MediaArts*online*

Product E: Distance Education System

Course:

Foundations of Design I,

Student Guide to Module II

Susan Genden

Spring 2006

IT 7210

Foundations of Distance Education

LINE AS AN ELEMENT OF DESIGN - SYNOPSIS

INSTRUCTOR:

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Welcome to your lesson on using line as an element of design! This lesson will help you progress to more advanced art and design work based on a strong foundation. The goal in this lesson is for students to be able to define specific design principles and apply them to create different linear abstract designs that convey different effects/moods.

MEDIA AND MATERIALS:

- **The media** used for this exercise include:
  1. Audio and videoconferencing software called Breeze (links available at our website for downloads) for posted synchronous meetings.
  2. Links to important references, chat sessions, and bulletin boards will be posted on course web pages (through our course management system).
  3. Individual student web pages will be linked from course site. Student-created graphics may be posted these pages.
  4. Distributed CDs contain video/multimedia files used for instruction.
  5. Students will make use of scanners or digital cameras (and appropriate software of your choice) to capture and send images of work via email or to upload to the site locations. Please contact instructor if you need help with this.
- **The materials** used in this exercise include: tracing paper pad (9" x 12"), layout paper pad (9" x 12"), three 9" x 11" sheets of black mount board or railroad board, pencils, black markers, ruler, T-square, triangle (30-60-90), French curve, rubber cement pick-up, eraser, x-acto knife, cutting board, notebook, old magazines, 9" x 12" envelope for clip file, and scissors.
- **Books:** Reading for this lesson includes
  1) Faimon, P. & Wiegand, J., (2004). *The nature of design.* HOW Design Books: Cincinnati, Ohio, *pp. 1-33* and
  2) Wong, W. (1993). *Principles of form and design.* John Wiley & Sons: New York, NY, pp.41-58 and pp. 155-160.

OVERVIEW AND OBJECTIVES:

- Students will be able to define and apply specific design principles to create three different abstract compositions that show different effects/moods created by the use of line.
- Students will apply and practice skills in using the line as a design element.
- Student will create rough thumbnails in the first part of the assignment in a design process that is similar to those used in art studios and advertising agencies.
- Like professional designers, students will collect clip files. Reference to these files will help students evaluate approaches to using lines in designs.
- Students will use design tools and materials, prepare and present final work (comps) at critiques at which they will give/take criticism. In this process, students learn how to evaluate the designs.
- These objectives will be listed in the syllabus online and reviewed at the videoconference session at which the lesson is explained.

## MODULE SCHEDULE OF INSTRUCTION & CONTENT:

INSTRUCTIONAL STRATEGIES

Formats use are: lecture (via videoconference), drawing practice, practice in use of tools and materials, reading, discussions, hands-on exercises; use of computer based materials, question and answer sessions, active participation in presentations and evaluations.

SCHEDULE OF WORK

WEEK ONE OF MODULE II

- Students will go the website and login to the course. A link at Module II will take students to our online videoconference through use of Breeze software. (This was installed as part of Module 1). Please have microphone and video equipment ready so we can meet each other on screen!

