

Drawing Studio 1

Foundation Program, Department of Core Studies

Parsons The New School for Design

Instructor: Gavin Spielman

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Term: Spring Semester 2012

Room: 2 West 13th Street Room 704

Section: A4

Times: Thursdays 12:00pm - 5:40pm

"Parsons focuses on creating engaged citizens and outstanding artists, designers, scholars and business leaders through a design-based professional and liberal education. Parsons students learn to rise to the challenges of living, working and creative decision making in a world where human experience is increasingly designed. The school embraces curricular innovation, pioneering uses of technology, collaborative methods and global perspectives on the future of design."

Mission Statement, Parsons the New School for Design

Course Description

This is a perceptual and analytic drawing course. The goal is to develop coordination of eye, hand, and mind, and the use of drawing as a tool for thinking critically and creatively through the process of art and design. Drawing is taught as a means for figuring out solutions to problems, and communicating ideas visually and clearly. The fall semester concentrates on the use of Line, Value, and their applications in any way. Homework for this class should not exceed one hour per week, but is encouraged.

The course consists of studio work, demonstrations, and group critiques. This foundation course is designed to introduce basic formal concepts and develop a working knowledge in drawing. The student will also explore and invent a number of possibilities beyond the basic drawing concepts. Individual drawing sessions will focus on the introduction to concepts, materials and or techniques, with personal assistance from the teacher along with regular group critiques.

Suggested Periodicals

Art in America Art Forum Art on Paper Print Juxtapose Art Week Art News

Learning Outcomes

1. Development of students' perception of visual components and their interrelation in both the physical and pictorial realm
2. Incorporation of research with a critical and creative mind.
3. Achievement of clarity and strength of representation by cultivating the coordination of the eye, mind and the hand.
4. Freshness of vision in student work.
5. Use of drawing as a way to move an idea from one medium to another, from two to three dimensions and back again, or from concept to realization.
6. Conceptualization of form and space and how this pertains to the depiction in two-dimensions, in three dimensions, and in time.
7. Being articulate about their work, in both written and verbal forms.
8. Creativity in the utilization of traditional (such as graphite) and non-traditional (such as digital applications) tools and media.
9. Use of drawing in all fields of art and design problem solving.

10. Successful and confident communication of ideas visually

Course Outline

Perception

Weeks 1-5

“Learning to draw is really a matter of learning to see correctly, and that means a good deal more than merely looking with the eye. The sort of seeing I mean is an observation that utilizes as many of the five senses as can reach through the eye at one time.”

Kimon Nicolaides, *The Natural Way to Draw*

“The meaning of an image is changed according to what one sees immediately beside it or what comes after it.” - John Berger

“When we open our eyes each morning, it is upon a world we have spent lifetime learning to see.” - Oliver Sacks

“We can see only what we know how to look for.” - Ulric Neisser

“TO SEE IS...TO THINK.” - Salvador Dalí

The drawing experience is conceived, at this point, as a cognitive process of critical assessment of the subject matter as well as the representation through the use drawing. The concept of visualizing three-dimensional reality into a two dimensional organization is discussed, demonstrated and practiced. Students begin exploring the elements and principles of design and composition in two dimensions, in the context of the perceptual experience and representation.

Left hand Drawing

Drawing with the opposite hand increases the possibilities of getting past blocks. As a child we condition ourselves to draw in a linear, non tonal - 2 dimensional way. Letting happenstance and/or ‘happy accidents’ occur opens your mind to the random possibilities in mark making.

Line

Basic Element of Design and Composition

Gesture drawing

Capturing the action of the subject

Placement of ‘forms in space’ pictorially using line

Gesture Drawing

Composition in relation to the picture plane

Blind Contour Drawing

Mark making; expressive drawing

Line weight

Texture

Value

Structure

Depth

Atmosphere

Scale and Proportion

Thumbnailing

Shape

A flat surface area or shape. All things three-dimensional, are represented by flat lines and shapes on two-dimensional space

Development of “hand-eye-mind coordination” by describing edges of the forms viewed

Distinguishing Symbols from Accurate Representations of reality
Description of surfaces as simplified planar constructs which suggest the internal structure of actual forms in space.
Planar analysis of the human head as the result of analytical observation of the parts in relation to each other and the whole

Relationships between Positive and Negative Shapes

Void and Mass
Space and Volume
Empty and Full
Black and White

Introduction to Value

Value Shape - further analysis of positive and negative shapes, simplification onto reduced value drawings, grouping
Figure Ground Relationships

The Picture Plane

Designing a composition using a viewfinder and angle finder, triangulation, and grids.
Planning through the use of compositional thumbnail sketches

Scale and Proportion

Scale relationships of the parts to the whole
Identifying the multiple parts of a given object in relationship to its whole
Relating given objects in scale and proportion to one another
Describing multiple parts in relationship to a whole as a composition

Homework

Homework will be given each class and will relate directly to the in studio workshop. The assignments are designed to stimulate and integrate knowledge gained in class by challenging the student in their own environment, as well as non-traditional settings.

