

## **DA9013 DRAWING AND SKETCHING FOR DESIGN**

<b>Academic Year</b>	2017	<b>Semester</b>	2
<b>Course Coordinator</b>	Assistant Professor Ng Woon Lam		
<b>Course Code</b>	DA9013		
<b>Course Title</b>	Drawing and Sketching for Design, Compositional Study and Space Construction		
<b>Pre-requisites</b>	NIL		
<b>No of AUs</b>	3		
<b>Contact Hours</b>	39 hours		
<b>Proposal Date</b>	Aug 2017		

### **Course Aims**

This course introduces you to drawing and sketching approaches as tools for exploring design concepts, compositional study and space construction. The course aims to improve your ability in visualizing design patterns and space through theory and practice.

### **Intended Learning Outcomes (ILO)**

By the end of this course, you (as a student) would be able to:

1. Explore design through a range of drawing and sketching approaches
2. Investigate fundamental design elements and design guidelines through drawing and sketching
3. Discuss the practical difference between flat design patterns and deep space structure
4. Relate different master drawing concepts and discuss their practical relevance
5. Use on-location drawing as a visual research tool

### **Course Content**

This course will extend the learning of students who like to use drawing and sketching as their tools for exploration in their areas of specialization. The course will therefore cover design concepts and advanced space study extensively, through introduction of various master drawing and sketching approaches, connected to different compositional needs.

### **Design Elements**

- a revision of basic design elements taught in DN1002 and DN1001 for students to grasp advanced concepts of design. Basic design elements are: Shapes (patterns), Size, Space, Directional Pointers, Color and Tone (including textures)

### **Design Concepts**

- an extension of basic design concept in DN1001

- a study of the relationship between positive and negative patterns and their connection with design and space
- theoretical and practical understanding of Dominance/Unity/Harmony, Contrast/Complementary/Balance and Transition/Gradation.

**Drawing and Sketching Approaches related to Design (Tone, Space and Colors)**

- Advanced Tonal Design for Atmosphere and Chiaroscuro and its connection with space
- Advanced Space Design with Mathematical and Aerial Perspective
- Flat Design with Colors and Shapes

**Quick Study Approach with Sketching**

- Exploring ink, watercolor and dried media as quick sketch media to be incorporated into the design training exercises.
- Concepts of construction of forms in quick sketch techniques
- On-location drawing of Architectural space and Landscape space with figures.

**Assessment (includes both continuous and summative assessment)**

Component	Course LO Tested	Related Programme LO or Graduate Attributes	Weighting	Team/Individual
1. Weekly Exercises (Continuous Assessments)	1,2,3,4,5	Design, Composition, Space construction, Master drawing study, on-location quick sketch training	50%	Individual
2. Home Assignment	1,2,3,5	On-location drawings with quick techniques, exploring design of flat patterns against construction of deep space	10%	Individual
3. Sketchbook (Journal of Learning)	1,2,3,4,5	Recording all the processes of exploration and learning	10%	Individual
4. Final	1,2,3,4,5	Composing images	30%	Individual

Assignment		that focus on design, while execution covers appropriate choice of drawing / sketching techniques		
Total			100%	

### Formative feedback

This is a studio class, where you will receive feedback from teaching faculty members directly as they carry out each exercise in class. This feedback will be verbal directly addressed the problems faced by students during their studio working process.

### Learning and Teaching approach

Approach	How does this approach support students in achieving the learning outcomes?
Demo in class	Demo in class provides you with theoretical concepts and demonstrate the practical applications. It also provides exercises that are related to the theoretical concepts taught. You can relate the theoretical concepts and their practical strengths.
Provide theoretical and practical reference	By providing theoretical and practical reference, you will have better and a widened understanding of the theories or concepts taught. It will encourage you to carry out further research of art history so as to be fully competent in the skills and concepts acquired.

### Reading and References

Recommended Reading:

- a. Ng Woon Lam, *Practical Applications of Color Theory & Design Concepts*  
ASIN: 9810963750
- b. Frank Webb, *The Artist's Guide to Composition: How to Design Eye-catching Paintings in All Mediums*, ISBN-13: 978-0715306451
- c. *The Yin/Yang of Painting: A Contemporary Master Reveals the Secrets of Painting Found in Ancient Chinese Philosophy*, ISBN-13: 978-0823059836

## Course Policies and Student Responsibilities

### (1) General

You are expected to complete all assigned pre-class readings and activities, attend all classes punctually and take all scheduled assignments and tests by due dates. You are expected to take responsibility to follow up with course notes, assignments and course related announcements for seminar sessions you have missed. You are expected to participate in all seminar discussions and activities.

