NJIT

NEW JERSEY INSTITUTE OF TECHNOLOGY
COLLEGE OF ARCHITECTURE AND DESIGN

PAINTING

COURSE: AD 150 – Color and Composition (3 credits)
PROGRAM: Foundation/School of Art + Design
LOCATION: First semester first year/fall term (undergraduate)
INSTRUCTORS: Glenn Goldman and Taro Narahara

DESCRIPTION: The foundation-level course serves as a multiple media introduction to two-dimensional design, color theory, and two-dimensional digital graphics (raster and vector) in the context of image creation and image processing. Subjects include basic principles of design, color models and mixing in both traditional and digital mediums, and graphic design. Principles are discussed in the context of architecture, interior design, entertainment, advertising/marketing, package design, industrial design, and fine art.

PROJECT: Traditional painting and two-dimensional digital representation.

REQUIREMENTS: Using paint software (*Corel Painter*) and without scanning, create a digital facsimile of a painting, extract the principle color palette, create a composite *(Corel Draw* or *Adobe Illustrator*) in 11" x 17" size showing the process/steps by which the painting was reproduced, and write a formal analysis of the painting. The facsimile must be produced in three weeks. The composite and analysis are due in the following week for a total time spent of four weeks. Students are permitted to work in either RGB or CMYK color space, and must produce a facsimile in excess of three million pixels in order to give sufficient resolution to the final product.

OBJECTIVES: (1) To enhance visual literacy with the introduction to works of fine art. (2) To provide opportunities to improve information literacy in the process of researching art, artistic movement(s), and artists in the preparation of written essays with appropriate citations and references. (3) To provide exposure to a variety of two-dimensional images depicting three-dimensional examples of architecture, interior design, object/artifact design, and/or landscape in an evocative non-photorealistic manner. (4) To begin to explore the role of color in the perception of space and surface. (5) To begin to experiment with interpretative representation of space and surface. (6) To provide an opportunity to learn and become relatively proficient with raster/paint software (Corel Painter) that serves as a digital analog to freehand/traditional drawing and is useful in various ways when designing and presenting original work (by "touching up" or modifying algorithmically generated images created with automated processes, as a tool to create original materials for use in the rendering of three-dimensional models for documentation of existing conditions and/or presentation of original designs, and to create original evocative works - especially in combination with wireframe three-dimensional expressions - that may effectively communicate design intent) that may be created by interior designers, architects, industrial designers, and digital designers in a variety of two- and three-dimensional applications. (7) To develop an appreciation that the computer does NOT dictate a particular style or image type but that, ultimately, the designer/creator is responsible for whatever is presented – and has the power to modify any image to produce desired results. (8) To develop a visceral understanding that the effort required to create good work with digital graphics is as labor intensive as the effort required with traditional/analog media. (9) To provide an opportunity to learn and use a limited subset of commands available in drawing software (Corel Draw and/or Adobe Illustrator) for compositing and layout. (10) To assist us in clarifying our thoughts and observation of art by writing about it and practice critical writing and communication skills.

REFERENCES: (1) Albers, Josef. *Interaction of Color/Revised Edition* (New Haven: Yale University Press, 2006).
(2) Barnet, Sylvan. *A Short Guide to Writing about Art/11th Edition*. (Upper Saddle River, NJ: Pearson Prentice Hall, 2014).
(3) Goldman, Glenn. *Architectural Graphics: Traditional and Digital Communication*. (Upper Saddle River, NJ: Prentice Hall, 1997) Pages 32-36. (4) Heller, Nancy G. *Why A Painting Is Like A Pizza: A Guide to Understanding and Enjoying Modern Art*. (Princeton, NJ: Princeton University Press, 2002). (5) Itten, Johannes. *The Elements of Color*. (New York: Van Nostrand Reinhold, 1970).
(6) Lupton, Ellen and Jennifer Cole Phillips. *Graphic Design: The New Basics*. (New York: Princeton Architectural Press, 2008).
(7) Newall, Diana. *Art in Detail: The Impressionists*. (New York: Metro Books, 2008). (8) Quiller, Stephen. *Color Choices: Making Sense Out of Color Theory*. (New York: Watson-Guptill, 1989). (9) Wong, Wucius. *Principles of Color Design: Designing with Electronic Color/2nd Edition*. (New York: John Wiley & Sons, 1997) Pages 59-97 and 101-144.