



Course Code:	1523QCA
Course Name:	Drawing for Design
Semester:	Semester 1, 2017
Program:	Diploma of Design
	Diploma of Graphic Design
Credit Points:	10
Course Coordinator:	Dr Philip Whiting
Document modified:	9 Feb 2017

### Teaching Team

Your lecturer/tutor can be contacted via the email system on the portal.

Name	Email
Dr Philip Whiting	<a href="mailto:philip.whiting@staff.griffithcollege.edu.au">philip.whiting@staff.griffithcollege.edu.au</a>
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### 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.

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### Prerequisites

There are no prerequisites for this course

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### 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 research, 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 as conceptual thinking. All of this content is underpinned by the concepts, emergent challenges and opportunities of sustainable design perspectives and initiatives.

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### Rationale

Drawing is the fundamental means of visual research, 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.

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### Aims

The overall aims of this course are:

1. To enable students to develop essential skills in observation and visual research & analysis.
2. To enable students to develop fundamental drawing skills to allow them to confidently communicate visually 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.

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## Learning Outcomes

After successfully completing this course you should be able to:

- 1 Demonstrate skills in critical observation, visual research & analysis and interpretation.
  - 2 Communicate information and ideas in a confident and appropriate 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.
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## Texts and Supporting Materials

### Recommended texts.

CHING F. 2003 *Architectural Graphics*, John Wiley, New York (QCA Library NA 2708 .G65 1996)

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

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

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

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

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

GOLDSTEIN N. 1999 *Figure drawing: the structure, anatomy, and expressive design of human form*, Prentice Hall, Upper Sadler River, N.J. (QCA Library 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.  
(QCA Library TS171 .P6 1990)

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

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

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

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

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

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

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

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

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## Organisation and Teaching Strategies

The course presents assignments in two modules serving as an introduction to problem solving through visual research & analysis, 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].

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#### Content Schedule

#### *Weekly Teaching Schedule*

<b>Week</b>	<b>Topic</b>	<b>Activity</b>	<b>Readings</b>
1	Course Intro: 'The role and value of hand drawing in Design working processes.' Line: types, weights, uses, defining positive from negativespace/shape/form.	Lecture	2 reading responses per folio. Topics will be notified in Tutorials, and guidelines for Reading Responses will be posted.
	Line, Shape & Form: defining shape, form and space, positive forms & negative space through variation of contour line -	Tutorial	
	Weekly practise drawings as set	Practical	

2	Drawing, Thinking and Perception of Space, Shape & Form: Sighting and measuring techniques / devices used throughout the history of drawing practice. The nature of practice in developing a skill.	Lecture	
	Sighting and Measuring: Gauging space, shape & form relationships and distances, intro to geometric perspective through line drawing	Tutorial	
	Weekly practice 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 practice 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 practice drawings and responses to readings.	Consultation	

	Weekly practice 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 drawing exercises	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	3D Perspective Drawing: I & 2 point – interior and exterior spaces,. History of perspective drawing.	Lecture	
	3D Perspective: Geometric shape and form: 1 point perspective view	Tutorial	
	Begin Concept Visualisation Task in teams: 1 point perspective drawings for Concept Visualisation & Design of space, shape & form	Practical	

9	Concept Visualisation Task Phases and examples of previous student work. 2 Point Perspective.	Lecture	
	Perspective: Geometric shape & form: 2 point perspective.	Tutorial	
	Perspective Drawings for Conceptual Visualisation of space, shape & form	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 Discussion forum for concept visualisation	Lecture	
	Preparation of project final drawings for presentation		
	Reading Responses 4 & 5 due	Assessment	
	Review final project and individual discussion	Practical	
12	Concept Visualisation: studio presentations & submission of project	Lecture	
	Concept Visualisation: studio presentations & submission of project	Tutorial	
	Final Project folio submission deadline	Practical	

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## 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	12

### 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 research and analytic skills through an examination of the 3D structures including the description of shape, form, proportion, mass and volume. Two weeks of Life Drawing (figure drawing) will also be introduced as part of folio 1. Tutorial work is supported by assessable practice 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 practice, creativity and innovation, visual diary practice exercises, research and response to the prescribed readings.

#### Criteria & Marking:

##### Presentation & Critique of Folio 1: 1

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

\* Set Practice 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 it is critical that students 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 12

**Weight:** 50%

**Task Description:**

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

This module involves the development of visual research using 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 it is critical that students 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 an A3 or A2 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, clearly labelled with student name, group number and dates of production over the period of the course.

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.

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#### 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

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#### Additional Course Information

All students should ensure they arrive prepared each week with basic drawing equipment, including but not limited to: **Pencils B, 2B, 4B, 6B and A3 cartridge paper sketch block** for each and every drawing class in Weeks 1 - 11. All students also require a regular A4 visual diary for practise drawings (Homework). Your lecturer/tutor will advise you regarding further materials and media to be purchased as they are required in 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

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## 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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