

Listed below are the elective subjects available from
[Design/Drawing subjects](#)

VPA101 Prerequisites:	Fundamentals of Design 1 Nil	VPA102 Prerequisites:	Fundamentals of Design 2 VPA101
VPA211 Prerequisites:	Materials & Image Development – not available to students who have successfully completed ART230 or SLV215 or TXT205	VPA212 Prerequisites:	Materials and Image Research Nil
GRP330 Prerequisites:	Illustration & Concepts VPA101	GRP331 Prerequisites	Professional Illustration VPA101

Following are subject outlines giving more detailed information

This subject imparts knowledge of the elementary principles and theories in the design process and the functional role of design as it relates to a number of design disciplines. The subject includes consideration of two-dimensional visual communication, three-dimensional objects and the impact and use of the new digital technologies as fundamental concepts and tools in all design fields. Design conventions and developments are framed within the social, economic, political and technological contexts that shape the changing patterns of communication and design needs in the contemporary world.

Aims of the subject - this subject aims to impart a working theoretical and practical knowledge of the elementary theories and language of two dimensional design; the process of design and the primary critical importance of design as it relates to all disciplines. Understanding that ALL successful visual images of any form or any style are built upon an underlying structure that is composed of abstract visual elements and that this visual language has an order and a structure determined by human perception. Since the business of the artist and designer is in creating meaningful illusions by manipulating the ways the brain attaches meaning to visual images, students will investigate the fundamental nature of the design process and how to use this knowledge to design more effective visual images for any form of visual communication; for graphic design and advertising, theatre and television, jewellery, photography, multimedia, communication industries --in all that is commonly called art and design.

Objectives - upon successful completion of this subject, students should:

- understand and apply the basic principles and theories of design
- demonstrate a knowledge of the underlying factors that have shaped conventions and developments in design history
- demonstrate a knowledge of and the ability to assign the interrelated aspects of design to specific professional areas
- begin to develop a personal aesthetic in approaching design issues
- demonstrate visual communication skills, processes and technology competence appropriate to approaching specific design fields

Topics - The following weekly topics will be covered as one hour lectures/topics:

- Kissing frogs - design and the design process
- Frameworks: The anatomy of design
- Looking is listening: Rhythm and pattern
- Out of order: Coherence = unity and variety
- Emphasis: Purposeful attention seeking
- Design eye problems: Polka dots and bull's eyes
- Outward bound: Illusion of 3D space in 2D imagery
- A ghastly mistake or not? Linear perspective
- Destinations: Reading - spatial relationships
- Colour is the place: Additive and subtractive colour systems
- Horses do gallop on tomatoes: Colour and subjectivity.

Teaching, support and learning strategies

This subject is delivered by way of a compulsory 1 hour lecture (Thursday - 1-2 p.m. Wal Fife Theatre. Bldg 115) and 3-hour workshop sessions designated according to your Degree program. There is an online Subject Forum which students are expected to contribute to on a regular basis and ALL lectures and workshop details are available from the SVPA School Office. This CD-ROM was designed for Distance students taking this subject but was made available for the use of on-campus students' study.

Subject requirements - as this is a practical Studio Design Subject, ALL students are expected to attend each workshop class with the necessary and appropriate materials and equipment to undertake the relevant design workshop tasks. See Essential Resources and equipment requirements later in this document. An on-going failure to comply with this requirement may result in less than a pass grade as studio workshop classes cannot be repeated nor can materials and equipment be provided regularly out of sequence due to poor management on the part of the student. Students who are unable to attend a workshop class during their designated time may attend alternative classes across the week as this subject runs as 6 different discipline specific classes each day. Consult with the subject coordinator for further information.

VPA102 **FUNDAMENTALS OF DESIGN 2**
Prerequisites: VPA101

This subject is sequential and augments the framework of the fundamental principles, theories and design developments established in VPA101. The multifaceted processes of the design solution, conceptual development, material applications and technical means are applied to specific design practices. The perceptual dynamics of colour, symbolic language, and visual metaphors encourages the conceptual analyses of design solutions and broadens the designers skills and attitudes in multiple contexts.