Self Portrait - using a single light source. A mirror, drawing paper and pencils are needed. All homework should be at least 18"/24".

Write one page proposal outlining your final project; 'Cycles of life.'

Still Life: including two elements (wood and plastic, metal and glass, etc.) using cross hatch and contour drawing. Energy should be placed on weight of line and use of interesting mark-making. Be sure to place the objects in relation to the picture plane – the edges of the page. Incorporating the view finder to create many compositional choices before choosing one to develop further.

Perspective: Complete an exercise in 1 and 2 point perspective from handout given in class.

Interior Space: Go to Starbucks, Barnes and Noble or any public area with people milling about - and draw using perspective and principles of proportion discussed in class. If they are moving or reading, standing in line, walking by.

Repeatage: Draw a series of 6 actions from life (answering the phone, combing hair, smiling, waving hello, etc...) Do thumbnail sketches in preparation, before trying to finish the drawings.

Plein Air Cityscape. Go to the park or outside area and do a series of fast drawings based on space and how it relates to the figure. Using composition, perspective and interesting weight of line, develop your scene over a few days.

Master Study: Select a master artist from the Metropolitan Museum of Art and find a drawing to replicate. Be as precise to the line quality and composition as possible.

Volumes in Space: Rendering items in space by use of proportion, composition, scale. Finding random compositions in one scene, rendering them in line then tonally.

Tonal Study: Relating value to color temperature. Developing a tonal chart using graphite to master the mid tone tints and hues.

ANALYSIS AND CONVENTION

Weeks 6 - 10

“All pictorial form begins with the point that sets itself in motion...the point moves...and the line comes into being – the first dimension. If the line shifts to form a plane, we obtain a two dimensional element. In the movement from plane to spaces, the clash of planes gives rise to a (three-dimensional) body...a summary of the kinetic energies which move the point into a line, the line into a plane, and the plane into a spatial dimension.”

Paul Klee *The Thinking Eye*

In the previous section of the course, students learned to conceive three-dimensional reality into a two dimensional pictorial space, resulting in drawings that should be mostly about interconnected shapes and their relationships within the picture plane. In this section, drawing is about engaging the mind in the process of figuring out three-dimensional form and spatial relationships, and the possible ways to represent them. Students will build upon their perceptual skills, and develop and add an analytical thinking layer to further develop the illusion of space and volume in the drawing

I. Analytical Drawing

Construction of geometric shapes

Reductive analysis of volumes, imposing simple geometry to otherwise complex forms.

Objects and the figure, are inscribed into simple geometric forms or “blocks”

Actual form is achieved by a subtractive “carving” of the block, or additive construction in the case of complex objects and action poses of the figure.

Introduction to Anatomy: Foundations of the human structure

Description the major masses of the figure: head, rib cage, and pelvis

Conventions of the Human Figure, in art history, and in design;

MID-TERM REVIEW

2. Perspective Drawing Conventions

Introduction to 1,2 and 3 point perspective (viewer based)

Construction of planes and volumes in relation to horizon line and vanishing points, construction of ellipses

Sustained drawing of a complex Interior

Interfacing the knowledge and experience of visual perception and the elements and principles perspective drawing convention

3. Introduction to value scale and depiction of light

Light logic - Using a simplified value scale of 5 values and simple shapes.

Nine value scale - introduce various light effects, keys, chiaroscuro, contrast and atmosphere.

Begin to control gradation

Forms in Space -Relating the form to its surrounding space, atmospheric effects, contrast

IMAGINATION

Week 12-15

“To imagine is to form a mental image of something not present to the senses. Imagination therefore refers to the power of reproducing images stored in memory under the suggestion of associated images – reproductive imagination – or of recombining former experiences in the creation of new images directed at specific goal or aiding in the solution of problems – creative imagination. We use our creative imagination in design to visualize possibilities, make plans for the future, and speculate on the consequences of our actions. We draw in order to capture and make visible these conceptions that do not yet exist except in the mind’s eye.”

