

Imaging

Process book

Syllabus

Imaging II • Syllabus • Spring 2014

GDES 216

Spring Semester Sophomore course; lecture & studio. 3 credits

Mondays & Wednesday 08:30–11:30

Room 216

COURSE LEADERS:

DENIELLE EMANS

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CLASS STRUCTURE:

BLOCK ONE

(5 WEEKS, JAN 08–FEB 05):

DENIELLE EMANS &

LAW ALSOBROOK

BLOCK TWO

(5 WEEKS, FEB 10–MAR 19):

BASMA HANDY &

LEVI HAMMETT

BLOCK THREE

(5 WEEKS, MAR 24–APR 21):

DENILLE EMANS &

DIANE MIKHAEL

REQUIRED TEXTS:

HOW TO USE IMAGES

BY LINDSEY MARSHALL

& LESTER MEACHEMBY

UNDERSTANDING COMICS

BY SCOTT MCCLLOUD

SKETCHBOOK CONCEPTUAL DRAWINGS

FROM THE MOST INFLUENTIAL DESIGNERS

BY TIMOTHY O'DONNELL

ADDITIONAL BOOKS AND READINGS

MAY BE USED

PREREQUISITES

GDES 214 (Imaging I) and successful completion of the Art Foundation Program

COURSE HANDBOOK DESCRIPTION

GDES 216: Semester course; 2 lecture and 3 studio hours. 3 credits. A studio course focusing on the creation of visual images for communication purposes. The processes and media for making visual images and the limits of visual literacy are explored.

During this course students will explore the relationship between image, form and communication. Students will be expected to construct various visual forms of communication, with their observation focused on the relational influence between the chosen medium and the ensuing communication. Using critical examination of various communication contexts, coupled with the use and manipulation of media, students will be expected to demonstrate how to effectively express a given message for an intended audience. The course will cover various technical aspects of imaging output as well as production techniques needed for message formulation.

COURSE OVERVIEW & OUTCOMES

Students will:

BLOCK 1

- explore the relationship between form and communication and how that relationship is influenced by the chosen media
- analyze how visual structure of images affect communication and understanding
- use a variety of tactile and digital tools for image generation
- use and manipulate images as part of visual communication
- develop deconstruction and experimental approaches to image making
- demonstrate the use of color theory and color psychology in the making and manipulation of images
- develop understanding of visual narrative theory to create cohesive images
- evaluate visual rhetoric as theoretical construct in message making

BLOCK 2

- apply basic principles of digital photography to image production
- apply basic principles of digital video production in the capture and editing of video
- evaluate the technical aspects of image production and storage (as well as pertains to video) in order to ascertain the most effective way to create and archive work
- explore media as it applies to diverse digital devices/platforms
- distinguish between the usage of different types of visual imagery (graphic, illustrative, photographic, digital and kinetic) as pertains to message making and meaning

BLOCK 3

- identify the basic principles of Art Direction, especially with regards to image creation
- construct and use mood boards as part of message production as a way to translate ideas into effective communication objectives
- develop and define the constraints and variables within a visual identity system
- demonstrate an understanding of how a cohesive visual identity systems affects visual communication
- justify the use of digital devices and platforms (such as web/mobile/installation/interactive) as part of visual communication and audience comprehension

Subliminal Self • Narrative Collage

GDES 216 • Imaging II • BLOCK ONE

Spring Semester Sophomore course; lecture & studio. 3 credits

Mondays & Wednesday 08:30–11:30

Room 216

PROCESS

CREATIVE WRITING: Begin by developing a piece of creative writing (poem, short story, song, etc.) about yourself in two emotional states. *You might interpret this as:* two opposing emotions of yourself (ie. confidence vs fear) two opposing time-periods in your life (ie. past vs present) two representations of yourself (ie. how you see yourself vs how others see you).

RESOURCE LIBRARY: Self generate a lot of materials that might be used in your collages, including: scanned patterns, textures, painting, contour drawings, photography, hand drawn typography (in your native language), and more. Have fun and make a mess!

SKETCH & IDEATE: Begin selecting elements to use in your narrative collages and sketch a number of layouts to help work through your ideas and create a solid composition.

BUILD COLLAGES: Work cleanly and experiment with different techniques. Think of symbolic reference and visual communication. What are you saying by using certain textures and colors? How are you reflecting the sentiment of the writing in your composition?

DETERMINE HIERARCHY: What element will be the most dominant? and which ones will be secondary? For instance, will the general feel be faded and mellow, or bold and striking? How does this choice relate to your writing?

REFINE: Print out different options and evaluate often. Don't forget to utilize other compositional tools to aid with your design such as grids or perspective lines.

CONSIDER: How do the two portraits work with each other? Do they complete or complement each other? or do they completely contradict one another? How does this relationship between the two enhance the meaning of your writing?

PRESENTATION: Flush mount your portraits on separate black foam core or illustration boards that are 21" x 13" each.

INTRODUCTION

The self-portrait has been a popular form of expression for centuries, with artists and painters capturing their own face, body and/or personality using a variety of materials and mediums. Some depict themselves in a photo-realistic manner, some tell a story which reflects their state of mind, and others create conceptual representations filled with symbolism. A self-portrait can be a visual journal documenting something that is happening or has happened in your life, but also can serve as visual reflection of an aspiration for the future.

As a designer, you have the ability to create a visual scenario that cannot exist in the real world to tell your story. With training, anyone can learn to use imaging software, but it takes creative thinking and extensive visual research (not just a trained eye) to create a composition that is dynamic and compelling as it drags the viewer away from the "everyday" image.

PROJECT DESCRIPTION

Painters create portraits using canvases, paint and brushes. Photographers use cameras, lighting, props and filters. The everyday person creates a "selfie" using a smartphone or webcam to upload to a social media website. As a graphic designer, you will create a self-portrait using graphic visual language. You will first develop a piece of your own writing (could be a poem, short story, song, etc.) that explores yourself in two emotional states. Next, you will create two narrative collages that will serve as your self portrait. The goal is to capture the quality, emotion, and essence of your writing using (only) self-generated materials, textures, typography, and photography.

Concept is an important factor in this project, and there must be some form of symbolism/ metaphor and meaning in your work that reflects you as an individual. Develop a theme through creative writing, and then do extensive visual research related to your idea. Consider the elements and principles of design as you create your own scenarios and photograph/draw them. These images can be transformed into a collage that is formed, distorted or manipulated with the computer or with a projector.

LEARNING OBJECTIVES

- To explore the relationship between form and communication and how that relationship is influenced by the chosen media
- To use a variety of tactile and digital tools for image generation and image manipulation
- To use and manipulate images as part of visual communication
- To develop deconstruction and experimental approaches to image making
- To demonstrate the use of color theory and color psychology in the making and manipulation of images
- To develop understanding of visual narrative theory to create cohesive images

SUBMISSION & ASSESSMENT AREAS

CREATIVE WRITING: A piece of writing that help you explore your interpretation of yourself in two emotional states (poem, short story, song, etc).

VISUAL DIARY: ALL development work, research, photos, notes, and final collages. This should include all self-generated materials.

FINAL PORTRAITS: Two flush-mounted 21" x 13" compositions.

SELF-EVALUATION: A 150 word self-evaluation of your work and learning outcomes.

Brief:

- The project is about a self portrait.
- will end up with two different posters.
- First of all we had to write a poem or a short paragraph or a story or an essay about something personal that has an impact on us.
- i started to ask my classmates and my friends to reveal about how they see me.
- i had an idea of doing a poster is about how people see me from the outside and the other poster is how i see myself.
- i started with a mind map.

University of North Carolina

• A •

The student's work must reflect outstanding achievement both in quantity & quality. The work pursues concepts, techniques above & beyond the design situation. The student must display exceptional attitude in critique with particular note on participation, response to criticism & professional conduct. The student's ability to communicate & execute ideas must exhibit outstanding achievement. The student must demonstrate impeccable craft & attention to detail. The student must adhere to attendance policy.

• B •

The student's work must reflect above-average achievement both in quantity & quality. Student pursues ideas & suggestions presented in class & goes to extra effort to resolve particular design situations. The student must display a positive attitude in critique participation, response to criticism & comport themselves with professional conduct. The student's ability to communicate & execute ideas must exhibit above-average achievement. To this end, their craft & execution will be above-average as well. The student must adhere to attendance policy.

• C •

The student's work must reflect an acceptable achievement both in quantity & quality and all work must be completed as assigned. The student must display a positive attitude in critique participation, response to criticism & professional conduct. The student should exhibit an acceptable level of ability in communication & execution of ideas. The student's craft must be able to adequately contain what the student is trying to communicate. Such a student will have an acceptable attendance pattern.

