

This class is about the process of design. It is not about the design itself. It is concerned with the basic fundamentals that will teach you to observe, to record, and to create. You will be introduced to the design process and over the course of the semester you will develop your own approach and manipulation of this process. Mastery is never expected, but full exploration and experimentation of ideas is hoped for.

Required texts:

[VISUAL GRAMMAR](#) by Christian LeBorg

[MOLESKIN SKETCHBOOK](#) cashier size, blank



**UNIVERSITY OF UTAH  
BASIC DESIGN WKSP  
SPRING SEMESTER 2015**

	<b>TUESDAY</b>	<b>THURSDAY</b>
<b>JANUARY</b>	13 <b>SYLLABUS + INTRO P1</b>	15 BRING FOUND OBJECTS, FIGURE/GROUND INTRO
	20 SCALE AND EDGE CONDITION STUDIES	22 GROUP PIN UP / CRITIQUES
	27 FINAL PRODUCTION	29 <b>P1 REVIEW</b>
<b>FEBRUARY</b>	03 INTRO P2	05 LINE STUDIES
	10 LINE STUDIES	12 FIGURE GROUND STUDIES
	17 LINE TO SURFACE	19 SURFACE TO 3D
	24 SURFACE TO 3D	26 SURFACE TO 3D
<b>MARCH</b>	03 <b>P2 REVIEW</b>	05 INTRO P3 FOLDED PLANES
	10 FIELD STUDY DESK CRITS	12 FIELDS DUE, STUDIO PIN UP
	17 <b>SPRING BREAK</b>	19 <b>SPRING BREAK</b>
	24 COLOR THEORY AND FIELD CHOICE	26 DESK CRITS
<b>APRIL</b>	31 WORK DAY	02 STUDIO PIN UP
	07 <b>P3 REVIEW</b>	09 GUEST LECTURE, BUILDING CHOICE REVIEW
	14 LAB TIME: LAYOUT AND TEXT	16 FIELD VISIT
	21 LAB TIME: PHOTO EDITING	23 FIELD VISIT
	28 <b>EXHIBITION</b>	30 INDIVIDUAL MEETUPS
<b>MAY</b>	05 INDIVIDUAL MEETUPS	07 INDIVIDUAL MEETUPS

**ATTEND**

The University expects regular attendance at all class meetings. Beginning with the second unexcused absence, each missed class will result in the loss of one-half letter grade from your final grade. Students are responsible for acquainting themselves with and satisfying the entire range of academic objectives and requirements as defined by the instructor. All project due dates are absolute unless otherwise notified. Two late arrivals count as a single absence. Leaving early from a required class or review is counted as a late arrival. A digital record of all work is to be submitted at the end of the semester. You will receive an Incomplete until this record of work is received. There will be multiple approved events that will count towards your attendance grade. These will be decided upon by the instructor at least one week before occurrence.



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**BUILD**

Design is a physical act. You must be healthy and clear minded to excel in the activity and process of design. Personal concerns such as stress, anxiety, relationship difficulties, depression, cross-cultural differences, etc., can interfere with a student's ability to succeed and thrive at the University of Utah. The University of Utah seeks to provide equal access to its programs, services and activities for people with disabilities. If you will need accommodations in the class, reasonable prior notice needs to be given to the Center for Disability Services (CDS), 162 Olpin Union Building, 581-5020 (V/TDD). CDS will work with you and the instructor to make arrangements for accommodations. All information in this course can be made available in alternative format with prior notification to the Center for Disability Services.

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**COLLABORATE**

Life happens in groups, so will this class. Take every opportunity to engage your peers and learn from them. Tied to this is the aspect of teaching, critique, and team building. Don't try to outguess the instructor by trying to satisfy what you think the instructor "wants," or by "waiting" for the instructor to provide you with an "answer." It will prove to be a long frustrating and lonely wait. Talk to your peers, to your enemies, and to your friends. Then proceed by listening to your gut. When in doubt, keep exploring, always produce more than required.

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**DEVELOP**

We use an array of various methods to determine how to develop projects, these represent expectations for craft and construction, as well as reason and understanding.

Highest: Using two or three-dimensions, the design will have neatly cut and assembled material. The employment of tools and materials reflect an understanding of their inherent technical capabilities.

Good: the model and/or two-dimensional representations are well crafted, organized, and readable. A correct choice has been made for the representation media technique.

Unacceptable: Poorly crafted models and two-dimensional work. All types of drawing show many errors and the layouts are unclear.

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**EVALUATE**

Your projects will be evaluated by the instructor after each final review. Evaluation will be based significantly on the design process that has led you to each final solution. You will be provided a grade and a written or verbal evaluation for each of the **4 projects (200,200,300,100), attendance (100) and your sketchbook (100).**