From a page with fragments of drawing studies by Leonardo da Vinci

So far students have developed the skills, sensibilities and competencies that allow them to objectively view, analyze, and represent three-dimensional reality through the practice of drawing. Now they are equipped to apply this knowledge into the realm of the imagination. In this open-ended exercise students will work with the instructor and propose their own individual project program and work plan. This is the first opportunity to apply their knowledge of drawing practice and conventions, in a more creative manner.

May include some of the following approaches.

Drawing from the Memory, Visualization and Imagination.

Journaling as a document of thought process as well as a vehicle for problem solving

Narratives; Linear and non-linear

Experimenting with non-traditional and innovative media such as digital applications

Development of a drawing as a finished product; Drawing as an End in itself.

I. SKETCHBOOK:

The sketchbook is a repository for written and visual ideas that rings together the information from all the Foundation studio courses. It is a place to develop ideas, gather written and visual research, collect observations, record inspiration, collate class notes and vocabulary terms, and identify the commonalities and differences among the Foundation courses.

The sketchbook is an in-class tool as well as a daily companion. It is a working method that should help you discover a personal process and enhance the development of your visual language. The sketchbook should be a collection of information that expands your education

beyond what you learn in class to include what you learn and observe in your daily life. The sketchbook is fundamental to the development of critical and visual thinking and is (or photocopies of its pages) should be integral to presentations for critique.

The sketchbook should include but not be limited to the following:

Visual and written materials: daily inspiration, thoughts, ideas, notes, handouts, etc.

Personal observations: both written notes and drawn sketches

Studio course assignments, handouts, objectives, etc.: resources and materials to refer to in support of course work

Idea sketches: rough sketches to brainstorm and formulate ideas for class work

Research notes and reference images

Notes from class lectures

ongoing glossary of terms (terminology): to identify and discover the commonalities and differences in each of the visual disciplines

Preparatory sketches for projects: drawing practice to support the development of finished compositions

Doodles.. the drawings you do for your own pleasure, relaxation, meditation.

The sketchbook will be used during class. It will be reviewed by your studio instructors. There may be also occasions that the class will review work in the sketchbook.

FINAL REVIEW.

Students should be responsible for presenting all aspects of the project including working drawings from sketchbooks and other sources. This should be a critique in which students are asked to verbally express, in art and design terminology, their understanding of the projects and its goals to the entire class. Student's feedback and critical commentary on the part of classmates should also take place. Teachers should facilitate not dominate the critique.

Course Requirements

This course helps students think visually and translate thought into drawing. The drawing process is taught as a method of gathering and documenting information, as a means of figuring out ideas, and as a way of capturing perception, movement, and space.

The studio develops qualities of hand, eye, and mind coordination that enable students to conceptualize and to gain necessary skills to make ideas visible.

The first semester introduces the grammar and syntax of drawing, and establishes an approach, method and process. An exploration of both traditional and non-traditional drawing materials is a vital component of every project. This should include charcoal and graphite, and some digital applications. The first semester should also be an exploration of composition describing observed space, drawing from observation, incorporating both the figure and still life forms.

Students are required to maintain a Sketchbook. This is a document in support of their thinking process. It should include working sketches of ideas, studies as research and reference material, written ideas (personalized and researched), and project objectives and deadlines.

The critique is a significant component of this course. Critiques of each project will focus upon developing students' critical and analytical abilities through discussion of the objective issues and related terminology of each project. Final project critiques should include a formal presentation by each student. Reference should be made to the working process of a given concept, clearly differentiating between rough idea sketches and a finished drawing resolution.

Students should make use of the various resources available at the University, such as Gimbel and Fogelman Libraries, and New School Online University (NSOU) on the web, including the portal, Luna image bank among others.

Field Trips should be used as a means for research related to their work in the studio. In most instances, it must be an extension of the work in class, and not in addition to.

Resources and Readings

Websites

Parsons' Gimbel Library – picture collection(www.newschool.edu/library/gimbel/pcix)
Metropolitan Museum of Art (www.metmuseum.org),
Mid-Manhattan Picture Collection (www.nypl.org/branch/central_units/mm/pc/pic)
Art history resource (www.witcombe.sbc.edu/ARTHLinks.html)
Museum of Modern Art – (<http://www.moma.org>)

Libraries

Gimbel
Fogelman

Museums

Free entrance to MOMA
Pay-What-You-Wish entry to the Met and the Museum of Natural History.

