

Section II - Focused on Design

Week 6

Critique / Discussion: *Homework Project 14, Anything you like anyway you like*

Lecture / Discussion: *Introduction to paint, brushes, painting*

Visual
Design
for
Interactive
Multimedia

A Neat Work Surface and Layout of Tools: Paper, Board or Canvas
Brushes
Paints
Two water containers - One Clean, One Dirty
Rag or Paper Towels
Palette for mixing paint to proper consistency, value and/or color
Thumbnails = a plan for what you intend to do with the paint

Mixing Tips: Always start with a damp brush,
Always Add Water (SLOWLY and IN SMALL QUANTITY) to Paint (NEVER ADD PAINT TO WATER)

Paint Consistency and Coverage: Too thick = textured paint surface or impasto
Too thin = poor coverage and/or transparent washes
Just right (for most design exercises) = good opaque coverage in one or two coats

Lecture / Discussion: *PAINTING TECHNIQUES*

Importance of Experimentation in the use of the brush and application techniques:

Flat Color Application: Paint consistency very important - not too thick - not too thin.

Impasto: Thick paint - leads to real texture of paint strokes on the surface.

Transparent Washes: Working with thin paint allows the alteration of colors and a sense of color depth.

Blending: Blending of colors to achieve transitions, Blending of tints and shades to achieve transitions

Pointillism: The application of paint in small dots and/or brush strokes.

Scumbling: Softening or blurring of edges of color by rubbing.

Dry Brushwork: Working with very little paint in the brush creates implied texture

Size of brush in relationship to work area will create completely different effects.

Studio Project 15: *Painting Technique Exercises*

Practise each of the above techniques in approximately 2"x2" areas on Carolina Board. Think about what you see and how you achieved the effect.

Due: In Class

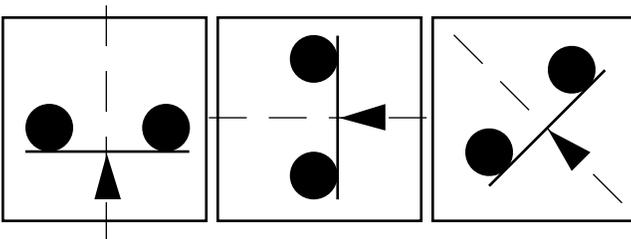
Critique / Discussion: *Project 15, Painting Exercises*

Lecture / Discussion - *The Design Principle — Balance*

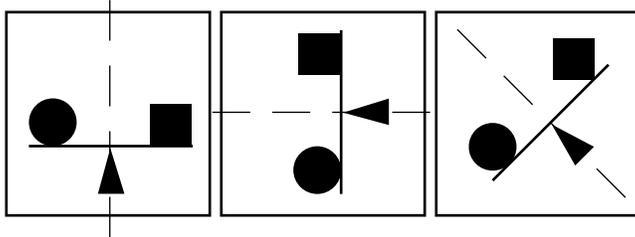
We've discussed the design principle of balance which is so fundamental to a unified composition that it is impossible to discuss design without considering it. Artists & Designers strive for balance, while adding enough variation to avoid monotony, and creating enough tension to maintain excitement and visual interest.

We seek to adjust the degree of variation and tension appropriate to the **context**, remaining true to the **content** and **functional intention and purpose**.

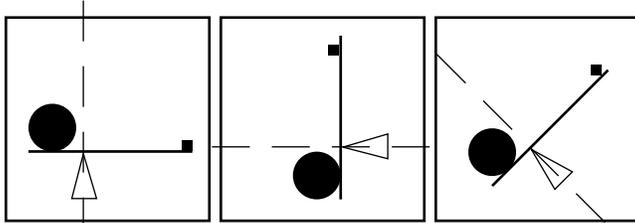
Our mind (senses + brain) tends to accept balanced compositions and reject unbalanced ones. We use our design elements (**Line, Value, Shape, Form, Space, Texture, Color**) as well as our other, (**Balance** being one of the design principles (**Unity, Contrast, Pattern, Emphasis, Movement, Rhythm**)) to maintain balance while incorporating enough variation to also maintain a high level of visual interest. The most significant factor in considering balance relates to **Location**. And we need to consider three types of **such Locational Balance**:



a) Symmetrical: Each side of an imaginary center line appear identical, however simple or complex the composition may appear (bi-lateral, two sided, formal, least dynamic, quiet, calm, stable, dignified, static, orderly). Because of the identical repetition, pure symmetrical balance usually feels quite static. We can draw the imaginary center line vertically, horizontally, or diagonally to evaluate the symmetry of a composition. Imagine a fulcrum in evaluating symmetry and balance.

