

Week 14

Critique / Discussion: *All Past Due Projects*

Lecture / Discussion: *Review the Language presented and used throughout the semester*

Observation with Intention and Purpose

We have discussed and practiced a shift in consciousness required to arrive at a new awareness applied to:

Observation with the Intention of Drawing with Purpose in Mind requiring a different way of looking and seeing, a heightened sensitivity to shape, proportion, perspective, light, value, line, form, space, surface, texture, composition and point-of-view and another and different shift in consciousness needed to arrive at a new awareness applied to:

Observation with the Intention of Designing with Purpose in Mind requiring yet a different way of looking and seeing, a heightened sensitivity to balance, contrast, emphasis, continuity, value, pattern, composition, depth, and another and different shift in consciousness needed to arrive at a new awareness applied to:

Observation with the Intention of Coloring with Purpose in Mind requiring yet a different way of looking and seeing, a heightened sensitivity to hue, value, chroma, brilliance, saturation, contrast, complements, primaries, secondaries, tertiaries, effects of one color on adjacent color, depth effects, edge effects and harmonies so also we can and must shift our consciousness to arrive at a new awareness applied to:

Observation with the Intention of Photographing with Purpose in Mind requiring a different way of looking and seeing, a heightened sensitivity to point-of-view, shape, proportion, light, form, space, balance, contrast, emphasis, color, focal length of optics in relation to film (or ccd) size, exposure in relation to development,

Critique / Discussion: *Final Project Parts 1, 2, 3, 4, 5*

The final project serves as an opportunity for each student to demonstrate the skill level achieved in their understanding of the design elements, principles, concepts and application in Visual Design within a 2 dimensional space, as well as their practised and developed skill in the use of tools and materials.

The final project further serves to demonstrate the use of the language of visual design in the form of an **Oral Exam**. Each student will choose another students project and discuss the work using the language we have presented, studied and learned.

This discussion will receive a grade. I expect you to use all of the language found in the following glossary, in an intelligent manner as possible for the purpose of demonstrating the depth and breadth of your knowledge as well as the degree of your visual sensitivity regarding the intentions, purposes and/or concepts presented by the artist.

Glossary of Terms

Content: Elements included. The substance or material within a design.

Context: The circumstances that form the setting for a design, statement, or idea, and in terms of which it can be fully understood and assessed.

Critique: a detailed analysis and assessment of something, in a detailed and analytical way: analysis, evaluation, assessment, appraisal, appreciation, criticism, review, study, commentary, exposition, exegesis.

Design: The Intentional Art of Arranging Elements within a Context to achieve an effective Function with consideration given to Content and Purpose.

Function: Practical use or purpose in design

Intention: The aim, goal or plan.

Purpose: The reason for which something is done or created or for which something exists

Elements of Design:

Conceptual Elements — Point, Line, Plane, Volume

Invisible concepts which do not exist but seem present. We feel a point at an angle of a shape, a line marking the contour of a object, planes enveloping volume and volume occupying space.

Point: Indicates position. Has no length or breadth. Does not occupy space. Beginning and ending of line. Where two lines meet or intersect.

Line: A point in motion becomes a line. Has length but no breadth. Has position and direction. Bound by points. Forms the border of a plane.

Plane: A line in motion becomes a plane. Has length and breadth, but no thickness. Has position and direction. Bound by lines. Defines external limits of a volume.

Volume: A plane in motion becomes a volume. Has position in space. Bound by planes. In two dimensional design — an illusion

Visual Elements — Shape / Form, Size, Value/Color, Texture

When we draw we employ a visible line to represent a conceptual line. The visual line has length and breadth. Our materials and techniques determine the line's value/color/texture. When conceptual elements become visible they become visual elements.

Shape: Everything we see has a shape.

Form: In two dimensional design a shape may have the illusion of volume - we'll call this form.

Size: All shapes have size. Relational and measurable.

Value/Color: Value, **Chroma, Hue**, distinguish shapes from their surroundings.

Tint: Light Values

Shades: Dark Values

Chroma: Refers to brightness/dullness, high/low, intensity or lack there-of.

Hue: Refers to placement on the color wheel - as in primary, secondary and tertiary hues.

Texture: Surface characteristics other than Color, Chroma, Hue and Value.

Relational Elements —Direction, Position, Space, Gravity

Governed by placement and interrelationships of shapes in a design. We perceive direction and position. We feel space and gravity.

Direction: Direction of a shape depends on its relationship to the observer, the frame that contains it, or to other shapes nearby.

Position: Judged by its relationship to the frame or structure of a design.

Space: Shapes of any size occupy space. Space exists where shapes do not. Space can appear flat or deep.

Gravity: A psychological attribute of heaviness or lightness, stability or instability given to shapes or groups of shapes.

Practical Elements — Representation, Meaning, Function

Underlie the content.

Representation: Shapes derived from what we see, whether realistically, stylistically or abstractly represented.

Meaning: The message contained in a design.

Function: The purpose served by the design.

The Principles of Design

Balance: Balance describes the distribution of objects and visual weight within a space. This principle describes the selection and placement of elements in ways which provide even or uneven objects. **Symmetry, including: horizontal, vertical, diagonal and radial and Asymmetry.**

Symmetry: A principle that is very common when applied in the design and graphics field. Symmetry creates an image which appeal and attraction as a consequence of the regularity of the image and shape and some form of pattern and balance.

Asymmetry: A principle that is uncommon when applied in design. Asymmetry creates images with appeal and attraction as a consequence of irregularity of the image and shape; and create powerful impressions as contrast to expected forms.

