

LA1: Drawing a Green Future: Fundamentals of Visual Representation and Creativity

The few lines I draw on the paper... help me to a better comprehension of physical objects. The more closely and precisely one observes particulars, the sooner one arrives at the perception of the whole.
J.W. Goethe

Lead Instructor: Chip Sullivan, Department of Landscape Architecture and Environmental Planning

Semester offered:	Spring
Class meetings per week:	2 one-hour lectures, 6 hours studio
Prerequisites:	None; open to the University
Final Exam:	None
Student hours per week:	8 hours in class; 12 hours outside

Course Description:

LA 1 is an introductory studio course, open to all undergraduate students in the University,

Learning Outcomes:

The purpose of LA 1 is to enable the student to acquire visual literacy and graphic communication skills. The goal of LA 1 is to develop the student's ability and confidence in the use of freehand drawing and related forms of representation as a means to understand and describe the environment.

At the conclusion of the course, the student should be able to:

- comprehend the dynamic relationship between, seeing, thinking and doing by developing their hand-eye coordination.
- use visual thinking as a formative tool for problem solving that provides a means to create and establish a sustainable future.
- give form to the gesture of their thoughts, and appreciate the role of intuition and imagination in the design arts
acquire new knowledge of the physical environment through careful observation and documentation.

Learning Activities:

Teaching methods include lectures, demonstrations, and applications of theory through studio exercises, homework assignments, and group critiques of student work. The content of the course will be approached through:

- visual note taking and journaling to graphically chronicle the connection between words and ideas
- drawing and painting from nature to study proportion, the human form and spatial relationships
- investigating the art of the sequential narrative in forms of cinematography, animation, and graphic novels to understand how space is choreographed and perceived
- supplementary exercises in composition, graphic design, typography, and color theory to assist the student in assembling a portfolio

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Assessment Tools:

Evaluation will be based on the successful completion of weekly Studio Exercises and Homework Assignments, a Midterm Project, a Final Project, as well as the student's participation in studio, advancement of work, and degree of overall improvement. Specific evaluation criteria will be outlined on each assignment.

Significant value is placed on class attendance and participation, and will constitute 10% of the student's grade. Please communicate with the instructor at the beginning of the semester any personal issues or family problems that may impact your performance in the course. If you are sick or need to miss class for a legitimate reason, contact the instructor before the class period or your absence will not be excused. More than 2 unexcused or unexplained absences will lower the student's final grade by one step, e.g., A to A-, B- to C+. More than 4 unexcused absences will lower the student's final grade by a full step, e.g., A to B, B- to C-.

Course Materials:

A kit of required materials will be available for purchase from Ink Stone art supply on Bowditch Street.

Office Hours:

Professor Sullivan will hold office hours on Wednesdays from 2-3:30pm in 302 Wurster. Alternative meeting times can also be arranged by contacting the instructor in advance.

Policy on Religious Holidays:

If the student is observing any religious holiday during the semester which will prevent them from attending a regularly scheduled class or interfere with fulfilling any course requirement, the instructor must be notified within the first two weeks of the semester. Otherwise, an absence due to a religious holiday will be treated as a missed class.

Disability Statement:

If a student requires disability-related accommodations in this class, has any emergency medical information that is to be shared, or needs special arrangements in case the building must be evacuated, the student must inform the instructor at the start of the semester, either privately after class or during his office hours. Students who need academic accommodations (for example, a note taker) should request them from the Disabled Student's program, 260 Cesar Chavez Center. DSP is the campus office responsible for verifying disability-related need for academic accommodations, assessing that need, and for planning accommodations in cooperation with students and instructors as needed and consistent with course requirements.

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Drawing is the root of everything.
 Vincent Van Gogh

WEEK	TOPIC	EXERCISE
1	Contour	1A-Contour Drawing of Familiar Objects 1B-Visual Note Taking; Connecting the Hand, Eye & Mind
2	Gesture	2A-Common Objects in Elevation; Organizing Space 2B-Still Life; Seeing Shapes through Figure-Ground
3	Line	3A-Positive & Negative Space; Point, Line & Plane 3B-Room in Elevation--A Visual Scenario
4	Perspective	4A-Proportion & the Golden Section in Nature & Structure 4B-Landscape in Perspective; "Plein Air" Sketching
5	Tone	5A-Pictorial Composition & Proportional Analysis 5B-Tone & Value—the Basic Solids
6	Volume	6A-Drawing from Nature 6B- "Nature Morte"-- Plant, Structure & Synthesis
7	Mid-Term Synthesis	7A-"Nature Morte" Studio Review of Work 7B-Review & Exhibition in CED Lobby
8	The Human Form	8A-Drawing the Human Figure -- Scale, Structure & Form 8B-Drawing the Human Figure -- Dynamics of Movement
9	Color Theory	9A-Color & Perception 9B-Color Studies—the "Floral Mandala"
10	Morphosis	10A-Study & Analysis of Organic Form 10B-Plant+Animal=Ecosystem
11	Graphic Design	10A-Principles of Composition & Typography, 10B- Representational Methods of the CED Disciplines
12	The Creative Process	11A-Thinking Drawings 11B-"Drawing a Green Future"
13	Summary Project	12A-Introduction of Final Project—the "Green Machine" 12B-The Analytique—Plan, Section, Elevation
14	Project Review	13A-Presentation Graphics & Portfolio Design 13B-Composition & Layout for Final Project
15	Final Presentation	14A-Studio Review of Work 14B-Final Review & Exhibition in CED Lobby

