

## **Two Dimensional Design (Proposal)**

Day & Time:

Room: Office: Office Hours:

Instructor: Katie Simpson

503.679.307 – simpson.kathleen@gmail.com

### **Course Description:**

#### **10100: 2-DIMENSIONAL DESIGN**

Introduction to the principles of two dimensional concepts to explore visual vocabulary in design. Particular emphasis is made on representational and abstract aspects of composition to describe shape, structure, and space. Other design issues focus on the application of pictorial elements through pattern, texture, rhythm, balance, gravity, line, and the illusion of three-dimensional effects on two dimensional surfaces. Color principles, the interaction of color, color phenomena, and the function of color in design are closely examined. 3 hr./wk.; 3 cr.

### **Student Learning Outcomes:**

1. Understand and use safe and hazard-free materials, tools, and equipment.
2. Develop approaches to creative expression that include risk taking, originality, and problem solving.
3. Demonstrate the ability to critique the work of others in oral and written form.
4. Understand, identify, describe and apply the elements and principles of composition and design.
5. Capture digital documentation of design projects and put online.

### **Academic Integrity:**

The university has a published policy on academic integrity that may be found at <http://www1.cuny.cuny.edu/current/integrity.cfm>

### **Attendance Policy:**

Students are expected to attend every class session of each course in which they are enrolled and to be on time. An instructor has the right to drop a student from a course for excessive absence. Students are advised to determine the instructor's policy at the first class session. They should note that an instructor may treat lateness as equivalent to absence. (No distinction is made between excused and unexcused absences.) Each instructor retains the right to establish his or her own policy, but students should be guided by the following general College policy: In courses designated as clinical, performance, laboratory or field work courses, the limit on absences is established by the individual instructor. For all other courses, the number of hours absent may not exceed twice the number of contact hours the course meets per week. When a student is dropped for excessive absence, the Registrar will enter the grade of WU. For this class: Three unexcused tardies or early departures equal one unexcused absence. Tardy, early exit, more than 10 minutes = 2 tardies. More than 30 minutes late or departing early by more than 30 minutes = 1 unexcused absence. When you are absent, tardy or leave early you are responsible for information you missed. Check descriptions of daily class content and make up what you can, contact other students and professor to get notes from them and ask about assignments. If you miss quizzes or critiques, you will not get credit for them. They cannot be made up.

### **Courtesy Policy:**

Eating, drinking, or use of unauthorized hand held electronic equipment is not allowed in the classroom.

### **Disability Statement:**

In compliance with CCNY policy and equal access laws, appropriate academic accommodations are offered for students with disabilities. Students must register with The AccessAbility Center for reasonable academic accommodations. The AccessAbility Center is located in the North Academic Center, Rm. 1/218. Tel: (212) 650-5913. Under The Americans with Disability Act, an individual with a disability is a person who has a physical or mental impairment that substantially limits one or more major life activities. If you have any such issues, I encourage you to visit the AccessAbility Center to determine which services may be appropriate for you.

### **Grading Policy:**

Students will be evaluated and graded based on work ethic and improvement in technique over the semester, involvement in group discussions and participation in critiques. Participation is 50% of your grade (attendance, being on time, effort, participating in class and in critiques, cleaning up well every time you work here). Projects are 50% of your grade (turning your projects in on time, critiques, great final portfolio). I am not an 'easy grader' - but that said, if you work hard, do your homework, be here, participate, and turn everything in on time and you'll do great in this class.

### **Required Textbooks and Materials:**

Readings, links, and videos assigned throughout the semester.

*You must check your email regularly.*

Suggested Reading: Joseph Albers - Interaction of Color, Wucius Wong - Principles of Two Dimensional Design, David Lauber and Stephen Pentak - Design Basics