Variety: Variety describes the use of several elements of design to hold the viewer's attention and to guide the viewer's eye through the artwork. Variety can act to provide contrast within an image or balance when applied in asymmetric ways.

Emphasis: Emphasis is used to catch the viewer's attention. Usually the artist will make one area stand out by contrasting it with other areas. The area will be different in size, colour, texture, shape, etc.

Boldness: Often in images and graphics, we see an inclination to maintain similar levels of emphasis or depth top the various elements. In instances where one is seeking to make some part stand out or to accentuate an element, boldness can be used. Boldness serves many purposes and helps to highlight parts of the image in varying ways.

Proportion: Proportion describes aspects of the relative size of objects and elements within an image. The use of proportion can be used to convey such attributes as distance and depth. When drawing the human figure, proportion can refer to the size of the head compared to the rest of the body.

Rhythm: Rhythm is created when one or more elements of design are used repeatedly to create a feeling of organized movement. Variety is essential to keep rhythm exciting and active, and moving the viewer around the artwork. Rhythm creates a mood like music or dancing.

Movement: Achieved through use of suggestive thrust such as point, **centrifugal (or centripital), and pressure thrusts.**

Unity: Unity provides a feeling of harmony between all parts of the artwork creating a sense of completeness. Unity can involve such principles as pattern, **repetition, proximity, continuation** and balance. It would typically avoid such principles as emphasis, distortion and exaggeration.

Repetition: Repetition works with pattern to make the artwork seem active. The repetition of elements of design and create unity within the artwork. Sometimes repetition can be used to create alternative meanings such as imbalance and contrast.

Pattern: Patterns occur when an object is repeated within an image in a regular and consistent fashion. Patterns provide a means to create regular and organised images with varying presentation forms.

Harmony: Harmony is a principle which describes many of the others described above. Often it is representative of imagery where there is balance, pattern, unity and symmetry. Typically harmony is reduced in instances where there is boldness, accent and distortion.

Distortion: Distortion describes a principle where imagery is used in an irregular fashion to convey meaning. The distortion can involve changed shapes or changed lines. This principle involves making a change to an existing form that might be considered unusual or contrary to the existing form itself.

Contrast: Contrast in design creates images and shapes which provide some form of comparison where opposites are used to create some form of tension.

Depth: Depth is an element of imagery and stems from a design which is able to create an impression of placement nearer or further some reference point. Often depth is conveyed through overlap or intersection of shapes. It is often developed through appropriate use of value, hue, and chroma in the imagery.

The Final Written Examination

A written statement should accompany Part 5 of your Final Project. You must state in writing:

- 1) Your intention and/or purpose regarding your Final Project
- 2) Describe how you used, either intentionally or intuitively, the Elements and Principles of Design to achieve your intentions and purposes (especially in Part Five of your Final Project).

Attempt to use each term, each Element and Principle, of the design language we have been exploring.

The Elements of Design

Conceptual Elements — Point, Line, Plane, Volume

Visual Elements — Shape, Form, Size, Value/Color, Texture

Relational Elements — Direction, Position, Space, Gravity

Practical Elements — Representation, Meaning, Function

The Principles of Design

Balance: Symmetry, Asymmetry, Variety

Emphasis: Boldness

Contrast

Proportion

Rhythm

Movement

Unity: Repetition, Proximity, Continuation

Pattern

Harmony

Distortion

Some of you may feel that your drawing or painting skills prevented you from achieving the grades you would have liked. Please consider this an opportunity as you will receive a grade base on your ability to clearly state your intentions and/or purposes, and how you made design decisions (used elements and principles) to achieve those intentions and purposes.

The Final Oral Examination

Each student must critique another student's work. We'll draw names to determine who will critique whom.

We'll proceed in alphabetical order, with the creator stating his intention and/or purpose; followed by the critic's comments.

Your critique must incorporate as much of the design language, which we've used in this class and find within the glossary of this handout, as possible.

Each student will receive a grade based on their ability to critique another's work.

Recommended Critique Structure:

I suggest the following structure as a guide in formulating your critique. This is only a suggestion. You may approach the critique however you see fit. However, the following structure does walk through all the elements and principles. While we're focusing our attention on Part 5, I'd assume that you'd reference Part 1, 2, 3 and 4 as you critique Part 5.

- 1) **Initial Impression:** Thoughts, feelings, impressions (no need for design language here; although it can be a place to bring keywords such as: color/value, line quality, movement, rhythm, etc. and their psychological effects).
- 2) **Relevance:** to intentions, purposes or theme, representation, meaning, function
- 3) **Composition:** keywords: balance, symmetry and/or asymmetry, movement (point, pressure, centrifugal or centripetal) or lack there-of, emphasis, boldness, proportion, rhythm, unity (repetition, proximity, continuation) or lack there-of, pattern, harmony, distortion, contrast, depth
- 4) **Technicalities:** use of line (quality), value, shape, space (negative and positive), direction, position, gravity; and their effects and success or failure to enhance or detract from intentions and purposes, as well as illusions of depth, etc.
- 5) **Color:** tints, shades, hues, chromas and their effects and success or failure to enhance or detract from intentions and purposes, as well as illusions of depth, etc.
- 6) **Technical Quality:** drawing (line, tone, stipple, cross hatch, high contrast contour) and painting (flat color application, impasto, transparent wash, dry brush, pointillism) techniques and their effectiveness or lack there-of.