Breeze interface has space for chat, video or Powerpoint, views of participants
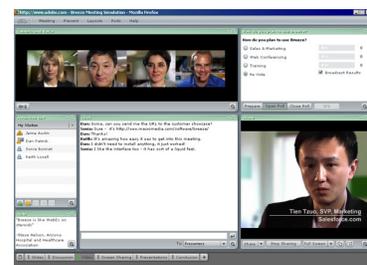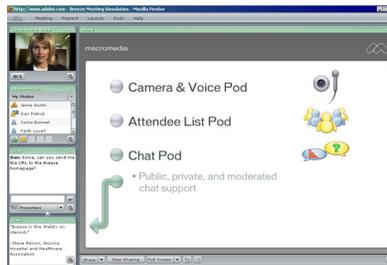
- **Student must be logged in to the lesson on Monday, 8:00 – 9:00 p.m. during week 2 of this course.** Slide show will review design principles, present additional principles, and show applications of principles to the use of lines as design elements in print, in architecture, and in our environment.
- There will be a q and a session in the videoconference following the slide presentation.
- A Flash matching game at the course website will help you review design concepts. The game is a fun way for students to remember concepts. Try it!
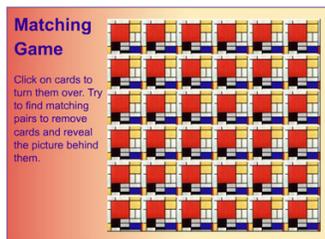
- **Students should upload by Thursday midnight, to the class website, three (magazine) examples from their clip files and comments on whether they are effective line designs, and in what ways.** There will be room for comments from others. Clips files should be no more than 75k each. This is more than enough for an 8" x 10" image scanned at 72 dpi, saved as a jpg, and compressed to 7 (medium quality).
- Discussion board **postings on the assignment readings** will begin on Thursday of the first week and end on Sunday night (four days). Specific questions will be posted.

WEEK TWO OF MODULE II
- **At least ten thumbnails for each line style (small, quick drawings) at ¼ of finished art size or no larger than 3" x 4" each will be due by Sunday at midnight.** Scan or take digital photos providing close ups of work. Then email to the instructor or upload at the website, providing: names: thumbnailsheet1.jpg, thumbnailsheet2.jpg as label, etc.
- Students will receive comments on thumbnails by Tuesday night, (Week 2 of this assignment).
- **Three final design concepts are to be developed and ready for presentation on the following Monday (the third Monday of the lesson) in our second synchronous Breeze videoconference meeting/critique.** (This is the final aspect of the Module II lesson.) **Digital files of work must be emailed to the instructor by 9:00 a.m**. of that day in order to be included in the final presentation.
- Students should be prepared to discuss their concepts and ask for comments from others. All students can give constructive criticism.
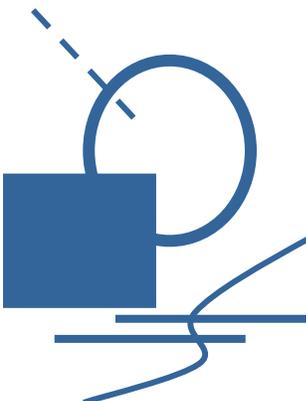
RESOURCES
- An online chat will be scheduled for **each Saturday morning at 9:30 a.m**. for additional questions before the thumbnails and final line projects are due.
- Students should **post to the discussion board** for other questions.
- Visit the instructor-moderated discussion board to ask questions.
- Students can use their designated web pages to post work in progress at any time, and to get feedback from classmates. Students should use each other as resources. If you post work for feedback please post notices on the main discussion board (under Student Work Postings) and add your url.
- Students may form **small work groups** (up to five students) to exchange feedback during the project. Signups lists will be posted.
- Students are expected to **add constructive comments**. Everyone can benefit from/is responsible for building a positive online community.
- The website integrates **interactive features** (including video, animation, and sound) accessible for reference.
- Check your course CDs for additional resources on tool use, assembly, and samples.

INSTRUCTIONAL CONTENT

REVIEW OF DESIGN PRINCIPLES
- Review some design principles from Module I: balance, and unity. New concept: variety. New principles introduced: line, shape, texture.
- A Flash matching game will be posted at the course website to help students review concepts. There is no grade involved in playing the game.
- Line samples will be posted for reference at the website.
- Throughout this lesson, students will keep journals that are not graded, but will encourage "outside-the-box" thinking and concept development.

