

Rhythm + Repetition

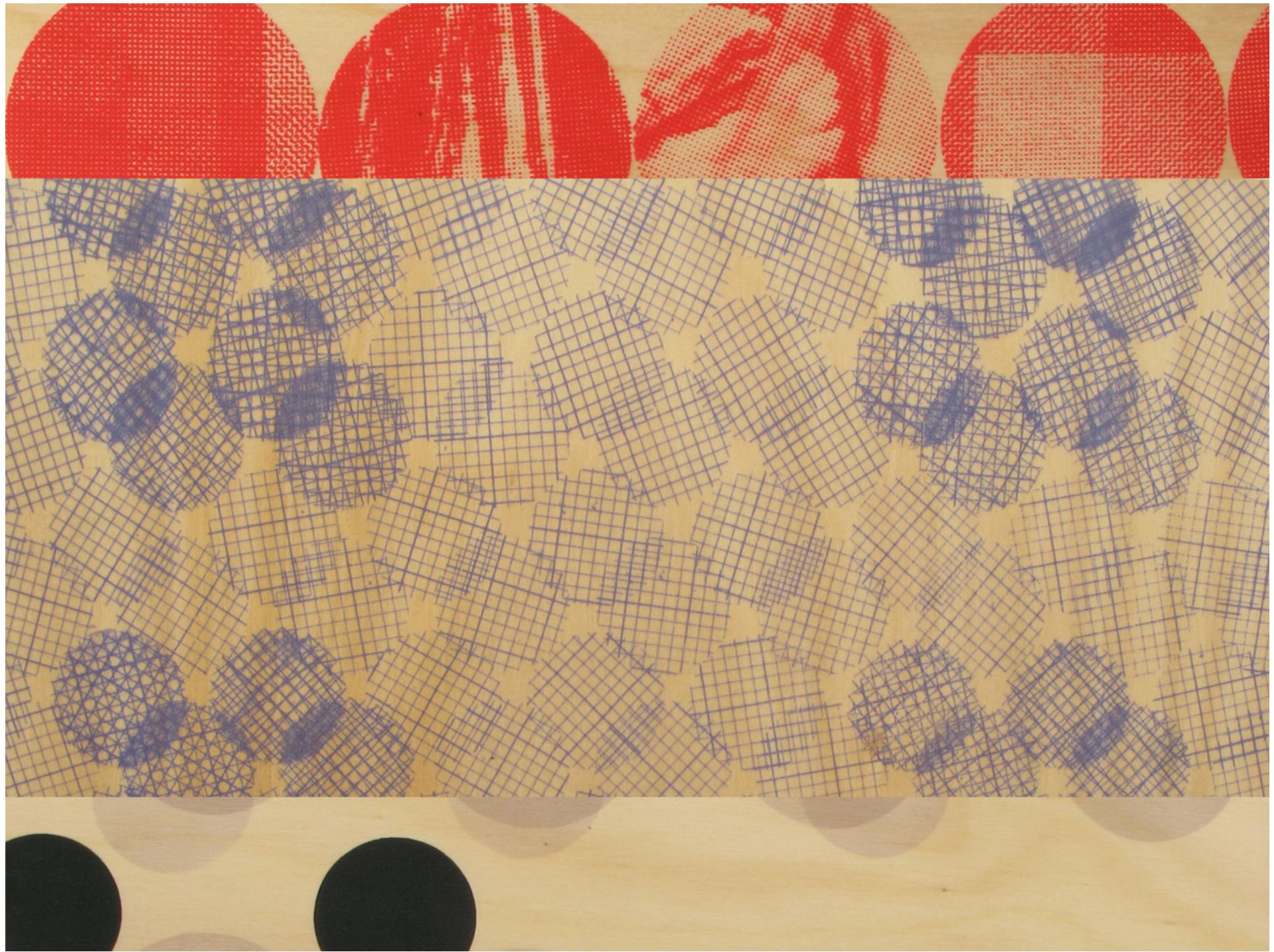
Texture

Similarity + Contrast

Transformations

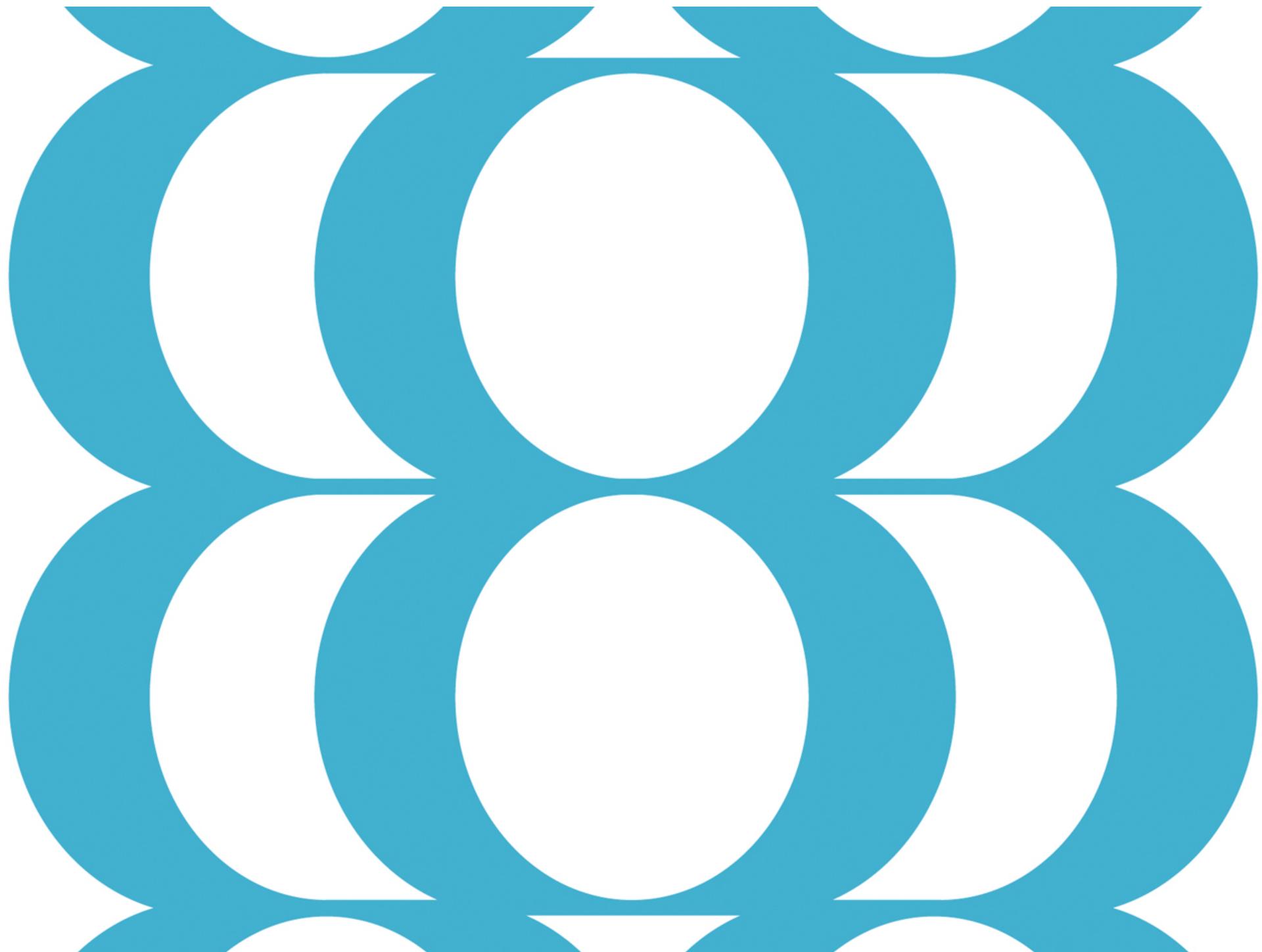
Balance

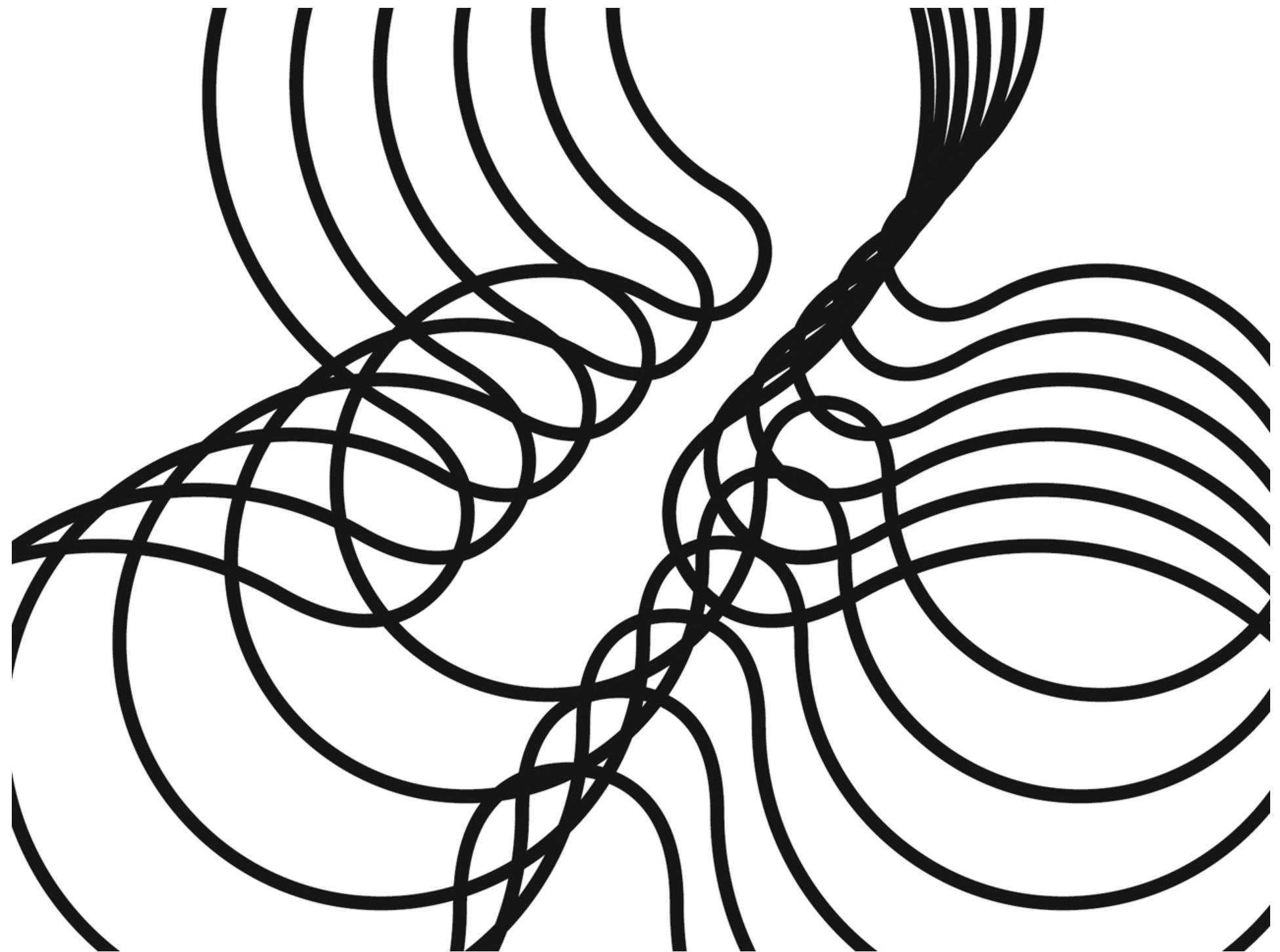
**This week: adding more complexity to
your canvas**

