

ART226 : Digital Design

Rhode Island College

Syllabus

COURSE TITLE: Digital Design: Pixel Based
COURSE NUMBER: ART226-
MEETING TIME: Monday 11:15am–1:50pm and Friday 11am–1:50pm
ROOM: Whipple 105
Professor: Harold Anthony InDelicato

COURSE DESCRIPTION: This course offers instruction in Pixel-based software and digital design using Adobe® Photoshop CS4. ® Emphasis will be placed on balancing technical skills with creative conceptual strategies and principles of design using dynamic media.

Technical instruction includes, but is not limited to, Macintosh OS, Photoshop CS3 interface, data storage and retrieval, rendering, transformations, use of color, typography, layers, blending, working with brushes, effects, appearance attributes & styles, & symbols.

Conceptual & Design topics includes, but is not limited to, image as metaphor, alternative image juxtapositions, form & content considerations, use of the art elements (*line, shape, value, texture, color, value, & space*) and the principles of organization (*harmony, variety, balance, movement, economy, proportion, & dominance*).

Method of Instruction Students will be presented with lectures, demonstrations, lessons, and projects that gradually build and reinforce design and technical skills.

Evaluation Students will be evaluated on design, conceptual development, technical skills & class participation.

Working Outside Of Class: *Mastery of any software program may take additional and significant extracurricular computer time.* Whipple 105 is strictly a teaching lab, therefore will not be open outside of class hours. To work on projects outside of class and review technical skills there are two open computer labs on the RIC Campus:

Horace Mann Technology Center and Whipple 102. Call Users Support Services (456-8803) for hours.

Required Textbook: (Available at the RIC Campus Bookstore.)

“Adobe Photoshop CS3 Classroom in a Book,” The official training workbook from Adobe Systems

Supplies: *Have as needed throughout the semester.*

Portable, digital storage, such as:

- 2 Jump Drives 1 GB or larger: For storing work in progress
- Inkjet Paper: Epson® Presentation Matte paper is sold at the RIC Campus Book store in packages of 10 sheets— 8.5 X 11, 11 X 17 or 13 X 19.

CLASS POLICIES

Students with a disability must register with the Student Life Office, and make any necessary arrangements with me the first day of class.

Please attend all class meetings to take full advantage of presentations, demonstrations, discussions and work time. Excessive absence will have a negative impact on the final grade. Only three excused absences are permitted.

Class begins at 11:015am and ends at 1:50pm, please arrive by this time. There will usually be a 15 minute break at noon. Excessive lateness or early departure from class will have a negative impact on the final grade.

No Cell phones (*texting or talking*) during class. Please turn them off and put them away.

No ear buds/head phones please.

Do not check email or I.M.—computers are for course work only.

Food and beverages are not permitted in the computer lab; however students may bring refreshments & snacks and leave them in the hallway. Students may keep a water bottle in a backpack or bag if it's hot but please keep it away from the computer area.

Projects are expected to be the student's own original work (unless otherwise stated). Academic dishonesty (presenting images copied from a book or online source and presenting as one's own) will not be tolerated. All U.S. copyright laws must be strictly adhered to.

GRADING

Grading is based on the letter grade system used by Rhode Island College.

Grades are based on the following criteria:

- Concept (*The level of sophistication of visual ideas in a digital design*)
- Design (*The formal aspects: use of art elements and principles of organization*)
- Technical Skills (*Image quality*)
- Sense of Curiosity, Adventure, and Overall Engagement in Learning Digital Design.

Digital Artists: History

Early Artworks:

Phase 1: 1956 - 1986 The Pioneers (A. Michael Noll)

This includes the pioneers of digital art, some of whom were not primarily artists, but whose visual explorations were crucial to the emerging medium. The writing of computer programs was central to most of the work during this period.

First Mouse: In 1964, the first prototype computer mouse was made by Douglas C. Engelbart, in a joint effort with Bill English to use with a graphical user interface (GUI).

Phase 2: 1986 - 1996 The Paintbox Era (April Greiman)

In this period art software became available (slowly at first), attracting artists who could create works without programming. The principle software to emerge during this period was the paint program, underpinned by affordable computers and devices such as the scanner and film recorder.

After completing studies with Wolfgang Weingart at the Basel School of Design, Greiman moved first to New York and then to Los Angeles. It was in the context of Los Angeles culture, with its access to cutting-edge science and technology, that Greiman developed a new design approach. In the early 1980s, April became a pioneer of digital design with a series of then-radical experiments using Apples Macintosh to create a computerized blend of photography, airbrushing, and typesetting.

In 1985, Greiman produced her groundbreaking project for Design Quarterly #133 -- "Does it make sense?". The issue was the first of its kind to be composed and assembled as a single document on MacDraw. It was no conventional collage; many of the technological advances that followed in the graphic design community can be directly traced back to this daring issue. Before the appearance of "Does It Make Sense?" designers widely considered bit-mapped type and imagery not only unorthodox but unacceptable, straying too far from the clean, crisp precision of the International Style. The computer itself was viewed as cold and unfriendly, wildly expensive, and a harbinger of the demise of fine design. After the publication of Design Quarterly #133, many designers felt compelled to reconsider the role of the computer in design practice.

Phase 3: 1996 - 2006 the Multimedia Era

With the growing availability of technologies of interactivity and Internet access, we see both a democratisation of the medium and new interactive and online artforms. (Stefan Bucher)

Ninety Parallel Sinusoids with Linearly Increasing Period early 1960s

The top sinusoid was expressed mathematically and then repeated again and again.

<http://www.dam.org/noll/>

www.madeinspace.com

April Greiman, Paintbox, Pioneer

Design Quarterly #133 -- "Does it make sense?". 1985

<http://www.344design.com>

Daily Monsters by Stefan Bucher

Multimedia, 2008

Student Information Sheet

Name:

Email:

Major or area of interest:

Do you have any previous Photoshop experience?

Have you used any other software?

Do you prefer Mac or PC?

Are there any specific skills you would like to learn?

Week1-2
What makes pixel graphics different from vector graphics? Project 1: Who am I? Intro to Photoshop: Chapter 2, 3 and 4. Lab 1: Focal Point
Week3-4
Intro to tools, layers, masking, navigator, history Chapter: 5, 7, 10, Lab 2: Masking
Week5-6 Project 1 due
Free styling with Photoshop, more masking, blend modes Chapter: 12, 14, 17, Lab 3: Book Lessons
Week7-8

<p>Web graphics and web design in Photoshop Project 2: Problem: Visual Passage</p>
<p>Week9-10</p>
<p>Adjustments, levels, curves, clone stamping Chapter: 6 Lab: Book Lessons</p>
<p>Week11</p>
<p>Typography, paths, pen tool Chapter: 8. Lab: Book Lessons</p>
<p>Week12 Project 2 due</p>
<p>Color, gradients Project 3: Problem: Step-by-Step Visual Instructions Chapter: 15. Lab: Book Lessons</p>
<p>Week13</p>
<p>Filters, actions, batch automation Chapter: 19. Lab: Book Lessons</p>
<p>Week14</p>
<p>QuickTime and Photoshop</p> <p>Lab: TBA</p>
<p>Week15</p>
<p>Final Critique and All Lessons Due–Project 3 Due</p>