Bibliography:

Design Drawing by Frank Ching
The Science of Drawing by Martin Kemp
Perspective As Symbolic Form by Erwin Panofski
Perspective Drawing Handbook 2 by Joseph D'Amelio
Perspective Drawing Handbook (Dover Art Instruction) (Paperback) by Joseph D'Amelio
Cognition and the Visual Arts by Robert L. Solso
The Treatise on Perspective edited by Lyle Massey
Sacred Geometry by Robert Lawlor
Toward a Psychology of Art by Rudolf Arnheim
The Image And The Eye by E.H. Gombrich
The Nude; A Study in Ideal Form by Kenneth Clark
Sacred Geometry; Philosophy and practice by Robert Lawlor
The Natural Way to Draw by Nicolaides
Techniques of The Observer; On Vision and Modernity in the 19th Century by Jonathan Crary
Afterimage: Drawing Through Process by Cornelia Butler
The Drawing Book, Tania Kovats
Drawing, Bernard Chaet

Materials and Supplies

Full Materials list attached, and available on blackboard.

Student Responsibilities

Treat class time as a precious opportunity.
Abide by the Attendance and Integrity Policies
Arrive to class on time, with all materials, ready to work steadily throughout the session.
Be prepared with all your required materials for every class.
Complete all assignments on time. No exceptions.
Cite all research, text, and image sources.
Participate in all class discussions and critiques.

Confront difficulties in your work in the spirit of learning, creative exploration and personal growth.

Ask for help from your instructors when needed.

Avail yourself of all available support services including, advising, tutorials, and workshops

Disabilities: If you have any learning differences, physical disabilities. Or chronic health issues please register your history with Tom McDonald in the office of Students Disabilities Services. Your Academic Advisor can refer you.

Respect your fellow students at all times.

Disruptive behavior is not tolerated.

You are responsible for cleaning up after yourself at the end of each class.

No radios, players, I-pods, beepers or cellular phones are allowed in class.

NO SMOKING ANYWHERE IN THE BUILDING.

Attendance Policy

from Parsons Student Handbook 2006-07

Parsons' attendance policy was developed to encourage students' success in all aspects of their academic programs. Parsons promotes high levels of attendance because full participation is essential to the successful completion of course work, and enhances the quality of the educational

experience for all, particularly in courses where group work is integral.

Students, therefore, are expected to attend classes regularly and promptly and in compliance with the standards stated in course syllabi.

Faculty members may fail any student who is absent for a significant portion of class time. A significant portion of class time is defined as three absences for classes that meet once per week and four absences for classes that meet two or more times per week.

Lateness or early departure from class may also translate into one full absence.

Students who must miss a class session should notify his or her instructor and arrange to make up any missed work as soon as possible. Students who anticipate a potentially lengthy absence must immediately inform the program Chair or Director and must explain the extenuating circumstances in writing.

Students must receive advance approval for the absence in order to ensure successful completion of the course. A Leave of Absence or Withdrawal from program will be recommended if the absence would compromise the student's ability to meet course requirements and standards.

Absences

Absences from class will impact your grade (see Grading).

Students must return to class promptly after breaks. Undo tardiness following a given break will result in an absence.

Leaving the class before it is over will be considered an absence.

**Classes meeting 2 times per week: 3 absences are grounds for failure.
2 Tardies equal one absence.**

Tardiness

Two (2) tardies will be counted as one absence.

Class begins on the hour sharp. The door to the classroom will be closed at that time.

Anyone walking in after the door has closed (class has started) will be marked late.

5 minutes is considered tardy. Over 20 minutes is considered as an absence.

The following may also be counted as tardy:

Coming to class without the required materials

Sleeping in class

Being asked to leave class because of disruptive behavior.

Doing other course work in class.

PARSONS Grade Descriptions:

from Parsons Student Handbook & Core Studies Departmental Guidelines

A 4.0 Work of exceptional quality.

95-100%

These are projects that go above and beyond the expectations and requirements described in the assignment. They demonstrate substantial effort and achievement in the areas of critical thinking, technique and presentation.

A- 3.7 Work of very high quality.

90-94%

B+ 3.3 Work of high quality, higher than average abilities.

86-89%

B 3.0 Very good work that satisfies goals of course.