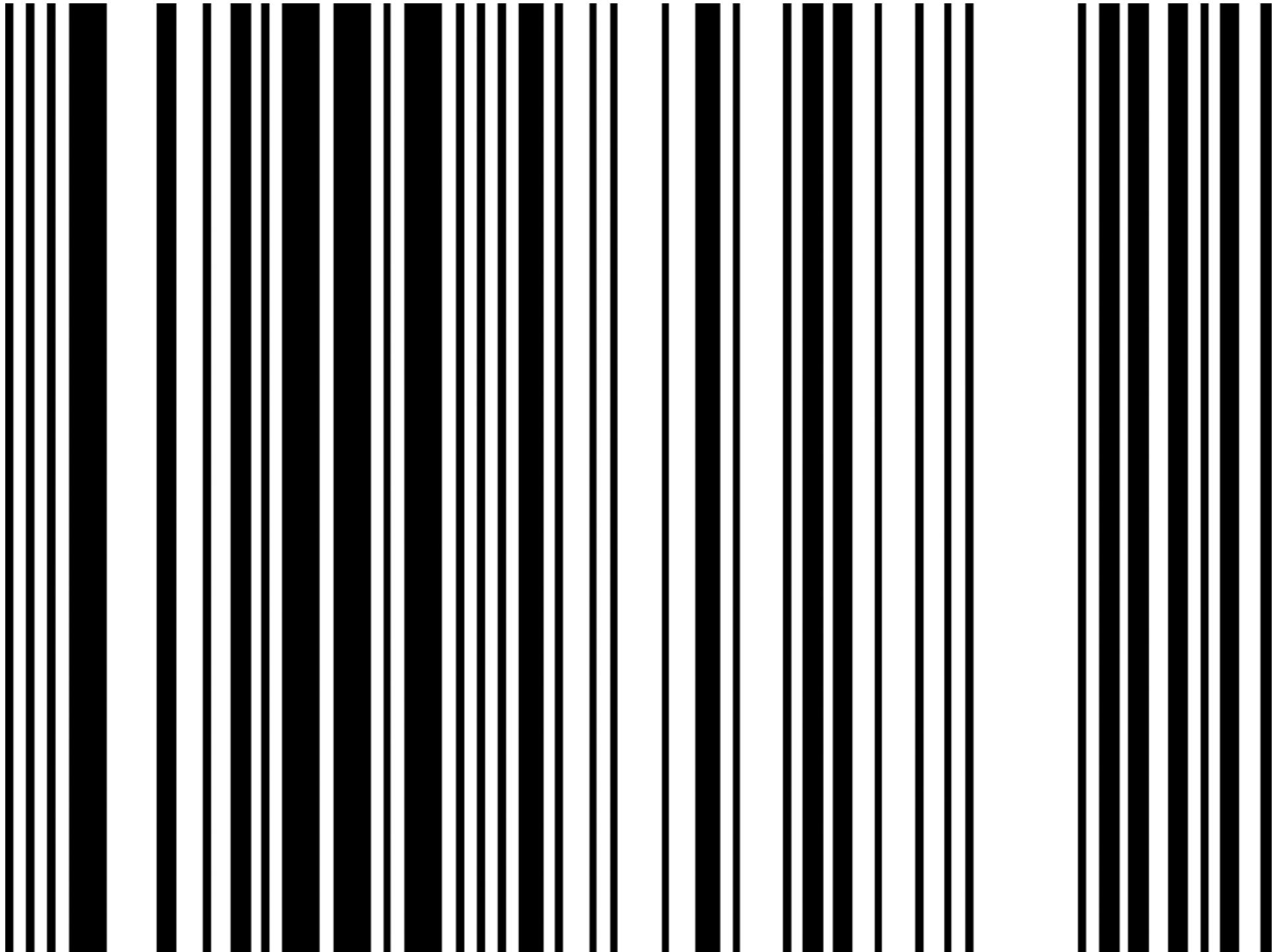


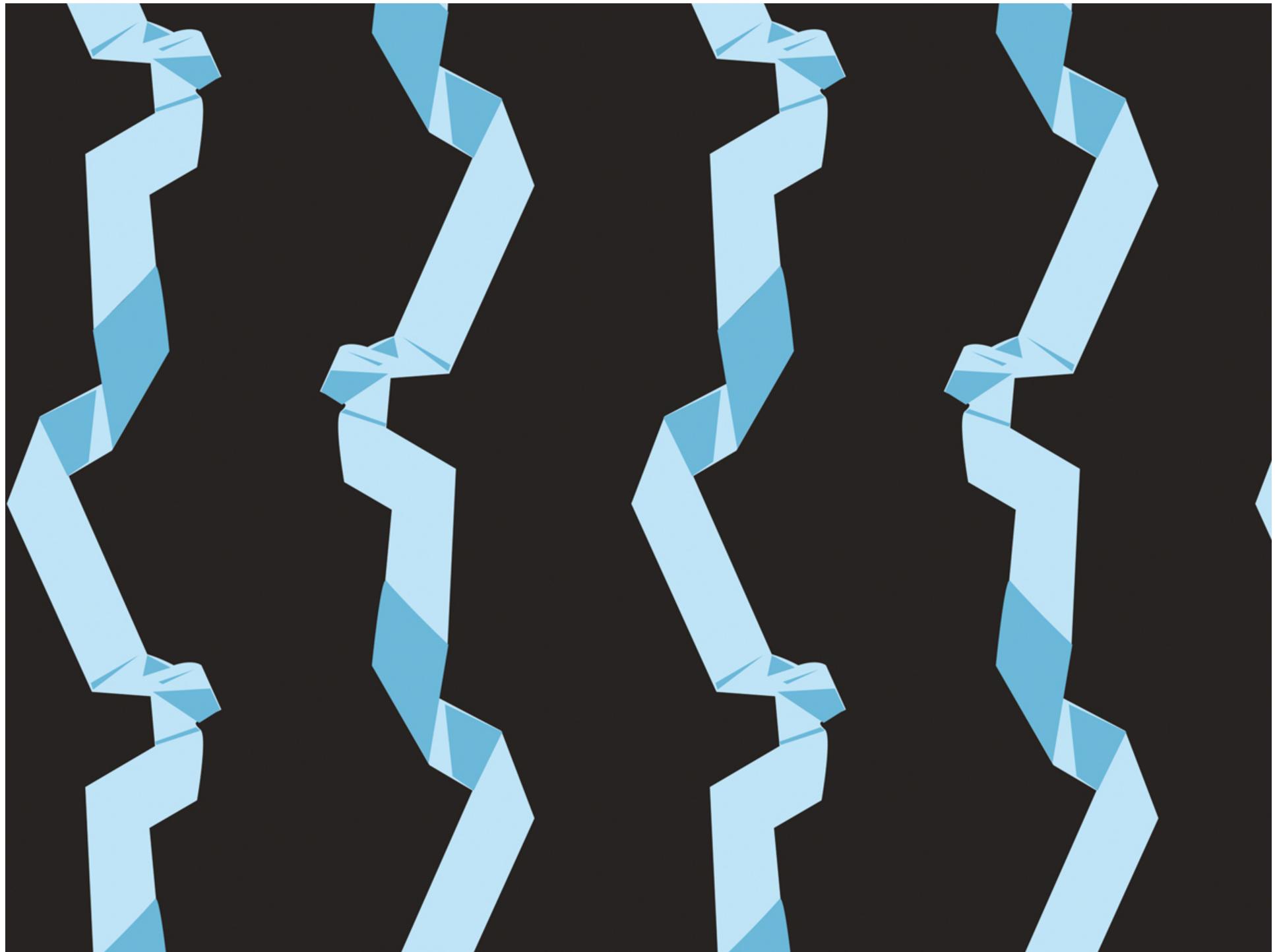
Rhythm + Repetition

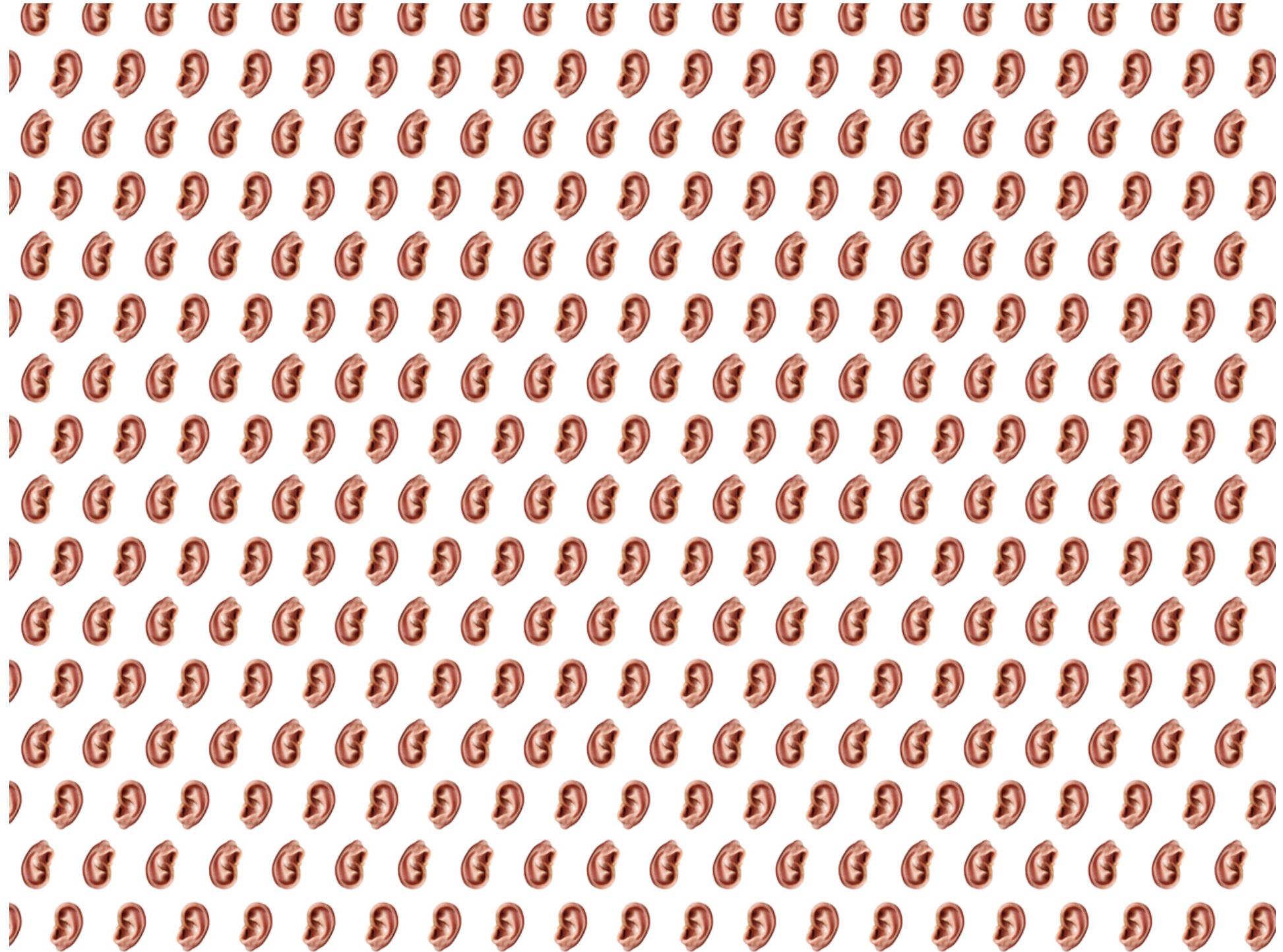
- Rhythm is a strong, regular, repeated pattern:
- the beating of drums, the patter of rain, the falling of footsteps.
- Speech, music, and dance all employ rhythm to express form over time.