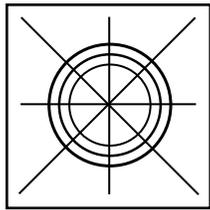


a-1) Approximate Symmetry: Displays some variation but with symmetry still evident.



b) Asymmetrical: Each side of an imaginary center line appear different, but we feel a *sensed* equilibrium (informal, complex, most dynamic). Because we sense asymmetrical balance (or lack of it) we have no rules to achieve it in a design, drawing or work of art. But we find asymmetrical balance most interesting because of the unlimited possibilities and combinations it offers.

And it is more difficult to understand and/or achieve than symmetrical balance as there is no real, or imagined, center line or dividing axis.



c) Radial Symmetry: Radiates from a central point, decorative.

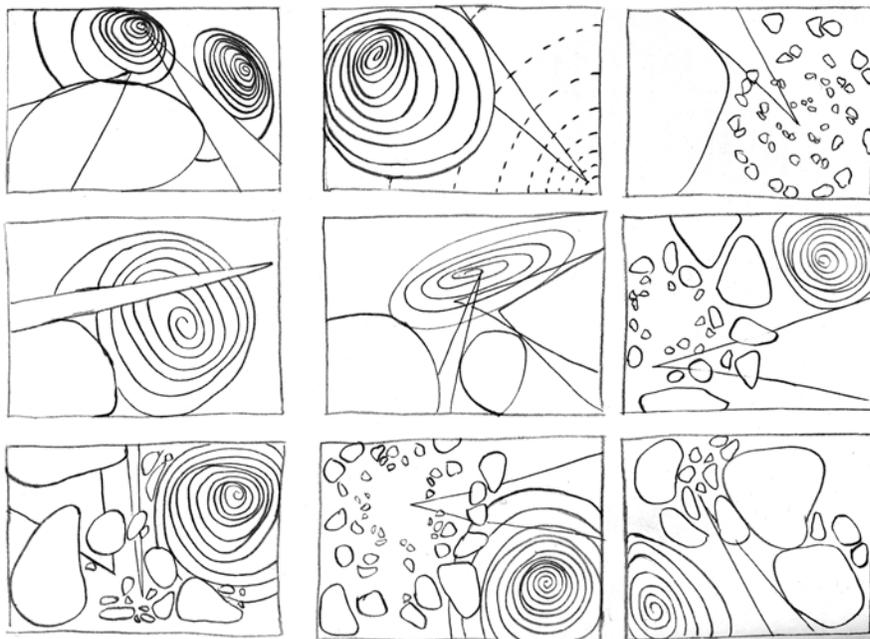
The elements in a composition may have either a symmetrical or asymmetrical “balanced” effect or a symmetrical or asymmetrical “unbalanced” effect.

In addition, and relative to, locational balance we must consider **balance of value, balance of color (intensity), balance of Line, balance of Shape (scale), balance of Form, balance of Space, and balance of Texture**; and the complex ways that they work together to either achieve or fail to achieve a solid balanced composition.

Lecture / Discussion - The Design Principle — Movement

By movement, in two dimensional design, we mean the leading of the eyes around the picture plane, or the implication of movement; or both. We do not mean the depiction of “action” or implied action. We can discuss movement as real or implied. We can discuss it’s direction as vertical, horizontal, diagonal, radial or complex combinations of the aforementioned. We can use the elements of line, shape, value, space, texture and color to suggest or imply movement(s) within a design. And repetition of movement(s) will also set up visual Rhythm(s).

We can generate and control graphic movement and intensity of same by the use of three basic thrusts: point thrust, centripetal (or centrifical) thrust and pressure thrust. These three “basic thrusts” create visual tensions, tilting and running lines, sharp shapes, curves, and many other graphic devices, all of which we create using our design elements while incorporating or design principles.



Studio Project 16 - Movement Exercises

On a full sheet of news print - create 9 compositions (folding the sheet in thirds in both directions will quickly create 9 sections), similar but not identical to the example at left, which use the 3 basic “thrusts”. Each composition should feel balanced and appear asymmetrical.

Studio Project 17 - *Balance and Movement*

Fold a full sheet of newsprint in half and then in half again to create 4 sections.

In each rectangle create one design to demonstrate:

1. A Symmetrical balanced composition with a strong sense of movement.
2. A Symmetrical unbalanced composition with no sense of movement.
3. An Asymmetrical balanced composition with a strong sense of movement.
4. An Asymmetrical unbalanced composition with no sense of movement.

Critique / Discussion

Lecture / Discussion: *Design Principle — Unity*

An ordering of any (or all) elements (**Line, Value, Shape, Form, Space, Texture, Color**) in a design or work of art so that each contributes to a unified aesthetic effect.

