

Week 4 - Transition into Design / Continue Drawing

Need for Brushes, Water Container, Mixing Tray, Black & White Paint Coming up Soon -WEEK 6

Lecture / Discussion - *Transition Toward Design*

While Design Rules do not exist; we do have:

- i) Design Elements
- ii) Design Principles
- iii) and the Ability to Learn through
 - a) Sharp Observation
 - b) Looking with Intention and Purpose
 - c) Practice
 - d) Critical Thinking

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Analogous Music and Literature - and in Multimedia All three come together in New Ways.

Paper (or blank screen) analogous to Silence in Music and Poetry

Space / Size / Proportion analogous to Time in Music and Accent and Pause in Poetry

Marks, Words, Symbols analogous to Notes in Music

Series of Marks, Sentences analogous to Chord and/or Melody lines in Music

Visual Composition, Paragraphs, Stanzas, Sonnets analogous to Musical Compositions

Visual Rhythms, Alliteration analogous to Musical Rhythms and Poetic Cadence

Design

The Intentional Art of Applying Form to Content within a Context for Maximum Effective Function

The practice of design requires developing skills through:

looking and seeing with critical eyes

contemplating and thinking about content and context

arranging, forming and composing design elements while applying design principles

determining whether your design functions effectively for its audience.

Drawing:

Pencil serves the designer as the ideal tool for exploring the elements and principles of a design problem and it's infinite solutions because of:

ease of selective erasing and revision

ease of display for comparison in deciding on the final approach for greatest clarity, interest, power, and relevance for the content and context

personal touch and immediate response

the valuable rhythm of alternation between, eye, hand and mind

the permanent recording of the process for future reference

ability to render any element and any principle

Elements and Principles of Design

Elements:

Line: contour (curved), straight (horizontal, vertical, angled), weight (light, dark, thick, thin), gesture (movement), jagged, smooth, broken, nervous

Value: light, dark, mid-tone, bright, high-key, low-key, contrast (relationship),

Shape: geometric (circle, square, rectangle, triangle, pentagon, octagon, etc.), organic, curved, angular, positive, negative, light, heavy, smooth, textured, static, dynamic

Form: depends on light, volume, surface, texture, perspective (linear, single point, two point)

Space: positive, negative, flat, deep, shallow, congested, into, around, behind, through, perspective (linear, single point, two point), subjective, objective, ambiguous

Texture: real (look feel), implied (appearance), depends on light,

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Color: depends on light (spectrum from infrared to ultraviolet), neutrals (value without color, true grays), primary hues (red, blue, yellow), secondary hues (orange, violet, green), intermediate hues (red-orange, yellow-orange, red-violet, blue-violet, yellow-green, blue-green), print color (cmyk - cyan, magenta, yellow, black, system inks - pms - pantone matching system, etc.), digital color (rgb - red, green, blue), dyes (chemical, organic), pigments (chemical, organic)
 Properties: hue (position on color wheel), value (lightness - tint, darkness - shade, quantity of reflection), intensity (quality of light reflection)

Harmony: complementary (opposites on color wheel = maximum color contrast), analogous (near each other on color wheel with a single color in common), split-complementary (primary plus two intermediate opposite), triadic (any three equally spaced colors on the wheel)

Warm/Cool: warm (yellow through red-violet), cool (yellow-green through violet)

Monochromatic: values of the same color

Principles:

Balance: symmetrical (bi-lateral, two sided, formal, least dynamic, quiet, static, orderly), approximate symmetry (varied enough to hold attention with symmetry evident), asymmetrical (informal, complex, most dynamic, sensed equilibrium, without center—real or imaginary), radial (radiates from a central point, decorative),

Unity: harmony, variation, dominance, subordination, repetition, proximity, continuation, color, surface,

Contrast: differences (line, shape, form, texture, color, materials, like things), light / dark, big / small, rough / smooth, warm / cool, many / few, shallow / deep, bold / subtle, natural / man-made,

Pattern: organic, man-made, random, motifs and repeats, grids, moiré, half-drop, alternating, radial, borders and bands, rhythmical

