

**Art 241
Design 2
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Course Description

This course is designed to simultaneously build visual design skills and computer proficiency through the structure of an intensive studio investigation. "Design" will be explored as both the process of creation and the product of perception. Technology and media include an introduction to computer graphics applications Illustrator CS2, Photoshop CS2, and Final Cut Pro 5.1 along with the integration of physical and traditional art making materials and processes.

Course Objectives

The course will be conducted as a fine arts studio which emphasizes visual problem solving and utilizes the computer to develop practical and theoretical understanding of visual language and production. The computer will be approached as a design tool, medium, and communication forum that has fundamentally changed the way we see, make, and live. Through participation and investment in this course, students will acquire the survival skills to critically and creatively participate in our technology driven culture and shape their relationships with digital tools and media as practicing artists / designers. They will enhance their creative problem solving skills and begin to define their roles and interests as artists, designers, and citizens.

Requirements and Policies

- 100% effort and participation
- Attendance, 2 absences permitted. If more classes are missed it is the responsibility of the student to schedule a conference. General policy is to deduct 1/3 a letter grade for every additional absence.
- Completion of all projects on time. Students must present finished work to participate in critiques and be credited as present for the class session. Late work will be accepted with a 10% or full letter grade penalty.
- Access to the art department digital studios is a privilege. Abuse or neglect of any studio equipment or disregard of the studio rules will result in loss of access to the studios outside of class and possibly result in withdrawal from the course.
- Students are encouraged to resubmit final projects for new evaluations and grades. Only final projects are eligible and resubmissions should occur as promptly as possible.

Grading Evaluation

The course is divided into two sections, vectors and pixels. Each section is 50% of the final course grade. Each section has two print based projects which will involve numerous preliminary exercises and elements. The preliminary projects are designed to introduce formal concepts of visual communication and/ or techniques. These preliminary project are 20% of the project grade and the final print project is 80%. Both course sections (vectors and pixels) will end with a video/time based project which will extend the previous print project into time with sound and movement. The final section videos will not have preliminary projects and will count as 10% of the final section grade. Both videos will be the final project for the course ; one will be turned in as a preliminary project and the second presented as a final project on the final critique day.

Vectors 50% course grade

20 % project one: In the Fold:

Planes, Corners, Intersections, Overlays, Cut outs

Project Grade

preliminary exercises, artists statement, peer critiques 20%

final print project 80%

20 % project two: Abstraction and Sound

Color, Pattern, Line, Multi image composition

Project Grade

preliminary exercises, artists statement, peer critiques 20%

final print project 80%

10% project three: Time based image sequence

final video project 100%

Pixels 50% course grade

20% project one: Collage: Texture and Color

captured, simulated, constructed

Project Grade

preliminary exercises, artists statement, peer critiques 20%

final print project 80%

20% project two: Old, New, Borrowed,....A View

photo montage

Project Grade

preliminary exercises, artists statement, peer critiques 20%

final print project 80%

10% project three: Time based image sequence (A new view)

final video project 100%

Preliminary Projects

Throughout the semester, students will respond to preliminary assignments designed to introduce concepts and techniques relevant to the project focus. Preliminary projects are due as assigned and will not be credited if late. These projects will be discussed and presented in class but will be turned in along with the final project in an organized contained project folder.

Final Projects

Final projects will be discussed and evaluated in a class critique session. Everyone will participate in the discussion and evaluation of work and present their own work to the class. On the following class meeting the final projects will be turned in for grade evaluation and must be submitted along with their digital source files and preliminary projects in an organized folder. Final projects should be matted / mounted and presented in a finished and professional manner (exhibition ready)

The final project folder should contain:

- printed references to preliminary projects/exercises
 - printed artist statement
 - printed peer critiques (2 copies of 2 critiques)
 - CD of project files
- * all of the above clearly named, labeled., and signed

Written Critiques

After every class critique session, each student is required to select two other works for a concise and constructive written critique. These written critiques should be signed and submitted in two copies. They are due at the beginning of the next class after critique.

The Artist Statement

Every Project must include an Artist Statement. The statement should address two elements, one the technical description...The How..., and a Statement of Intent...The Why. My assumption is that if you can not retrace your steps in making an image you don't really understand the image or the process. This might mean making the image a 2nd time (or 20th) in order to understand your tools and processes and generate clear and articulate processes. It is important to understand the impact of tools, media, and methods along with the sequencing or the production/creation process. The Technical statement should include a listing of media along with central elements/steps in the creation process. The Statement of Intent should address your ideas about the piece and can be personal or formal. Having written and considered the artist statement prior to class critique will enhance your presentation of the work.

Readings

- Illustrator CS2: A Visual Quick Start, Peachpit Press
- Photoshop CS2: A Visual Quick Start, Peachpit Press

Course Projects

Section One : Vectors

project one V: In the Fold

Planes, Corners, Intersections, Overlays, Cut outs

Critique date: September 7

This project will provide an opportunity to review the foundational vocabulary of visual communication through a series of preliminary projects and an introduction to Illustrator CS2. Preliminary exercises will focus on the dynamics of figure / ground relationships through the study of the relationships of shape, form, counter form, positive / negative space, and the dynamics of figure / ground relationships. The emphasis of the project will be on moving between the digital design environment and physical construction with paper. Mounting methods will be demonstrated along with a study of the material of paper and printing process.

project two V: Abstraction and Sound

Color, Pattern, Line, Multi image composition

Critique date:: September 28

The inherent abstraction of music will provide inspiration and structure for a multi image composition / layout created within Illustrator CS2. Our study of Illustrator will expand to include a limited and personalized palette of color, patterns, and gradients and an in depth look at the pen tool and line. Each student will study the movements within a musical selection and create images that respond to the sound rhythm, harmony, etc. These images will then be scaled and composed into a multi image paneled composition which will be printed, matted, and formally presented.

project three V: Sound and Image

Critique date: December 7 8 am - 11

The image elements from project two will become source files for a video sequence which can include the sound / music that provided the inspiration or point of departure for the images. The basics of image sequencing and video editing will be introduced with Final Cut Pro. Students will choose between the source images for this project and section two project three in Pixels for the final critique. The remaining project will be turned in as a preliminary project study for Final Cut Pro,

Section Two: Pixels

project one P: Collage: Texture and Color

captured, simulated, constructed

Critique date: October 24

This project will provide an introduction to Photoshop CS2 as both a paint/graphics application and as a photo based environment. We will use digital cameras to capture environmental color, scanners to capture physical textures, and painting tools to simulate traditional and physical media. The final constructed image will be a glueless collage of all. The emphasis will be on the gestalt of the image, wholeness and unity out of many.

project two P: Old, New, Borrowed,....A View

photo montage

Critique date:: November 9

In this montage project students will refine their use of photoshop CS2 and create refined selections and crated blends. A unified scene of different elements, fantastic, political, or personal, will be constructed as a complete and believable world or view. The photo specific tools of photoshop will be explored along with related correction layers and filters. A single matted print will be presented.

project three P: Time based image sequence (A new view)

Critique date:: December 7 8 am - 11

This video project will be built out of the individual layer elements of project two as we import the layered photoshop file into final cut pro ready to be animated. Audio can be added as complementary elements can expand the scene...a new view. The basics of image sequencing and video editing will be introduced with Final Cut Pro. Students will choose between this project and section two project three in Vectors for the final critique. The remaining project will be turned in as a preliminary project study for Final Cut Pro,