

MODULE TITLE:	Imaging										
MODULE CODE:	DES107J2										
DATE OF REVISION:	2007/08										
MODULE LEVEL:	1										
CREDIT POINTS:	20										
MODULE STATUS:	Compulsory - BSc Hons IMD										
SEMESTER:	2										
LOCATION:	Belfast and Jordanstown										
E-LEARNING:	Web Supplemented										
PRE-REQUISITE(S):	None										
CO-REQUISITE(S):	None										
MODULE CO-ORDINATOR(S):	McElveen, R										
TEACHING STAFF RESPONSIBLE FOR MODULE DELIVERY:	McElveen, R., McCormack, P., Huston, C. and visiting industrialists and practitioners.										
HOURS:	<table> <tr> <td>Lectures/ Seminars</td> <td>24 hrs</td> </tr> <tr> <td>Structured Discussion</td> <td>12 hrs</td> </tr> <tr> <td>Directed Reading</td> <td>12 hrs</td> </tr> <tr> <td>Assignment Preparation</td> <td>76 hrs</td> </tr> <tr> <td>Directed Study</td> <td>76 hrs</td> </tr> </table>	Lectures/ Seminars	24 hrs	Structured Discussion	12 hrs	Directed Reading	12 hrs	Assignment Preparation	76 hrs	Directed Study	76 hrs
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TOTAL EFFORT HOURS:	200										
ACADEMIC SUBJECT:	Design										

RATIONALE

This module is all about understanding and creating images. Images are an essential part of the toolbox of a potential designer. Everything created for screens could be called an image either individually or collectively and as such will be 'read' by the consumer as something more than just physical shapes and colours. This module extends the image array to include still and moving images from live and animated sources.

To use these effectively we must learn how to conceive, create and apply images and type that are constructed to deliver specific information to specific user groups in the most efficient way. This will require sustained and careful observation of a wide range of visual situations, deconstruction of the images to appreciate sequencing, timing and art direction and selective use of these elements to create our own images. The module will focus upon the systems, forms of application and a critical evaluative approach to creating managed communication statements.

AIMS

The primary aims of this module are as follows:

- to increase your awareness of how imaging is used in designed material;
- to inform you about the different methods of producing still and moving imagery;
- to help you develop critical and practical skills in using imagery;
- to create awareness of narrative, sequence and the characteristics of still and moving images;
- to inform you about capture methods and their limitations; and
- to develop an ability to interpret narrative concepts through storyboards.

LEARNING OUTCOMES

A successful student will be able to show that he/she can:

KNOWLEDGE AND UNDERSTANDING

K1 Understand principles of how imaging is used in designed material.

INTELLECTUAL QUALITIES

I1 Justify and communicate the technical and design rationale of the different methods of producing still and moving imagery;

I2 Develop critical and practical skills in using imagery

PROFESSIONAL/PRACTICAL SKILLS

- P1 Develop awareness of narrative, sequence and the characteristics of still and moving images
- P2 Understand image capture methods and their limitations;
- P3 Display an ability to interpret narrative concepts through storyboards.

TRANSFERABLE SKILLS

- T1 Communicate effectively with a variety of audience types using various still and moving image based media.
- T2 Effectively use general information technology and imaging facilities.

CONTENT

Anticipated lecture / seminar content includes the following: Importance of Image Content; Art Direction - Scale, Style and Layout; Creating a Visual Narrative - Ideas Storyboards; Moving Image Processes; Critical Issues in Image Construction; Image Manipulation; Digital/Analogue; and Design Evaluation.

TEACHING AND LEARNING METHODS

Lectures will cover the principles and methodologies which inform visual representation in the communication process. Structured feedback will help students contextualise these in terms of the work to be done and their particular skill profile.

Practical exercises will be the primary device for students to test out their acquired knowledge and their individual creative thinking in terms of concepts for their design solutions.

Students will be directed to read and view a range of material that will provide general support to their growing knowledge of communication and its application. Students will be expected to actively seek out and review a broad range of design exemplars to inform their work and reinforce their awareness of communication design.

