

PIPES, ALAN 2007 *Drawing for Designers. Drawing skills, Concept sketches, Computer systems, illustration, Tools and materials, Presentations, Production techniques*, Laurence King Publishing, London (ISBN 978 1 85669 533 6)

POWELL D. 1990. *tation Techniques. A guide to drawing and presenting design ideas.*, Orbis Publishing, London. (QCALibrary TS171 .P6 1990)

PRENZELL R. 1982 *Working & design drawings*, Karl Kramer, Stuttgart (QCALibrary NA2708 .P73 1982)

RAYNES J. 1993 *Figure drawing & anatomy for the artist*, Mitchell Beazley, London (QCALibrary NC765 .R39 1993)

SENNETT, RICHARD 2008 *The Craftsman*, New Haven: Yale University Press. (QCALibrary BJ1498.S46 2008)

Simmons S. 1977 *Drawing: The Creative Process*. Prentice Hall, New York (QCALibrary NC730 .544 1977)

SIMPSON I. 1997 *Encyclopedia of Drawing Techniques*, Simon & Schuster, New York (QCALibrary NC730 .55 1987)

SLADE C. 1997 *Encyclopedia of Illustration Techniques*, Simon & Schuster, Australia (QCALibrary NC845 .S58 1997)

TREIB, MARK (ed). *Drawing/Thinking: Confronting an Electronic Age*, London; New York: Routledge, 2008 (QCALibrary NC 715 .D73 2008)

UNGER, T, 1985 *Rendering In mixed media. Techniques for concept presentation for designers and illustrators.*, Watson Guptill Whitney. New York. (QCALibrary NC878 .U5 1985)

Organisation and Teaching Strategies

The course presents assignments in two modules serving as an introduction to problem solving through visual research, critical observation and image making.

The course includes a range of formal, experimental and interpretive visual investigations .

Thematic, sequential and transformative approaches to assignment work will involve conceptual as well as practical issues.

Teaching methods include lectures, audio-visual presentations and studio demonstrations. Individual and group tuition is provided throughout the semester. A major emphasis will be placed on practical creative activities in the studio.

Lectures will be presented in relation to the assignments and course topics including creative thinking and conceptual development and the cultural context that images exist in.

A life model will be employed for the assignment module dealing with observational studies and the human form.

Students will be notified in advance when projects necessitate outdoor classes or excursions.

Class Contact Summary

Studio contact hours will be 4 hours per week supported by scheduled lectures that support the teaching modules. There will be an expectation for you to complete and/or extend projects in your own time. This would normally equate to an additional 6 hours of individual work per week in or outside of the studio. This commitment of ten hours equates to the 10 credit points allocated to this course. Content activities are set out in the following weekly schedule.

Attendance at all lectures, tutorial and workshop sessions **is mandatory**.

You are reminded that satisfactory Program Progression requires that attendance in classes is maintained at equal to or greater than 80%, and that GPA is maintained at equal to or greater than 3.5 with passing grades achieved in more than 50% of courses in any semester [please see Griffith College Policy Library - Program Progression Policy - for more information].

Content Schedule

Weekly Teaching Schedule

| Week | Topic | Activity | Readings |
|------|---|--------------|---|
| 1 | Course Intro: 'The role and value of hand drawing in Design working processes.' Line: types, weights, uses, defining positive from neg space/shapes. | Lecture | 2 reading responses per folio. Topics will be notified in Tutorials, and guidelines for Reading Responses will be posted. |
| | Line and Shape: defining shape and space, positive forms & negative space through contour line - 4 types: contour, continuous, modified and blind | Tutorial | |
| | Weekly practise drawings as set | Practical | |
| 2 | Drawing/Thinking and Perception of Form: Sighting and measuring techniques / devices used throughout the history of drawing practise. The nature of practise in developing a skill. | Lecture | |
| | Sighting and Measuring: Gauging shape relationships and distances, intro to geometric perspective through line drawing | Tutorial | |
| | Weekly practise drawings as set | Practical | |
| 3 | Creating illusions of 3 dimensionality, volume and space through tone. Techniques of tonal drawing and atmospheric perspective. | Lecture | |
| | Tone and Volume: Understanding and describing volume and mass through tonal blending, hatching and cross-hatching. Refining shape/space/ Geometric & atmospheric perspective. | Tutorial | |
| | Weekly practise drawings as set | Practical | |
| 4 | Colour Theory | Lecture | |
| | Colour collaboration. Organising compositions through colour theory shape, and space. Exploring line, tone, texture, contrast through colour. | Tutorial | |
| | Review of practise drawings and responses to readings. | Consultation | |
| | Weekly practise drawings as set | Practical | |
| 5 | Composition and Texture: The organization and arrangement of composition. Use of scale and perspective Textural drawing methods and techniques | Lecture | |
| | Organising compositions through shape, and space. Exploring line, tone, texture and contrast through collaborative drawing | Tutorial | |
| | Finish reading responses | Practical | |
| 6 | Projections Figure Drawing: The simplified Human Form | Lecture | |
| | Figure Drawing: Anatomy and Proportion | Tutorial | |
| | Reading Responses 1 and 2 are due in the tutorial | Assessment | |
| 7 | Introduce Folio 2: Concept Visualisation project. Distribute Brief. Working well in groups. | Lecture | |
| | Figure Drawing: The Human form in motion. | Tutorial | |
| | Folio 1 Submission | Assessment | |
| 8 | Perspective Drawing: 1 & 2 point – interior and exterior spaces, Atmospheric persp. History of perspective drawing. | Lecture | |
| | Perspective: Geometric and atmospheric: Single point | Tutorial | |
| | Begin Concept Visualisation Task in teams: 1 point perspective drawings of the Concept Visualisation Design space | Practical | |
| 9 | Concept Visualisation Task Phases and examples of previous student work. 2 Point Perspective. | Lecture | |
| | Perspective: Geometric and atmospheric: 2 point. | Tutorial | |

