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| Course Code: | 1523QCA |
| Course Name: | Drawing for Design |
| Semester: | Trimester 1, 2019 |
| Program: | Diploma of Design |
| Credit Points: | 10 |
| Course Coordinator: | Dr Philip Whiting |
| Document modified: | 20 December 2018 |

Teaching Team

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

| Name | Email |
|----------------------------|--|
| Dr Philip Whiting | philip.whiting@staff.griffithcollege.edu.au |
| Jennifer Sanzaro-Nishimura | Jennifer.sanzaro-nishimura@staff.griffithcollege.edu.au |

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 trimester of the Diploma of Design. The Diploma of Design provides students with a pathway to:

- further university studies in Design and related degrees; or
- direct potential 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 thinking, observation and visual communication skills through the acquisition of creative visual strategies, drawing techniques and a culture of drawing as visual research practice. The course content includes drawing the human form, designing from nature and three dimensional drawing as both visual research, critical and conceptual thinking. All of this content is underpinned by the concepts, emergent challenges and opportunities to develop sustainable design perspectives and initiatives.

Rationale

Drawing for design forms the foundation to creative visual strategies and is the fundamental means of visual research, visual communication and explanation. In terms of individual development, drawing develops a better appreciation and understanding of visual research for design and allows us to expand our critical observation and conceptual thinking. In terms of communication, it allows us to present to others in a way that is immediately understandable. Both visual research and communication are essential tools for students entering 3 dimensional and 2 dimensional design industry.

Aims

The overall aims of this course are:

1. To enable students to develop essential drawing skills for observation, 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 design research, development and communication of 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 using academic writing and/or images.
- 2 Communicate information and ideas in a confident and appropriate visual and/or written 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 critical observation and thinking.

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)
- CHING F, JUROSZEK, 2010 **Design drawing** [electronic resource]
Imprint Hoboken, N.J. John Wiley & Sons, (<http://librarycatalogue.griffith.edu.au/record=b1776033>)
- 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 **Presentation 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 Gupstill Whitney. New York.
(QCA Library NC878 .U5 1985)

WALKER, STUART & GIARD, JACQUES 2013 *The Handbook of Design for Sustainability*, Bloomsbury, London, New York, Sydney ISBN: 978-0-8578-5852-8

Organisation and Teaching Strategies

The course initially develops through a range of fundamental drawing techniques & skills. The first module presents this range of techniques and drawing skills as a portfolio of weekly exercises in class and practice as homework. The second module serves as an introduction to problem solving through visual research & analysis, critical thinking, critical observation and 3D constructional 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 first assignment module allowing students to understand and develop their observational studies of 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.

Full attendance at all lectures, tutorial and workshop sessions **is both critical and mandatory** for students to successfully succeed in this course.

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 | Notes |
|------|---|-----------------------|---|
| 1 | Line and Shape Defining shape and space, defining positive forms negative space through contour line, tone & texture. | Lecture | Topics will be notified in Tutorials, and guidelines for Reading Response will be posted onto the portal Interim drawing assessment is due in week 3 |
| | Line, Shape & Form: defining shape, form and space, creating positive forms & negative space through variation of contour line | Tutorial | |
| | Weekly practice drawings based upon tutorial work | Homework Practical | Practice drawings are based upon each weekly tutorials and workshops are a major part of the assessment process and marks |
| 2 | Visual Language: Composition and creation of meaning Perception of Space, Shape & Form. Sighting and measuring techniques & devices | Lecture | |
| | Elements & Principles of Design: Grammatical rules as applied to visual language Composition and juxtaposition to create meaning Sighting and measuring to gauge space, structure, shape & form relationships and distances | Tutorial | |
| | Weekly practice drawings based upon tutorial work | Homework Practical | Practice drawings on Visual Language should be based upon week 2 tutorials and workshop |
| 3 | Tone and Volume Tonal Values: Create illusions of 3 dimensionality, volume and space through tone. Composition through visual organization and arrangement. Techniques of tonal drawing for texture and | Lecture | |

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| | atmospheric suggestion of perspective. | | |
| | Tone and Volume: Understanding and describing volume and mass through tonal blending, hatching and cross-hatching. Exploring line, tone, texture and contrast through drawing exercises Refining shape, space and suggested geometric & atmospheric perspective. Organising compositions through shape, and space. Textural drawing methods and techniques | Tutorial | Assessment Item 1: Work from weeks 1, 2 & 3 due interim drawing assessment |
| | Weekly practice drawings based upon tutorial work | Homework Practical | Practice drawings in Tone and Volume should be based upon week 3 tutorials and workshop |
| 4 | Colour and Tone | Lecture | |
| | Organising compositions through colour theory shape, and space. Exploring line, tone, texture, contrast through the use of colour. | Tutorial | |
| | Weekly practice drawings based upon tutorial work | Homework Practical | Practice drawings in Colour and Tone should be based upon week 4 tutorials and workshop |
| 5 | Life Drawing The definitive process to practice and understand the nature of Critical Observation and Visual Research in design | Lecture | |
| | Figure Drawing: Introduction to the human scale in terms of anatomy, proportion, posture shape & form as a foundation to ethnographic research | Tutorial | |
| | Weekly practice drawings based upon tutorial work | Homework Practical | |
| 6 | Life Drawing | Lecture | |
| | Analysis of the simplified Human Form through critical observation and live visual research in terms of proportion and suggested movement | Tutorial | |
| | Assessment item 2 includes all tutorial work from weeks 1 – 6 including week 6 life drawing studies. Homework as practice drawings in A4 visual diary also relating to weeks 1 – 5 tutorial work | Assessment | Assessment Item 2: Observational and Analytical Process of Freehand Drawing due for submission in class. |
| 7 | Speculative Drawing: Isometric systems | Lecture | Design Research is due in week 9 for critique |