• D •

The student's achievement is below average in quality and/or quantity. The student's response to criticism, professional conduct & participation in critique is below acceptable standards or reflects an indifferent or apathetic attitude. The student's work reflects an inability to satisfactorily communicate & execute ideas. The student's craft is below-average and fails to uphold the student's intended concept. The student's pattern of attendance may be unsatisfactory or poor.

• F •

The student's work & attitude reflect an unsatisfactory level of achievement both in quantity & quality. The student exhibits an unsatisfactory ability to communicate & execute ideas; they also exhibit a pattern of low productivity. The student's lack of participation in critique, poor response to criticism & inappropriate conduct will result in a failing grade. The student's craft is deplorable & unacceptable. The student's attendance record may be unacceptable.

GRADE BREAKDOWN

30% — Grade Block I	30% — Grade Block II
30% — Grade Block I	10% — Professionalism & Attendance

GRADE EVALUATION

This class and most all project grades are the result of three major areas of evaluation: process, realization & professionalism. For this class grade in particular, these categories can be further broken down & defined for evaluation as follows:

PROCESS 35%

Research
Are the research methods used by the students effectively chosen and implemented to arrive at successful solutions in message production? Do they cover all aspects of the problem, including historical background and functional concerns?

Formal Exploration
Has the syntactic exploration of the problem been both convergent and divergent? Have concerns, such as form, composition, and visual hierarchy been fully explored? Has the student exceeded personal taste barriers and expectations in their formal exploration process? Has the conceptual exploration of the problem been both convergent and divergent? Has the student exceeded personal taste barriers and expectations in their conceptual exploration process?

Visual organization
Are all syntactic concerns, such as form, composition, and visual hierarchy, clearly and effectively articulated?

Typography/Medium
Is the typography/medium used effective in terms of structure, legibility, and function?

Concept
Are concepts inventive and appropriate, and do they satisfy the objectives of a stated visual problem?

Color
Does the application of color support the message, satisfy aesthetic and emotive concerns? Does the use of color show evidence of an understanding of color theory?

Communication
Does the solution to the problem present an appropriate message, and does the form of the message resonate with the intended audience?

Craft
Does the project reflect the appropriate use of tools, techniques and materials, and is it presented in a professional manner?

Image making/use
Does the choice and use of images exhibit both technical and conceptual development?

PROFESSIONALISM 15%

Attendance
Was the student in class and punctual?

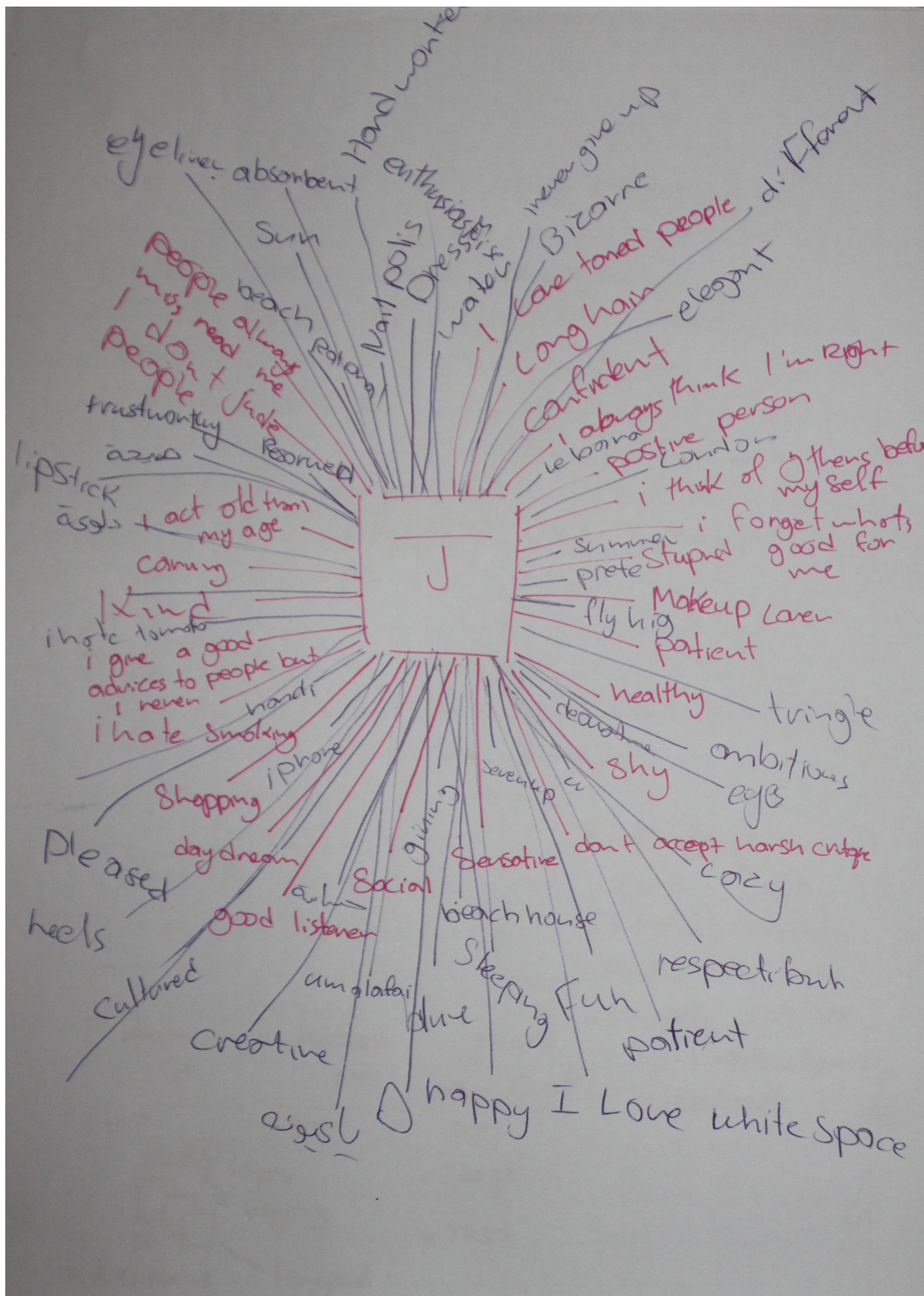
Attitude
Was the student's demeanor professional?

Written articulation
Was the student able to write critically about graphic design and write about concepts discussed in class or in assigned readings?

Verbal articulation
Was the student able to critically address his or her work orally and respond to concepts discussed in class or in assigned readings?

Participation
Did the student actively engage in a community of learning through contributions in critiques, discussions and projects?

Mind Map



Water strikes, over the thought of you

Emotion raging nonsense fading

75 percent of my physical being
and all that's left of me to be you

The stillness of our goodbye silence
indifferent toward the way you shook
me

Mavericks, My Maverick I will come for
you

Poem:

Research & inspiration

- water : emotions, purity, realness
- when u remember someone s(strikes)
- raging: emotion is taking over, no jokes
- 75 percent : water in body, when ur thinking of someone bla bla
- whats left %25 is the thought of that person
- goodbye: no emotions
- calm before the storm
- the way you shook me: he didnt care or wasnt aware of how he shocked her emotionally
- this person independency wont let her turn back rather look at life positively

In this poem water represents emotion, purity, and realness. In the first stanza we get to experience and explore the inner thoughts of a young girl and her psychological transformation. "Water strikes, over the thoughts of you" means that when you remember someone that you love and suddenly your emotions kick in. "Emotions raging, nonsense fading" is a continuation of how her emotions evolved and became serious in a sense where jokes are no longer tolerated in a cautious situation like this. "75 % of my physical being.. And all that's left of me to be, is you" here we create an image in the readers mind where the %75 is real water but a symbol to emotion and the rest of the %25 is still the thought of you, therefore the girl has submitted herself %100.