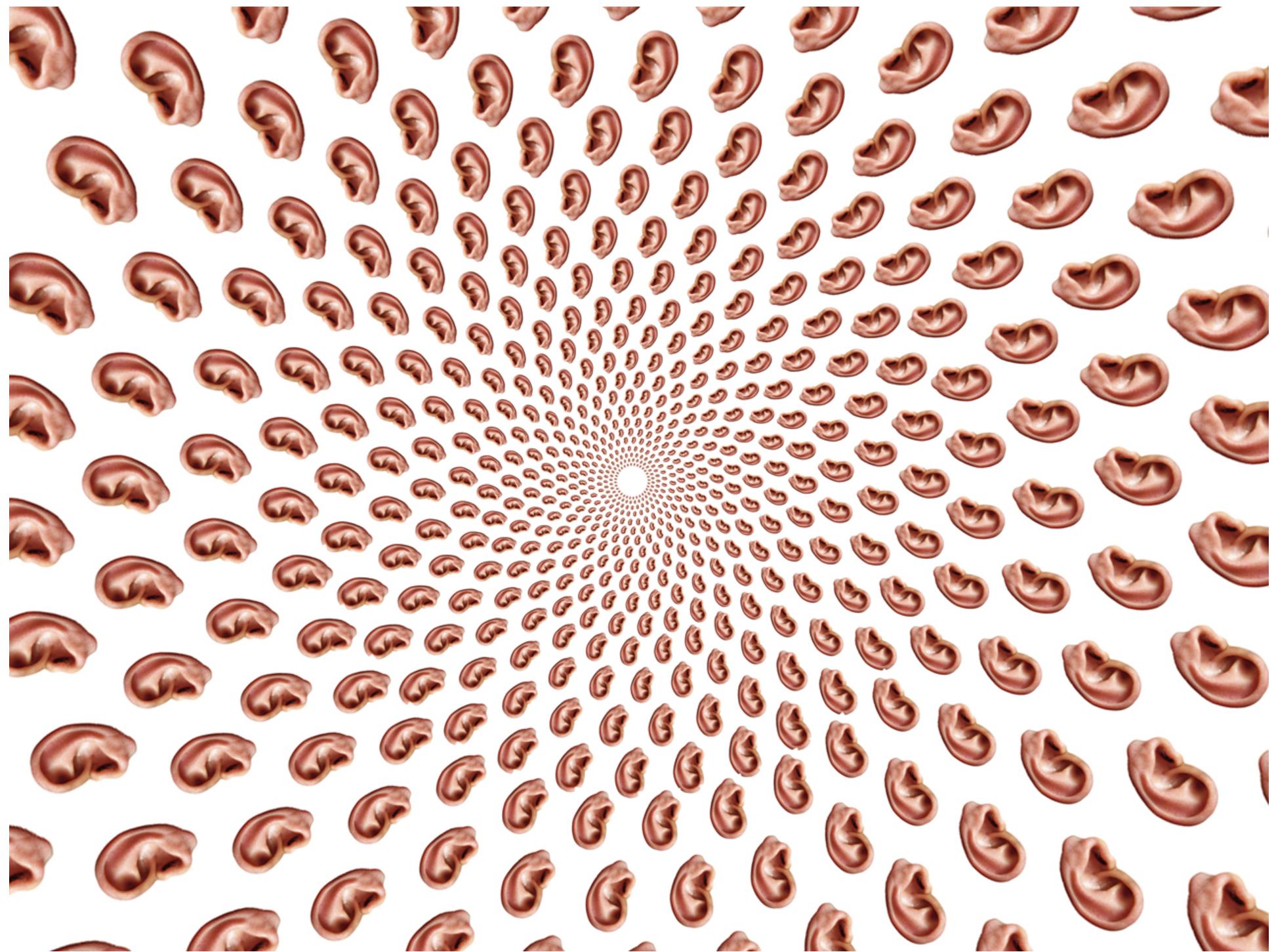


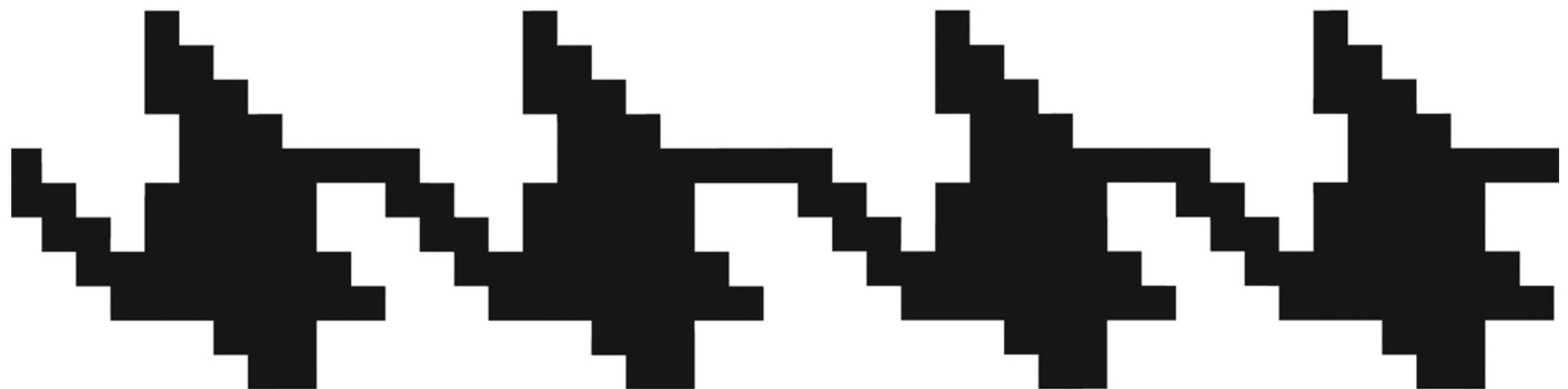
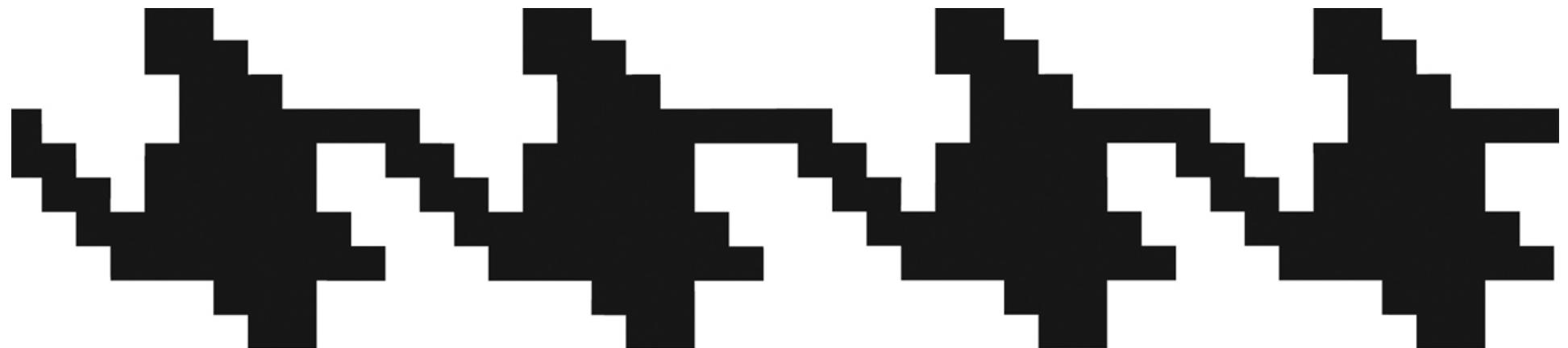