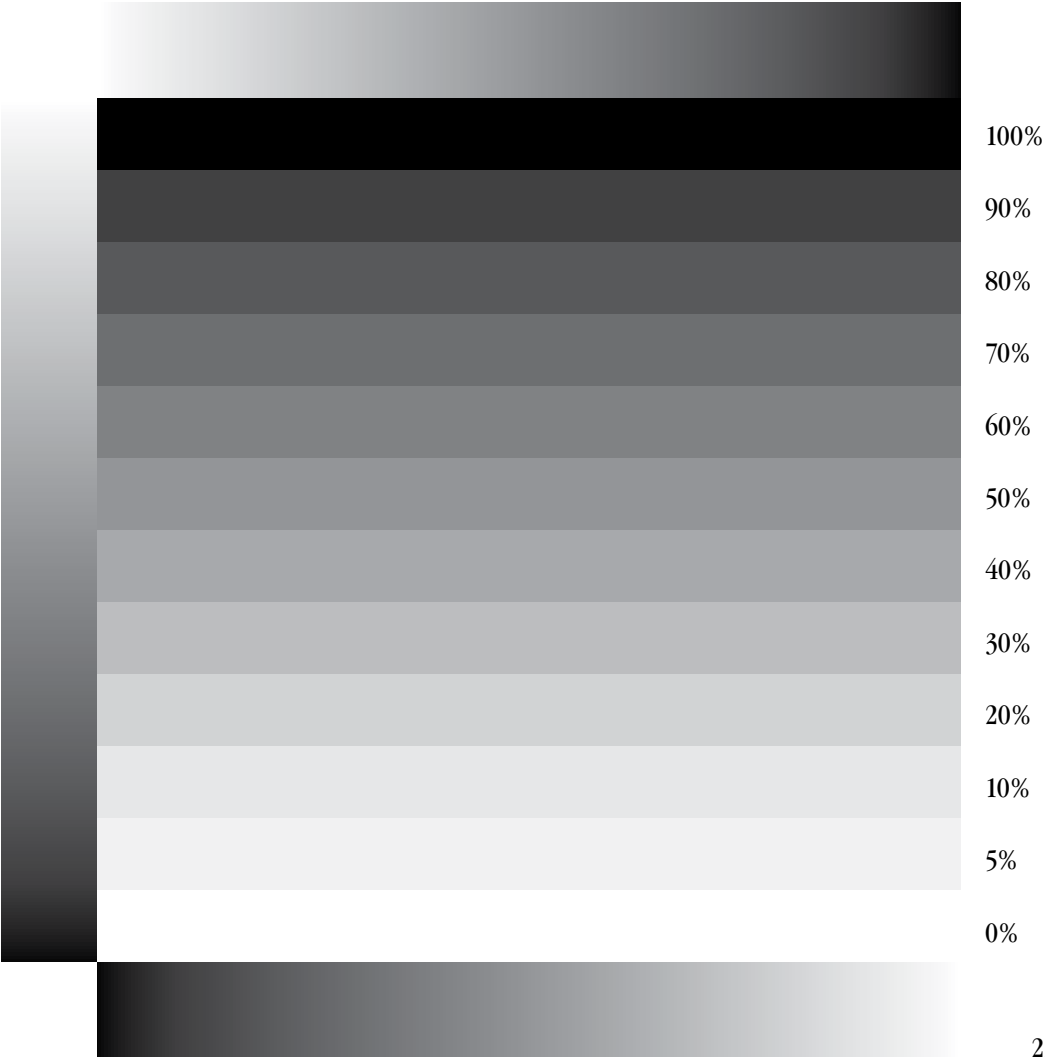
Emphasis: through the use of: simplicity, placement or grouping, value or color contrasts, subordination, isolation, unusual or unexpected, size, proportion, repetition and number, eye movement and converging lines

Movement: real or implied, direction, vertical, horizontal, diagonal, radial, line and shape, value, color