MODULE II CONTENT
- Design elements (or ingredients) such as: line, shape, texture.
- Communicating with abstract lines:
  - Lines drawn horizontally and/or vertically to create static or mechanical compositions.
  - Lines drawn diagonally to create dynamic compositions.
  - Lines drawn as curves, to create softer, more organic compositions.
  - Lines style and weight can be expressive and change the effect of the design.
- The work process:
  - Following assignment guidelines and meeting standards.
  - Preliminary thumbnail sketches, followed by final development of concepts.

- o Printed visual references as useful tools.
- o Using art materials and tools to assemble the materials into a finished layout.
- o Participating in the critique experience.
- o Other resources
- Students will receive feedback from instructor.
- Instructional materials included in this Word file, are available as pdf files, as a Powerpoint file, and (will be) be posted. (Site development is not complete; however site designs and navigational elements are shown.)
- Go to http://www.gendendesign.com/mediaartsonline/layout2/mao--2.html for preview of one page with some links, a Flash matching game and other attachments.
- Instructional videos will be available on **Tool Use and Preparation for Presentation**. Videos will stress safety and show sequences for:
  - o Using the T-square and triangle tools to draw thumbnail sketches.
  - o Using the French curve.
  - o Using x-acto knives and rubber cement properly and safely.
  - o Enlarging artwork and tracing techniques.
  - o Preparing mount boards to size for mounting and presentation.

GRADING POLICY

- Grading policy, due dates, lesson requirements will be reviewed via first lesson videoconference.
- Thumbnail feedback will be emailed privately before students proceed to finalize projects (see schedule). Students may receive suggestions for improvement. Students may chat with the instructor during posted hours.
- Students, peers, and instructor will critique final designs at a videoconferencing session. The instructor posts grades in the course management system.
- In Module II, 100% of this assignment grade is from completing requirements for artwork including:
  - o 1) Deadlines met
  - o 2) Required number of thumbnails
  - o 3) Quality of final designs
  - o 4.) Effective communication of mood/concept
  - o 5.) Quality of execution (messy/neat) and presentation.
  - o This is a project-based evaluation in which you will be judged by your ability to master the content, skills, and conceptual work needed to create the final projects and evaluate work.
- A test of design terms will be formulated as a matching test given online as a midterm exam, later in the course, in which students match terms and definitions.
- Final course grade:
  - o Artistic growth, discussion participation, reading discussions, journals maintained, clip file postings = 15%
  - o Midterm test scores = 10%.
 - o Design project grades = 75%.

SUMMARY

Keep in mind ways that you would like to see changes in the way we work together as a class. Evaluation works both ways: we want this course to be a positive learning experience for you! Take a look at your journals to see how far you have come. Take a look at your thumbnails and you will be amazed at the finished results!

EXTRA HELP OR RESOURCES

- Emphasis in the course on good communications. Both instructor AND student are responsible.
- Check in daily at the website for course content, discussion, resources, and assignments.
- Students may ask for additional help at any time, or they may get feedback from instructor. Do not wait until the day before the due date to ask for help. Student may revise thumbnails and final designs before the project end. They can use reference material to review, or contact the instructor for help. In some cases, where all parts of the assignment are completed in time, students may redo the assignment within the next week for additional credit, with permission of the instructor.
- View the online Powerpoint and other files at
  http://www.gendendesign.com/mediaartsonline/layout2/mao—2.html

- **Online enrichment** links provide inspiration and information about this assignment and graphic design:
  http://journal.aiga.org/, American Institute of Graphic Arts, the professional association for design.
  http://www.artstor.org/info/index.html - a non-profit network to provide digital imagery.
  http://www.artnet.com/net/galleries/gallery_home.aspx - for access to images at art galleries globally.
  http://www.louvre.fr/llv/commun/home_flash.jsp?bmLocale=en - for access to collections, virtual tours.
  http://www.digital-web.com/articles/elements_of_design/ - introduction to design elements.
  http://char.txa.cornell.edu/ - the line as an element.

- Additional sources are artists such as: Picasso, Mondrian, Klee, Rembrandt, Rothko, and many more who were masters in the use of line. Look up these artists to see the sensitivity of feel and how much they were able to convey with the use of a few lines and by varying the weight and style of the line.