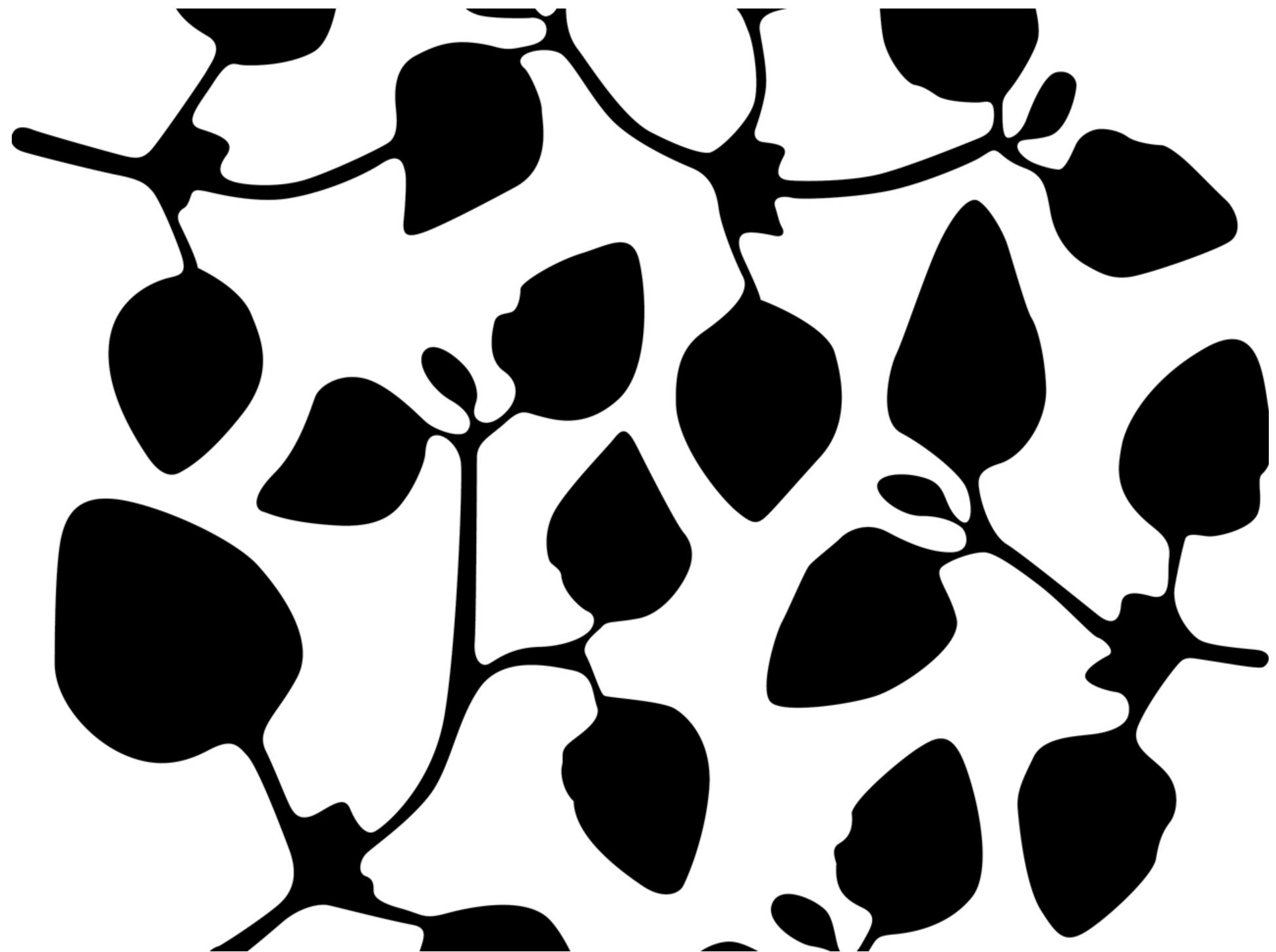






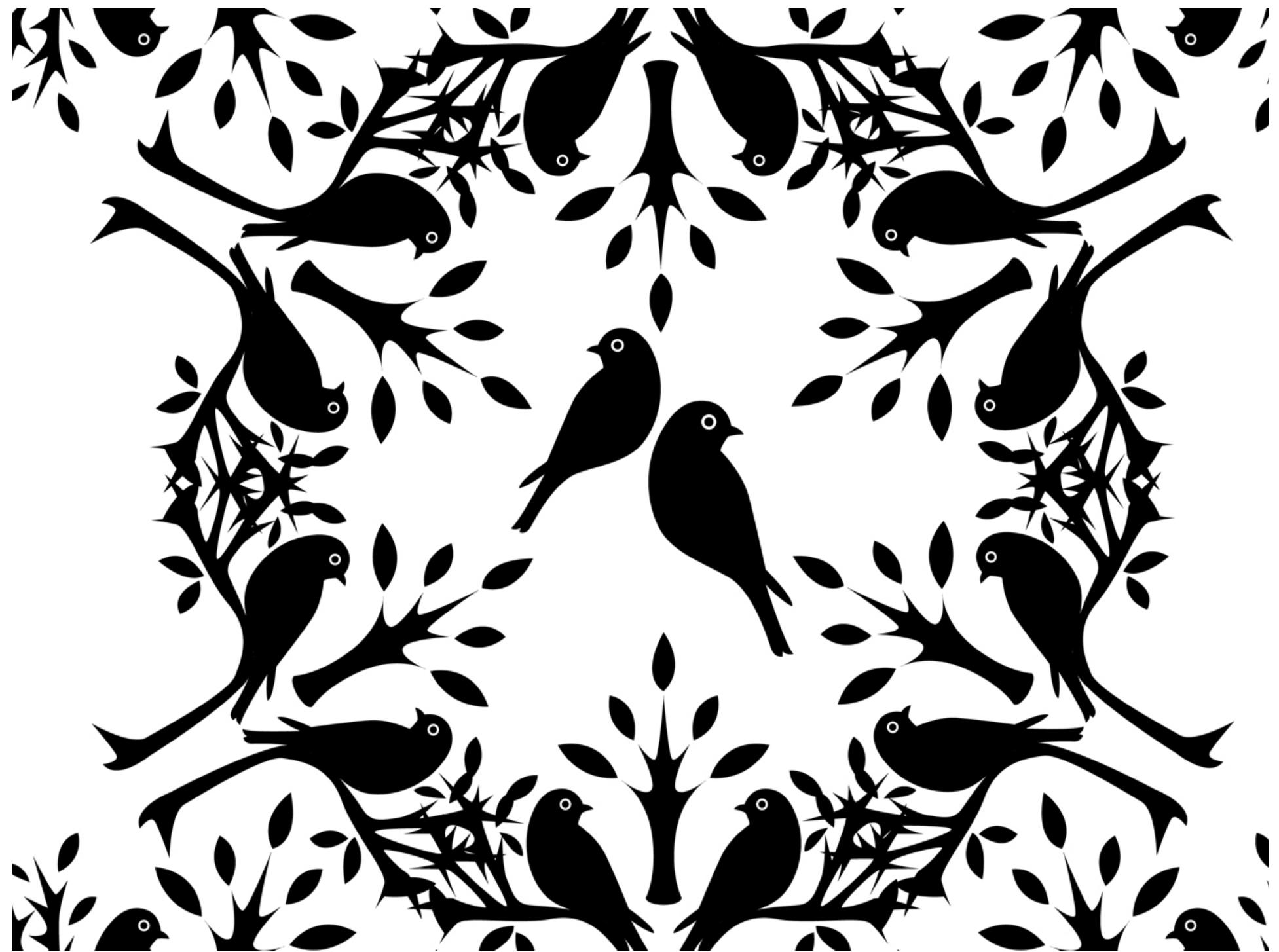
Rhythm + Variation

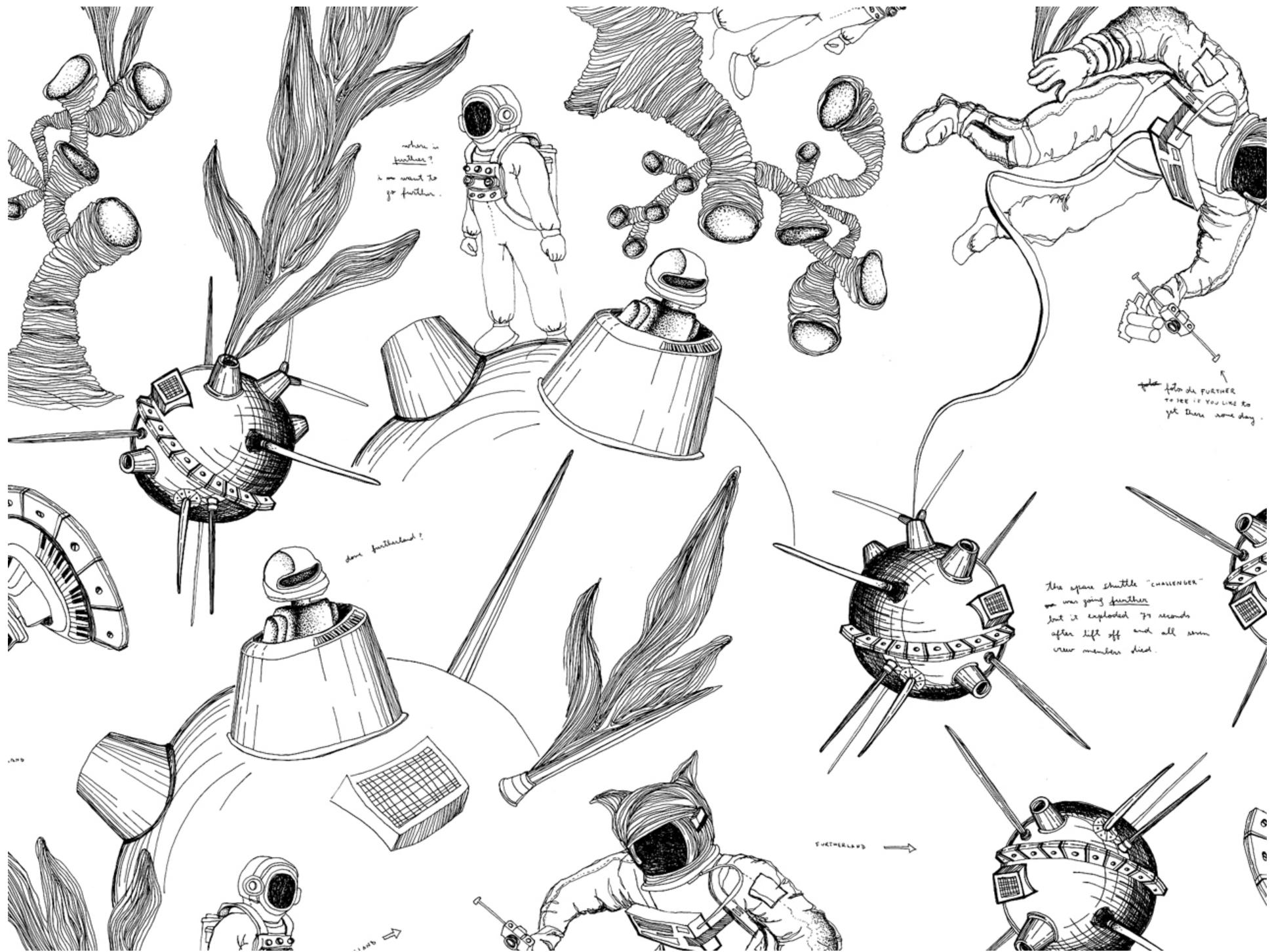
- Designers seek rhythms that are punctuated with **change** and **variation**.