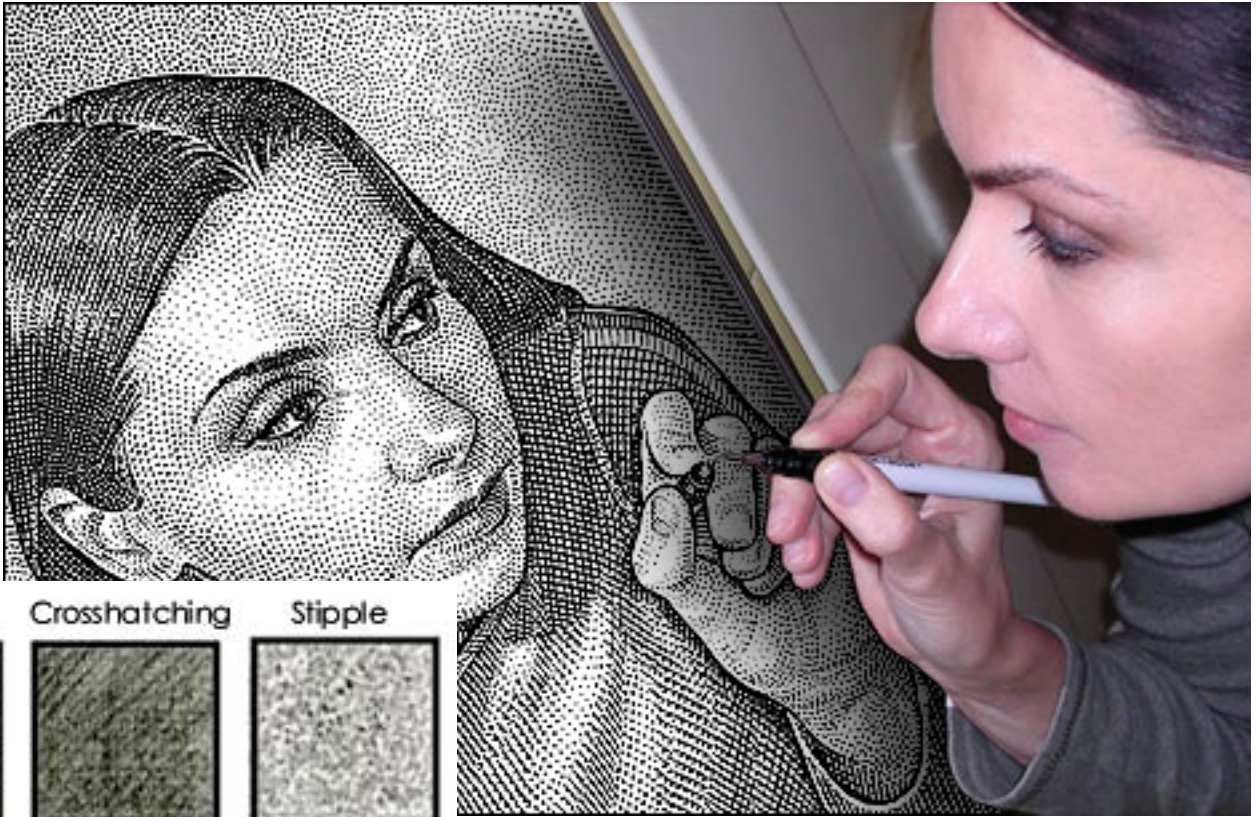
Rhythm: monotonous, smooth and flowing, staccato and angular, regular (become pattern), irregular (unexpected)

Lecture / Discussion - *Dot Halftone Rendering, Stipple Technique*

Critique / Discussion: *Project 8 - Still Life using Cross Hatch - Each student to critique another's work: First describing their feelings, then their opinions using Design Language presented above.*