### **Materials:**

Portfolio for carrying 2-D work (17" x 22" min.),  
Toolbox or box (to carry supplies),  
Metal ruler, 18" – cork backed,  
Pair of Scissors, 8" all purpose,  
Protractor, any with degrees,  
Compass,  
Ex-acto knife and blades,  
Cutting Mat, at least 12" x 18"  
Glue Stick White, two sticks,  
Rubber Cement Glue,  
Masking tape, 1/2 inch (drafting or artists tape that won't tear paper),  
Kneaded Eraser,  
Vinyl Eraser White,  
Pink Eraser, regular,  
Graphite pencils (set or HB, 2B, 4B, 6B min.),  
Mechanical Pencil, with HB lead,  
Sharpie Marker, Black,  
Prismacolor pencils (Ultramarine blue #902, Lemon yellow #915, Crimson red #924, White #938, Black #935)  
Pencil sharpener,  
1 technical ink pen (sizes .25 - .5), disposable is ok,

Brushes: Round # 0 & 2, Flat #8, Bright #16,  
Plastic water container (can be reused food container),  
Acrylic Paint Black, one tube,  
Acrylic Paint White, one tube,  
Gouache Paint with twelve colors including black and white, cheapest is ok,  
Brush cleaner or small bar of soap (carry in ziplock bag),  
White palette or mixing tray (small),  
Cold pressed illustration board, 15 x 20" (available at art stores, pre-cut, 2 to package),  
Artagrain Black Paper, 9" x 12", one pad,  
Bristol Board, White, two ply vellum, 14" x 17", one pad,  
Drawing Paper, White 70-90lb., 9" x 12" Pad, (Not crème colored, recycled ok),  
Sketchbook, hard covered 8.5" x 11",  
Watercolor Paper, White, 18" x 24", one sheet.

### **Important:**

1. Bring relevant art supplies to class. Check syllabus before class to see what you need.
2. Arrive early to set up, as class always starts on time and begins with a lecture. You are responsible for information in each lecture, take notes.
3. Bring all coursework to every class. Assignments from previous class are due at the beginning of each class period.
4. Clean up any mess. Return all materials, magazine and supplies to their proper places. Abandoned messes will lower your grade.
5. In addition to homework you are responsible for at least 3 sketchbook drawings weekly. If you didn't finish your classwork it becomes homework.
6. You are required to document your artwork either by photographing or scanning. You can also use your smart phone to photograph your artwork. Make sure the image is well centered and lit properly. Crop and adjust it colors, contrast and saturation if needed. Use computers at home or computer lab. If you have image software that's great – there are also free options, talk to me about it.

### **Assignment Schedule:**

**Week 1.** Materials, principals, methods, tools.

Vocab. Relearning how to see. Introduction, Materials Lecture on Design Elements & Principles, Mark Making, different lines. Make line and mark grids.

Contour Line Drawings - 2 Hand Drawings in class. 1 drawing with each hand. Contour and cross contour line drawings from still life. (Shoes, Plants, Boxes, Bottles, Skulls, Etc.)

Homework: Sketchbook Drawings, Get Supplies, Get Ready.

### **Week 2.** Line

Creating Space, Gesture Drawings, Geometric and Biomorphing Forms, Overlapping of forms.

Gesture establishing axis and orientation in space and on paper. Memory gesture, active gesture, line with charcoal/conté: angles, line weight, and side of charcoal, line quality.

2B then 4B pencil: Outline Single Shapes - Composition that outlines a single shape & does not touch other shapes. 2 shapes, how do these shapes interact? 4 shapes. – focus on interaction.

Sol LeWitt, Brice Marden, Joseph Albers, Agnes Martin, Frank Stella, Jay Shinn, Marjorie Welish, Sean Scully.

Homework: 3 Hand Drawings. Graphite and Ink.

**Week 3.** Compositional Elements and Strategies

Proportion, Unity, Balance, Symmetry and Asymmetry, Radial symmetry, Golden Mean, Vocabulary/Concepts, Unity, Gestalt, Proximity, Repetition, Contrast, Continuation.

Homework: Chose an animal and create 4 different kinds of compositions using this animal. Consider the effectiveness of each and be prepared to discuss.

**Week 4.** Shape

Negative and Positive Shapes, Positive and Negative Space, Interaction of shapes. Open and Closed Compositions. Typography and advertising discussion. Woodcut, E. Kelley, Vuillard, Degas, Stout.

Cardboard Box Drawings with Graphite. Graphite Egg Drawing.

2 shape collages using black and white papers (Bristol and black). One collage with all shapes torn, one with straight cut lines.

Homework: Transfer one of your collages into black and white acrylic painting on Bristol.

