

## DIGITAL IMAGING AND PUBLIC SPACE ARTS

In this class we will investigate and produce image based site-specific public art that speaks to social relations. Projects will be executed both on and off campus.

Class projects are designed to broaden experience and skill in site-specific public art, visualization, digital imaging, and the integrated use of image and text where appropriate. Digital imaging for output is the technical emphasis of the course (input devices including digital cameras, scanners, and software (raster and vector) image-making, color and resolution concerns; output devices such as digital prints, vinyl cuts, projection). Class participants will give short oral presentations on contemporary public-space artists.

Requirements: You must have at least a basic working knowledge of digital imaging, some experience with photoshop, etc. MAC platform preferred, as that is what we'll use in class. Attendance: Your presence is important. The maximum allowance for missed classes is 3. Do not miss any work reviews or demonstrations of equipment/processes/software. A 4th absence - with an excellent excuse - will bring your grade down by one-half point. 5 absences and you cannot pass the class. Promptness counts. Grades are determined by your projects and class participation. There is an emphasis on your working and thinking processes. Active participation in class discussion, meeting incremental review deadlines, and engagement with your work are all evaluated as closely as final products.

**Project #1>** Choose a public space/location in Santa Barbara. Go there with your map and ask at least 20 people there what their favorite place is in Santa Barbara. Ask them to mark it on your map. Have conversations with these people about their relationship to SB (are they visiting, local, etc.), and about you and your project. Use different colored pens for locals and visitors. Ask them what they think about the space where you are meeting. Keep notes on your experiences and conversations and document the location with digital photography. You will make one drawn and digital map from your research and we will consolidate all the maps on one large digital drawing.

**Project #2>** Using your experience from project #1, you will create and post official looking signs that speak directly to the people who use the most favorite area. The project is both an opportunity to explore hand-made and digital typography, and a public-space project that explores non-verbal communication and empathy. What is going unsaid in the space? You'll use whatever the idea calls for to make the sign/s, such as vinyl on plastic, and a removable type of adhesive (no damage to surface), appropriate scale layout and position, to make your real looking sign. Document the finished signs in place with digital photography.

**Project #3>** Choose a department on campus to create and install a project at using primarily digitally cut prints/vinyl. All academic and non-academic departments on campus are contenders for your work and incorporate plural functions, jobs, and tasks that support an educational institution. There are students, faculty, and staff of many stripes and levels. There is an infrastructure that is both tangible and intangible. There are facilities, offices, classrooms, bathrooms, utilities such as light fixtures, heating, etc.

Stages:

1. Research the campus department/area of your choice (on-line and in-person). Interview a variety of people that work/use the department (staff, faculty, students). Take on-site photographic documentation to assist in your process. Get permission from the department and campus facilities to proceed.
2. concept and design: build a visual/computer model of your proposal that includes interview and photographic data.
3. Secure final approval for your installation from the host department and all involved parties.
4. installation, photographic documentation
5. de-installation and clean-up

Course reading:

Episode #110 Mapping, This American Life, Chicago Public Radio, Ira Glass editor, 10.10.07, 59 min audio, [http://www.thisamericanlife.org/Radio\\_Episode.aspx?episode=110](http://www.thisamericanlife.org/Radio_Episode.aspx?episode=110)

- Stephen S. Hall, "I, Mercator", and, Denis Wood, "Two Maps of Boylan Heights", from You Are Here: Personal Geographies and Other Maps of the Imagination, Katherine Harmon, Princeton Architectural Press 2003
- Nicolas Bourriaud, Relational Aesthetics, excerpts, Les Presse Du Reel, France, 1998
- Peter Lunenfeld, Digital Photography: The Dubitative Image, from, Snap To Grid: A Users Guide to Digital Arts, Media, and Cultures, MIT Press 2000
- Nato Thompson, Trespassing Relevance, and illustrative excerpts from: The Interventionists: Users Manual for the Creative Disruption of Everyday Life Edited by Nato Thompson and Gregory Sholette  
MASS MoCA (Massachusetts Museum of Contemporary Art), 2004
- Xtine Burrough & Michael Mandiberg, Digital Foundations: Intro to Media Design, excerpts, AIGA Press and New Riders, 2009

Reference:

- Chris Foges, Outsize: Large Scale Graphic Design, Rotovision/Rockport 2003
- Patricia Correa, Billboard Art, Dec. 18, 2008, Theory Now blog:  
<http://theorynow.blogspot.com/2008/12/billboard-art.html>  
<http://www.99rooms.com/>  
<http://www.visitsteve.com/>  
<http://www.cutupcollective.com/index.php>  
<http://salrandolph.com/>  
<http://www.reversegraffitiproject.com/>  
<http://www.you-are-beautiful.com/>  
<http://artinoddplaces.org/2006/>  
<http://www.woostercollective.com/>  
<http://graffitiresearchlab.com/>  
<http://www.txtualhealing.com/>  
<http://gammablog.com/gammablablog/featured/swoon.shtml>  
<http://josh-greene.com/serviceworks/>  
<http://www.thepansyproject.com/>  
<http://www.glowlab.com/>  
<http://www.eltono.com/home.php3?idioma=eng>  
<http://www.eltono.com/expos/planetprozess/>

**SUPPLIES:** data storage/flash drive, map of Santa Barbara, drawing/mark-making tools, output substrates paper/vinyl, xacto knife, plastic sign sheet, tracing paper, burnisher, digital camera (can check out from dept.)

**AS 110 INTERMEDIATE PRINT - DIGITAL IMAGING** Winter 2009  
**L. BECKMAN**

M - W 1-3:50 pm Arts 2235, Language Lab Kerr Hall 2160, MStudio

## S C H E D U L E

Week 1

Monday 1.5> Intro to course, supplies, readings, lab, intro all projects, begin #1, what is public space?

Wednesday 1.7> Computer Lab

Week 2

Monday 1.12> Individual maps presentation

Wednesday 1.14> Computer Lab

Week 3

Monday 1.19> HOLIDAY

Wednesday 1.21> Computer Lab

Week 4

Monday 1.26> Project #1 digital maps crit, department/concept choices for project #3, sketches/photo documentation, etc.

Wednesday 1.28> Computer Lab

Week 5

Monday 2.4> Project reviews

Wednesday 2.4> Computer Lab

Week 6

Monday 2.9> Project #2 crit

Wednesday 2.11> Computer Lab

Week 7

Monday 2.16> HOLIDAY

Wednesday 2.18> Computer Lab

Week 8

Monday 2.23> Project reviews, sketches/photo documentation, etc.

Wednesday 2.25> Computer Lab

Week 9

Monday 3.2> Project reviews, sketches/photo documentation, etc.

Wednesday 3.4> Computer Lab reserved

Week 10

Monday 3.9> On-site production

Wednesday 3.11> Crit

Last day of classes is 3.13

Spring classes start on 3.30