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Readings from required course textbook, *Drawing the Landscape, 4th edition*, by Chip Sullivan

WEEK	READING
1B	"Introduction" pg. xi-x
2A	Ch. 1 "The Essence of Drawing" pg. 1-10
2B	Ch. 1 "The Essence of Drawing" pg. 11-18
3A	Ch. 2 "The Daybook" pg. 19-41
3B	Ch. 3 "The Creative Environment" pg. 43-63
4A	Ch. 4 "Preliminary Drawing Exercises" pg.-93-104
4B	Ch. 9 "Freehand Perspective Drawing" pg. 181-205
5A	Holiday
5B	Ch. 6 "Tone & Texture" pg. 111-115
6A	Ch. 6 "Tone & Texture" pg. 119
6B	Ch. 6 "Tone & Texture" pg. 116-130
7A	Ch. 9 "Freehand Perspective Drawing" pg.204-205
7B	Ch. 4 "Equipment & Drawing Instruments" pg. 76-91
8A	Ch. 12 "The Figure in the Landscape" pg. 251-259
8B	Ch. 12 "The Figure in the Landscape" pg. 260-268
9A	Ch. 7 "Drawing Techniques for Trees & Plants" pg. 131-140
9B	Ch. 7 "Drawing Techniques for Trees & Plants" pg. 141-156
10A	Ch. 8 "Composing the Landscape Drawing" pg. 157-171
10B	Ch. 8 "Composing the Landscape Drawing" pg. 172-180
11A	Ch. 12 "Animating the Landscape" pg. 267-278
11B	Ch. 12 "Animating the Landscape" pg. 268-286
12A	Ch. 10 "Drawing in Plan, Section & Elevation" pg. 207-220
12B	Ch. 10 "Drawing in Plan, Section & Elevation" pg. 221-234
13A	Ch. 11 "Axonometric & Isometric Drawing" pg. 234-243
13B	Ch. 11 "Axonometric & Isometric Drawing" pg. 235-250
14A	Ch. 14 "Composing the Final Drawing" pg. 287-291
14B	Ch. 14 "Composing the Final Drawing" pg. 292-305
15A	"Conclusion" pg. 307-311

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1B	Robert Henri, <i>The Art Spirit</i> , pp. 87-88
2A	Rudolf Arnheim, <i>Visual Thinking</i> , pp. 135-151
2B	Kimon Nicolaidis, <i>The Natural Way to Draw</i> , pp.23-30
3A	Irving Stone, <i>Dear Theo.</i> pp. 388-391
3B	Irving Stone, <i>Dear Theo.</i> pp. 153-156
4A	Giorgio Vasari, <i>The Lives of the Artists</i> , pp. 117-118
4B	Paul Klee, <i>Pedagogical Sketchbook</i> , pp.16-21
5A	<i>The Notebooks of Leonardo DaVinci</i> , pp.216-219
5B	James Elkins, <i>What Painting Is</i> , pp. 1-8
6A	Leonardo Shlain, <i>Art & Physics</i> , pp. 147-167
6B	Mai-mai Sze, <i>The Way of Chinese Painting</i>
7A	Theodore Cook, <i>The Curves of Life</i> , pp.1-15
7B	Robert Lawlor, <i>Sacred Geometry</i> , pp.16-23
8A	John Vanderdoor, <i>The Human Figure</i> , pp.11-15
8B	George Bridgman, <i>Bridgeman's Life Drawings</i> , pp. 15-27
9A	Victoria Finlay, <i>Color, A Natural History of the Palette</i> , pp.11-24
9B	Bernard Chaet, <i>An Artist's Notebook</i> , pp. 203-226
10A	John Michael, <i>Earth Spirit, Its Ways, Shrines & Mysteries</i> , pp.203-226
10B	Rex Vicat Cole, <i>Artistic Anatomy of Trees</i> , pp.95-105
11A	Mike Stevens, <i>Mastering the Art of Layout</i> , pp.10-25
11B	Faythe Levine & Sam Macon, <i>Sign Painters</i> , pp.84-89
12A	Louis Sullivan, <i>A System of Architectural Ornament</i> , plates 1-5
12B	Kenneth Clark, <i>Landscape into Art</i> , pp. 73-93
13A	Malcolm Andrews, <i>Landscape & Western Art</i> , pp. 201-212
13B	Malcolm Andrews, <i>Landscape & Western Art</i> , pp. 213-223
14A	Dani Cavallard, <i>The Anime Art of Hayo Miyazaki</i> , pp. 47-59
14B	Oakland Art Museum, <i>Pixar, 25 Years of Animation</i> , pp. 148-197
15A	Irving Stone, <i>Dear Theo</i> , p.156