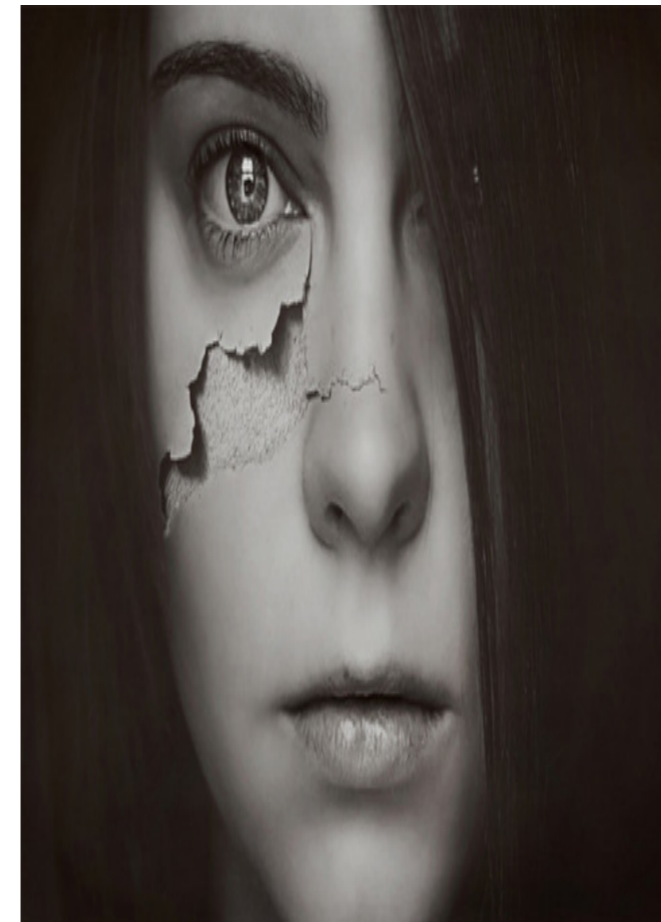
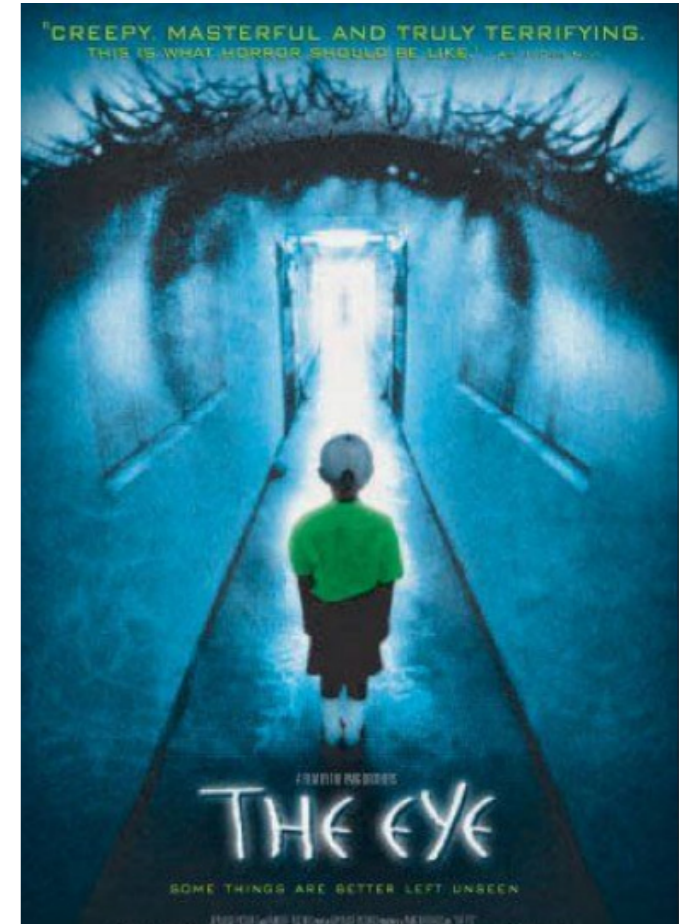
In the second stanza the scene is more direct. It starts off as "The stillness of our goodbye, silence", here ironically despite all the emotion, we get a sense of calmness in their goodbye as a famous quote said "calm before the storm". "Indifferent towards the way you shook me", the young girl is stating that he wasn't aware of the damage he caused, he emotionally wrecked her and didn't even notice it. "Mavericks, my maverick i'll come for you", in the last sentence of the stanza we see the young girl regardless of her emotional shock she still moved on independently and enjoyed what life had to offer.

i researched about posters that has an idea of eye and water but i couldnt find somthing that could represent my idea so i wanted to create it but it was so hard because i cant pour a water inside of my eye.



Justice
is
truth
in
action.

Benjamin Disraeli

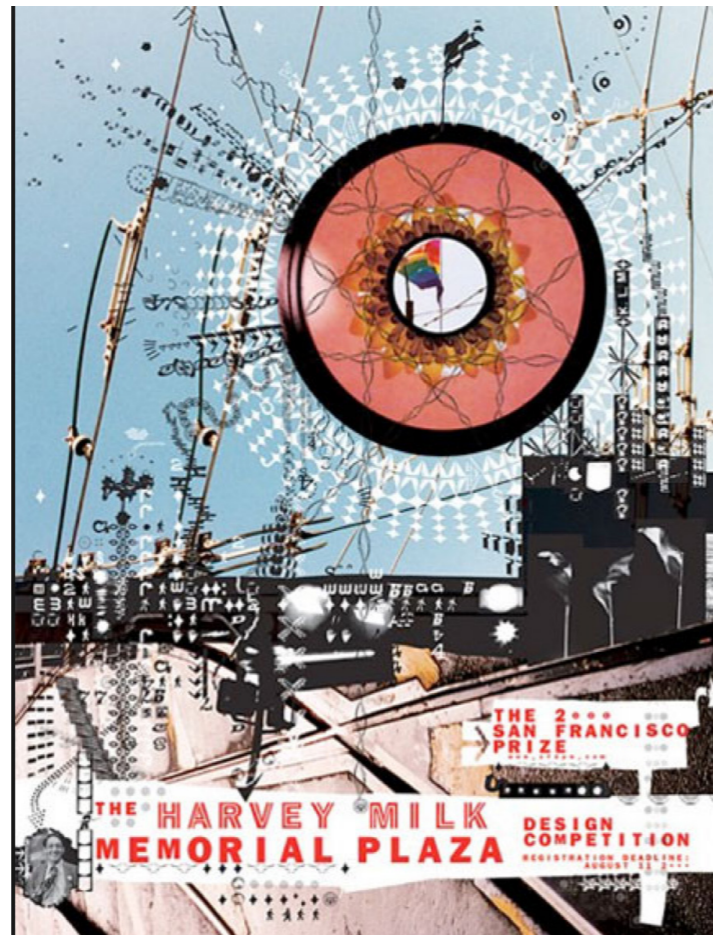




Venezky
His work is mostly about collage



mixes media, merges technologies & shows how print "comes alive"



its really fun to look at his work and the way he create his posters from a collage, and design it in a creative way.



Ideas

Notes and Critics

#1st idea for the first poster

2nd idea

i wanted to show how people see me from the outside

so i thought of pulling an old photograph that i took.

my concept is to show I'm being strong and independent & facing my difficulties & the work

it's about a small girl facing the world

people see always to me and say to me that am so kind and I let people hurt me. they look at me as if I'm weak and could easily be hurt.

studied in the second idea.

how i see my 8 layers in the poster and not just poster.

how i see my 8 layers in the poster and not just poster.

my eye


upper

down the poster

Research about these artist and look for inspration to help you.

- poem - Story - Song
verb
love → Montine
Story
Speaker
tone / voice
words → may end up a image
Symbolic — iconic —

How people see me	How do i see my self
Mo	Stable
misunderstanding person	Arabic
new y	
Shocking	
Chines	



• venezky → collage
• B Antjes
• Tomotoe → the Bighead people → commercial
• Finger print
• ~~made~~ MEHDI SAEDI
• my dead phony

- Don't Say something and Show it on the image
- its not precious
- Saying is not revealing
- treat type as part of the composition

↓
type as image

- the portrait could be a word
- something that has to reveal which is the image

- Legibility: How to read the thing
- Readability: How can you read what kind of info you can get

- you have to be aware who's the audience
- think more about the Audience How they're gonna view it

- intent → what do you interested to do it

- the Audience likes to Struggle
- Showing is the activity of expressing
- my job is to figure out how to translate and express with type, communicate the type with the type face