ASSIGNMENT: THE LINE AS AN ELEMENT OF DESIGN
BACKGROUND
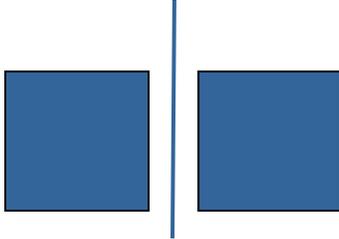
### Design Principles reviewed

- In Module I we discussed the design principles of balance, unity and variation. When we design something, we make a plan to organize it a particular way in space. We use certain principles or rules to guide us. Balance is one of the most important principles.

Balance: when all components are arranged around a center (not necessarily visible) so that there is a state of equilibrium or equal weight on either side and it is balanced. We usually refer to a vertical axis, as in a person's face when we look for balance.

Symmetrical balance is when both sides of the design (around the center dividing point) are similar in shape, position, or size.

Asymmetrical balance refers to two sides being different, but still in balance. This may include a small, high object offsetting a bigger, lower object. In this case where we put the objects changes the balance.
(Faimon & Weigand, 2004.)
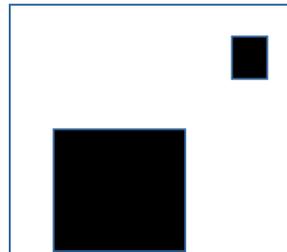
The smaller item has more energy because gravity doesn't pull it down.
(Faimon et al., 2004.)

Color, value, direction, and other aspects of design may also influence two seemingly very different objects. There are other kinds of balance we will discuss at another lesson, such as figure/ground balance and positive/negative balance.

Unity - discussed previously. This refers to a design which has some order, it does not appear to be random but has an element of planning in it, so that the results seems intentional. An absence of design may be the result of no plan or too many plans. It may be cluttered and unfocused, or it can be boring and forgettable.

Variety refers to development of differences. In moderation helps a design remain unified and interesting (Faimon et al., 2004.)
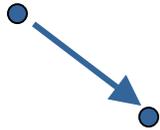
Below is an example of how important balance in terms of unity/variety can be.

Variety

boring

unfocused

Three elements are included today:
  Line
  Shape
  Texture

▪ **Lines are an element or component** of a design, as is texture and shape. Things in nature tend to provide us with curved lines, such as in landscape, flowers, animals, the environment contributes curved and straight lines though architecture and man made objects.

▪ **Lines are th**e **result of joining two or more points**.

▪ Lines may be curved, straight, horizontal, vertical, or diagonal. Things in nature tend to provide us with curved lines, such as landscape, flowers, animals; the environment contributes beautiful curved lines through architectural projects.

▪ Lines can make a difference in the expression of your design.

▪ Using just the pen or a marker, we can create a variety of lines.

▪ They can be straight, curved, fat or thin, curved or straight, long or short.

▪ Lines can be repeated in an abstract pattern, used rhythmically, or they can be random. These effects can be combined in any way to create a mood or feeling.

▪ Moods or effects created might be: calm, turbulent, static, expansive, firm, rhythmic, changing, growing, stable, constant , dynamic, speedy, peaceful, angry, happy, agitated
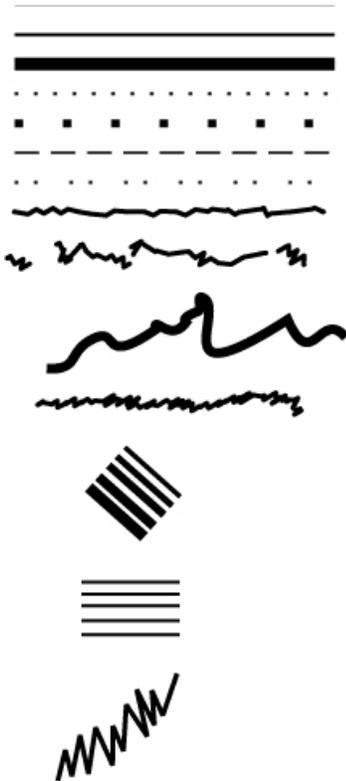
Texture