### (2) Absenteeism

Absence from class without a valid reason will affect your overall course grade. Valid reasons include falling sick supported by a medical certificate and participation in NTU's approved activities supported by an excuse letter from the relevant bodies. There will be no make-up opportunities for in-class activities.

### (3) Assignments

You are required to submit assignments on due dates.

## Academic Integrity

Good academic work depends on honesty and ethical behaviour. The quality of your work as a student relies on adhering to the principles of academic integrity and to the NTU Honour Code, a set of values shared by the whole university community. Truth, Trust and Justice are at the core of NTU's shared values.

As a student, it is important that you recognize your responsibilities in understanding and applying the principles of academic integrity in all the work you do at NTU. Not knowing what is involved in maintaining academic integrity does not excuse academic dishonesty. You need to actively equip yourself with strategies to avoid all forms of academic dishonesty, including plagiarism, academic fraud, collusion and cheating. If you are uncertain of the definitions of any of these terms, you should go to the [academic integrity website](#) for more information. Consult your instructor(s) if you need any clarification about the requirements of academic integrity in the course.

## Planned Weekly Schedule

***Weekly exercises may vary slightly depending of semester holidays, events and other unforeseen schedule change.***

Week	Topic	Course LO	Readings/ Activities
1-3	<b>Revision of Design Elements:</b> <ul style="list-style-type: none"><li>- Various design elements, their relationship to space construction and how to combine them in application</li></ul>	1,2,3,4,5	Reference artists for space design: Compare artists between Renaissance, Classicism, Baroque,

	<ul style="list-style-type: none"> <li>- Attributes of color in applications</li> <li>- Tonal Design and Atmospheres</li> <li>- Understanding of Texture and basic optical concepts of color application</li> </ul>		<p>Romanticism, Impressionism, Post-Impressionism and Modern.</p> <p>Reference artists for Chiaroscuro / Tonal Design: Rembrandt, Caravaggio, Vermeer, Menzel, Sargent, Zorn, Homer and Andrew Wyeth.</p> <p>Reference artists for Textures: Dutch still life painters during Renaissance.</p> <p>Space construction: Artists to look at: Tiepolo, Michelangelo, Da Vinci, Bellini, Rembrandt, Caravaggio, Vermeer, Canaletto, Chardin, Nicholas Poussin, Ingres, Bruegel, Andrew Wyeth, Sargent, Sorolla, Anders Zorn, Adolf Menzel, 范宽 (Fan Kuan), 李成 (Li Cheng), 黄胄 (Huang Zhou), 李可染 (Li Ke Ran)</p> <p>Class Exercises and Sketchbook as learning journals</p>
4-7	<p><b>Design Concepts:</b></p> <ul style="list-style-type: none"> <li>- Revision of basic design concepts: Dominance/Unity/Harmony, Contrast/Complementary/Balance and Transition/Gradation</li> <li>- Advanced Design Concept discussion: The Yin-Yang of picture plane design</li> </ul>	1,2,3,4,5	<p>Reading: The Yin/Yang of Painting, Chinese Landscape Painting design concept, Japanese prints and Impressionist / Post-Impressionist space design</p> <p>Class Exercises and Sketchbook as learning journals</p>
8-10	<p><b>Space Design:</b></p> <ul style="list-style-type: none"> <li>- Space and Shape Relationship</li> <li>- Space and Color Relationship</li> <li>- Plasticity of Visual Space</li> </ul>	3,5	<p>Book: Ng Woon Lam, <i>Practical Applications of Color Theory &amp; Design Concepts</i></p> <p>Class Exercises and Sketchbook as learning journal</p> <p>Artists to look at: Tiepolo, Michelangelo, Da Vinci,</p>

			Bernini, Rembrandt, Caravaggio, Rubens Vermeer, Chardin, Nicholas Poussin, Ingres, Bruegel, Andrew Wyeth, Sargent, Sorolla, Anders Zorn, Adolf Menzel, Matisse, Vuillard, Van Gogh.
11-13	<p><b>Final Assignment that require each student to combine all the above knowledge learnt</b></p> <ul style="list-style-type: none"> <li>- Advanced Figures in Space</li> <li>- Presenting Concept of Space Abstraction through colors and shapes</li> <li>- Constructing multiple figures in space at different depth of field</li> </ul>	1,2,3,4,5	<p>Research to be carried out based on each student's pre-defined concept of creation.</p> <ul style="list-style-type: none"> <li>- Research</li> <li>- Studies</li> <li>- Final Artworks</li> </ul>