A2

- water ← neatness
emotion
purity
- facing new problem and being independent

Look at color, image, shape

- clear
- strong
- texture → log
- Look mean
- Ripped on face

water I'm cooking at water going up
Rock Sink below the water

Sinking

Two words from

~~weak~~ forcing me into tears → weak

Strong foundation → dumb

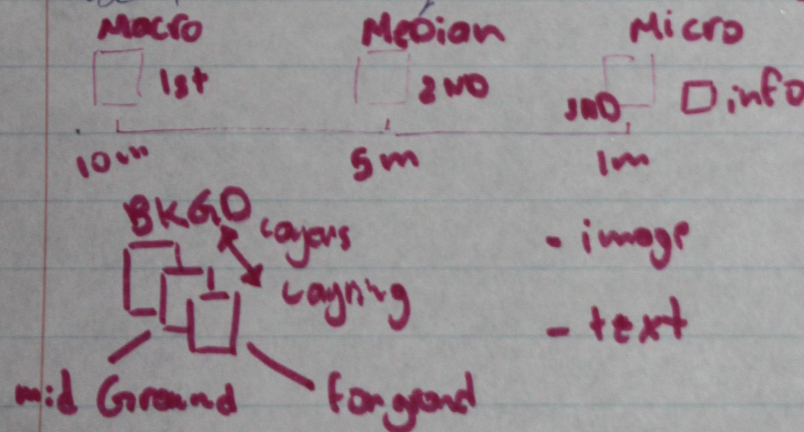
words inside

pilled of
what you see is

think about

- color - scale
- Clarity / Readability
- mood / tone - text
- imagery - texture
- contrast - harmony
- Balance

Use the technique



- image

- text

- ① Layers — it will look like one layer
- try to show it more like 3D
 - create the sense of Depth
 - think about layering & about the
 - think about how wide space function
 - avoid the clashy
 - think about how to communicate to Audience

for next week

- A3 —
- to realise posters
- image
- type
- Narrow Down
- get materials and start make
- think 3 plans

• we need a good reason for why we placed the type? Strong argument of next class

- more experiment
- start work on A3
- poster idea ← ^{internal} external
- Bring more material
- push your self to next level

A2

420 mm x 594 mm

File → Document Setup → Page Size

Custom page size

File Print → General

turn it on
→ non printing object.

↳ page setup.

- 2 posters — at the end
- Scan your own texture
 - use it as an element in layering
 - ex.: paint, dropping it
 - multiple medium
 - to build in the image making
 - sketch - your own idea
 - you most feel the emotional quality
- Create something that will grab the Audience attention

Dana

- both different
- colors similar can't tell the mode behind the poster
- disconnection between the layers
- 2nd poster is floating → lost

- fitter so obvious
 - busy
- wood
- Saprotic ideas

Haterade game

my poster

① Dana

②

worked a PPEj victors

works well because it will work with the type and the image ~~looks like~~ is combined with the shapes

busy element

↔ don't work ~~work~~ together

④ margins

③ minimize them to victorize

there's no Darnation more contrast between the image & the victors

the Shaped is to strong have part of different images in the shape,

abdomina

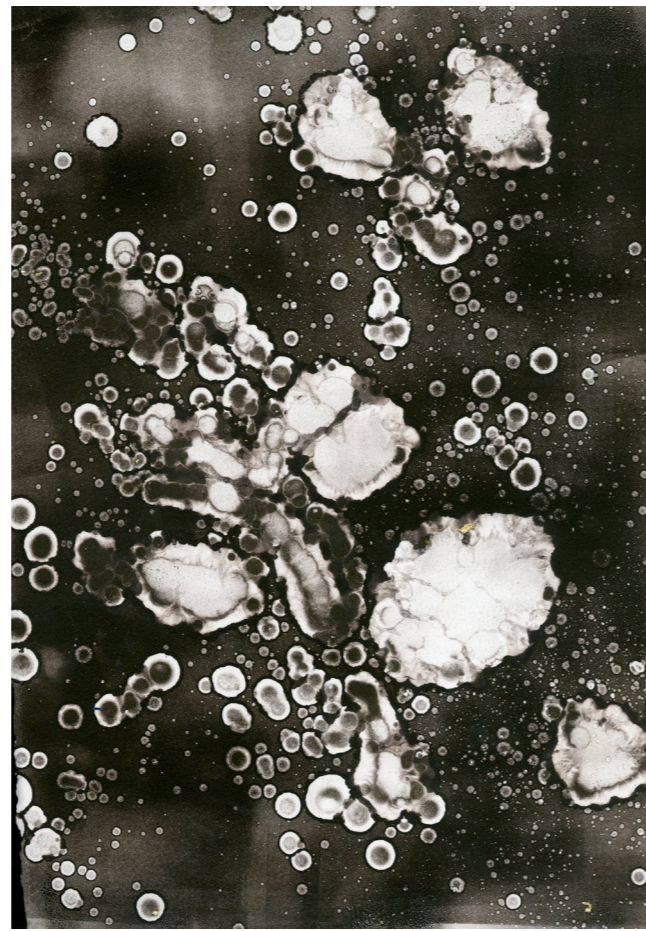
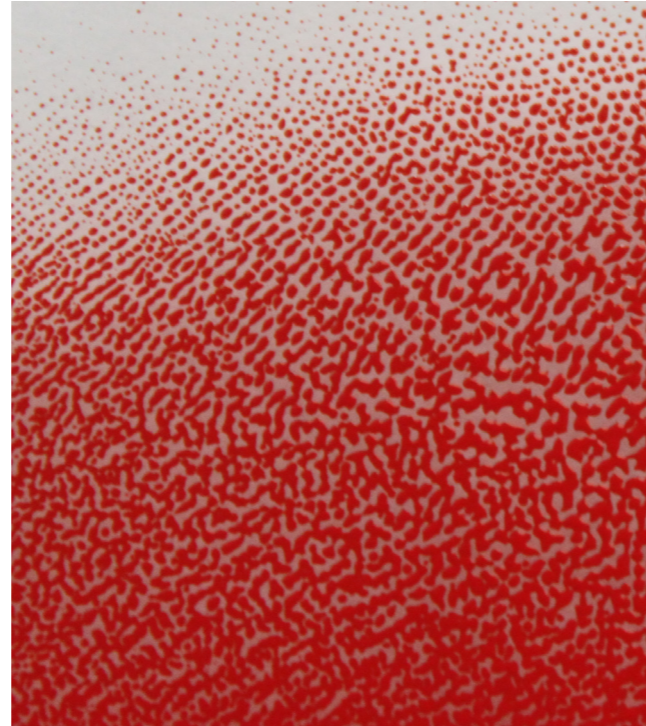
divide into shapes & there is no ~~is~~ point behind it