83-85%

The "B" student offers a clear and convincing structure to a visual endeavor that is more complex and unique than a project at the average level. The creator's point of view and point of the project are merged successfully and organized fairly consistently throughout the project. Although minor structural problems may be present in the assignment, they do not hinder the overall outcome.

B- 2.7 Good work.

80-82%

C+ 2.3 Above Average work, Average understanding of course material.

76-79%

C 2.0 Average work; passable.

73 -75%

The student demonstrates an engagement with the assignment. The project will show that the creator can identify and work with key ideas and examples found in reference material. Typical of a "C" project is that the original problem or assignment once approached does not develop further. Projects may also have organizational, technical weaknesses.

C- 1.7 Passing work but below good academic standing.

70-72%

D 1.0 Below average work; does not fully understand the concepts of the course

60-70%

Although this is passable work, the project only answers the minimum requirements of the assignment. The projects shows very little effort, is incomplete, late or incorrect in its approach. The outcome shows a lack of full understanding and commitment on the part of the creator.

F 0 Failure, no credit.

0-59%

GENERAL REVIEW KEY:

(+)excellent/above average

(=) satisfactory / average

(-) unsatisfactory/ poor

PROJECT POINTS:

10 Point Project

10	A+
9	A-
8	B-
7	C-
6	D-
5	F

15 Point Project

15	A +
14	A
13	B+
12	B-
11	C
10	D+
9	D-
8	F

20 Point Project

20	A
19	A
18	A-
17	B
16	B-
15	C
14	C-
13	D
12	D-
11	F

30 Point Project

30	A+
29	A+
28	A
27	A-
26	B+
25	B
24	B-
23	C+
22	C
21	C-
20	D+
19	D
18	D-

MINUS POINTS

Late 10 point project	-2 points
Late 20 point project	-3 points
Late 30 point project	-4 points
Critique absence	-5 points
Critique tardy	-3 points
Late sketchbook	-3 points

EXTRA CREDIT

Up to 5 extra credit points can be earned throughout the term.

Expanded Criteria for evaluating student work:

Mastery of technical concerns.

Craftsmanship and quality of presentation.

Demonstration of an understanding of concepts presented.

Work exceeds obvious or simple solutions.

Timely and complete execution of projects.

Objectives and goals are met in each of the outlined projects.

Work reflects careful execution and craft.

Academic Integrity Statement

Academic honesty, the duty of every member of an academic community to claim authorship of his or her own work and only for that work and to recognize the contributions of others accurately and completely, is fundamental to the integrity of intellectual debate and creative and academic pursuits. All members of the University community are expected to conduct

themselves in accord with the standards of academic honesty. Students are responsible for knowing and making use of proper procedures for writing papers, presenting and performing their work, taking examinations, and doing research.

Instructors are equally responsible for informing students of their policies with respect to the limits within which students may collaborate with or seek help from others on specific assignments. Instructors are expected to educate students about the legal and ethical restrictions placed upon creative work and about the consequences of dishonesty in the professional world. At Parsons, all students are required to sign an Academic Integrity Statement declaring that they understand and agree to comply with this policy.

(From the University Policies Governing Student Conduct) “Academic honesty includes accurate use of quotations, as well as appropriate and explicit citation of sources in instances of paraphrasing and describing ideas, or reporting on research findings or any aspect of the work of others (including that of instructors and other students). The standards of academic honesty and citation of sources apply to all forms of academic work (examinations, essay theses, dissertations, computer work, art and design work, oral presentations and other projects).

The standards also include responsibility for meeting the requirements of particular courses of study.

The New School recognizes that the different nature of work across the divisions of the University may entail different procedures for citing sources and referring to the work of others. Particular academic procedures, however, are based in universal principles valid in all divisions of the New School and institutions of higher education in general.”

Please refer to the Parsons Student Handbook for the entire policy statement.

Evaluation

1. Course Expectations

In order to receive a grade for this course, you must complete all the assigned projects, including a final project, actively participate in classroom discussions and critiques and maintain a sketchbook. Consideration will be given to how much a student's work has developed and how well that development demonstrates an understanding of the concepts of the course.

2. Mid-semester Evaluations

Mid-semester evaluations are issued to help students improve performance and make progress. Although a grade may not be given, the comments will indicate your standing on an average - below or above scale. It is imperative that you understand your evaluation and act on any suggestions or recommendations your instructor makes.