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Means for achieving Unity:

Proximity: The state, quality, sense, or fact of being near, next to, or close to one another.

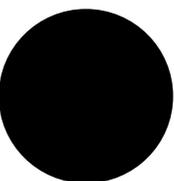
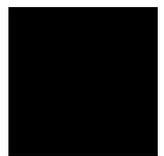
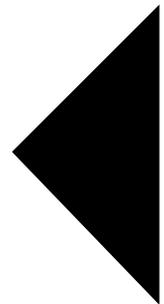
Repetition: The process or an instance of repeating or being repeated.

Repetition of design elements create **Patterns** and/or **Rhythms**.

Continuation: The act or fact of continuing. An extension by which something is carried to a further point.

We could apply any or all of these methods for unifying elements. In other words lines can continue, repeat, or appear proximate. Values, Shapes, Forms, Spaces, Textures and Colors can all repeat, continue or appear proximate or near one another.

Dominance and Subordination: Any element(s) within a design can take on a dominant or subordinate role while maintaining unity. The same shape can vary in Scale, even drastically, but the repetition of the shape will maintain a perception of Unity.



Consider the four elements at left (3 different shapes: one circle, one square, one triangle, and 1 line)

Using these 4 simple elements we can demonstrate the design principle of Unity, achieved through the use of Proximity, Repetition, (Patterns and / or Rhythms) and Continuation, As well as the concept of Dominance and Subordination, all while maintaining a sense of balanced asymmetry.

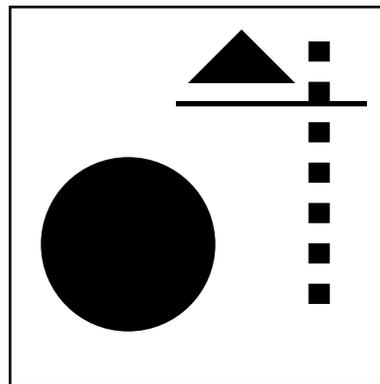


Figure A. Illustrates a dominant element and subordinate elements. The subordinate elements have their own unity because of proximity and/or repetition. A tension is felt between the dominant and the subordinate.

A.

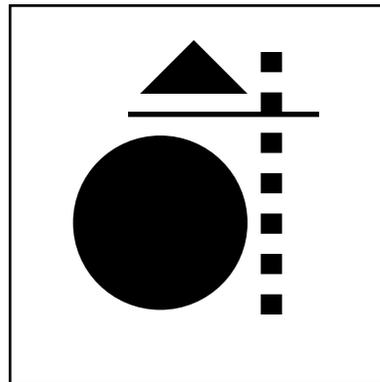


Figure B. Illustrates the same elements as figure A. Proximity eases the tension, creates unity of all elements, while maintaining the circle as the dominant element.

B.

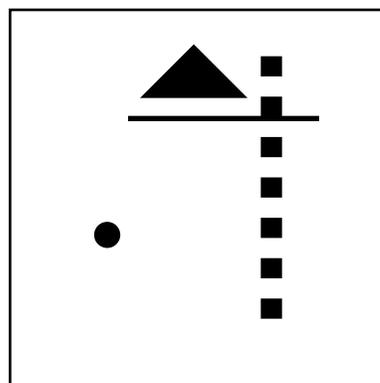
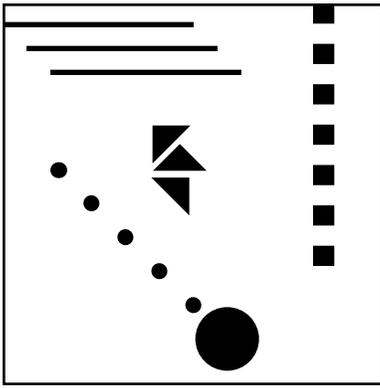
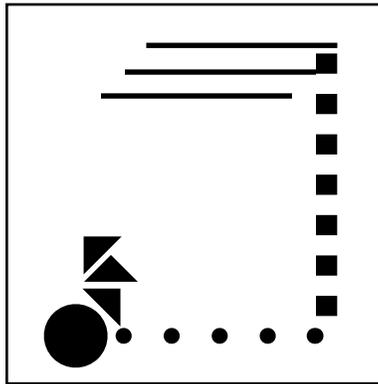


Figure C. Illustrates dominance shifting to triangle, repeated squares and line and the circle becomes subordinate due to reduced scale and location without unity.