strong

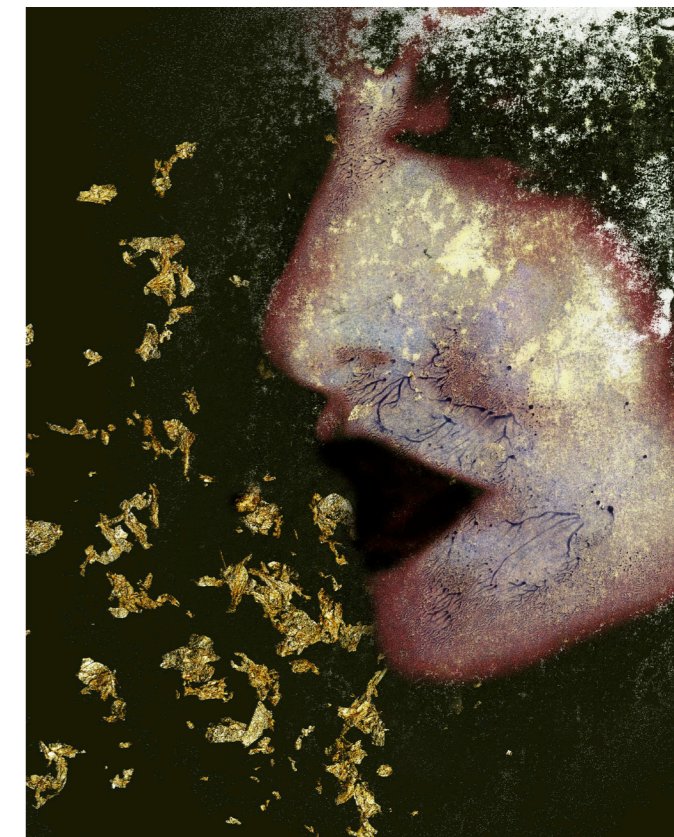
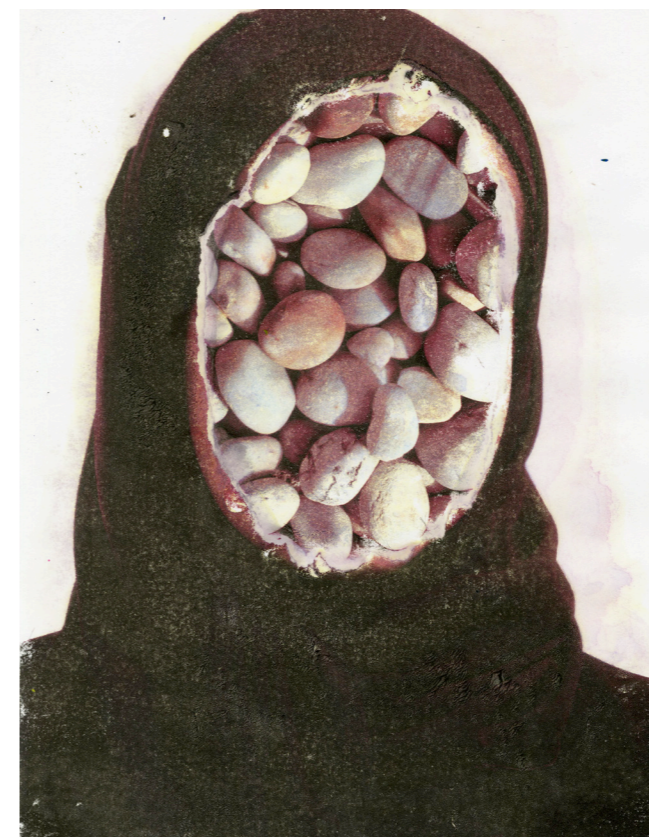
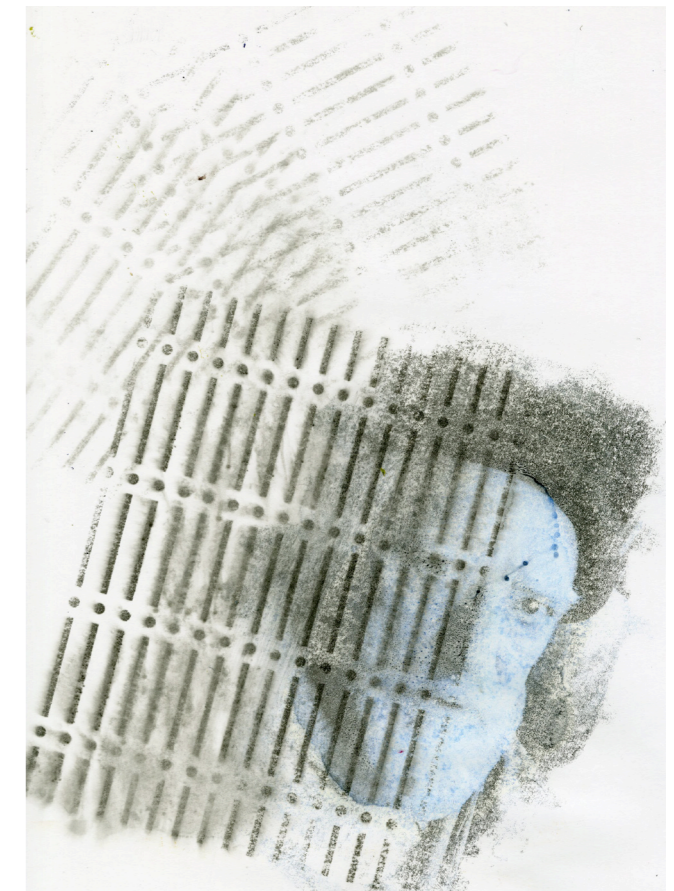
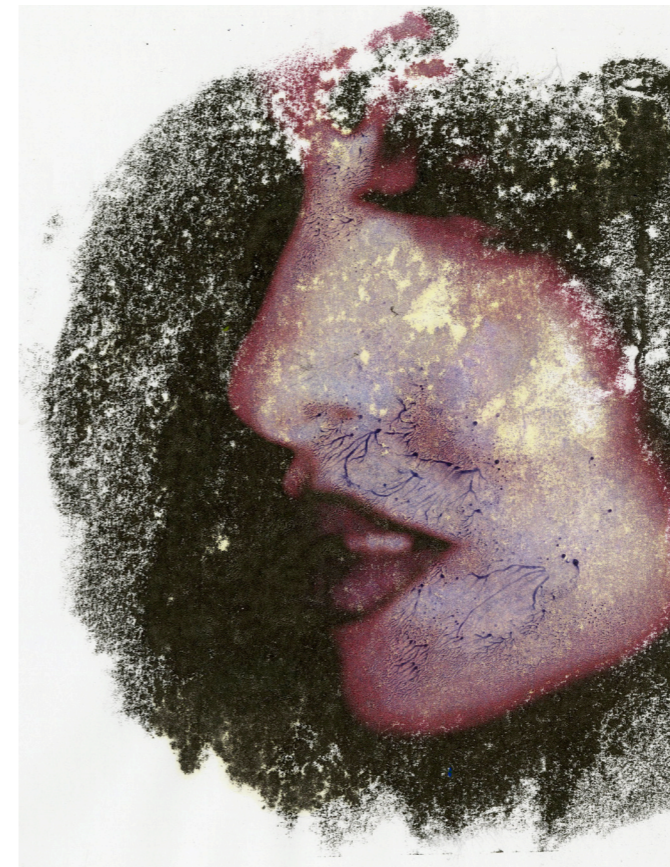
See more of the image, less victors

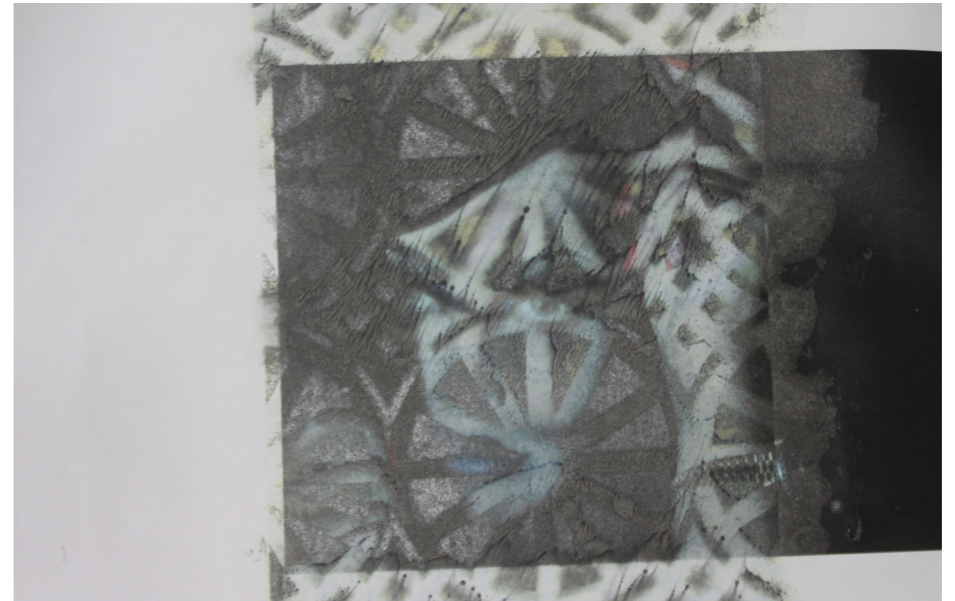
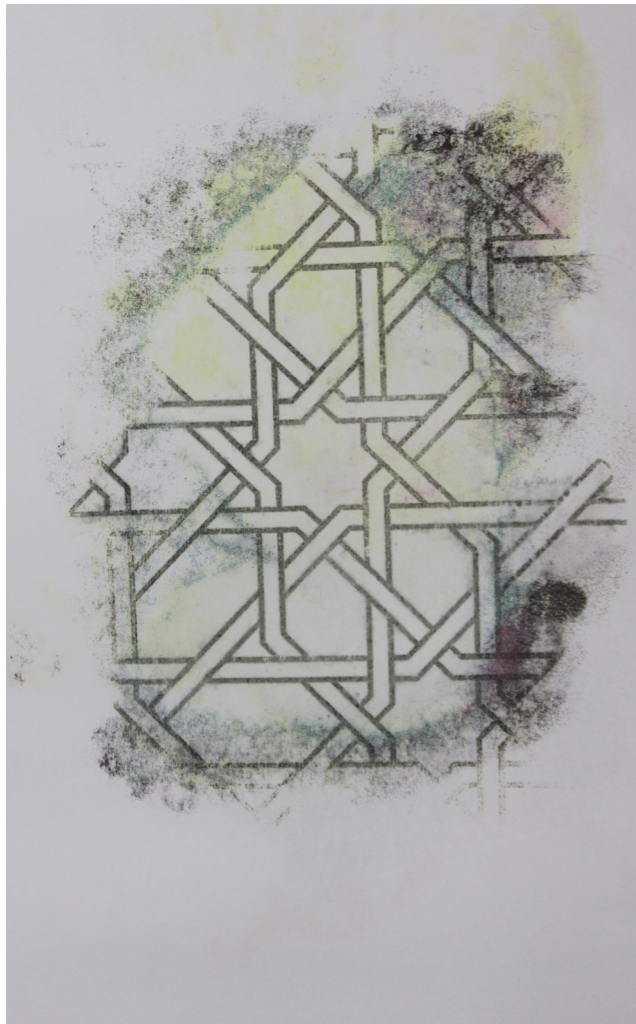
Experimenting with texture

