

IFA 1102: Design I-Black and White (core)

Basic elements and organization of forms based on the principles of design. The making of chiaroscuro in the different expressions in art in both two- and three-dimension as related to design. The use of black and white; graphic composition and presentation.

Prerequisite: None. 3cr. hrs

Course Description

Basic elements and organization of forms based on principles of design. The making of chiaroscuro in the different expressions in design, in both two and three dimension as related to design. The use of black and white for graphic composition and presentation *Prerequisite: None.*

Course objectives

The student will be able to:

- Employ design theories through readings, tests and technical projects.
- Demonstrate a basic verbal and technical understanding of design elements and rules:
- Elements: points and lines, shape, texture, space (3D), time and motion, value and color theory. Rules: unity and harmony, balance, scale and proportion, contrast and emphasis, and rhythm.
- Identify and analyze contemporary and historical practitioners who employ design elements and techniques in their work.
- Create visual outcomes to design problems with independent solutions and professional presentation.
- Execute projects with proficiency using all of the materials and techniques covered.

Course Outline

Week 1: Points and Lines

- Interpret a point as a position in space and a line as a point moving in space
- Distinguish the difference between outlines, implied lines and psychic lines
- Design abstract non-objective images using:
 - Line as outline- contour Line as surface- cross-contour Line as value- hatching **Week 2-3:**

Points and lines continued

- Project I
- Analyze and assess the effect of lines on the process of looking at images (eye direction, focus, contrast, and latent image.)
- Self reading and research

Week 4: Assessment (C/W 1, 10%) Week

5: Shape and Form

- Interpret shape as an isolated singular unit and a description of form

- Describe the difference between geometric and curvilinear shapes
- Design abstract non-objective images using combinations of shapes
- Repeat shapes to establish symmetry, patterning and larger motifs
- Distinguish figure and ground relationships with positive and negative shapes
- Basics of Design Shape and Form
- Project II

Week 6: Space and Dimension

- Space and Dimension continued
- Illustrate the illusion of three-dimensional space on a two-dimensional surface or picture plane
- Identify spatial cues in images including- scale, overlapping, foreshortening, diminution, basic perspective, dimension and directional lighting

Week 7: Space and Dimension continued

- Create abstract designs and implied depth using spatial cues.
- Understanding spatial cues
- Project III

Week 8: Assessment (C/W 2, 10%) Week

9: Value

- Identify appropriate value in a black and white or color image in relation to an existing value scale
- Analyze images with continuous tone and classify like areas of value into larger shapes
- Discover our perception and cognition capabilities with images made from smaller elements (optical mixing)
- Develop and execute a strategy for transforming smaller units (i.e. points, hatching, or hole punches) into a larger image
- Use of different media
- Project IV

Week 10: Texture and Surface

- Distinguish between the actual (tactile) texture of an object and the visual (simulated) texture of an image
- Create actual texture through arranging low-relief objects using the elements and rules of design
- Create simulated visual texture with collage and cut out images using the elements and rules of design
- Use of different media
- Project V

Week 11: Texture and Surface continue

- Texture and Surface continued
- Construct color and image fields using collaged photographs and reproduced images

- Discover content and narrative in subject matter by combining and contrasting imagery.
- Manipulate text (words) to create simultaneous abstract visual design and readable content.
- Understanding surfaces in design
- Project VII

Week 11: Assessment (C/W 3, 10%)

Week 12: Time/Motion, Distortion/Manipulation, and Subject/Content

- Indicate time and movement in a single static image.
- Demonstrate the elements of time and movement- transparency, repeated multiple images, and directional formal arrangement.
- Create and manipulate meaning through distorting, combining, or juxtaposing images and subjects. (i.e. Surrealism, Futurism, Dada, Fantasy)
- Determine and anticipate the interpretation of an image by changing the context and audience
- Interpretation of Art and design
- Project VII

Week 13-14: Text and Image

- Arrange text and Images to create intended interpretations.
- Visually combine and contrast images with words using the principle elements of design.
- Demonstrate basic typography and layout skills.
- Determine the most effective form (materials) for an idea.
- Anticipate the audience or design work or project (who will be looking at it.)
- Learning to communicate

Week 15: Assessment (C/W 4, 10%) Learning Outcomes

- Students will describe commonly used approaches and criteria for analyzing a work of design.
- Students will recognize, analyze and assess works of design with commonly used approaches and criteria.
- Students will develop their ability to create and communicate through personal designistic/aesthetic expression.

Method of Teaching/Delivery

In-class critiques, lecture method, group discussions, individual projects.

Assessment Method Course work

Each of these projects will be accompanied by a set of instructions detailing carefully defined parameters and options. Each project will receive a letter grade based on the following criteria:

1. Following directions (respecting the parameters) 10%
2. Technical execution (skill and proficiency with materials used) 20%

3. Imagination (innovative and creative solutions to the given assignments) 10% End of semester

Examination: 60%

- Theory examination 20%
- Practical examination 40% Final total mark: 100%

Reading/reference materials

(Identify resources relevant to the course, including books, videos, journals, electronic databases, and recommended websites.)

1. Alan, *Introduction to Design*, Prentice Hall, Inc. Upper Saddle River New Jersey, 2004
2. Ocvirk, Otto G., et al, *Design Fundamentals*, 9e, McGraw-Hill, New York, 2001