Week 7

Critique / Discussion: Homework Project 18 - *Proximity, Repetition, Continuation*
Lecture / Discussion - *Considering: Figure and Ground and Space and Distribution,*

Space: We have discussed the **real space** around objects as well as the **illusions of space** within a drawing (painting, movie screen, video monitor, photograph) or design. We have used terms such as, "deep space", "shallow space"; or even "no sense of space at all" for these illusions of space .

Today we will add another definition to our understanding of the term - **space**: We'll use it to refer to a blank, empty two dimesional area. Our paper, Carolina board, canvas or computer screen which serves as a "**working space"** or **"ground**."

Distribution: Meaning the act of distributing or dispersing. When we place a shape or form within our working space; we refer to that shape or form as a **figure** (**Figure:** A pictorial or sculptural representation. A design or pattern.**)** and the space that surrounds it as a **ground (Ground:** Something that serves as a foundation or means of attachment for something else. A surrounding area; a background). So we refer to the effects of **distributing** our design elements or **figures** (**Line, Value, Shape, Form, Space, Texture,** and **Color)** within our working **space** as **figure / ground relationships** or **space and distribution**.

Both figure and ground can contain, lines, values, textures, or colors. And by manipulating these design elements and therefore the figure / ground relationship, we can develop designs incorporating our design principles (**Balance, Unity, Contrast, Pattern, Emphasis, Movement, Rhythm**).
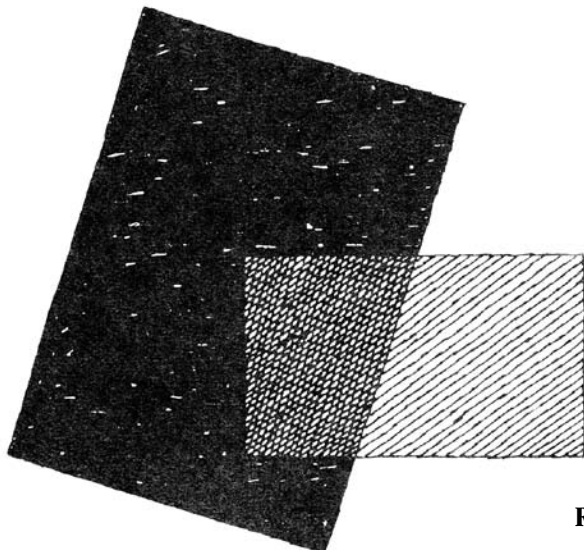
We consider designs and can study their illusionary effect on spacial depth perception in numerous ways:
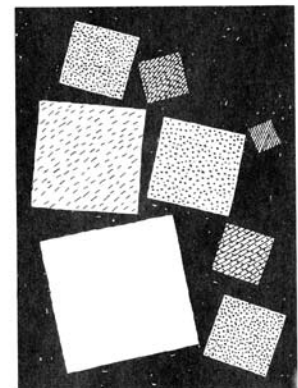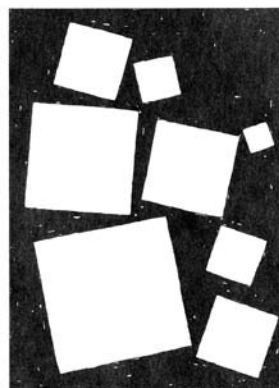
Size Relationships of figures,   **Overlapping** of figures,
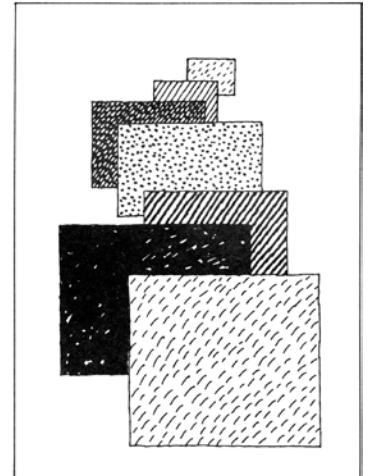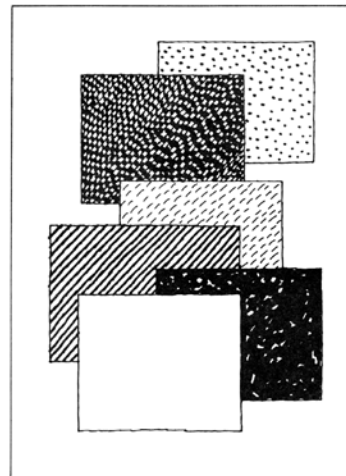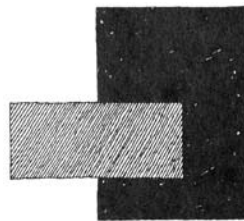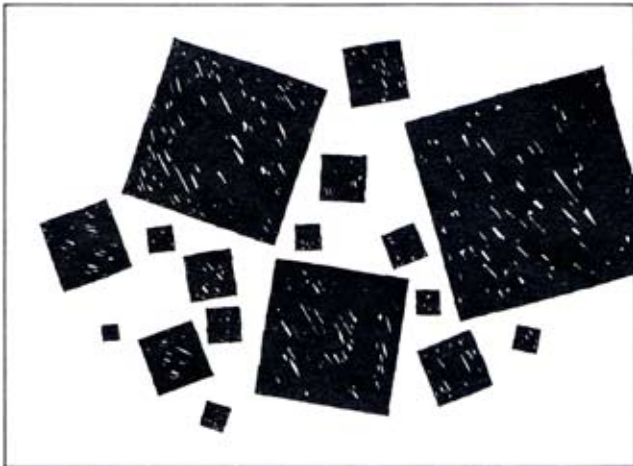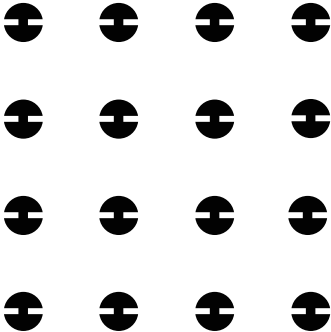