**Week 5.** Figure and Ground

Line into Shape, Form, and Organic Terrain, Contrast, Opposites, Difference, Balance, Diptychs and Pairing Images, Grid, Scale, Proportion. Plan and Create Black and White Composition which attempts to protest or persuade. Focus on effective definition of shape, use of symbols, figure/ground relationships, and impact on your intended viewers. Draw in class.

Sterling Allen, Julie Mehretu, Cy Twombly, Matthew Ritchie, Sarah Morris, Guillermo Kuitca, Mark Bradford, Kara Walker, Henri Matisse, John Baldessari, Ellsworth Kelly, Jose Davila

Homework: Enlarge drawing with grid. 2:1 (original drawing has 1" grid, transfer information into 2" grid).

**Week 6.** Pattern

Flatness, Variety, Repetition, Tessellation, Repeating Patterns.

In class: Little Eraser Print/Stamp – create repeating patterns using this and

Sol Lewitt, Moshe Safdie, Buckminster Fuller, Kenneth Snelson, Frank Lloyd Wright, Andy Goldsworthy, Le Corbusier, fast-food packaging, Islamic architecture, Navajo Weaving, African textiles patterns world-wide, early American quilts, African textiles, Amish Quilts,

Crystallography, M.C. Escher, Islamic architecture, Agnes Martin, Bridget Riley, Alistair Frost, Matt Connors, Sarah Cain, Nathan Green, Jeff Elrod, Jasper Johns, Andy Warhol, Sol LeWitt,

Homework: Quilts – Using shapes that fit together and repeating patterns create a “quilt” on

**Week 7.** Value & Color

All work from 1<sup>st</sup> half of term due at the beginning of class.

Monochrome gouache painting. Greyscale grid. One color and tints/shades.

Hilma af Klint, Tauba Auerbach, Joseph Albers, Elad Lassry, Leslie Wilkes, Tomma Abts, Piet Mondrian, Andrew Masullo, Johannes Itten

Homework: 2" x 2" Greyscale swatch. 5" x 5" Color mixing grid - tints and shades.

**Week 8.** Color Theory

In class: 9" x 9" Color mixing grid with primary, secondary and tertiary on bristol. Color wheels with gouache. Contrast.

Work Returned.

Homework: At Home Gouache Painting of Apple in Window, on Watercolor Paper.

**Week 9.** Time & Perception

Weird Eye Tricks, Optical Mixing – In Class Stripe Composition and Self Portrait Composition with Optical Mixing.

Homework: Drawing, cartoon, comic or animation that uses time, change, or motion to convey an idea about seasonal changes.

**Week 10.** Space & Perspective

Do a series of small compositions that illustrate different forms of spatial construction--overlap, isometric, one-point perspective, "flattened space," etc. Use the same design elements and color scheme throughout.

Homework: Distortion: Design with intentional misuse of linear perspective and color tricks that emphasize the distorted elements.

**Week 11.** Text

Digital Color Interaction, Advertising, John Baldessari, El Lissitzky, Glenn Ligon, Justin Quinn, Mel Bochner, Ed Ruscha, Joseph Grigely, Aaron Parazette, Ben Meisner, Liam Gillick, Xylor Jane, Tracy Emin, Bruce Nauman, Lawrence Weiner, Jenny Holzer

Two Compositions Based on contrasting pieces of music (or songs) – Use Color, Text and

**Week 12.** Mixed Media Still Life

Introduce Painting Techniques. In Class: Use at least 3 media and 3 design elements to interpret the still life in the room.

Introduce Final Project: Online Portfolio.

Turn in All Classwork from 2<sup>nd</sup> part of Term.

Homework: Set up Online Portfolio.

**Week 13.** The Internet

Sequence, Comics, Irony, Humor, Politics. Digital Color and Paint Color (or Color-Aid) Relationships. Process Color. Shana Moulton, Rachel de Joode, Cory Arcangel, Tom Moody, Michael Bell-Smith, Petra Cortright, Brad Troemel, Jennifer Chan, Paul Slocum

All Work Returned.

Homework: Set up Online Portfolio

**Week 14.** Final Critique: Online Portfolio Due. Individual Crit Meetings.

All assignments returned.