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| | Introduce individual Assessment item 3 Design Research & group Assessment item 4 Concept Design & Model project. | | |
| | The language of three dimensional drawing and orthographic drawing Orthographic Projections: Isometric, axonometric, exploded views, plans, elevations and sections | Tutorial | |
| | Weekly practice drawings based upon tutorial work | Homework Practical | Continue to research your individual area in relation to design project |
| 8 | Drawing Systems: Single and Two Point Perspective, studio projects. . | Lecture | |
| | Exercises in 3D Perspective systems to develop use of scale and proportion in perspective. Light & shade in perspective | Tutorial | |
| | Weekly practice drawings based upon tutorial work | Homework Practical | Visualise your design concept as freehand drawings and constructed 3D perspective shapes and forms |
| 9 | Drawing Systems: Developed use of single and two point perspective | Lecture | |
| | Single & two point perspective exercises to draw more complex shapes and forms for graphic, product, interior design and architecture | Tutorial | Assessment item 3: Design Research due Week 9 Your homework practice perspective drawings as design project concept development will also form part of this critique and evaluation of individual student research. This research in turn forms the basis for each group to design and develop a final group physical outcome for the design project |
| | | Homework Practical | Visualise your design concept as freehand drawings and constructed 3D perspective shapes and forms |
| 10 | Strategies for Design Research | Lecture | |
| | Design Research strategies using drawing & model making for design development and presentation Simple Model Making Work on concept visualisation project/task as required . | Tutorial | Each group is expected to construct a prototype or scale model of the group concept to test its performance as part of the week 12 presentation & submission |

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| | Work on concept visualisation project/task as required | Homework Practical | Individual work on Group Concept Design & Model in own time |
| 11 | Presentation as Narrative Structure | Lecture | |
| | Preparation of project as 3D scaled or life size model, concept and development drawings to show for manufacture and construction as story board and sequence for presentation | Tutorial | |
| | Review final project and individual discussion | Homework Practical | Individual work on Group Concept Design & Model in own time |
| 12 | Concept Visualisation & Studio Presentation Group presentations & submission of final project | Tutorial | Assessment Item 4: Concept Design & Model due for presentation and submission |

Assessment

This section sets out the assessment requirements for this course.

Summary of Assessment

| Item | Assessment Task | Weighting | Relevant Learning Outcomes | Due Date |
|------|---|-----------|----------------------------|----------|
| 1 | Interim Drawing Assessment | 20% | 1,2,3,4 | 4 |
| 2 | Observational and Analytical Freehand Drawing | 30% | 1,2,3,4 | 7 |
| 3 | Design Research | 20% | 1,2 | 9 |
| 4 | Design Concept and Model | 30% | 1,2,3,4 | 12 |

Assessment Details

ASSESSMENT ITEM 1

Type: Interim Drawing Assessment

Learning Objectives Assessed: 1

Due Date: Week 4

Weight: 20%

Task Description:

This is an interim assessment of fundamental skills and techniques learnt in weeks 1, 2 & 3. This is a preliminary introduction to preliminary drawing skills and techniques. Students are required to attend all studio sessions and work to produce a portfolio of outcomes during the tutorials as directed. This body of work equates to 9 hours commitment. In addition to the exercises completed during the

tutorials, students are expected to commit a further 21 hours to the production of a series of drawings reinforcing and developing the skills acquired in the studio.

Criteria & Marking:

- Depth & quality of 3 Dimensional Form
- Depth & quality of visual enquiry
- Quality of media skills and techniques

Drawing exercises carried out in the studio must be completed using individual sheets of A3 paper.

Homework practice drawings must be completed in an A4 Visual Diary and clearly demonstrate both your understanding and continual drawing development through practice in your own time.

ASSESSMENT ITEM 2

Type: Observational and Analytical Freehand Drawing

Learning Objectives Assessed: 1, 2, 3, 4

Due Date: Week 7

Weight: 30%

Task Description:

This module continues the development of observational research and analytic skills from weeks 1, 2 & 3 through an examination of the 3D structures including the description of shape, form, proportion, mass and volume. Life Drawing (figure drawing) will also be introduced as part of the final portfolio¹. Tutorial work is supported by assessable practice drawings completed in your own time as homework Assessment will be progressive. You will be assessed on evidence of drawing practice, creativity and innovation, visual diary practice exercises and visual research through drawing.