A = 4.0, 3.9, 3.8

B+ = 3.4, 3.3, 3.2

C+ = 2.4, 2.3, 2.2

D+ = 1.4, 1.3, 1.2

A- = 3.7, 3.6, 3.5

B = 3.1, 3.0, 2.9

C = 2.1, 2.0, 1.9

D = 1.1, 1.0, 0.9, 0.8

B- = 2.8, 2.7, 2.6, 2.5

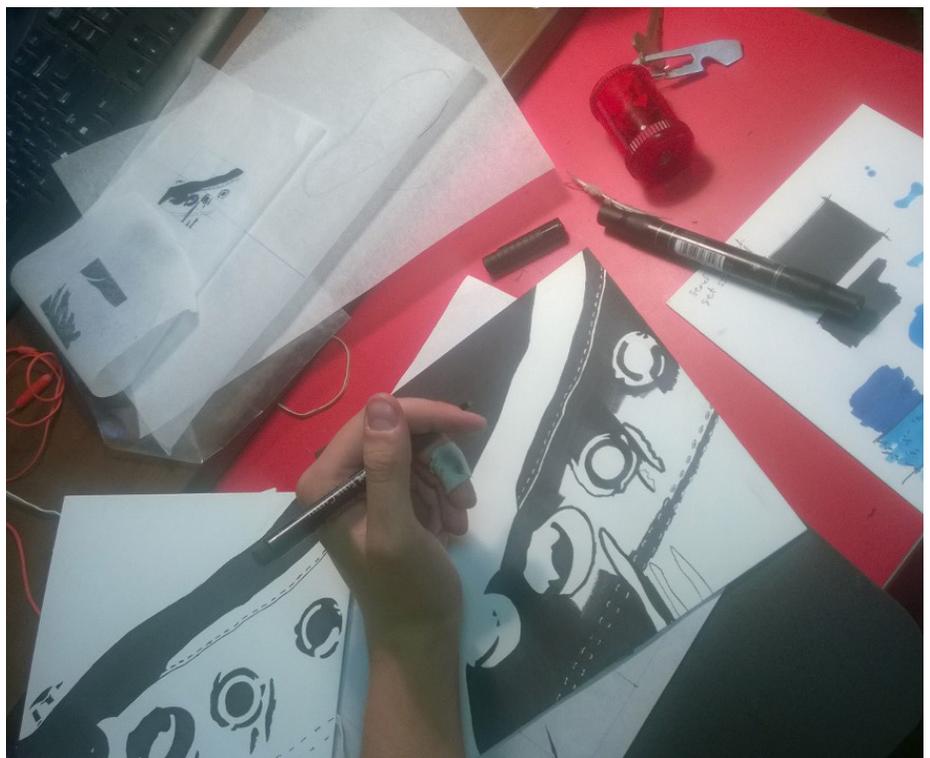
C- = 1.8, 1.7, 1.6, 1.5

D- = 0.7, 0.6, 0.5

**Objectives:** Composition, Drawing, Iterative Process, Ordering Systems, Scale and Proportion, Idea Refinement, Documentation and Presentation of Ideas

This project involves the choosing of a man-made and an organic object that the students bring with them on the second day of class. They then use this object to begin several drawing studies of the object, similar to a fine arts class, including: perspective, top elevation, side elevation, and details with a focus on edge conditions and cropping.

The students are asked to continue to refine these drawings, including the style of rendering they are attempting to achieve, and different mediums (pencil, ink, paint) to give a richness to the studies. They are also asked to increase the level of study, to include a reverse-geometric study, looking at different planes and circles that are hidden in the object's geometry, and figure ground studies. The students shift into this abstract study pretty quickly, and study figure ground intensely through an iterative process with dozens of studies. They are asked if the same rules for cropping and scale work for both objects, and use these series of tests to refine their knowledge about the nuances of each of these objects.



The final output includes taking figure/grounds and reversing them, to see if they indeed can make that transition from figure to ground and vice versa. Project is by Michael Taylor Dickinson, used with permission.



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TUESDAY 01/13  
VG 1-12

**In Here**

- We will be exploring how to diagram/draw the meanings of words
- We will explore how experiments evolve over time and context
- Discussion of syllabus and schedule
- Introduction of Project 1

**Out There**

- Find an assembly that is organic (pinecone, insect, seed pods, etc)
- Find an assembly that is manmade (doorknob/bicycle crank, etc)
- Take photos/print copies to explore different up-close views of the objects

**With What**

- Camera
  - Sketchbook
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THURSDAY 01/15  
VG 13-17

**In Here**

- We will be exploring the two assemblies at detail level
- We will be exploring different types of rendering of each assembly
- This includes sections, perspectives, construction geometries
- We will discuss figure/ground concepts
- Pin up of sketchbook marks

**Out There**

- Continue to refine and produce iterative studies
- How does the study react to edge conditions?
- How does a grid inform the studies?

**With What**

- Trace Paper
  - Markers/pens
  - Rulers/Grids
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SKETCHBOOK

- **Required Moleskin 54 page cashiers sketchbook with blank pages**
- I suggest buying the 3-pack and splitting the notebooks, and cost
- We will only be using 1 notebook in the class as a sketchbook
- Your first assignment is to **make your mark** on the cover to signify ownership
- **The mark cannot be your name, that will go elsewhere**
- On Thursday we will pin up sketchbooks and look at the marks
- On Thursday we will introduce 1-point perspective drawing

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**TUESDAY 01/20**  
VG 27-31

**In Here**

- We will be considering cropping, scaling, and edge conditions
- Use a grid to transfer trace-paper studies to illustration board
- Research on figure/ground at different scales and meanings

**Out There**

- Continue making iterations, adjusting as needed
- Do the 2 compositions compliment or contrast?
- How do different pens change the rendering style?

**With What**

- Poster/illustration board
  - Rulers/grids
  - Markers/pens/paint
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**THURSDAY 01/22**  
VG 52-59

**In Here**

- Continue iterations, figure/ground balanced
- Continue iterations, figure/ground imbalanced
- Continue iterations, figure/ground reversed

**Out There**

- Create final drawing studies on illustration board
- How do they balance on the sheet? Should they?
- How else could you study the detail?

**With What**

- Poster/illustration board
  - Rulers/grids
  - Markers/pens/paint
  - Photographs of objects
  - Fodder/trace paper
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**SKETCHBOOK**

- Finalize organization of sketchbook
- Discuss and attempt 1-point perspective
- Create border for 3 study sketches and 1 final
- Hallway location sketch (Tuesday and Thursday)
- Practice shading with 1 color on the practice sketches
- Practice with profile lines and weights