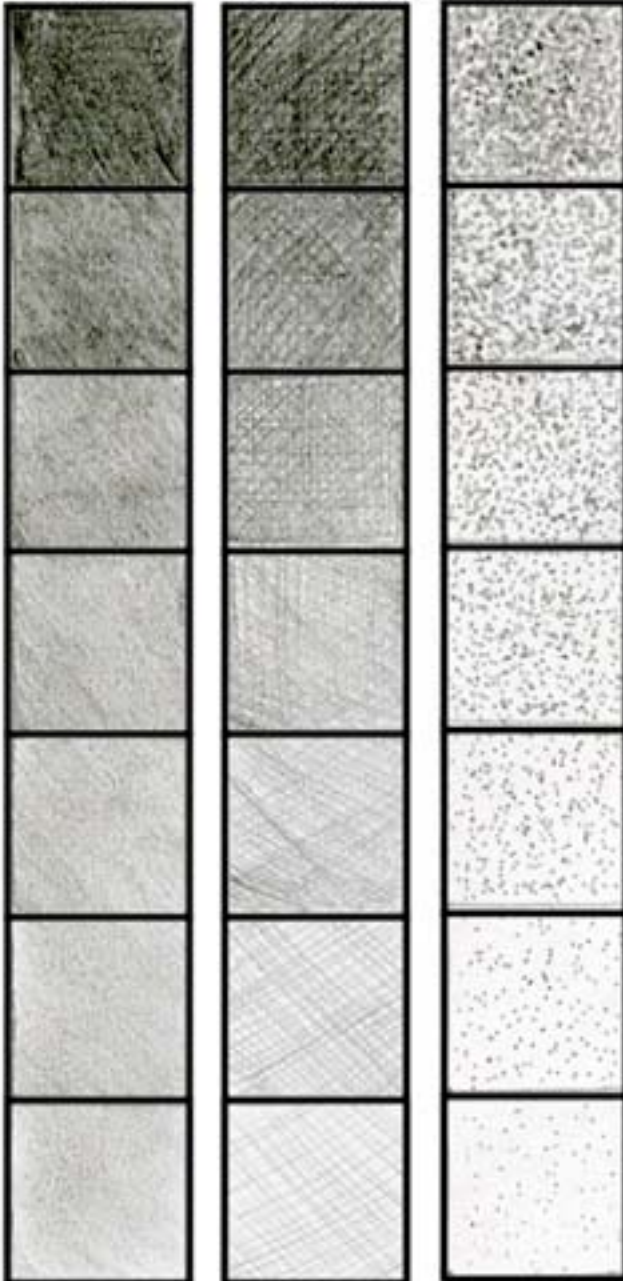
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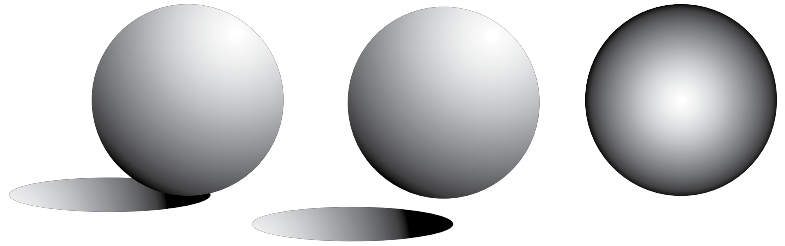
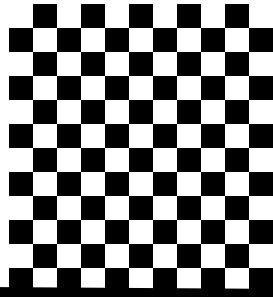
Tonal

Crosshatching

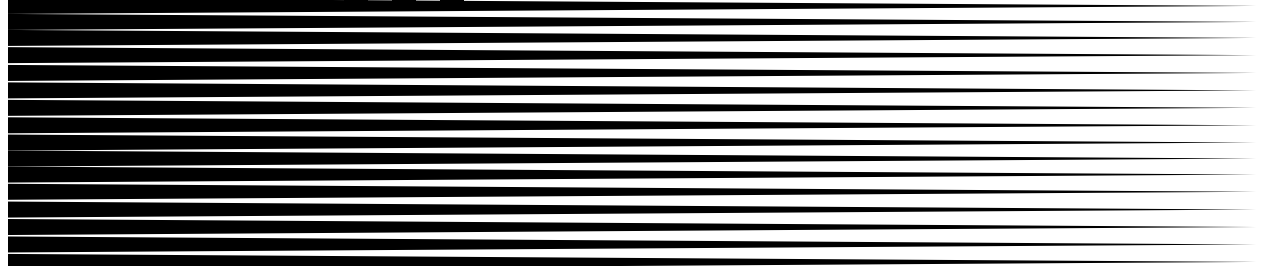
Stipple



50% Halftone



Tone, Value Creating Illusion:



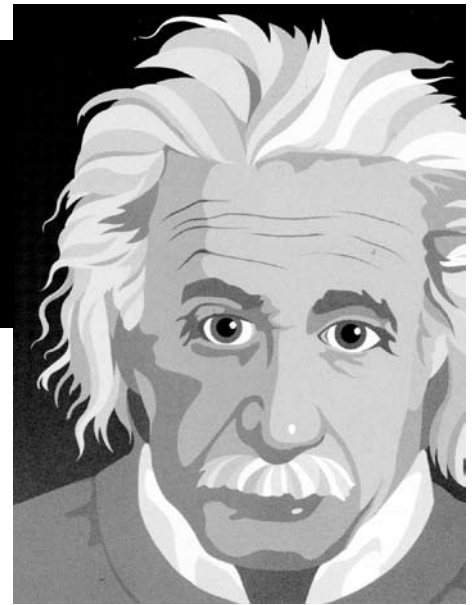
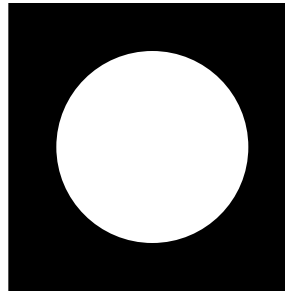
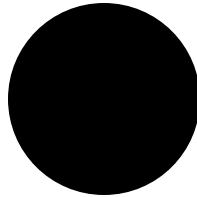
Tone Created with Horizontal Lines = Linear Gray Scale

Lecture / Discussion - High Contrast Contour

Studio Project 9 - Seeing and rendering Shadows & Highlights in the folds of Drapery.

Thumbnails as usual to warm up and compose. Then take your composition to the large sheet. Divide the composition in two parts in an interesting manner. Render one of the parts with a stipple half-tone technique and the other part with a high-contrast, contour technique.

Due: In class - Discussion / Critique



Homework Project 10 - Choose an object, organic or man-made which excites, moves, or stirs your eyes and imagination. Place the object in a space with consideration to a ground, background and foreground.

1 - Draw, with pencil, a minimum of 4 thumbnails (3"x4") of the object and the space and other objects around it, working to arrive at the most exciting, dynamic and functional (communicating your interest) composition.

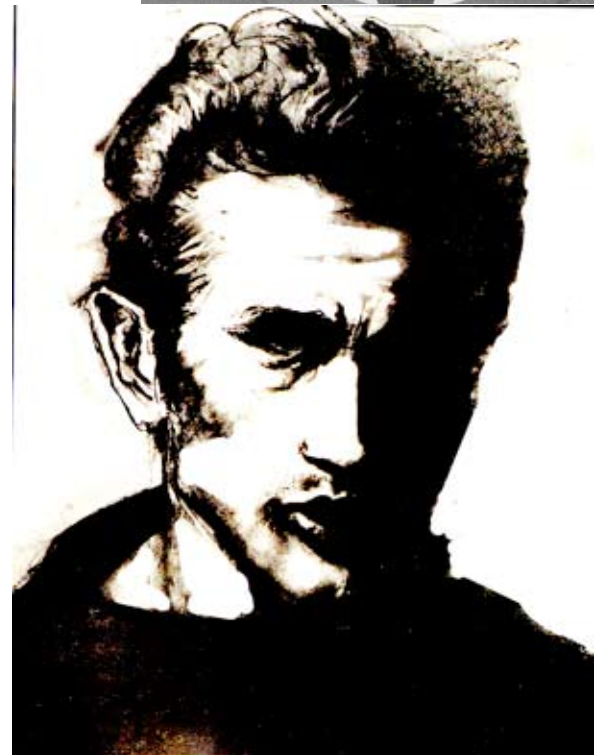
- a) Consider and show different points of view
- b) Consider and show different arrangements of object(s) within its space
- c) Consider and show different lighting possibilities

2 - Choose your best (most exciting) thumb nail, Draw this version, lightly with pencil, up to full size of on good quality paper - minimum of 11x14 inches.