Experiment

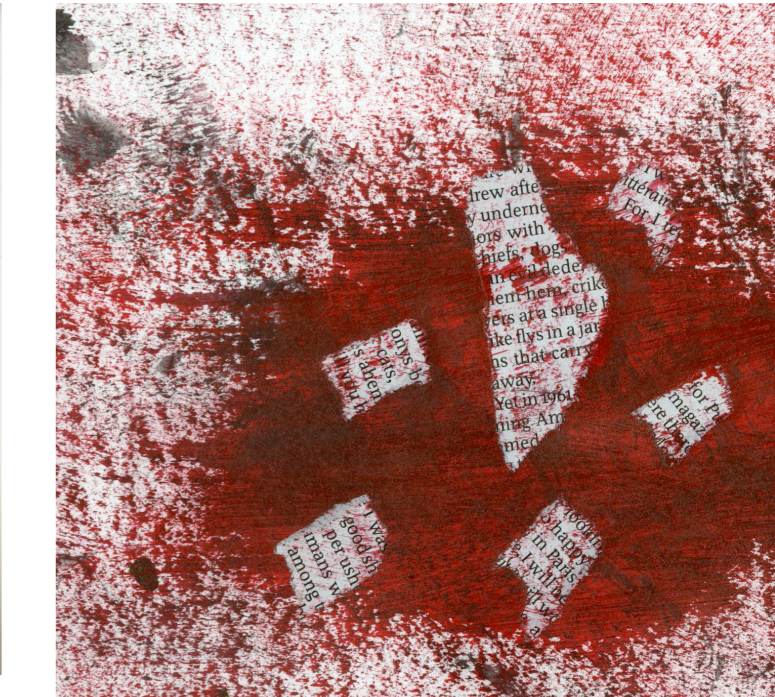
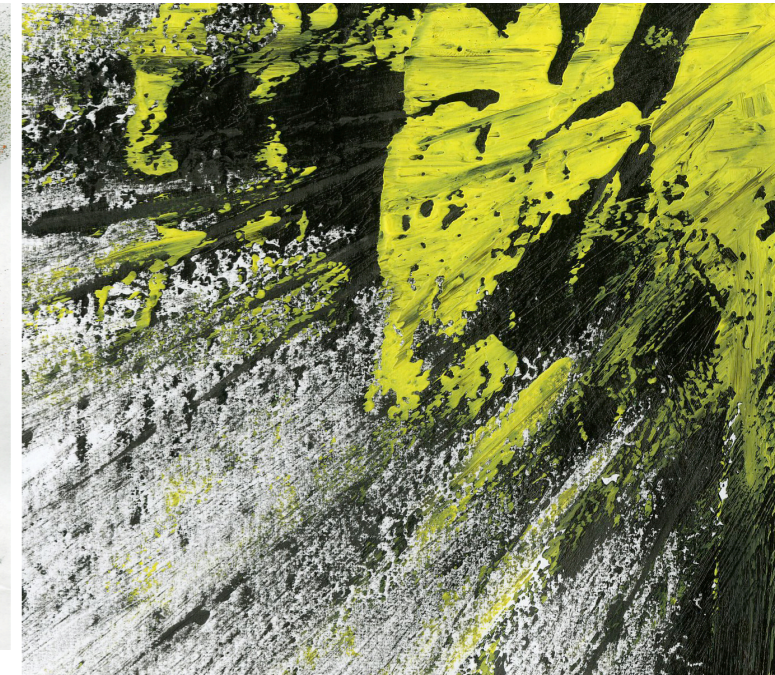