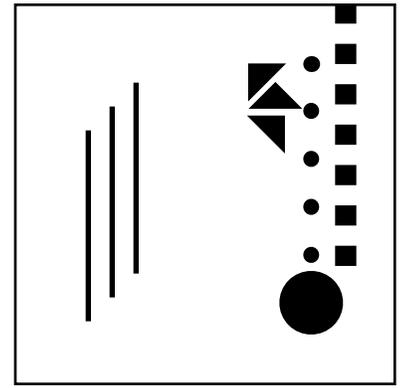
C.



D.



E.

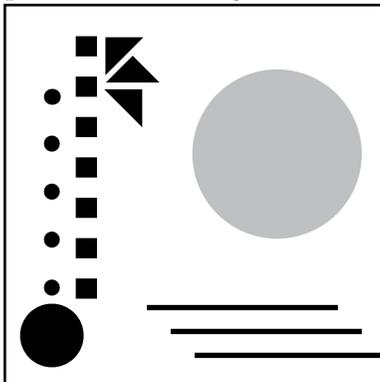


F.

Figure D. 4 sets of repeated elements. Each set has its own unity due to repetition. But no sense of unity one to the other. Circle remains the dominant element due to scale and location.

Figure E. The same 4 sets of repeated elements as in figure D achieve unity through continuation. Dominance shifts to circle/triangle group due to proximity.

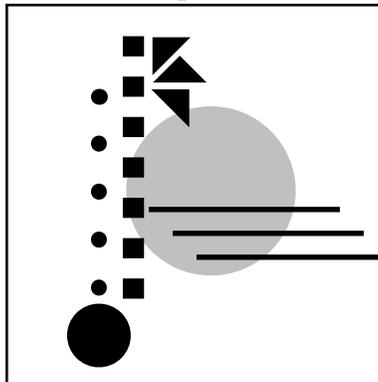
Figure F. The same 4 sets of repeated elements as in figure D. Three of the sets achieving unity through proximity (and now also forming a pattern) and becoming dominant over the line set — now subordinate to the pattern.



G.

Figure G. The same 4 sets of repeated elements as in figure E. With 3 sets still achieving unity through proximity as while remaining dominant over the gray circle, in spite of its scale, because of

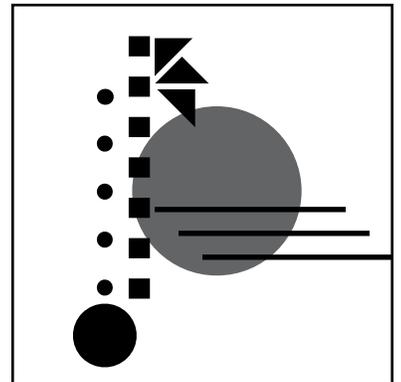
its lighter value. The lines also remain subordinate and without unity to other elements. Even though the gray circle qualifies as a repeated shape its value causes a lack of unity with the other circles.



H.

Figure H. All elements achieve unity through proximity. The black pattern remains dominant over the circle and line.

Figure I. All elements achieve unity through proximity. The dark gray circle's large scale seems almost in balance with the smaller black circle. Dominance and subordination seems up for grabs.



I.

Homework Project 18 - Design Principle of Unity demonstrated through use Proximity, Repetition and Continuation; with due consideration of Dominance and Subordination.

Due Week 7

A) On a sheet of Newsprint or better create a number of thumbnails to arrive at 4 interesting elements of various qualities (lines and shapes). You **cannot** use any of the elements or compositions seen in the handout examples.

B) Draw, with felt tip and ruler, 9 - 5" squares on Carolina Board or better quality.

C) In each of the 9 squares, using black and white paint, applied with a brush, a composition using the Principle of Asymmetrical Balance, demonstrate the following:

Square 1. A Design which demonstrates dominant element(s) not in unity with subordinate element(s). The subordinate element(s) have their own unity based on proximity and/or repetition. A tension is felt between the dominant and subordinate elements.

Square 2. A Design which demonstrates the same elements as square 1. Use proximity to ease the tension and increase the unity between dominant and subordinate elements while accentuating the dominant element(s).

Square 3. A Design which demonstrates dominance shifting to the opposite elements.

Square 4. A Design which demonstrates 3 sets of repeated elements. Each set has unity due to repetition. But no unity exists between one set with another.

Square 5. A Design which demonstrates the same 3 sets showing unity of all elements through continuation.

Square 6. A Design which demonstrates the same 3 sets as in square 4 where the 3 sets find unity through proximity (now forming a pattern) and become dominant with one additional element becoming subordinate.

Square 7. A Design which demonstrates the same 3 sets as in square 4 where the 3 sets find unity through proximity and now become subordinate with all other element(s) dominant.

Square 8. All elements achieve unity through proximity. One element or set of elements shows dominance.

Square 9. All elements achieve unity through proximity. A different element or set of elements than in 8 becomes dominant.