Transparency of figures

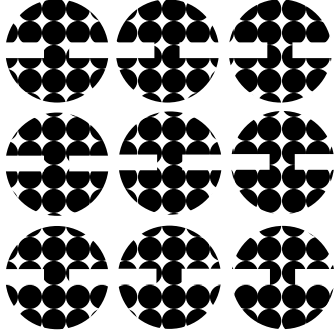**Value
Relationships**
of figures

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Space and Distribution: Regardless of the style, complexity, or arrangement of a design motif, the designer has an infinite variety of options, regarding the distribution of elements in space, at their dispersal to achieve emphasis, movement, rythm, pattern depth or lack thereof, etc..

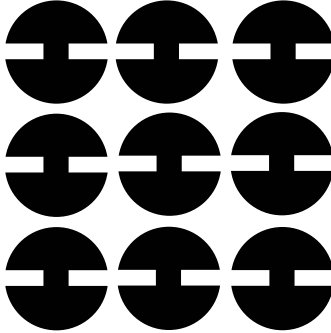Here we see just a few figure/ground relationship possibilities:

The visual, non-verbal exploration of the infinite possibilities of how shapes, lines, values, forms, textures and colors interact with the working space, and each other, becomes the world of discovery for the graphic designer.

Relationship:
More Ground than Figure

Relationship:
More Figure than Ground

Relationship:
Equal Figure and Ground

Relationship:
Counter-change of Figure and Ground

Relationship:
Counter-change of Figure and Ground with Alternating Grid

Relationship:
More Figure than Ground and Patterned Figure on Solid Ground

Relationship:
More Figure than Ground and Solid Figure on Patterned Ground
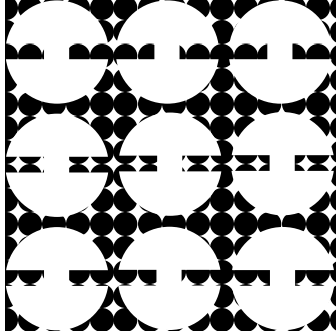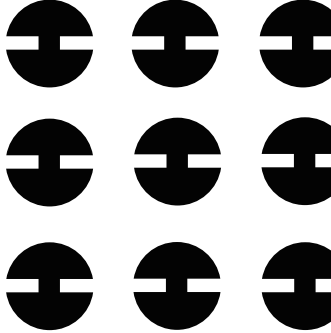
Relationship:
More Figure than Ground and Patterned Figure on Patterned Ground
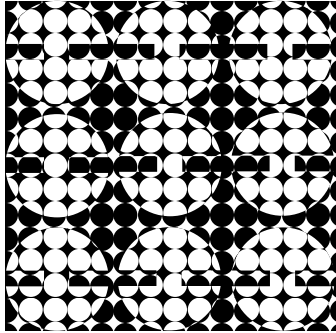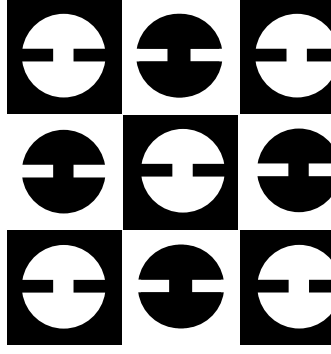
Relationship:
Random sized Figures on Patterned Ground
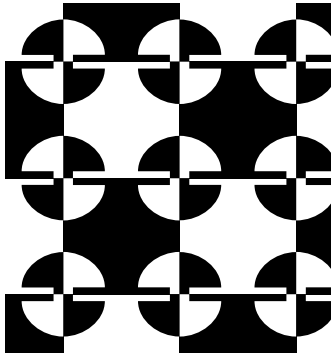
Relationship:
Equal Figure and Ground where the Ground has a Random Pattern with a sense of Movement