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| | Perspective Drawings of Concept Visualisation site | Practical | |
| 10 | Orthographic Projections | Lecture | |
| | Orthographic Views: Plan, elevation and section drawing | Tutorial | |
| | Plan Elevation and section Drawing | Practical | |
| 11 | Examples of past student work for Concept Visualization 2013 & 2014 Discussion forum for concept visualisation | Lecture | |
| | Assembly Diagrams of an object. | Tutorial | |
| | Assembly Diagrams | Practical | |
| 12 | Discussion forum for Concept Visualisation project | Lecture | |
| | Concept Visualization: Studio drawing – groups work on projects. Bring all work made so far and visual diary | Tutorial | |
| | Reading Responses 4 & 5 due | Assessment | |
| | Assemble folio for week 13 submission | Practical | |
| 13 | Concept Visualisation: Studio Drawing Refining project | Lecture | |
| | Folio Submission Deadline. | Assessment | |

Assessment

This section sets out the assessment requirements for this course.

Summary of Assessment

| Item | Assessment Task | Weighting | Relevant Learning Outcomes | Due Date |
|------|--|-----------|----------------------------|----------|
| 1 | Observational and Analytical Processes of Freehand Drawing 1 | 50% | 1,2,3,4 | 7 |
| 2 | Observational and Analytical Processes of Freehand Drawing 2 | 50% | 1,2,3,4 | 13 |

Assessment Details

Observational and Analytical Process 1

Type: Folio Submission

Learning Objectives Assessed: 1, 2, 3, 4

Due Date: Week 7

Weight: 50%

Task Description:

Observational and Analytical Processes of Hand Drawing

This module involves the development of observational and analytic skills through an examination of the 3D structures including the description of shape, proportion, mass and volume. Two weeks of Figure Drawing will also be introduced as part of folio 1. Tutorial work is supported by assessable practise drawings and written responses to readings about the value and role of hand drawing.

Assessment will be progressive. You will be assessed on evidence of drawing practise, creativity and innovation, visual diary practise exercises, research and response to the prescribed readings.

Criteria & Marking:

Presentation & Critique of Folio 1: 1

* Tutorial drawings: Three-dimensional form, Depth of visual enquiry (including personal experimentation), Media skills and technique development (50%)

* Set Practise Drawings (30%)

* Response to Readings (20%)

Semester Value 50%

Submission:

Learning is most effective in this course when students and staff engage face-to-face; unless informed otherwise, to be eligible for assessments of their learning students must attend 80% of all tutorials and lectures in this course.

Observational and Analytical Process of Freehand Drawing 2

Type: Folio Submission

Learning Objectives Assessed: 1, 2, 3, 4

Due Date: Week 13

Weight: 50%

Task Description:

Observational and Analytical Process 2: Diagrammatic Drawing, Perspective Drawing and Concept Visualisation

This module involves the development of observational and analytic skills through perspective drawing, figure drawings and concept visualisation. The concept

visualisation task demonstrates a combination of all learning throughout the semester. Assessment will be progressive. You will be assessed on evidence of drawing practise, creativity and innovation, visual diary practise exercises, research and response to the prescribed readings.

Criteria & Marking:

Presentation & Critique 2

- * Tutorial Drawings: Three-dimensional form, Depth of visual enquiry (including personal experimentation), Media skills and technique development. 50%
- * Practise Drawings and process work in a Visual Diary. 30%
- * Response to Readings. 20%

Semester Value 50%

Submission and Return of Assessment Items

Learning is most effective in this course when students and staff engage face-to-face; unless informed otherwise, to be eligible for assessments of their learning students must attend 80% of all tutorials and lectures in this course.

Presentation Requirements

Each presentation is to consist of work produced in response to the weekly tutorial exercises, and other work produced in association with the set practise drawing exercises.

- All work and visual diary must be submitted in a drawing folio (with a handle) Any works on paper (including life drawing studies) should be flat in a folio (**NOT ROLLED**)

- All assignments and supportive evidence of process and development should be clearly identified with full name and student number.

- All practise drawings and supportive evidence of process and development should be presented in the form of a visual diary labeled with student name, group number and date of submission.

Normally you will be able to collect your assignments in class within fourteen [14] days of the due date for submission of the assignment.

Retention of Originals

You must be able to produce a copy of all work submitted if so requested. Copies should be retained until after the release of final results for the course.