This refers to qualities found in the surface of an object that may cause it to reflect more or less light and to have a particular feel or tactile sensation.
- The world around us is rich in texture, in wood, stone leaves.
- Man-made objects have texture, as in cloth, glass (not much), metal.
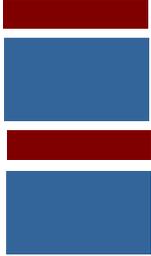
Shape

- This refers to a closed path or line that is filled (Wong, W., 1993)
- Shapes occupy space
- Shapes may be combined to form relationships with other forms.
- Repetition and pattern provide interesting uses of shapes.

***See complete Powerpoint presentation on the Use of Lines as a Design Element to for more background and examples of lines as used in art and the environment.*

ASSIGNMENT: PART I

Create at least 10 abstract thumbnail sketches of each of the three types of lines. Generate ideas for concepts that convey different moods. Include:
- **Diagonal lines** to create a dynamic effect
- **Vertical and/or horizontal lines** to create a static or mechanical effect
- **Curved lines** to create a more, or growing effect.

Each thumbnail should be no more than 3" x 4" in size.
Draw your thumbnail frames on tracing paper and use pencil. Let the ideas flow. Try out different ideas, design principles, and moods/effects.
Scan and email or upload your images as specified by Sunday night. Indicate which ones you prefer in your email by numbering the images.

ASSIGNMENT: PART II

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- After receiving feedback from the instructor, develop the approved designs.
- **Transfer each design to layout paper** at the finished size of 6" x8" by enlarging with a copier. Trace the three enlargements with pencil, using your triangle and T-square to get square corners on the image edges. *(See video on how to use this equipment.)*
- Once your design is traced, use a **black marker** or pen to recreate your designs. You may make some changes, keeping the final concept in mind. You may use different width markers or pens, but **only draw lines (no shapes)**.
- Once done drawing, each of the three designs should be **glued** to a clean sheet of layout paper for more strength and less transparency.
- **Trim the two sheets that are cemented together** to a neat rectangle of 6" x 8". *(See video tips: using the ex-acto knife.)*
- Then **apply rubber cement** to the back of the layout paper and **burnish** down in the center of your 9" x 11" **mat board** or railroad board for mounting and presentation. Your mount board should already be trimmed to size *(See video demonstration on cutting mat board with your T-Square for use and tips.)*

This assignment is intended to develop your sense of how powerful one of the most basic elements – the line – can be and how you can use it to communicate.

Thumbnails are no larger than 3" x 4" each - do at least 10 for each type of line (at least 30).
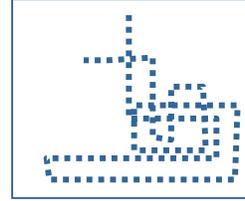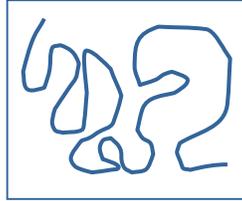
Thumbnails are quick drawings for concept.

11"

design is 6" x 8"