Experimenting with the lacquer technique





Experimenting with paint

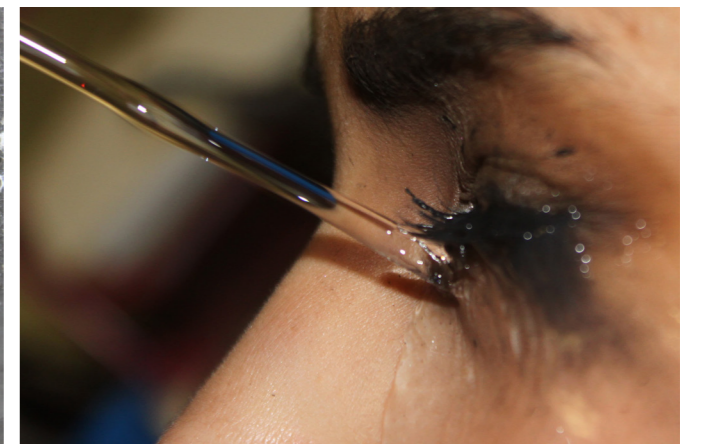


-2nd poster idea



Experimenting with photography

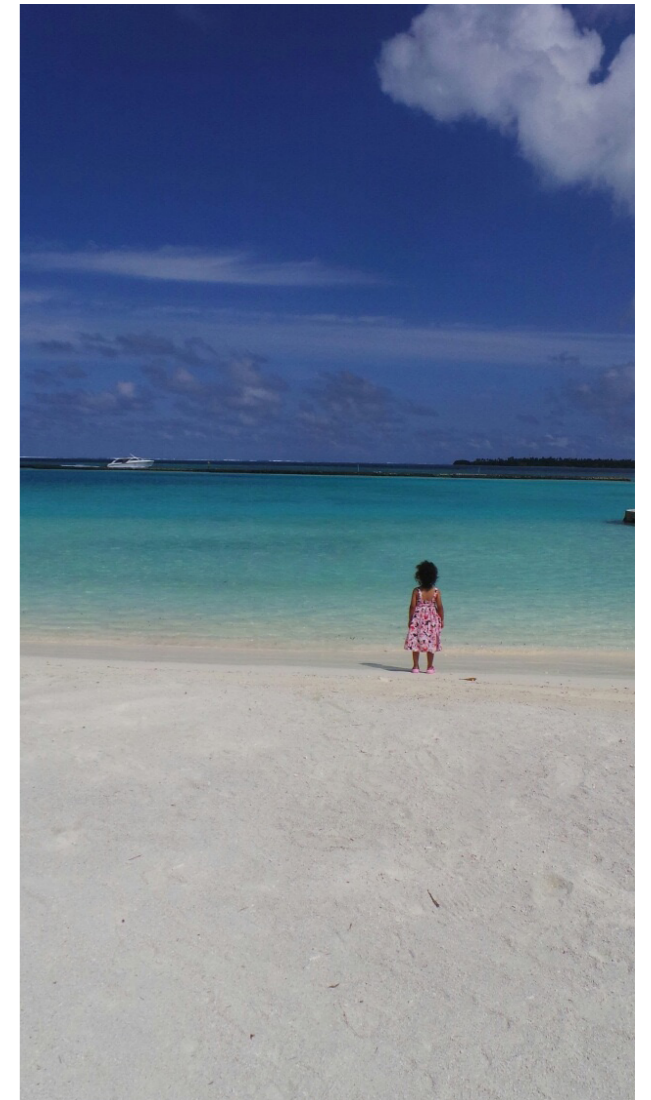
-1st poster idea



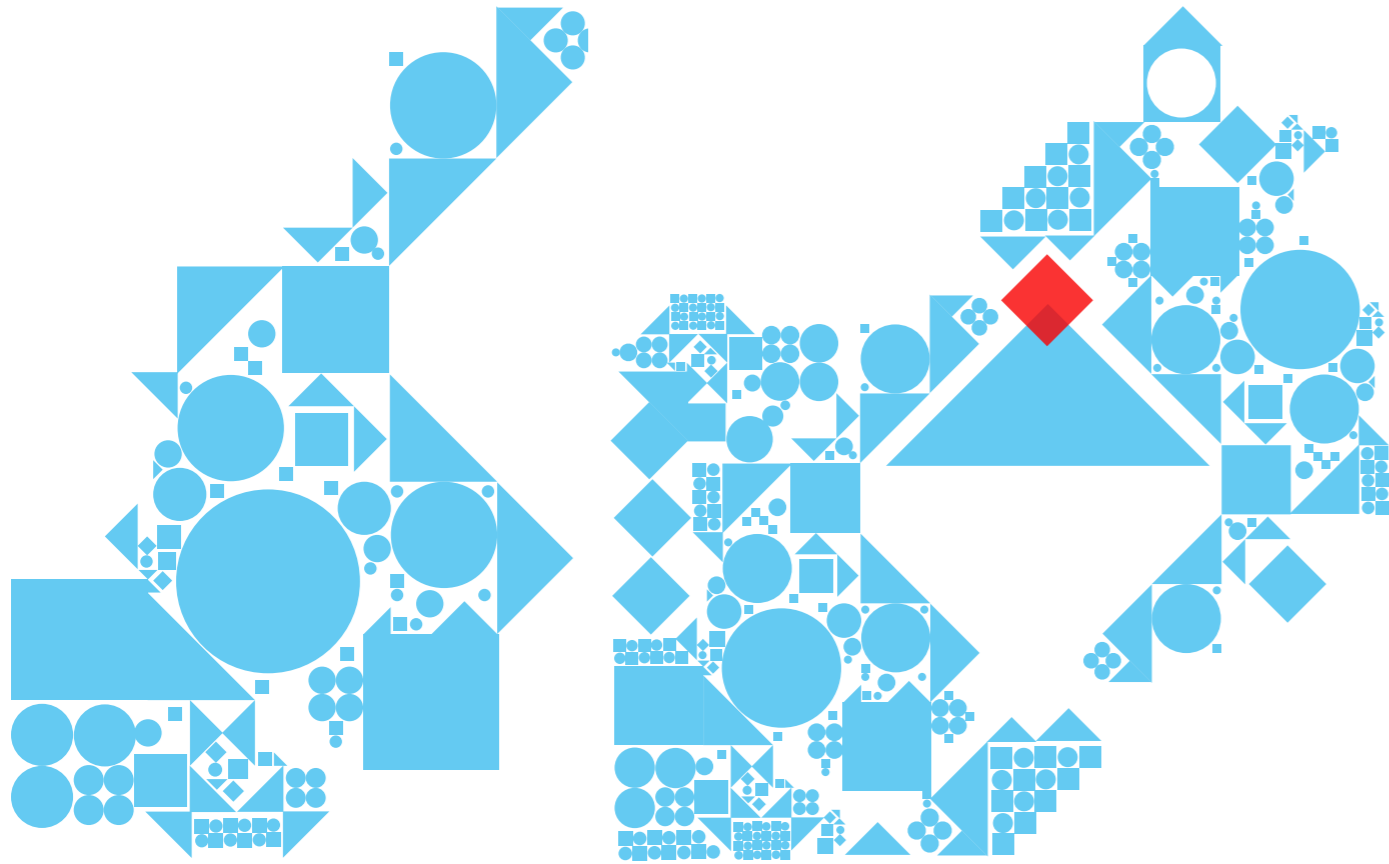
I tried to do the first idea but lol look what happened :)

Process

i Planned to use these pictures of the beach for my second poster, since my poem has some scene that talks about water, beach and goodbye



step one:



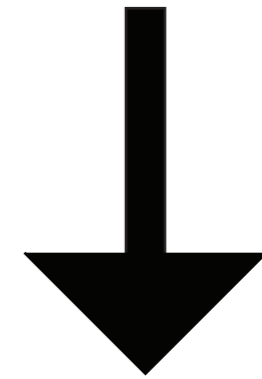
i wanted to do a poster that has a geometric shapes in it so it would be different i wanted to change my way of designing a poster, because i realised that i dont use geometric shapes in my posters so i decided to take a risk and do it.



I Wanted to have this photograph with the geomatric shapes and at the same time i wanted to show it also as three layered poster .

but the pictures with the geometric shapes also seemed to me as on layer i tried to lower the opacity of some victors to have a push and pull but it didnt work.

so i retook the picture, i had new idea to show more depth and layered poster : is to make a photograph inside a photograph.

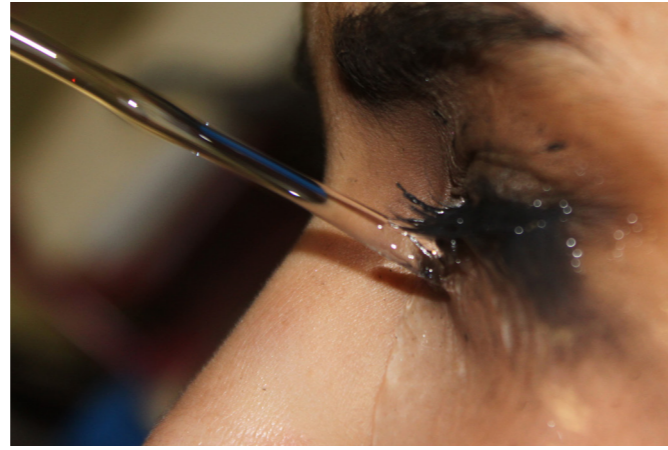
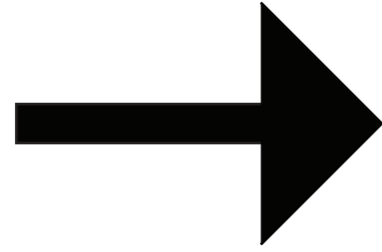


i add the vectors into the picture but i wasnt convinced, so i started to play with it but i struggled because i thought they were to much and i should reduce the geometric shapes in the poster, i asked my so many people what shall i do with the geometric shaped they told my to use the push and pull technique and put some picture or type in side the gemetric shapes

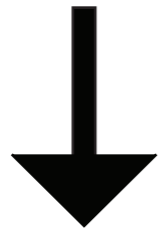
- shadow
- movement
- dirty wall as background
- perspective = the picture is going near to the wall from the right side of the poster thus the shadow is going diagonally
- ths picture is not centerd
- the string was a happy mistake that i wasn't planning to put, however its interesting because its unpredictable to let the string show and fall on the photograph



