

ART 120: TWO-DIMENSIONAL DESIGN

Citrus College Course Outline of Record

Heading	Value
Effective Term:	Fall 2021
Credits:	3
Total Contact Hours:	108
Lecture Hours :	36
Lab Hours:	72
Hours Arranged:	0
Outside of Class Hours:	72
Strongly Recommended:	ENGL 101.
Transferable to CSU:	Yes
Transferable to UC:	Yes - Approved
Grading Method:	Standard Letter, Pass/No Pass

Catalog Course Description

An investigation of the elements of art: especially color and composition. Emphasis is placed on individual solutions to visual problems by observing the principles of design. Required of all art majors. 36 hours lecture, 72 lab hours.

Course Objectives

- Use the language and vocabulary of design.
- List, define and use the ELEMENTS OF ART for solving design and composition problems.
- Identify the visual and psychological difference between a static and dynamic design.
- Analyze and apply the process of design development from idea to finished art.
- Analyze color for the hue, value and intensity plus its many emotional and psychological applications to aesthetics.
- Analyze and explain emotional and aesthetic responses through color and harmonies.
- Conduct critical analysis of class work.

Major Course Content

1. Learn to use concepts of aesthetic visual composition, i.e. the organization of a given two-dimensional space including the golden mean.
2. Experience and learn various traditional art media and studio techniques.
3. Study the theory and use of the art elements and principles of design through historical reference
4. Learn to use basic art, design and commercial art materials, tools, and techniques in a creative manner.
5. Problem solving and analyzing through projects that apply color theory and composition to the aesthetics of design.
6. Analysis of historical and contemporary criticism as it pertains to the assigned projects.

7. Critique composition and color expression through historical, theoretical and/or aesthetic references.

Lab Content

1. Fundamentals of Design and Art
 - a. Art Elements
 - i. Line
 - ii. Shape
 - iii. Value
 - iv. Texture
 - v. Color
 - b. Principles of compositional / organizational unity
 - i. Balance
 - ii. Proportion
 - iii. Dominance
 - iv. Movement
 - v. Economy
 - c. Design Concepts
 - i. Simplicity
 - ii. Functionality
 - iii. Harmony
 - iv. Design Logic
 - v. Expression
 - vi. Individuality
2. Traditional "Hands-On" Art Making
 - a. Use of Basic Materials
 - i. Water-Base Paint
 - ii. Ink and Graphite
 - iii. Designer Papers
 - iv. Natural Materials
 - v. Collage Materials
 - vi. Various Supports and their Surface
 - b. Basic Tools
 - i. Graphite and its various calibrations
 - ii. Tracing paper versatility
 - iii. Kneaded, art gum, and pencil eraser techniques
 - iv. various low, medium, and high tack tape techniques
 - v. X-acto knife and the versatility of its #11 blade
 - vi. Cork backed metal ruler, a compass and right triangle for measuring and aligning layout
 - vii. Round and flat brushes techniques
 - viii. ruling pen as a technical and creative tool
 - ix. Gouache uses with opaque, transparent (watercolor) and acrylic techniques
 - x. bond paper, tracing paper, biology paper and found objects
 - xi. Uses appropriate to common layout and presentation glues: glue stick, white polymer glue, rubber cement and spray adhesive
3. Color Theory and Composition
 - a. 12-part color wheel with inner circles of tints, tones, shades and primary complements in which each will match it's neighbor in value
 - b. Itten's seven color contrasts

- i. Hue
- ii. Light-Dark
- iii. Cold-Warm
- iv. Complementary
 - v. Simultaneous
 - vi. Saturation
 - vii. Extension
- c. Triadic color systems
 - i. Primary
 - ii. Secondary
 - iii. Tertiary
- d. Properties of color
 - i. Hue
 - ii. Value
 - iii. Intensity / Saturation
- e. Aesthetic color relationships
 - i. Monochromatic
 - ii. Complements
 - iii. Split-complements
 - iv. Triads
 - v. Tetrads
 - vi. Analogous
 - vii. Warm-Cool
 - viii. Simultaneous Contrast
- f. Color and Emotion
- g. Color and Psychology
- h. Cultural Uses of Color
- i. Commercial Uses
 - i. Color printing
 - ii. Color photography
 - iii. Color Computing
- j. Six uses of color
 - i. Spatial
 - ii. Mood and symbolic
 - iii. Emotional
 - iv. Compositional
 - v. Aesthetic
 - vi. Local Color
- k. Mix color to match color swatch
- l. Four uses of value
 - i. Descriptive
 - ii. Expressive
 - iii. Decorative
 - iv. Compositional
- m. Four types of texture
 - i. Actual
 - ii. Simulated
 - iii. Abstracted
 - iv. Invented
- n. Compositions and the viewer's response
 - i. Centered
 - ii. Open-closed
 - iii. Classical

- iv. Golden Section and square root of Golden Section
- v. Basic shapes: circle, triangle, rectangle
- vi. Balanced vs. out-of-balance
- vii. shape-space analysis
- viii. Line Analysis
 - ix. Shape-line
 - x. Texture and form
- xi. Value, color harmony and eye training
- xii. Color and abstraction
- xiii. With/without a grid as a guide
- xiv. Simple and complex abstraction
- xv. Direct and Indirect Painting / Artmaking

Suggested Reading Other Than Required Textbook

Instructor Provided Handouts

Examples of Required Writing Assignments

Formal Visual Analysis Paper discussing how an artist used the principles of design in a piece of artwork viewed at a museum or gallery, 2-3 pages.

Examples of Outside Assignments

Read required materials Complete painting assignments: value study, color wheel, warm and cool study, dynamic and static studies. Study Visit art galleries and museums Draw and design multiple solutions to the assigned problem

Instruction Type(s)

Lecture, Lab, Online Education Lecture, Online Education Lab