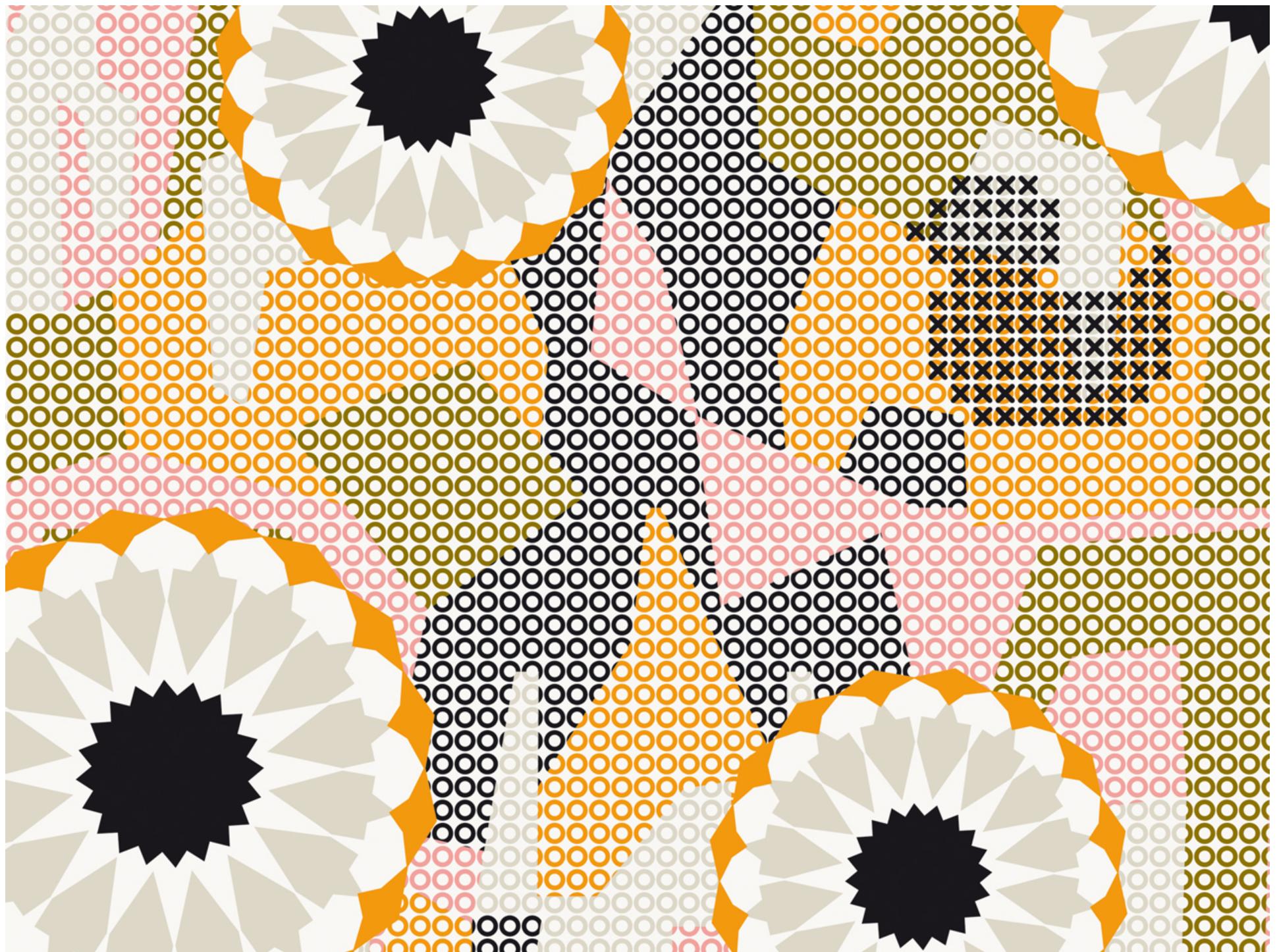














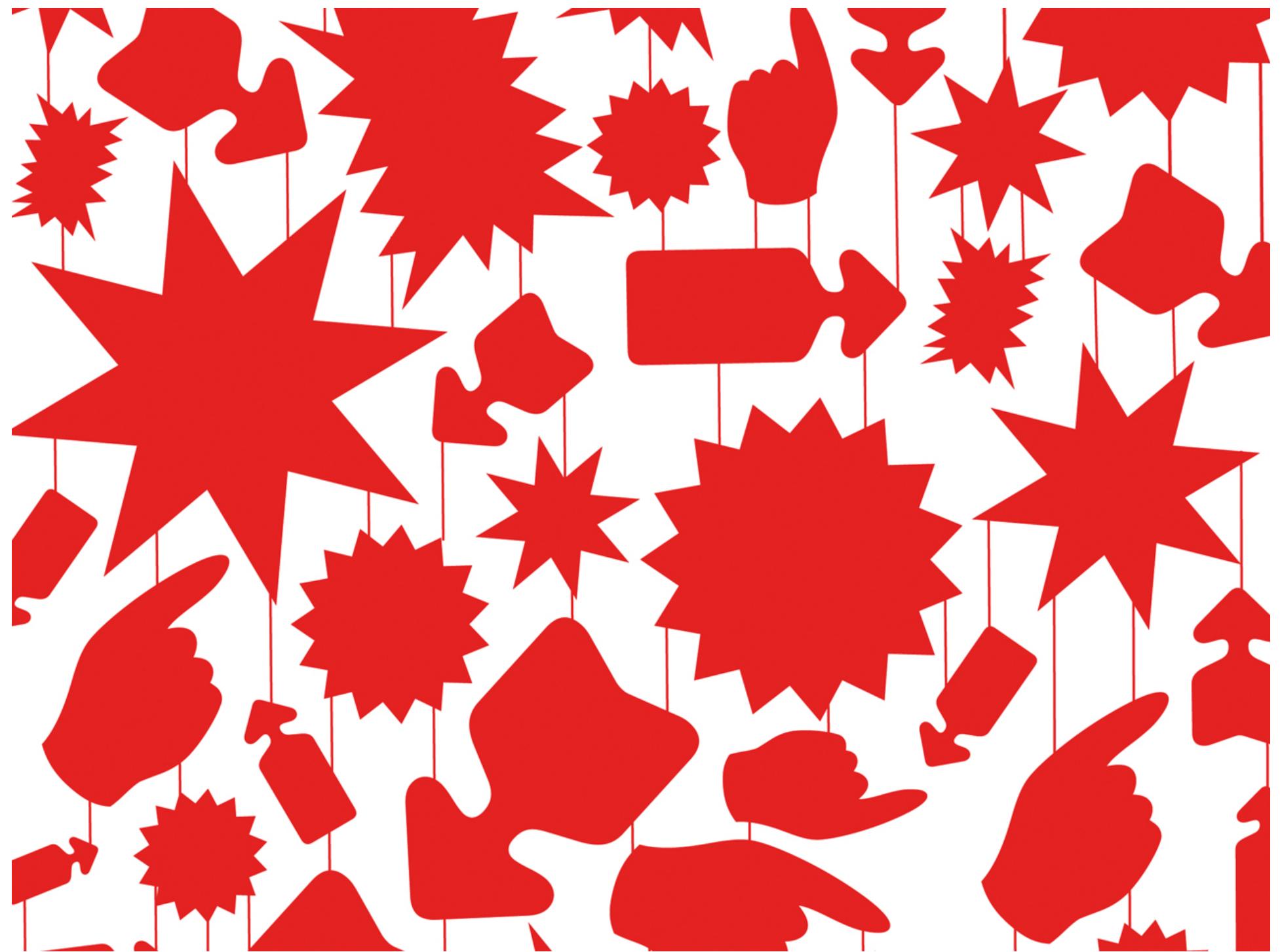


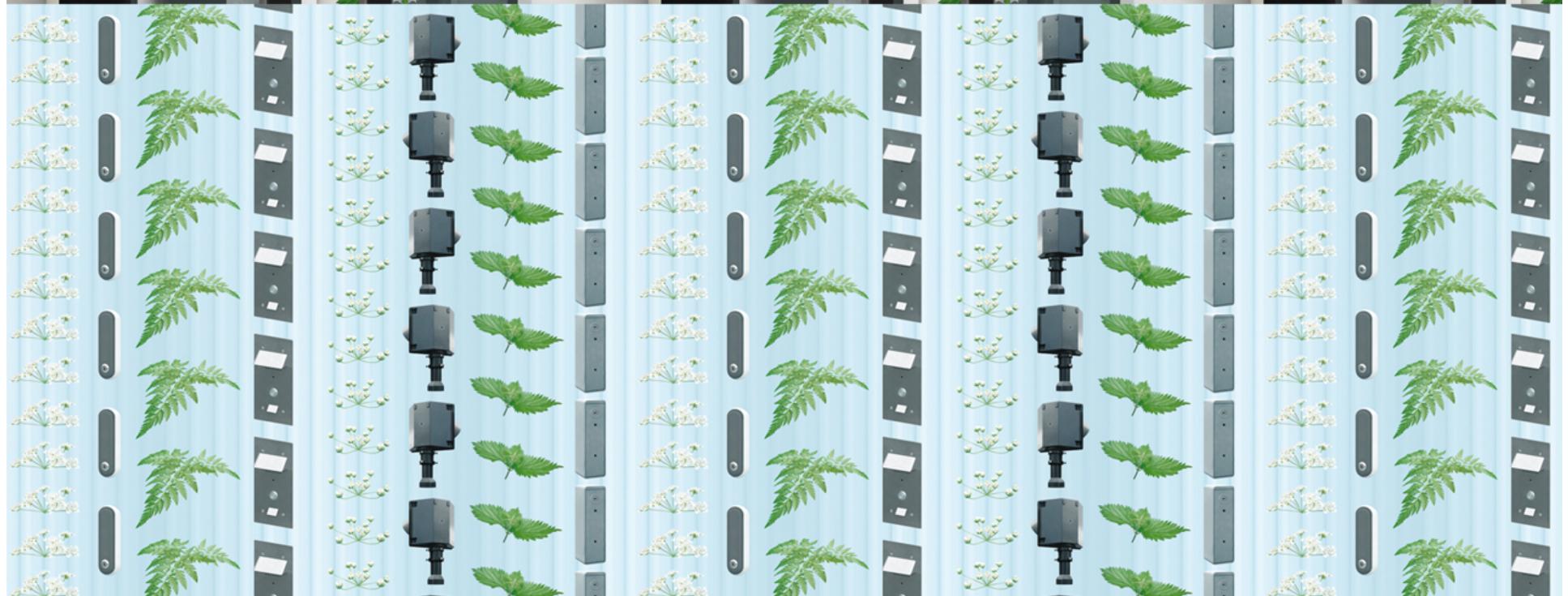




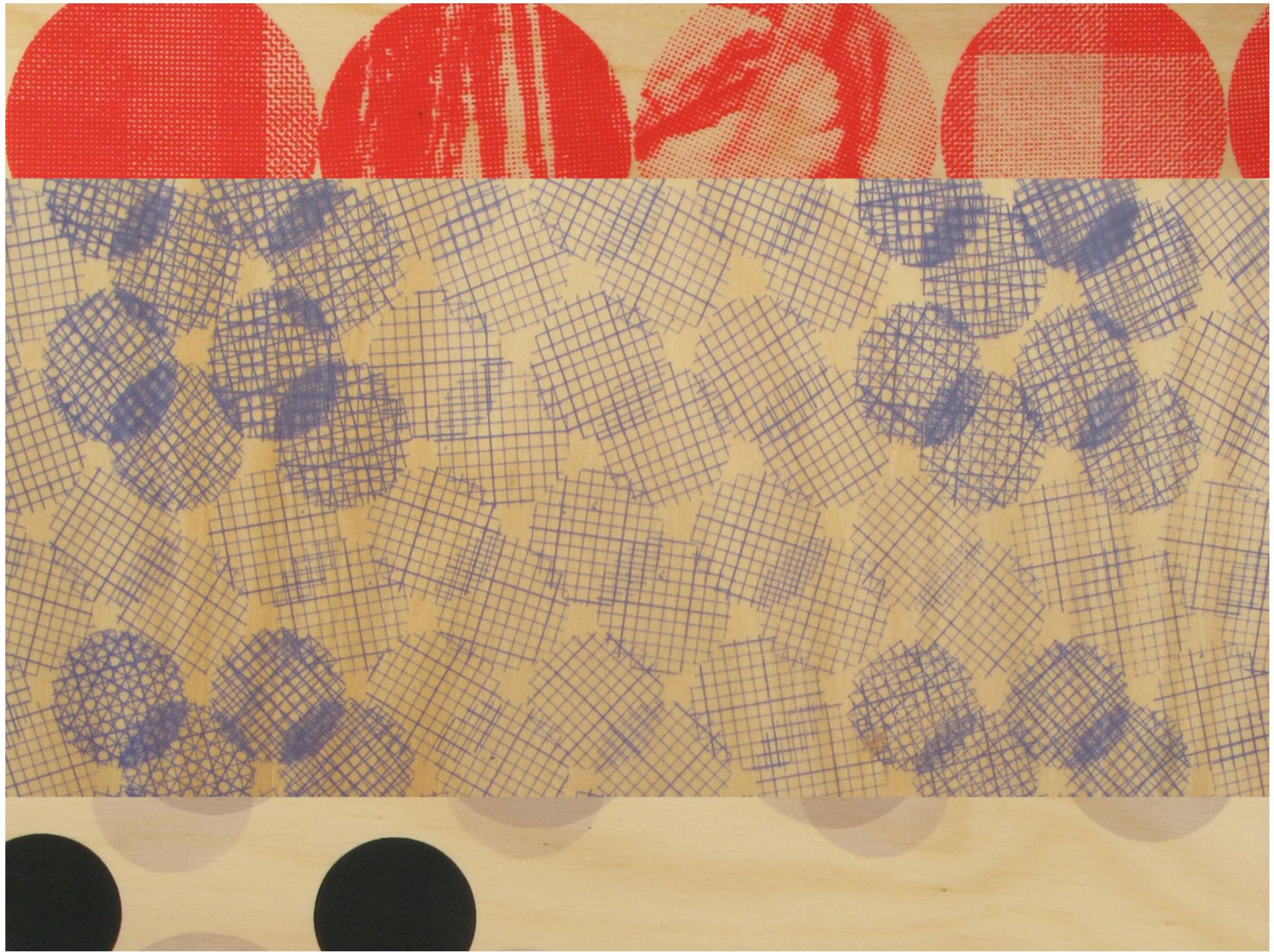
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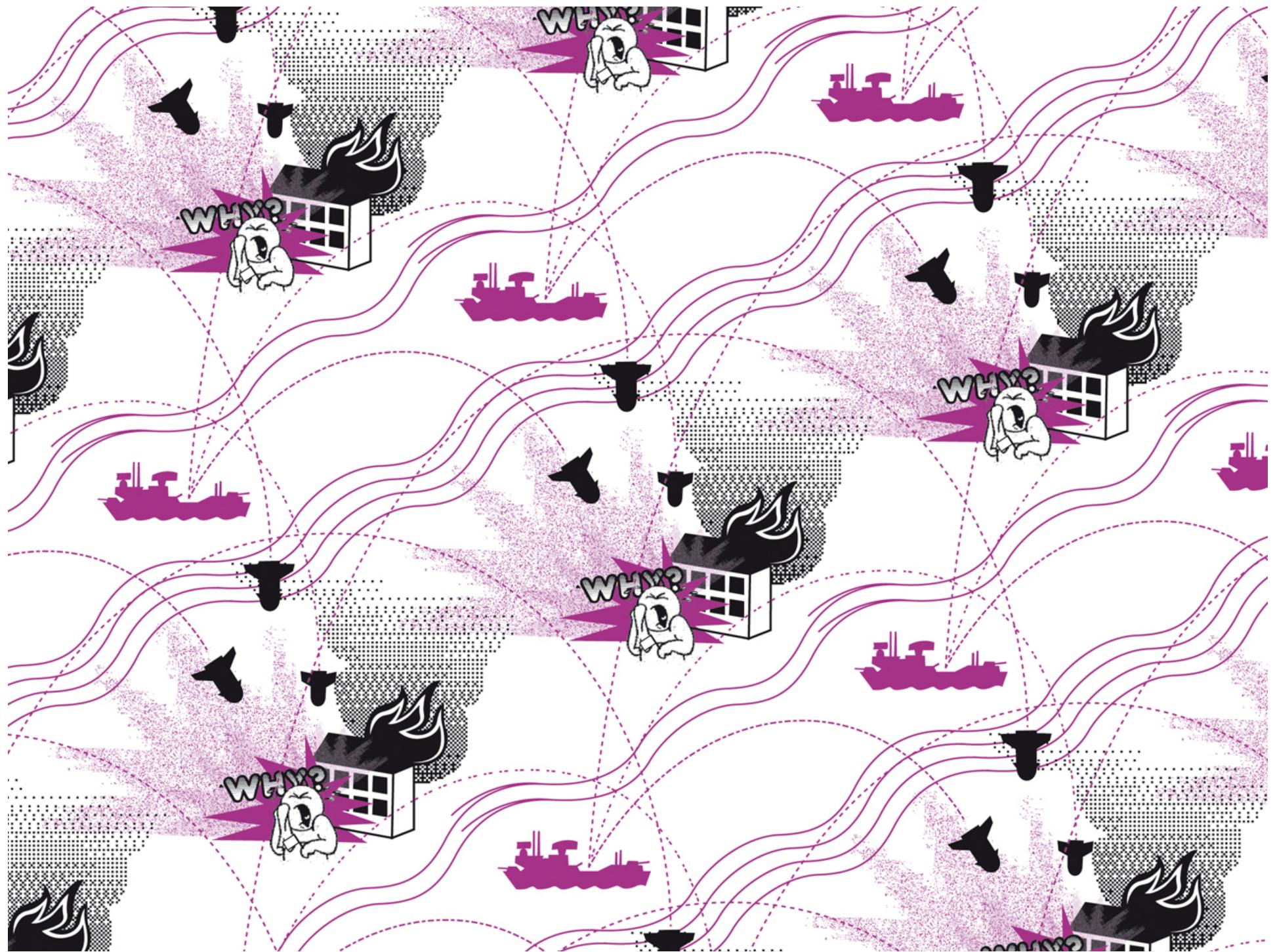












Rhythm

- Designers use rhythm to construct single images as well as to create books, magazines, and motion graphics that have **duration** and **sequence**.

Casey Reas

- <http://reas.com/>
