

Liverpool John Moores University

Title: Drawing and Visualisation 1 - Model Making, Orthographics and CAAD
Status: Definitive
Code: **4014ID** (117816)
Version Start Date: 01-08-2011

Owning School/Faculty: Liverpool School of Art & Design
Teaching School/Faculty: Liverpool School of Art & Design

| Team | Leader |
|----------------|--------|
| Gary Brown | Y |
| Caspar Jones | |
| Jon Moorhouse | |
| Anthony Malone | |

Academic Level: FHEQ4 **Credit Value:** 24.00 **Total Delivered Hours:** 80.00
Total Learning Hours: 240 **Private Study:** 160

Delivery Options

Course typically offered: Standard Year Long

| Component | Contact Hours |
|-----------|---------------|
| Lecture | 12.000 |
| Practical | 20.000 |
| Seminar | 12.000 |
| Tutorial | 20.000 |
| Workshop | 16.000 |

Grading Basis: 40 %

Assessment Details

| Category | Short Description | Description | Weighting (%) | Exam Duration |
|-----------|-------------------|-------------|---------------|---------------|
| Artefacts | AS1 | Artefact | 50.0 | |
| Artefacts | AS2 | Artefact | 50.0 | |

Aims

To explore representative drawing skills as a thought process, as analysis,

representation and communication, introducing different approaches to drawing as a process of thought.

To enhance spatial awareness through practical feedback mechanisms related to scaled representations in terms of drawings and models.

Learning Outcomes

After completing the module the student should be able to:

- 1 1. Demonstrate the ability to utilize and select different media to investigate, manipulate, represent, explore and communicate form, space, and materials.
- 2 2. Interpret and produce two-dimensional applied geometry, scaled orthographic drawings, and other illustrative representations to resolve spatial problems.
- 3 3. Demonstrate general knowledge of anthropometric data, and environmental energies to resolve motion and facilitation integrating plural activities within space using scaled representations.

Learning Outcomes of Assessments

The assessment item list is assessed via the learning outcomes listed:

| | | |
|----------|---|---|
| Artefact | 1 | 2 |
| Artefact | 2 | 3 |

Outline Syllabus

LECTURES - Two 1 hr. anthropometrics. Two 1hr. colour and texture Six 1 hr. spatial orders (geometry, culture, body, technologies) Two 1 hr. stair design

TUTORIAL Group Tutorial – Six x

2hr. review sessions. Feedback Four x 1 hr. overall discussion . Peer Review Two x 2 hrs

SEMINARS - Four 1 hr. Introductory seminars Four 1 hr. sessions on perception and representation. Two 2hr. literature + student examples

PRACTICAL - Five 2hr. orthographic drawing workshops, Two 2 hr. life classes. Two 1.5 hr. DTP in Creative Suite, Two 1.5hr CAD Classes,

WORKSHOP – Visual representation - Two 3hr activities (body movement, geometries), Five . 2 hour group activities (tectonic development , manoeuvres, negative space, colour & texture, basic model making skills)

Two assessments are made through students' visual presentations, the first is formative/summative and the second is summative.

Learning Activities

Seminar/ lectures, studio workshops, reviews, group and individual coursework

Duration of module - 24 weeks.

Relating to Interior Design Outcomes
 A2, A5, A6, B2, B5, B6, C2, C3, C4, C5, D1, D3, D4, D5, D6

References

| | |
|------------------------|---|
| Course Material | Book |
| Author | Ackerman, J.S. |
| Publishing Year | 2002 |
| Title | Origins, Imitation, Conventions Representation in the Visual Arts |
| Subtitle | |
| Edition | |
| Publisher | MIT Press, Massachusetts |
| ISBN | |

| | |
|------------------------|-----------------------------|
| Course Material | Book |
| Author | Bachlard, G. |
| Publishing Year | 1969 |
| Title | The Poetics of Space |
| Subtitle | |
| Edition | |
| Publisher | Beacon Press, Massachusetts |
| ISBN | |