Criteria & Marking:

- Depth & quality of 3 Dimensional Shape & Form
- Depth & quality of Visual Enquiry
- Quality of Media Skills & Techniques

Drawing exercises carried out in the studio must be completed using individual sheets of A3 paper.

Homework practice drawings must be completed in an A4 Visual Diary and clearly demonstrate both your understanding and continual drawing development through practice in your own time.

* 6 Sets of weekly studio tutorial drawings: Including Line & Shape; Visual Language, Tone & Volume; Colour & Tone; Life Drawing (Weeks 1-6)

* 5 Sets of weekly homework practice drawings: Including Line & Shape; Visual Language, Tone & Volume; Colour & Tone; Life Drawing (weeks 1-5)

ASSESSMENT ITEM 3

Type: Design Research

Learning Objectives Assessed: 1, 2

Due Date: Week 9

Weight: 20%

Task Description:

This is a preliminary introduction to academic visual research, critical observation and short critique writing. Students will research the project needs including past and present design solutions to the problem. You are analysing, critiquing and evaluating this research from different perspectives or needs. Your understanding and opinion must be backed up with written and/or visual evidence by others. This is a careful analysis of the design project with regards to the practical & functional needs. It is a systematic, yet individual & group response and evaluation of a particular research area in terms of people and their needs as well as the practical implications of a suitable structure as in-depth visual research.

Criteria & Marking:

- Quality & depth of academic design research in relation to central proposition and key issues
- Quality & depth of design research using drawing systems & media as concept visualisation

*Design Research forms a critical part of this project where each student will investigate and critique a specific area of need as well as past and existing solutions to the design problem.

*This research will comprise of referenced found images, data and written text by others, your own sketches and any other material required.

*There is no word limit as such however the documented presentation of this research should be of a professional standard using suitable images and minimal text necessary to provide clarity and understanding with regards to the nature and outcome of your research findings. It is recommended that each page should have between 100 – 150 words as a general guide.

ASSESSMENT ITEM 4

Type: Concept Design and Model

Learning Objectives Assessed: 1, 2, 3, 4

Due Date: Week 12

Weight: 30%

Task Description:

This module uses a concept visualisation project based upon the research from Assessment Item 3. It involves the development of progressive visual research using freehand drawing observational and analytic skills through perspective drawing, figure drawings, orthographic projections for concept visualisation, as well as model making and simple construction. The concept visualisation task demonstrates and brings together a combination of all learning throughout the semester.

Assessment will be progressive. You will be assessed on evidence and effective use of drawing practice, creativity and innovation, visual diary practise exercises, research as a response to the project brief.

Criteria & Marking:

- Quality & depth of academic design research in relation to central proposition and key issues
- Quality & depth of visual enquiry based visual research and understanding using drawing systems & media for concept visualisation
- Quality of modelling as 3 dimensional shape & form
- Quality of explanatory presentation

Assessment 4 is a collaborative group project using teams of three (3) students only. The focus is on drawing and model making for effective presentation of a selected design project.

*Design concept presentation: A set of orthographic drawings for three-dimensional (3D) form in terms of assembly/construction

*Set of concept sketches: Depth of visual enquiry (including personal experimentation), Media skills and technique development

*A full-size working model or scaled prototype

Submission and Return of Assessment Items

Presentation Requirements

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

All work and visual diary must be submitted in an A3 or A2 drawing portfolio constructed of card or plastic.

Any works on paper (including life drawing studies) should be submitted flat in a folio (**NOT ROLLED**)

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

All homework practice drawings and supportive evidence of process and development should be presented in the form of an A4 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.

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 | | Yes | |
| Oral Communication | Yes | Yes | |
| Information Literacy | Yes | Yes | |
| Secondary Research | | Yes | Yes |
| Critical and Innovative Thinking | | | |
| Academic Integrity | | Yes | Yes |
| Self Directed Learning | Yes | Yes | |
| Team Work | | Yes | Yes |
| Cultural Intelligence | | | |
| English Language Proficiency | | | |

Additional Course Generic Skills

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

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 not be permitted in the life drawing sessions

Inexpensive A2 or A3 Portfolio (card or plastic) to keep drawings and for portfolio submission

Rolled drawings will not be accepted for any presentation.

Week 1 Material/Media requirements:

Visual diary A4 for homework practice drawings, process work, experimentation & related research.
Inexpensive A3 cartridge sketchblock for studio/tutorial in-class work
Lead Pencils (HB, 2B, 3B, 4B, 5B) and graphite pencil
Scale ruler - 300mm
Adjustable set square or 45 degree and 60/30 degree set squares (optional)
Putty eraser
Plastic eraser

Additional Material/Media requirements during the trimester:

Charcoal (soft compressed or willow)
Conte Crayons (Black, white, sepia)
Pastels (optional)
Colouring pencils - good quality.

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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