3 - Divide the drawing into 5 sections. Render each section differently, with your tools of choice:

- a) Line only (demonstrating line quality and it's functional use)
- b) Values (no line) (demonstrating wide range of tones)
- c) Values using cross hatch and line (demonstrating wide range of tone and line quality)
- d) Values (no line) using dot halftone (demonstrating wide range of tone and line quality)
- e) Value using only black and/or white shape (demonstrating contrast and contour)

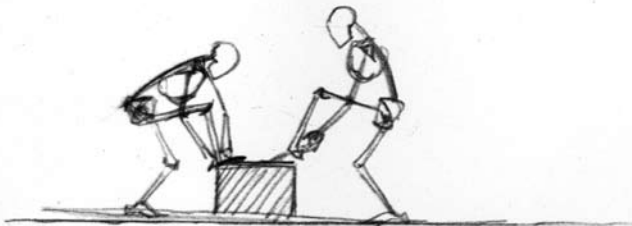
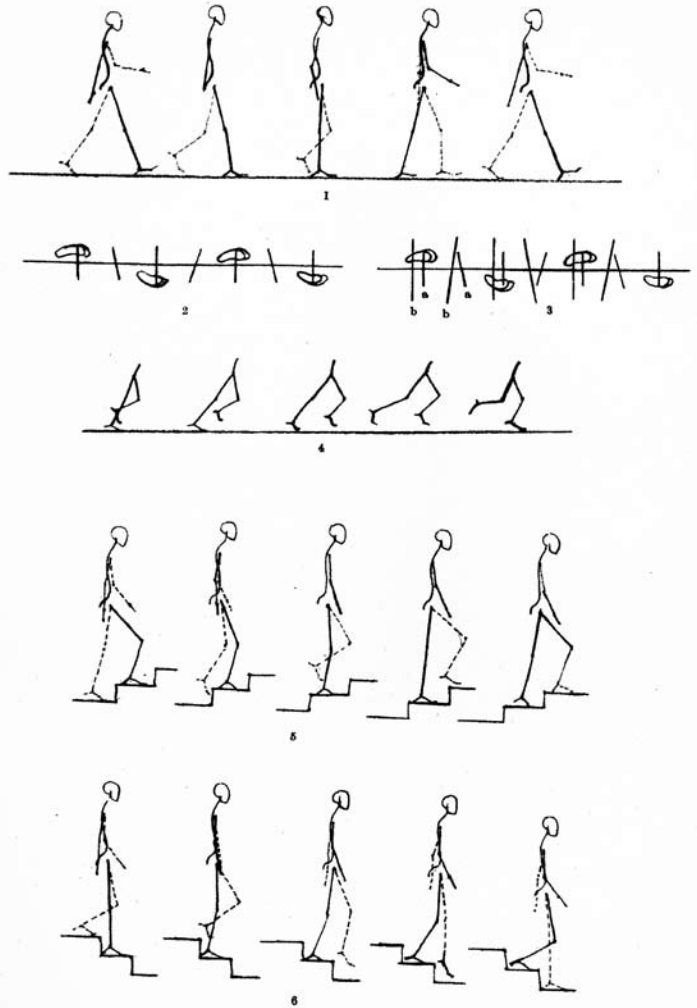
Due: Week 5



Studio Project 11a - Figure drawing, 1 minute body language warm-ups.

Studio Project 11b - Then longer pose.
Due: In class - Discussion / Critique

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