ASSESSMENT

Coursework Assignments 100%

Students will be required to produce a series of related practical projects. These projects are of equal value in the assessment scheme and should therefore be allocated equal time in their assignment preparation and independent study time. The projects are given at regular points throughout the semester to reflect the taught matter at those times. They are not required for submission until the end of the semester to enable the students to apply their developing knowledge and awareness in a holistic way to the broad range of issues inherent in each project.

The projects are briefed individually and introduced with discussion about relevant aspects and production requirements. The projects focus on the learning outcomes (outlined above) and are assessed as a body of work under the following criteria:

- clarity and appropriateness of planning and production;
- effective use of narrative and visual grammar;
- appropriateness of image manipulation in the context of the work; and
- integration of practical skills.

The coursework assesses learning outcomes K1, I1, I2, P1, P2, P3, T1 and T2.

READING LIST

Required

Gordon, Bob and Gordon, Maggie (2002). *The Complete Guide to Digital Graphic Design*. London: Thames & Hudson.

Lewandowsky, Pina and Zeischegg, Francis. (2002). *A Practical Guide to Digital Design*. Crans-près-Céligny: AVA

Farrington, Paul. (2002) *Interactive - The Internet for Graphic Designers*. Hove: RotoVision.

Cederholm, Dan. (2004) *Web Standards Solutions*. New York: Friends of Ed.

Zeegen, Lawrence. (2005) *Digital Illustration: A Masterclass in Digital Image-Making*, Hove: RotoVision.

Recommended

Roberts, Lucienne and Thrift, Julia. (2005) *The Designer and the Grid*.

Hove: RotoVision

Steven Heller and Mirko Ilic. (2006) *Handwritten: expressive lettering in the digital age.*, London, Thames and Hudson.

R. Klanten, S. Ehmann, and T.H. Geiger: (2004) *This gun is for hire*, Die Gestalten Verlag.

Kalman, Tibor. (2000) *Perverse Optimist*: Princeton Architectural Press.

Burgoyne, Patrick. (2001) *Browser 3.0*. London: Laurence King.

Hyland, Angus, Hand to Eye (2004) Contemporary Illustration.

Hyland, Angus, (Ed.). (2001) Pen and Mouse: Commercial Art and Digital Illustration. London: Laurence King Publishing.

Kelby, S. (2006) The Digital Photography Book, London : Peachpit Press.

Fletcher, Alan. (2001) The Art of Looking Sideways, London, Phaidon.

Maeda, John. Maeda and Media (2000). London: Thames and Hudson.

Maeda, John. (2004) Creative Code. London: Thames and Hudson.

R. Klanten, H Hellige M Mischler, V Tiegelkamp, JR Hillmann (Ed.). (2000) 72 DPI. Berlin, DGV.

Journals (available in Belfast Campus Library)

Creative Review, Grafik, Eye, Design Week, Blueprint, Icon, U&LC, Visible Language, Idea, Design Studies, Computer Arts, Computer Arts Projects, Source, Baseline and Design Issues.

URLs

Required

<http://www.linkdup.com/>

Webmonkey - <http://webmonkey.wired.com/webmonkey>

<http://www.motionographer.com>

A List Apart - www.alistapart.com

Glish (CSS Layouts) - <http://glish.com/css/3.asp>

Recommended

<http://www.sxc.hu/>

Getting Real - <http://gettingreal.37signals.com/>

<http://pro.corbis.com/default.aspx>

<http://feed.stashmedia.tv/>

CSS Zen Garden - www.csszengarden.com

Simplebits Simple Quiz - www.simplebits.com/bits/simplequiz/

WestCiv CSS Tutorials - www.westciv.com/courses

www.gettyimages.co.uk

<http://www.creativepro.com>

<http://www.corbis.com>

<http://www.inmagine.com/>

Given the nature of the web, students are expected to supplement (and where necessary update) the above list with their own research. In addition students will be required to constantly seek out and view design in a broad range of contexts to help them develop an awareness of the application of all elements of design as a foundation for their own practice.

SUMMARY DESCRIPTION

This module is all about understanding and creating images. Images are an essential part of the toolbox of a potential designer's toolbox. Everything created for screens could be called an image either individually or collectively and as such will be 'read' by the consumer as something more than just physical shapes and colours. This module extends the image array to include still and moving images from live and animated sources. To use these effectively we must learn how to conceive, create and apply images that are constructed to deliver specific information to specific user groups in the most efficient way.