9" mount board or railroad board

Design is centered on black board
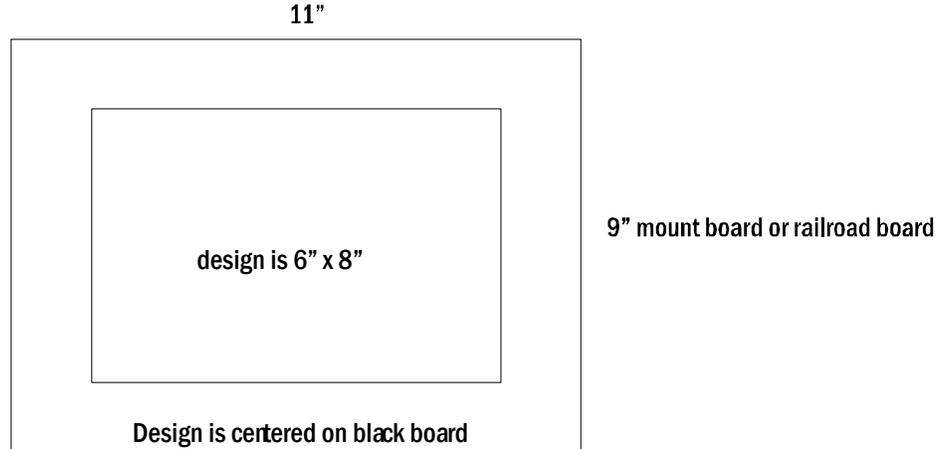
Finishes designs (6" x 8") are each cemented to mount board (rubber cement) that is 9" x 11".

Apply Design Principles - Samples

The principles we have studied so far include balance, unity, variety, rhythm and pattern. You can use these concepts in your abstract line designs.
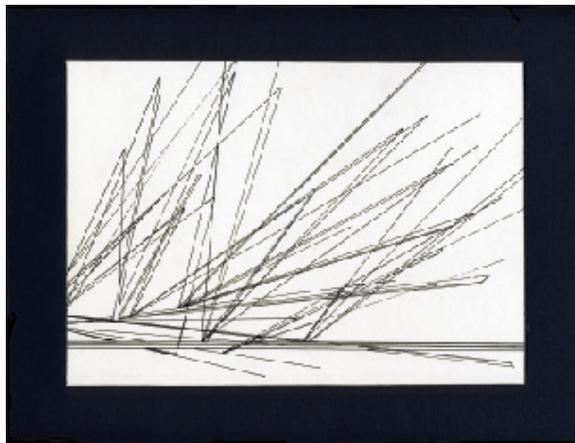
Vertical and/or horizontal lines create a static, mechanical, or calm effect:
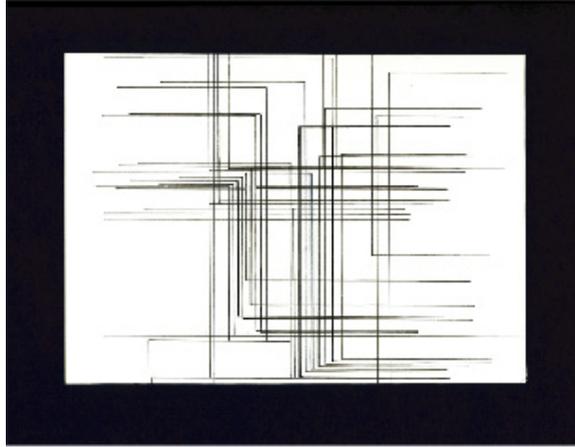
Curved lines create a more organic, or growing effect:

Diagonal lines create a dynamic effect:

References

Artstor, (2006). Retrieved on June 5, 2006 from http://www.artstor.org/info/index.html

Faimon, P. & Weigand, J. (2004). The nature of design. Cincinnati, Ohio. HOW Design Books.

Jirousek, C. (2006). Art, design, and visual thinking, an interactive textbook. Retrieved June 5, 2006 from http://char.txa.cornell.edu/

McClurg, J.D. (2006). Artnet – Art galleries, artworks & events. Retrieved June 5, 2006 from http://www.artnet.com/net/galleries/gallery_home.aspx

Musee du Louvre, (2005). Thirty-five thousand works of art. Retrieved June 5, 2006 from http://www.louvre.fr/llv/commun/home_flash.jsp?bmLocale=en

The New York Times Company (2006). About, Inc. Retrieved June 5, 2006 from http://www.digital-web.com/articles/elements_of_design/

Voice: AIGA (2006). *Journal of Design*. Retrieved on June 5, 2006 from http://journal.aiga.org/

Wong, W., (1993). Principles of form and design. New York: NY. John Wiley & Sons, Inc.

