Suffolk County Community College
ART130 Two Dimensional Design
Fall 2010
Monday
5-9:30
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1. **Student Requirements:**
   A. Students will attend all classes and participate in class discussions and activities. Students must come to class prepared. If a student arrives to class without materials they will be marked with a late for that class. During the course of the semester one absence will be permitted, after which each further absences will reduce a student’s final grade by 4 points. Students will be able to make-up an absence by “doubling” a homework assignment (completing twice the amount of assigned work). “Doubled-up” homework is due one week later than the original assignment due date. No exceptions! Three or more absences will be cause for withdrawing a student from the course or subject to failure.
   B. Students will complete all studio projects. Students will write 7 weekly logs (on 5 x 7 inch index cards) in response to various assignments. In addition, students will analyze the design of a two-dimensional work of art and make this the basis of a brief oral presentation. Students will complete 12 weekly studio assignments; the first half of the course will be devoted to the application of design principles to form, while the second half of the course will be the application of those same principles to color.
   C. Students Expectations:
      i. Enter class with cell phones turned off. No text messaging during class. Students are welcome to use their phone over break. If a student is expecting an important call, it is their responsibility to notify the instructor at the beginning of class.
      ii. Headphones are not to be worn during studio time.
      iii. No sleeping or appearing to be sleeping in class.
      iv. Studio time is to be used to work on class projects for this class. No reading or studying for other classes during this time.

2. **Grading:**
   Criteria include attendance, punctuality and participation in class and critiques, skillful and timely completion of studio and written assignments. Final grades may be lowered for deficiencies in these areas. Please refer to the attached grading form, which specifies the evaluation categories.
   (Evaluation Rubrix)

3. **Course Objectives:**
By the completion of the course each student will be able to:

- Interpret visual perception as an active, goal-directed process.
- Distinguish between active and passive forms of visual stimulation.
- Explain the significance of balance, symmetry, asymmetry and dynamic equilibrium.
- Define concepts of order and unity.
- Explain the importance of repetition.
- Provide an in-depth description of art as a visual language.
- Demonstrate sensitivity to color through the creation of measured contrasts within each of its three dimensions: hue, value and saturation.
- Explain the role of contrast in organizing a design utilizing the concepts of emphasis (focal point), part-group-whole, and hierarchy.
- Exhibit fluency in the concepts associated with color organization and harmony: primary, secondary and tertiary hues.
- Manipulate skillfully the attributes of color and form to produce a variety of asymmetrically balanced compositions.
- Make succinct written analyses of the design of a work of art.
- Demonstrate increased ability to think creatively and critically; to respond to criticism with resilience, flexibility and productivity; to produce work which is emotionally expressive.
- Understand that learning “principles of design” is to realize that commonly shared properties of esthetic pleasure form the basis of artistic decision-making.
- Demonstrate increased empathy and capacity to offer constructive criticism to colleagues.
- Articulate the several steps in the creative process; describe personally developed criteria for making critical esthetic judgments.

4. **Syllabus:**
   Listed below are design projects we’ll undertake in the term. (Don’t worry if they don’t make much sense right now. You’ll understand the projects when they are introduced. There will be several visual examples.):

   A. **Dynamic Systems** (in black and white construction paper): Select several pairs of shapes that differ dramatically (e.g., “curved” versus “angular”). Create four 5-step transformations between pairs of shapes. Finally select two of these transformations and create one large 25-part grid which shows the transformation between these two original transformations.

   B. **Balance 2D and 3D** (black & white or color): Create 5 studies in which the visual activity stimulated by a 2D form is equivalent to the visual activity stimulated by a natural object.

   C. **Figure/Ground Perception** (in black and white construction paper): Achieve states of visual balance between figure and ground through the creation of five 2-part, and three 5-part compositions.

   D. **Collage and Shaped Formats** (in color): Using portions of pages from magazines and newspapers (but stripped of original content), create balanced compositions in triangular, circular and “arched window” formats. In one composition create an equivalence of visual activity
between the actual texture of a natural object and the simulated texture of type.