Extensions

To apply for an extension of time for an assignment, you must submit an Application for Extension of Assignment form to your teacher at least 24 hours before the date the assignment is due. Grounds for extensions are usually: serious illness, accident, disability, bereavement or other compassionate circumstances and must be able to be substantiated with relevant documentation [e.g. Griffith College Medical Certificate]. Please refer to the Griffith College website - Policy Library - for guidelines regarding extensions and deferred assessment.

Assessment Feedback

Criteria sheet feedback with generic comments will be made available within two weeks following submission. Additionally verbal feedback will be provided on the second project by your tutor.

Marks awarded for assessment items will be available on the on-line grades system on the Student Website within fourteen [14] days of the due date.

Generic Skills

Griffith College aims to develop graduates who have an open and critical approach to learning and a capacity for lifelong learning. Through engagement in their studies, students are provided with opportunities to begin the development of these and other generic skills.

Studies in this course will give you opportunities to begin to develop the following skills:

| Generic Skills | Taught | Practised | Assessed |
|----------------------------------|--------|-----------|----------|
| Written Communication | | | |
| Oral Communication | Yes | Yes | |
| Information Literacy | Yes | Yes | |
| Secondary Research | | Yes | Yes |
| Critical and Innovative Thinking | | | |
| Academic Integrity | | Yes | Yes |
| Self Directed Learning | | | |
| Team Work | | Yes | Yes |
| Cultural Intelligence | | | |
| English Language Proficiency | | | |

Additional Course Generic Skills

| Specific Skills | Taught | Practised | Assessed |
|--|--------|-----------|----------|
| Creativity and Innovation | Yes | Yes | Yes |
| Ethical Behaviour in social/professional/work environments | Yes | Yes | Yes |

Additional Course Information

All students should ensure they arrive prepared with basic drawing equipment, **Pencils B, 2B,4B,6B and A3 cartridge paper sketch block** for their first drawing class in Week 1. All students also require a regular A4 visual diary for practise drawings. Your lecturer/tutor will advise you regarding further materials and media to be purchased as they are required during the following weeks.

Please note that mobile phone cameras are not suitable and will not be permitted in the life drawing sessions.

Inexpensive A2 or A3 Portfolio **Rolled drawings will not be accepted for any presentation.**

Visual diary A4 for practise drawings, process work, experimentation, and related research.
Inexpensive A3 cartridge sketchblock.

Lead Pencils (HB, 2B, 3B, 4B, 5B) and graphite pencil
Charcoal (soft compressed or willow)
Conte Crayons (Black, white, sepia)
Pastels (optional)
Colouring pencils - good quality.
Scale ruler - 300mm
Adjustable set square or 45 degree and 60/30 degree set squares (optional)
Putty eraser
Plastic eraser

Academic Integrity

Griffith College is committed to maintaining high academic standards to protect the value of its qualifications. Academic integrity means acting with the values of honesty, trust, fairness, respect and responsibility in learning, teaching and research. It is important for students, teachers, researchers and all staff to act in an honest way, be responsible for their actions, and show fairness in every part of their work. Academic integrity is important for an individual's and the College's reputation.

All staff and students of the College are responsible for academic integrity. As a student, you are expected to conduct your studies honestly, ethically and in accordance with accepted standards of academic conduct. Any form of academic conduct that is contrary to these standards is considered a breach of academic integrity and is unacceptable.

Some students deliberately breach academic integrity standards with intent to deceive. This conscious, pre-meditated form of cheating is considered to be one of the most serious forms of fraudulent academic behaviour, for which the College has zero tolerance and for which penalties, including exclusion from the College, will be applied.

However, Griffith College also recognises many students breach academic integrity standards without intent to deceive. In these cases, students may be required to undertake additional educational activities to remediate their behaviour and may also be provided appropriate advice by academic staff.

As you undertake your studies at Griffith College, your lecturers, tutors and academic advisors will provide you with guidance to understand and maintain academic integrity; however, it is also your responsibility to seek out guidance if and when you are unsure about appropriate academic conduct.

Please ensure that you are familiar with the [Griffith College Academic Integrity Policy](#); this policy provides an overview of some of the behaviours that are considered breaches of academic integrity, as well as the penalties and processes involved when a breach is identified.

For further information please refer to the Academic Integrity Policy on the Griffith College website – Policy Library.

Risk Assessment Statement

Safety in the Studio

It is important that you are informed about safety issues in the studio environment. Although we are not involved with dangerous mechanical or chemical processes, the possibility of an accident is still there.

FULLY ENCLOSED FOOTWEAR should be worn at all times. Thongs and sandals are not permitted.

When using cutting tools such as scalpels or Stanley Knives, ensure that you have adequate instruction on their safe handling and that blades are secure. Use metal safety ruler with a handle if possible. It is not safe to use plastic rulers for cutting. Ensure that you cut on a proper cutting mat and not on a table top. Cut materials with slow precision and NEVER hurry the job!

Spray Adhesive is banned from the studios and associated areas.

If you find any equipment or furniture that is damaged, do not use it. Please report to staff as soon as possible.

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