Module Information Sheet

1. Name: Susan Genden

2. a. In Product E, I am presenting Module II of the course *Foundations of Design I*. It follows the introduction of the readings and first concepts in Module I.

   b. This is the first hands-on assignment students will have following posting of the preliminary materials and syllabus online, and introductions via chat.

   c. Following this almost stand alone module, students will go on to complete modules in other design elements such as contrast, positive/negative space, rhythm, and larger areas such as color and typography.

   d. By the end of this module (II), students will have developed have skills experience in the process of concept generation, execution, presentation leading to final design. They will have demonstrated how to use tools and materials, which they will be doing during the rest of the course, and in the industry.

3. The goal of instruction for this module is for students to be able to define specific design principles and apply them to create different linear abstract designs that convey different effects/moods.

4. The manual would primarily be distributed as pdf/Word documents (electronic) that would be available online for download. Supplementary materials that are multimedia based would be available both online, and in a CD distributed at course start via mail.

5. The manual includes static materials and links. It could be easily downloaded with no concern for large file sizes. It also provides quick access. The linked Powerpoint presentation and other media will generate larger files. Many more materials could be included on the CD. For that reason, the Powerpoint, and additional video or animation files would be distributed on CD. Supplemental student samples would be on CD as extra reference.

6. Some materials that are not currently in existence.

   a. A web site design is in development and the first design/template is located at: http://www.gendendesign.com/mediaartsonline/layout2/mao—2html.

      i. The website will be the main location of course materials and activities. It is essential to the course.

      ii. Adequate resources for the site include hardware (servers and computers), infrastructure (networks), support staff, designers, software (lms) and finances. All students would have access via the Internet.

      iii. A jpg of the design will be attached with other Product E course materials in case of server access problems. There is only one link from the home page at the website currently. By clicking on "**resources**" one jumps to the Links page where the Flash matching game on design concepts is located. By clicking on "**Home**" at top, one returns to the main index page. The Powerpoint presentation will eventually be posted (currently there are problems in uploading the file). It will also be sent as an attachment with Product E.

   b. Students will be directed to videos (that are not completed).

      i. Videos provide needed information and demonstrations on the techniques, procedures, and safety methods that are essential to conduct the lesson and the course.

      ii. In order to develop the videos, equipment and supplies (props, camera, lights, microphones and stands, digital media) are needed, along with a team to shoot, write scripts, storyboards, handle light, art direct, handle sound, and edit and produce the final output. A shooting location is needed.

iii. Videos would be output as mp3 files for posting, or as (Flash) flv files since most users have that plug-in. They would also be distributed on CD or DVD if files were too large for CD.

iv. The look of the video will be as simple and well lit as possible, in a studio environment (at a drafting table) with tools organized. The look and feel of would be consistent with the website and student manual in terms of any additional graphics, school logo, color scheme. Presentation should be professional, with some music as lead in and at end, and in appropriate spots where no talking is needed. A short outline at the end of each video topic would summarize main points and add to the instructional format.

    1. A combination of camera shots would be storyboarded.

    2. The instructor (with a student) would demonstrate how to do various things: use tools, enlarge designs, cut paper and mat board, apply rubber cement, burnish it down, present projects for critique.

    3. As stated above, the video includes safety warnings on the proper use and storage of tools and supplies. Each section will be available separately. Specifically: **Tool Use and Preparation for Presentation**. Sequences:

        o Using the T-square, the French curve, and triangle tools to draw thumbnail sketches.

        o Using x-acto knives and rubber cement properly and safely.

        o Enlarging artwork and tracing techniques.

        o Preparing mount boards to size for mounting and presentation.