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|------------------------|-----------------------|
| Course Material | Book |
| Author | BBC |
| Publishing Year | 2005 |
| Title | The Secret of Drawing |
| Subtitle | |
| Edition | |
| Publisher | BBC, London |
| ISBN | |

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|------------------------|--|
| Course Material | Book |
| Author | Edwards, B. |
| Publishing Year | 1989 |
| Title | Drawing on the Right Side of the Brain |
| Subtitle | |
| Edition | |
| Publisher | Souvenir, Los Angeles |
| ISBN | |

| | |
|------------------------|----------|
| Course Material | Book |
| Author | Horn, R. |
| Publishing Year | 2005 |

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|------------------|--|
| Title | Bodylandscapes |
| Subtitle | Drawings, Sculptures, Installations, 1964-2004 |
| Edition | |
| Publisher | Hatje Cantz, Germany |
| ISBN | |

| | |
|------------------------|----------------------------|
| Course Material | Book |
| Author | Neufert, E. |
| Publishing Year | 1980 |
| Title | Architects Data |
| Subtitle | |
| Edition | |
| Publisher | Granada Publishing, London |
| ISBN | |

Notes

Project work in this module consists of 4 one week long design challenges working in groups and as individuals on focussed design problems. These are foundation elements of spatial analysis and representation.

Later in the year a 4-5 week long brief developed in two phases adds theoretical dimensions related to 'supporting imagery and facilitation for actions over space extends the use of representative skills interrelated in 3D and 2D representation at varying scales.

27 M. Hewitt, *Representational Forms and Modes of Conception*, p.8 28 Ackerman, *Origins, Imitations, Conventions: Representation in the Visual Arts*, p.44 12 Elif Ongut S1334217 BIBLIOGRAPHY Ackerman, James S. "The Origins of Architectural Drawing in the Middle Ages and Renaissance." *Origins, Imitations, Conventions: Representation in the Visual Arts*. N.p.: MIT P, 2001. 27-65. Print. *Origins, Imitation, Conventions: Representation in the Visual Arts*, MIT Press (2002) Twelve essays. For a full bibliography see his Google website. References[edit]. ^ "California, Birth Index, 1905-1995". FamilySearch. Retrieved August 22, 2013. ^ "James Sloss Ackerman '37" (PDF). In his now classic conversations with Goethe, Johann Peter Eckermann describes how on February 26, 1824, the then 74-year-old prince of German literature showed him a series of engravings and... Pictorial Representation Conventionalist Theory Optical Illusion Phenomenal World Greek Tragedy. These keywords were added by machine and not by the authors. This process is experimental and the keywords may be updated as the learning algorithm improves. Classical source on the theory of imitation: Charles Batteux, *Les beaux-arts réduits à un même principe* (The fine arts reduced to one single principle), Paris, in *Aux Amateurs de livres*, 1989 (Originally published in 1746).Google Scholar. Classical source on realism in film theory *Origins, Imitation, Conventions. Representation in the Visual Arts*. By James S. Ackerman. Twelve studies by eminent art historian James S. Ackerman. "Imitation" refers to artistic achievements that in part depended on the imitation of forms established in practices outside the fine arts, such as ancient Roman rhetoric and print media. "Conventions," like language, facilitate communication between the artist and viewer, but are both more universal (understood across cultures) and more fixed (resisting variation that might diminish their clarity). The three categories are closely linked throughout the book, as most acts of representation partake to some degree of all three. Hardcover. \$56.95 T ISBN: 9780262011860 342 pp. *Origins, Imitation, Conventions*. The MIT Press. Cambridge, Massachusetts. London, England. James s. ackerman. *Representation in the visual arts. Origins, Imitation, Conventions*. 2001 Massachusetts Institute of Technology. All rights reserved. No part of this book may be reproduced in any form by any electronic or mechanical means (including photocopying, recording, or information storage and retrieval) without permission in writing from the publisher. This book was set in Berkeley and Frutiger by Graphic Composition, Inc., and was printed and bound in the United States of America. Library of