Objectives

Upon successful completion of this subject, students should:

- understand the importance of and apply the interrelated aspects of concept, techniques and processes to the design solution
- demonstrate an understanding of the relationship between the knowledge of design principles and the application to specific practices
- understand the theories of colour and design
- analyse the perceptual use of colour, symbols and visual metaphors, and employ these in multiple design contexts implement and extend individual visual communication skills within the specific design practice

VPA211 MATERIALS & IMAGE DEVELOPMENT

Prerequisite: not available to students who have successfully completed ART230 or SLV215 OR TXT205

This subject extends the breadth and understanding of the student's perception of art and design practices. It explores the multi-disciplined nature of current practice using traditional and contemporary processes. The students are encouraged to investigate a wide range of approaches and influences in developing their individual practice

Subject details

This subject will address Drawing to Design as the core of visual thinking that any artist or designer must have to be adaptable and flexible in their image-making for a variety of contexts. Not only in evolving the skills to handle media, composition, perspective, line, tone, colour, size and shape variation, but in **how** to develop related investigations of an idea or design concept.

Where and why a drawing is being made is often more important than **how**.

A designer or artist needs to gain **the means to state**, the skills with structural drawing fundamentals and conventions. This subject will also require you to evolve the ability to "draw towards an idea or design brief", to take an initial concept and work it through a visual process that uncovers its potentials - to become a "visual thinker", who is capable of extracting a range of visual responses and investigations from an ordinary premise. You also need to develop a context within which you work - a broadened view of art particular to design drawing for fine art or similar contexts such as illustration from Australia, Britain, America, Europe, China and other international sources - both contemporary and past.

Objectives

Upon successful completion of this subject, students should:

- have the capacity and understanding to select appropriate methods and styles for the expression of visual information
- be able to demonstrate the ability to experiment with process, technique and their application to visual formats
- be able to understand the elements and principles of design relevant to various disciplines
- be able to comprehend and perceive methods of visual communication
- have the ability to critically analyse their own or other's work

Learning outcomes

The subject will cover the following topics:

- Traditional and Contemporary Practices, Methods and Processes;
- manipulation of materials to achieve appropriate and predetermined outcomes;
- sustained exploration of imagery, to develop and establish a variety of visual outcomes;
- understanding of development of practice from initial concept to visual solutions as illustrated through the works of contemporary artists;
- Imagery, Exploration and Application determined by a personal aesthetic devised and developed in consultation with Lecturer;
- Wider research into traditional and contemporary approaches to the making of art;
- critical analysis of imagery toward more developed understanding of individual practice.

Teaching, support and learning strategies

All classes are taught by way of studio based on-campus workshops including group tutorials and individual consultations. Projects are introduced by key-note lectures and handouts supporting weekly drawing briefs.

Subject requirements

You are required to attend all timetabled classes in this subject. A class list is distributed at each workshop which students sign to indicate their presence. Absences must be supported by documentary evidence (eg medical certificate) which must be given to the School secretary on your first day back. For further information on illness and misadventure please consult the Academic Regulations in the CSU Undergraduate Handbook. See also the note in the Assessment section of this document about student's rights and options in seeking special consideration.

Workshop classes will not be repeated and absent students will only be able to complete workshop investigations in non-contact time. Continued absences may result in incomplete work for assessments, due to the heavy demand on workshop facilities and equipment by students in all Drawing and Design subjects and levels.

This subject is designed to consolidate students understanding, expertise and analytical abilities through a lecture program and workshop tutorials. Students are encouraged to investigate and integrate a range of techniques and processes based on extended research and concept development.

Objectives

Upon successful completion of this subject, students should:

- have developed an individual interpretation of, and critical approach to visual problems
- be able to demonstrate the ability to interpret a brief/assignment/commission from concept drawings to finished artwork
- have developed an individual visual language of process;
- understand the effect of different technologies upon the process and outcome
- be able to demonstrate the ability to undertake research and investigative visual research using historical and contemporary data

Syllabus

The subject will cover the following topics:

- exploration of imagery as a means of visual thinking
- exploration of visual imagery as a means of communication
- the analysis of historical and contemporary imagery
- the works of artists in an historical and contemporary context
- visual imagery based on observation, abstraction and transformation refining the idea presentation and practice

GRP331 Professional Illustration
Prerequisite: VPA101

In this subject the student will produce professional style illustration within the formats of magazines, book illustrations, CD's and publications with specific briefs that target specific groups and is commercially orientated. Students will also look at the role of illustrators and possible career paths within the design profession

Objectives

Upon successful completion of this subject, students should:

work with specific briefs within a commercial orientation produce professional style illustrations

Syllabus

The subject will cover the following topics:

The syllabus will cover the following topics: working within briefs set out in the content and character of magazine articles, book covers, Cds, commercial publications the role of an illustrator within the design profession career path options for illustrators