i had the idea for this poster but i struggled in doing it



the solution was



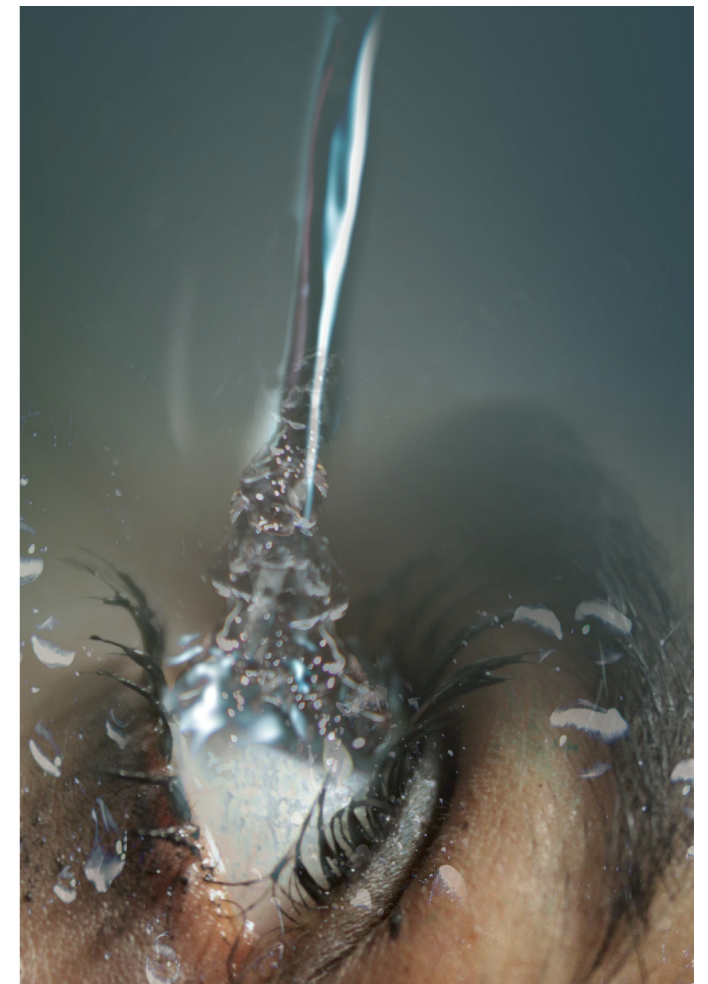
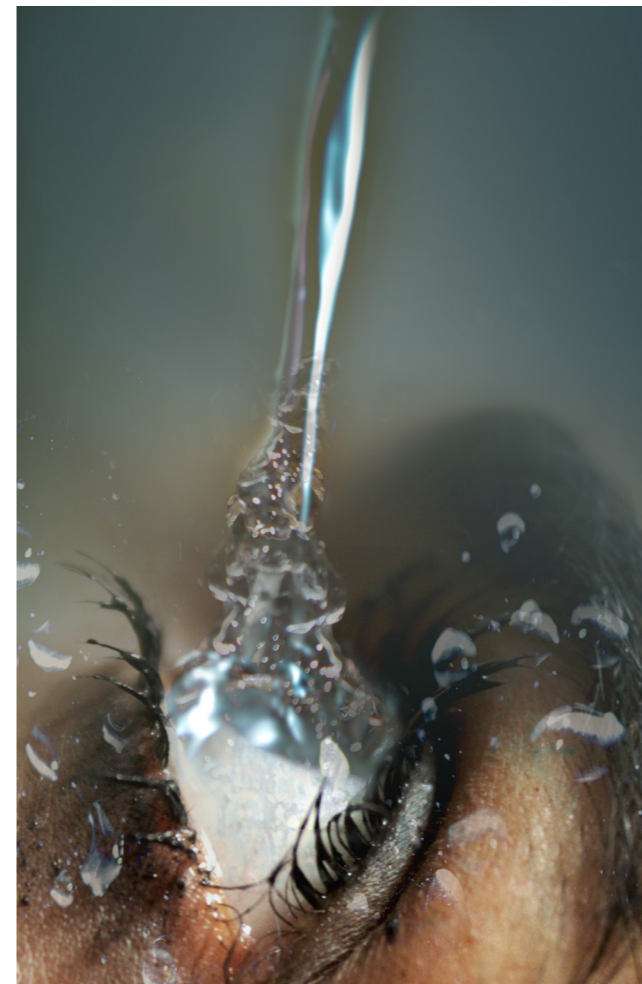
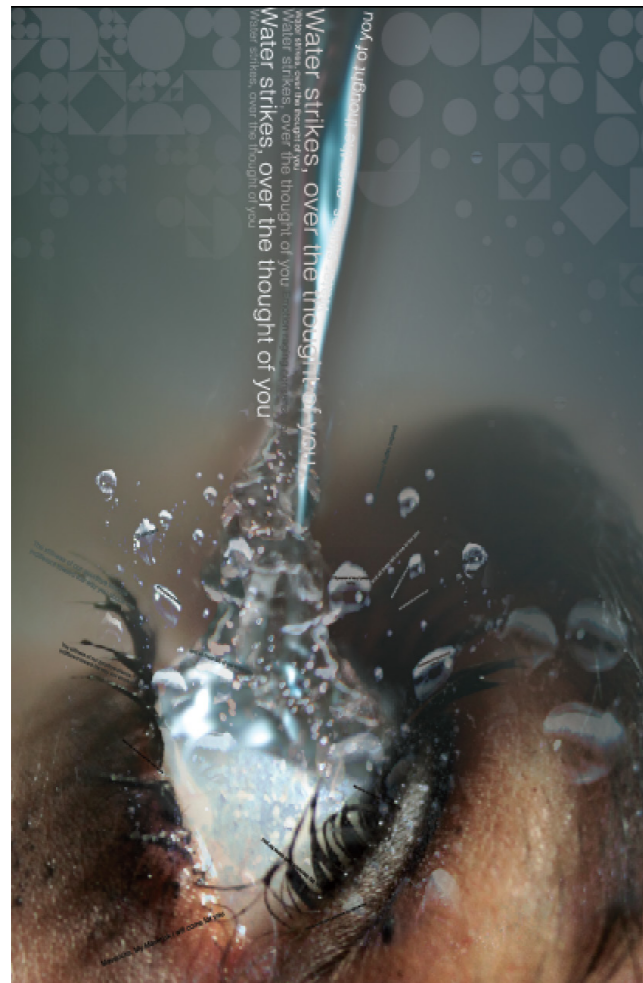
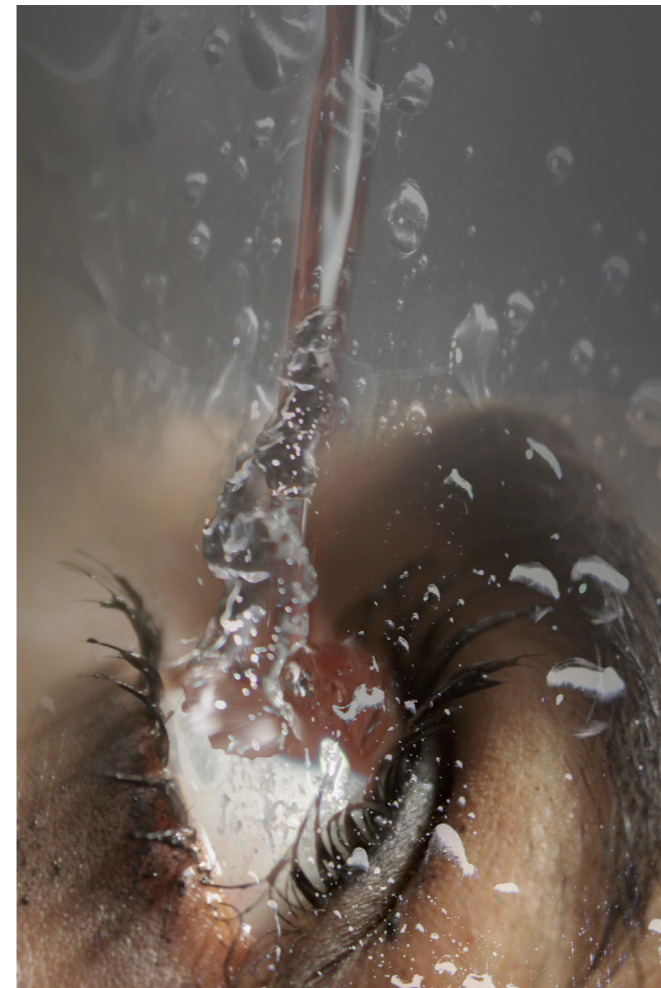
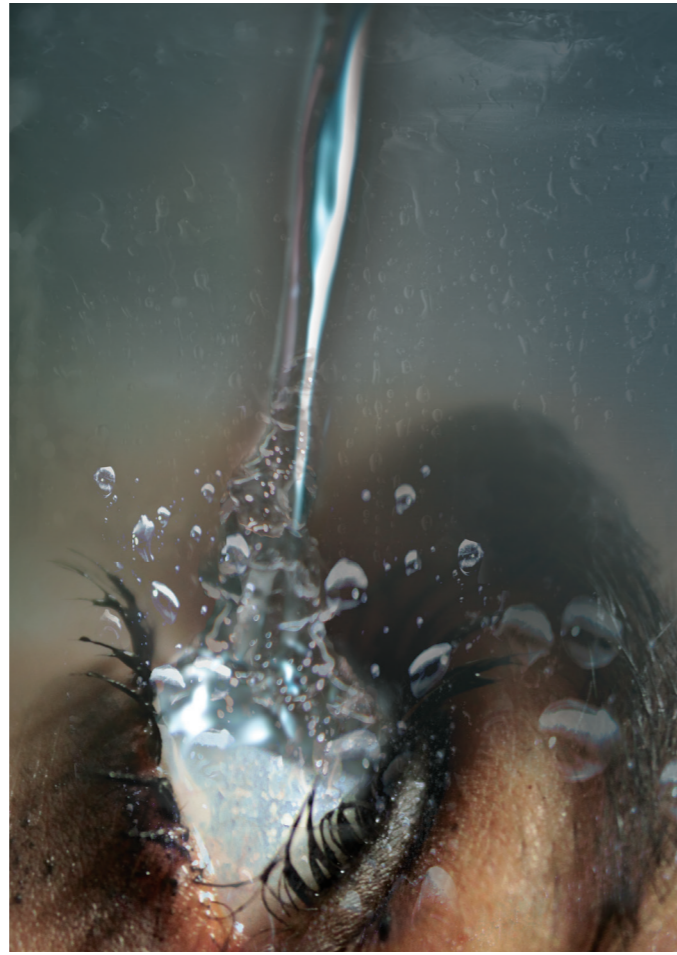
taking this part of the image and overlay it by photoshop with eye image



Final postor



- i had to have some vectors & type in this poster to have a connection between the two posters
- small details to grab the audience attention and to make them come closer from the poster



Final two Posters

Final postor