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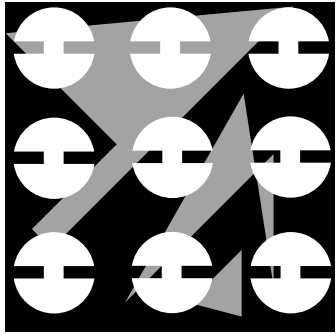
Homework Project 19 - *Figure, Ground, Space and Distribution Relationships*

1) On a Sheet of Newsprint, using thumbnails, Design a figure (shape) to use throughout the following exercises (you can **not** use the shape seen on the accompanying examples).

2) On a Sheet of Newsprint, using thumbnails, Design 2 patterns to use for the pattern sections of these exercises (you can **not** use the pattern(s) seen on the accompanying examples). Use one of the patterns for the figure and the other for the ground (**do not** simply reverse one pattern as seen in the example).

2) Draw 10 - 3x3" Squares on Carolina Board.

3_1) Demonstrate, in an asymmetric design, achievment of a maximum illusion of depth.

3_2) Demonstrate, in an asymmetric design, achievment of a sense of transparency.

3_3) Demonstrate, in an asymmetric design, achievment of a sense of transparency and maximum illusion of depth.

3_4) Demonstrate, in an asymmetric design, achievment of a sense of more figure than ground.

3_5) Demonstrate, in an asymmetric design, achievment of a sense of equal figure and ground.

3_6) Demonstrate, in an asymmetric design, achievment of a sense of equal figure and ground where the ground has a random pattern with a strong sense of movement.

3_7) Demonstrate, in an asymmetric design, achievment of a counter-change of figure and ground

3_9) Demonstrate, in an asymmetric design, achievment of a counter-change of figure and ground with an altrnating grid.

3_10) Demonstrate, in an asymmetric design, achievment of maximum illusion of depth and a patterned ground.

NOTE: You can use one, two or three shapes. You can not use four or more shapes. You can use value and/or the patterns you worked out in thumbnails. You cannot use the figure, or the patterns used in my example.
Due: Week 8

Studio Project 20a - De constructing a Cube

1) Imagine a cube - A regular solid having six congruent square surfaces at right angles to one another, twelve edges and eight corners. Allow your mind to explore your imaginary cube. How large is the cube? What is your imaginary cube made of? Wood? Glass? Smoke? Liquid? Wire? Stone? Leaves? Dirt? Cloth? Or?

NOTE: We do not want to "decorate" nor add "irrelevant iconography" to our concept of cube. We do wish to understand the substance, solidity and it's related surface qualities. Most importantly we want the finished illustration to demonstrate de-construction. This means that you must consider both the whole that existed before de-construction as well as the parts which made the cube in the first place.

2) Consider were the light comes from which allows you to perceive the cube? How does the light affect the shadows? Hard shadows? Soft Shadows? Long shadows? Short shadows?

3) Consider your Point of View? Inside? Outside? Above? Below? Left? Right? Telephoto? Wide angle?

4) Draw a thumbnail or two of your imaginary cube using the visionary parameters which you invent. Use 2 or 3 point perspective.

5) Show, and discuss with me, these thumbnails of your imagined cube.

Due: In class - Review and discuss your cube.

6) After discussing the thumbnails - imagine "De constructing that Cube."

7) As you remove "deconstruct" a portion from your cube thumbnail, draw that portion onto another thumbnail.

6) Play with the design possibilities of the concept of **deconstruction of a cube** in a series of 4-6 rough ideas which demonstrate how you might compose and design "The Deconstruction of a Cube." These "roughs" should fully demonstrate:

      a) Creativity in visualizing a solution to the problem of "Deconstruction of the Cube".

      b) While maintaining enough visual reference to identify the cube as a source form.

      c) Creation of a balanced asymmetrical composition, while considering all other design principles we've discussed.

Home Project 20b - De constructing the Cube - Finished Rendering - Your Choice of Media (min. 11x14 inches -Carolina Board or Better) The finished rendering should develop from your most creative thumbnail solution and your most dynamic thumbnail composition. Use all you've learned i.e.: a good range of value (shading and/or cross hatching to define form and space), texture to define surface qualities, line variation to define form and space, contrast, movement, unity, emphasis, dominance and subordination. Your choice of media (pencil, charcoal, felt tip pen, pen and ink, or paint) should relate to the concept you're developing; with such considerations as hard or soft, degree of contrast, texture, surface, etc. This rendering should demonstrate your ability to create the illusion of form in space, and be considered "finished art" suitable for framing, or scanning for publishing on the web or in print. Key Words: Creative, Neat, Clean, Fine, Pride.
Due: Week 9

Visual
Design
for
Interactive
Multimedia