- Casey Reas' ongoing Process series explores the relationship between naturally evolved systems and those that are synthetic. The imagery **evokes transformation**, and visualizes **systems in motion and at rest**. Equally embracing the qualitative human perception and the quantitative rules that define digital culture, organic form emerges from precise mechanical structures.
- Reas' software, prints, and installations have been featured in numerous solo and group exhibitions at museums and galleries in the United States, Europe, and Asia.
- <http://vimeo.com/reas/videos>

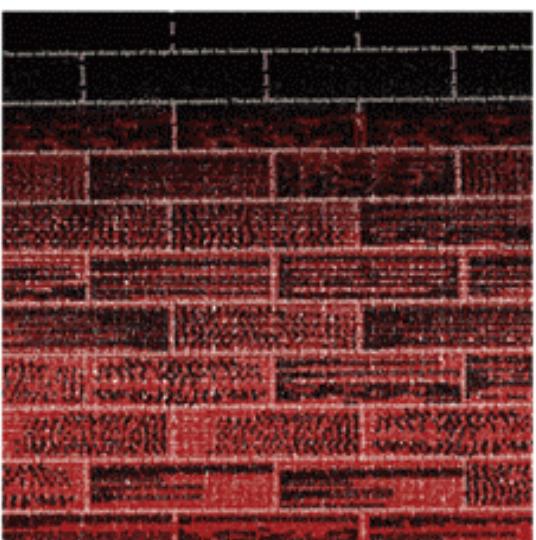
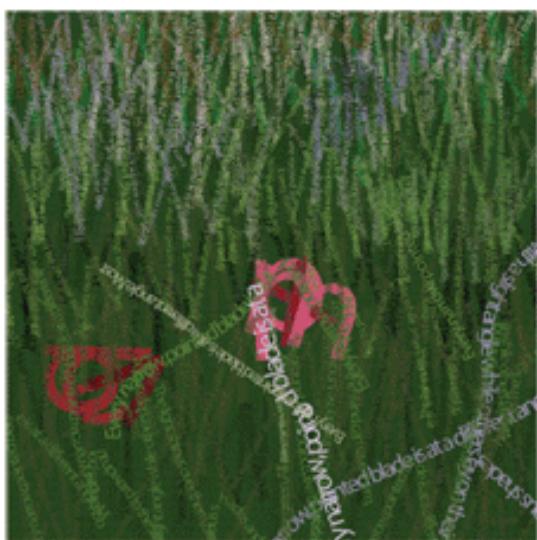


Tad Takano

- This image is a code-driven photogram.
- Light is projected through a simple stencil of a plus sign. The stencil moves mechanically over time. The visual result has the densely layered richness of a charcoal drawing.

Texture

- Texture is the tactile grain of surfaces and substances.
- In design, texture is both physical and virtual.



Grey Haas

Grey Haas

Tim Mason

Texture

- Many of the textures that designers manipulate are not physically experienced by the viewer at all, but exist as optical effect and representation.