E. **Visual Activity Studies** (in black and white): Create five pairs of shapes which differ in visual activity. Then use the spatial properties of size, location, orientation, number, and texture/delineation to achieve an equivalent level of visual activity between your original shapes.

F. **Transforming Patterns** (in black ink on paper): Create three compositions in which patterns transform (e.g., they become more open or densely packed, the shapes within the pattern changes, etc.).

G. **Close-packed Polyhedra** (in folded paper attached with scotch tape, and employing “natural materials,” or photographically produced textures): Using templates developed in class, create a three-dimensional structure from the combination of several close-packed polyhedra (e.g., tetrahedra combined with octahedra) in which texture complements the geometric structure.

H. **Dimensions of Color** (for this and all remaining projects use color-aid paper): Create graduated color scales showing transformation in hue, value and saturation. Create a multi-part, four-primary hue circle.

I. **Simultaneous Contrast Studies:** Create seven color studies in which the same color is made to appear different when placed on a different ground. Create three studies in which different colors are made to appear identical when placed on different colored backgrounds.

J. **Transparency Studies:** Using convincing overlapping shapes, and midpoint colors, create effective illusions of color transparency.

K. **Albers’ Folded Transparency Studies on a Multi-colored Ground:** Create the illusion of a transparent colored mylar film placed over a multi-colored ground; in one section of the design the mylar film should appear to fold over upon itself.

L. **Balancing, Hue, Value and Saturation Contrasts:** Create five two-part compositions in which an equal-valued hue contrast is balanced by saturation and value contrasts in a single hue.

5. **Academic Integrity:**
   For procedures regarding resolution of academic integrity cases please refer to the Procedures for Resolving Academic Integrity Cases Handbook located in the office of the Vice President of Student Affairs and the Academic Dean’s Office. I don’t want to have to take you there. Engagement in plagiarism will result in a failure of the course.

6. **Bibliography:**

   Visual Perception:
   Arnhem, Rudolf. (1954), *Art and Visual Perception*
   Wong, Wucius (1972), *Principles of Two-Dimensional Design*

   Aesthetics:
Dewey, John (1934), *Art as Experience.*

Ocvirk, et al., *Art Fundamentals*

Form:

Maier, Manfred, *Basic Principles of Design*

Color:

Albers, Josef (1963), *The Interaction of Color.*

Birren, Faber (1976), *Color Perception in Art.*


I, ___________________________________________________________,
have read the class syllabus for Two Dimensional Design for the Fall of
2010. I am aware of the following:

1. I understand the attendance policy and how it will pertain to my final
   grade.

2. I understand that class time is for working on projects for this class.

3. I will not be eating during class. (Break excepted)

4. I will participate and contribute positively to this class.

5. I agree to be respectful to my colleagues and instructors.

6. In return:

   A. I can expect from my instructors that they will be on time and
      present during the class period.
   B. I can expect timely responses to my e-mails, (most often in 24
      hours, certainly within 48 hours).
   C. I can expect thoughtful and respectful constructive criticism and
      assessment on all of my work.
   D. I can expect classes worth attending.

Please sign here _______________________________________________________

Date__________________________________________
Materials List

Sketchbook
Cheap Bristle Brushes (1/4”, ½”, and as you see fit)
Scissors and X-Acto knife
Ruler (or T Square)
Pencils and Erasers
Coffee Can or Plastic Container to hold water
Paper Towels
Glue, Glue Stick
Black Construction Paper
Black Ink (if preferred to use over Black Construction Paper)
Magazines
Color Aid Paper (this is expensive, I know, but you will be so glad you used it!)
Various Found Objects (I will explain when we get to it)
Illustration Board

Small Tubes of:
Black
White
Cadmium Red Medium
Ultramarine Blue
Cadmium Yellow Light
Yellow Ochre
Cadmium Orange
Alizarin Crimson
Thalo Green and Blue
Vandyke Brown or Umber

Try Buying Acrylic Paint. Nothing Expensive.