

Chemeketa Community College
4000 Lancaster Drive NE
PO Box 14007
Salem, Oregon 97309-7070

Course Outline

Course Identification ART115 **Credits** 3 **Date** 2/06

Course Title: Basic Design

Total Instructional Hours, for Course, per Term:

22 Lecture Hours = 2 Credit(s)
22 Laboratory Hours = 1 Credit(s)

Prerequisite Course(s):

None

Required Text(s):

Lauer and Pentak, *Design Basics*, Fifth Edition

Course Description:

Introduces the basic principles of design, visual perception, and organization of visual elements in works of art. Explores black and white two-dimensional design.

Performance Based Learner Outcomes:

Upon successful completion of the course, students should be able to:

1. Utilize each stage of the design process to generate design ideas and strategies.
2. Demonstrate understanding of design terminology in design projects.
3. Analyze and evaluate the effectiveness of designs/works of art (part/whole analysis).
4. Contribute as a member of a team group design problem solving.
5. Articulate the value and stages of considerations in the critique process.
6. Use critical and conceptual thinking skills to solve two-dimensional design problems.
7. Differentiate between form and content.
8. Articulate interpretive aesthetic statements.
9. Examine growth in self-motivation, self-direction, work ethic, and exhibit a sense of craft.
10. Define and apply the elements of design (line, shape, space, value, texture) and the principles of compositional organization (unity, variety, emphasis, focal point, balance, rhythm, scale/proportion, and format).
11. Present ideas through written research; analyze, critique, summarize.

Course Content Outline:

- I. Design Process
 - A. Creative Process: Definition, Discovery, Revision, Refinement
 1. *Define* – clarification of goals, restrictions, or limitations of design problem
 2. *Brainstorm* – non-judgmental series of written or roughly drawn “thumbnail” ideas, encouraging intuitive discovery and free association
 3. *Analyze* – testing the brainstorm designs against the goals and restrictions in step 1
 4. *Revise* – modification to clarify or simplify the design [developing “roughs”]
 5. *Refine* – execution of finished work with the expected degree of craftsmanship
 - B. Critique Process
 1. Separating ego and taste from design success
 2. Art for personal expression vs. communication requirements of a design for a commercial medium
 3. Typical stages of the critique process:
 - a. Self-criticism of the design success
 - b. Peer group (design group members, fellow workers, classmates) review of the design
 - c. Criticism by authority (immediate supervisor, instructor)
 - d. Criticism by client
 - C. Revisions
 1. Adapting/adopting critique information.
 2. Providing more solutions or variations.
- II. Principles of Design Organization
 - A. Format
 1. Picture plane
 2. Picture frame (boundaries)
 3. Relationship of format to a design
 - B. Harmony and Variety
 1. Repetition
 2. Proximity
 3. Continuation
 4. Continuity
 5. Varied repetition
 6. Unity: emphasis on variety
 7. Variety: chaos and control
 8. Motifs and visual units
 - C. Focal Point
 1. Emphasis
 - a. by isolation.
 - b. by contrast
 - c. by placement.
 2. Dominance
 3. Absence of a focal point/all over pattern/crystallographic
 4. Accents
 - D. Scale and Proportion

1. Hieratic scaling
2. Human scale reference
3. Environmental context
4. Internal proportion
5. Golden section
- E. Balance
 1. Pure (formal) symmetry
 2. Approximate symmetry
 3. Asymmetrical
 4. Radial
- F. Rhythm
 1. Relationships to music: visual equivalents
 2. Relationship to repetition
- III. Elements of Design
 - A. Line
 1. Gestural
 2. Contour
 3. Calligraphic
 4. Cross-hatching and cross-contour
 5. Variation
 6. Media choice and effects
 7. Emotional response to line
 - B. Shape and Volume
 1. 2-D and 3-D shape
 2. Amorphous
 3. Biomorphic/Curvelinear/Organic
 4. Geometric
 5. Volume and mass
 6. Naturalistic shape
 7. Distortion
 8. Positive and Negative and its integration
 - C. Value
 1. Chromatic/Achromatic
 2. Value scale
 3. Value pattern
 4. High key, low key, middle key, and full range
 5. Chiaroscuro and tenebrism
 6. Value and the relation of space
 - a. Contrast
 - b. Atmospheric (aerial) perspective

- D. Texture
 - 1. Tactile qualities
 - 2. Actual
 - 3. Simulated (visual) texture and trompe l'oeil
 - 4. Abstract
 - 5. Inverted
 - 6. Collage
 - 7. Paper collé
 - 8. Assemblage
 - 9. Relationship to surface quality in sculpture
 - 10. Pattern vs. texture
- E. Space
 - 1. Ways to create space
 - a. Overlapping
 - b. Size relationship
 - c. Value relationship
 - d. Texture
 - e. Linear perspective
 - f. Placement on the picture plane
 - 2. Types of space
 - a. Shallow
 - b. Deep and infinite
 - c. Intuitive