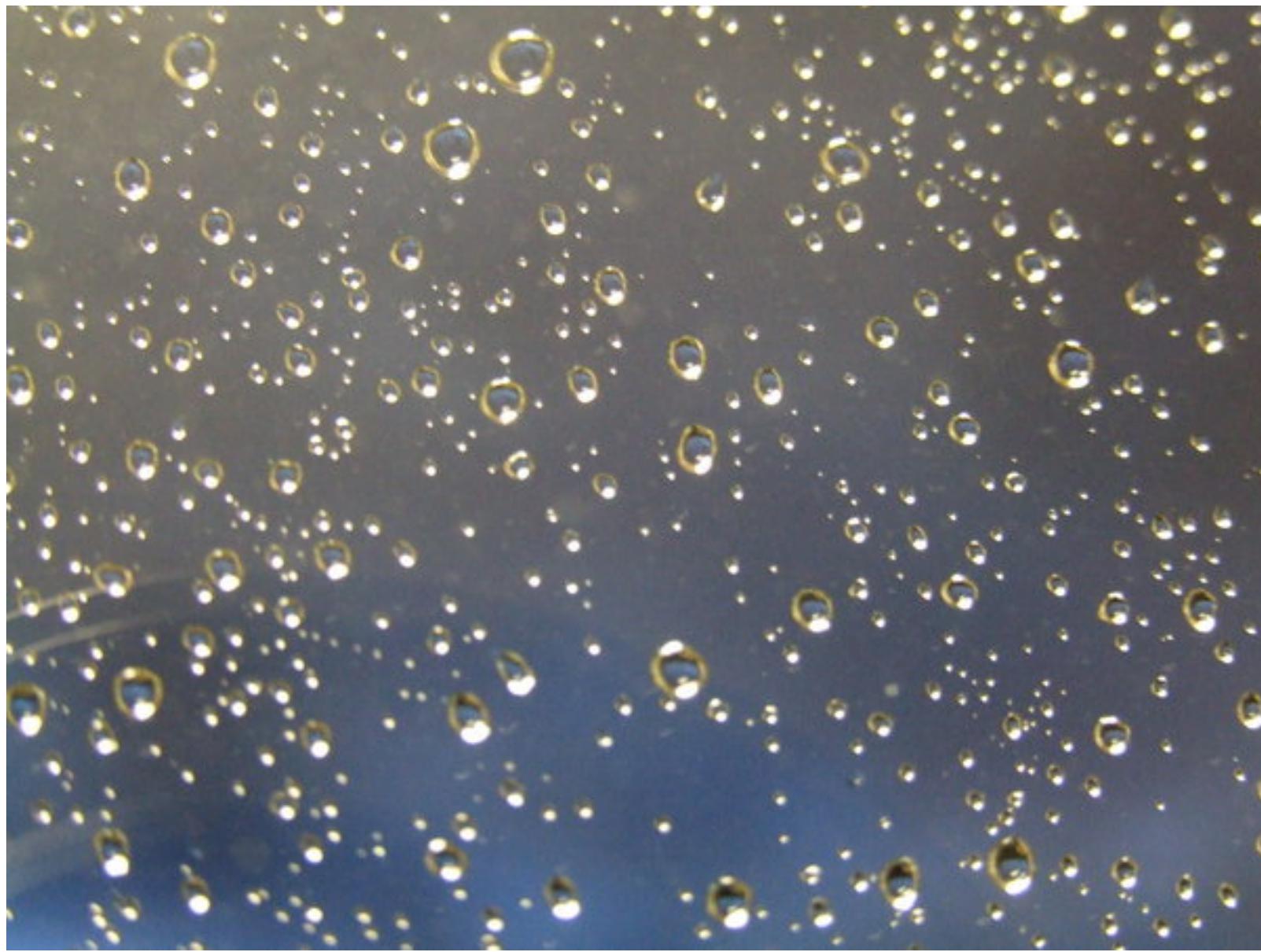
Texture

- Designers generate textures by hand, camera, computer, and code.
- Textures are abstract and concrete, and they can be captured, sliced, built, and brushed.
- Texture has a genuine, visceral, wholly seductive capacity to reel us in and hold us.

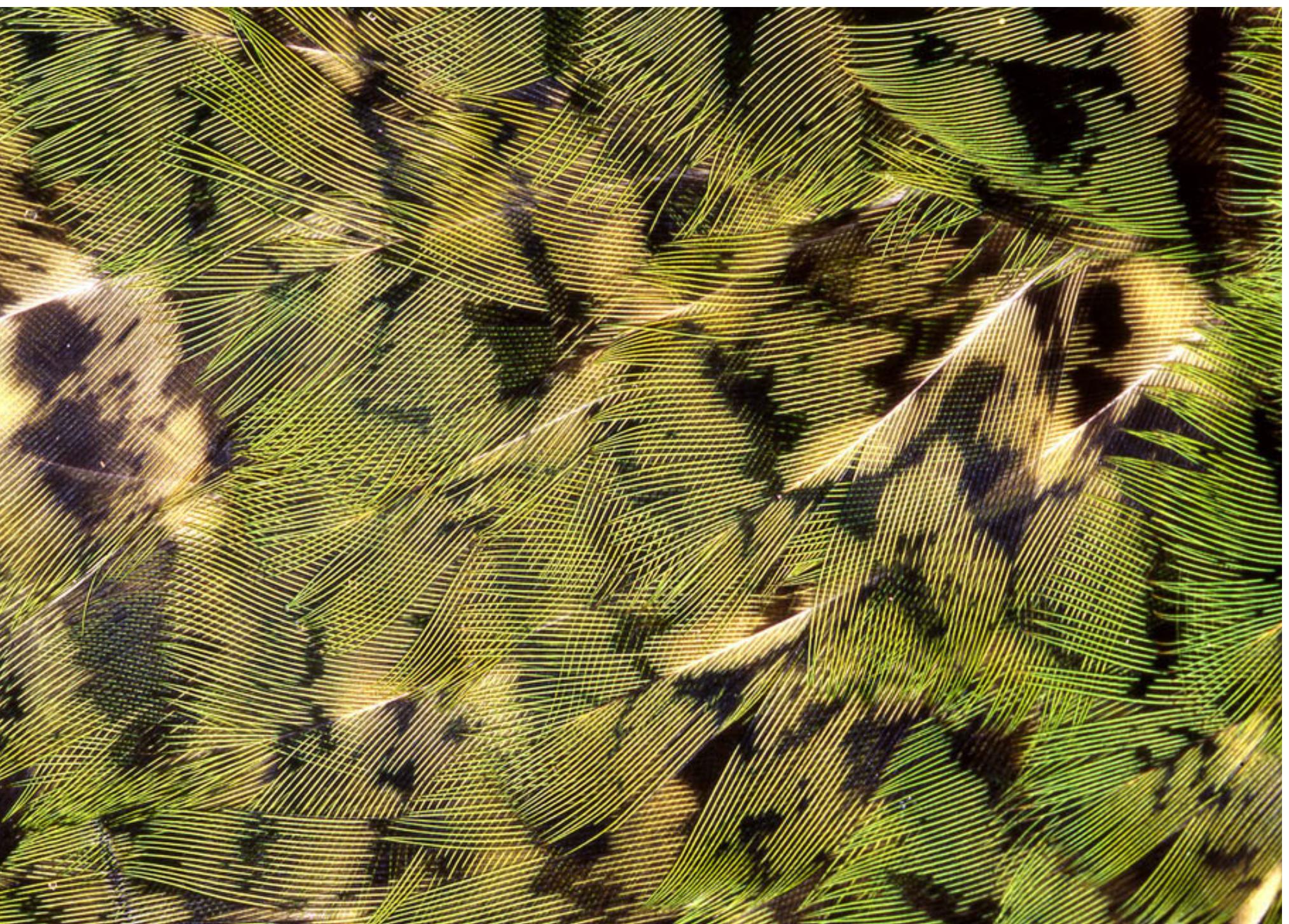








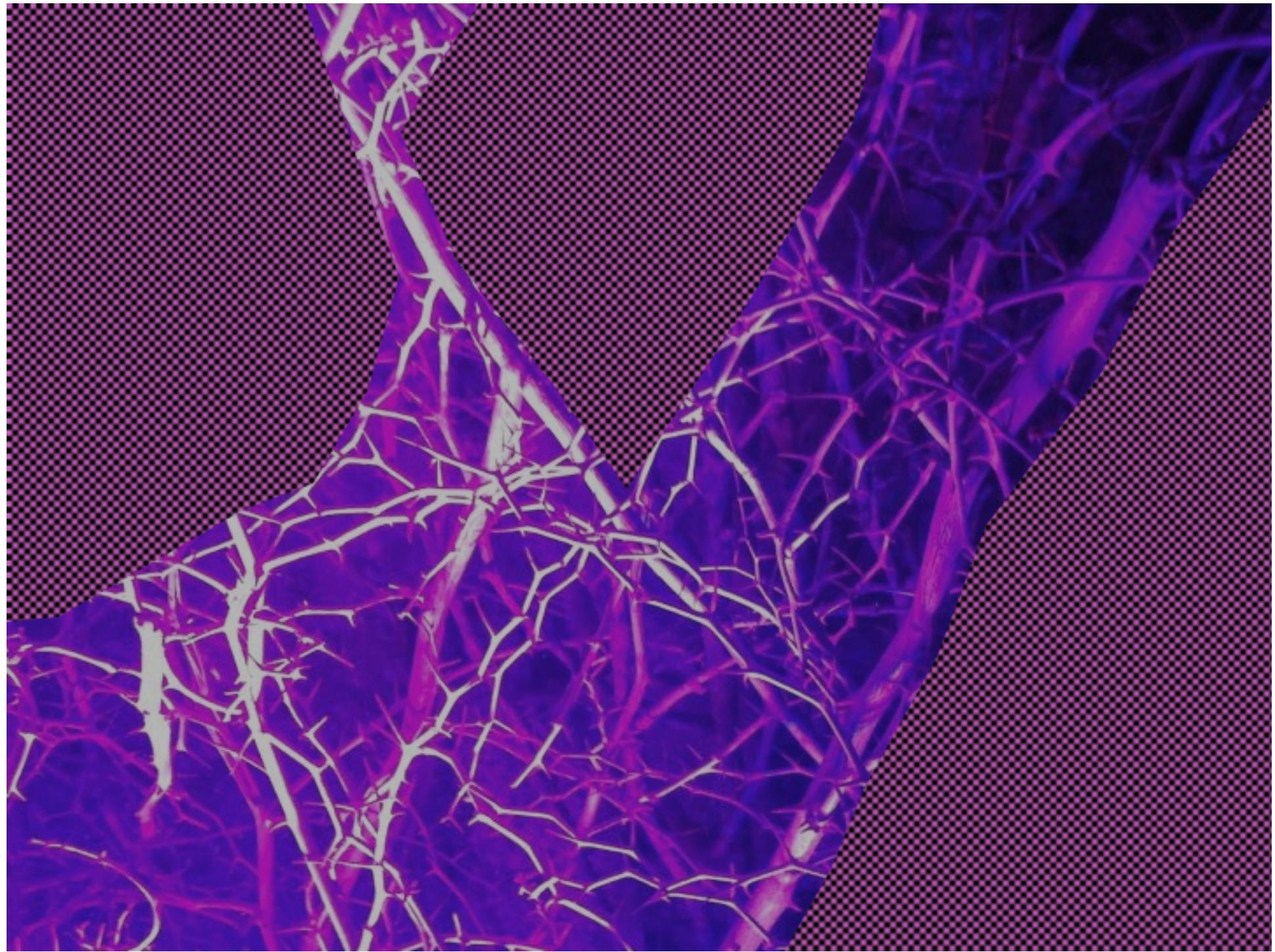






Texture

- By placing one texture in relation to its opposite, or a smart counter-part, the designer can amplify the unique formal properties of each one.



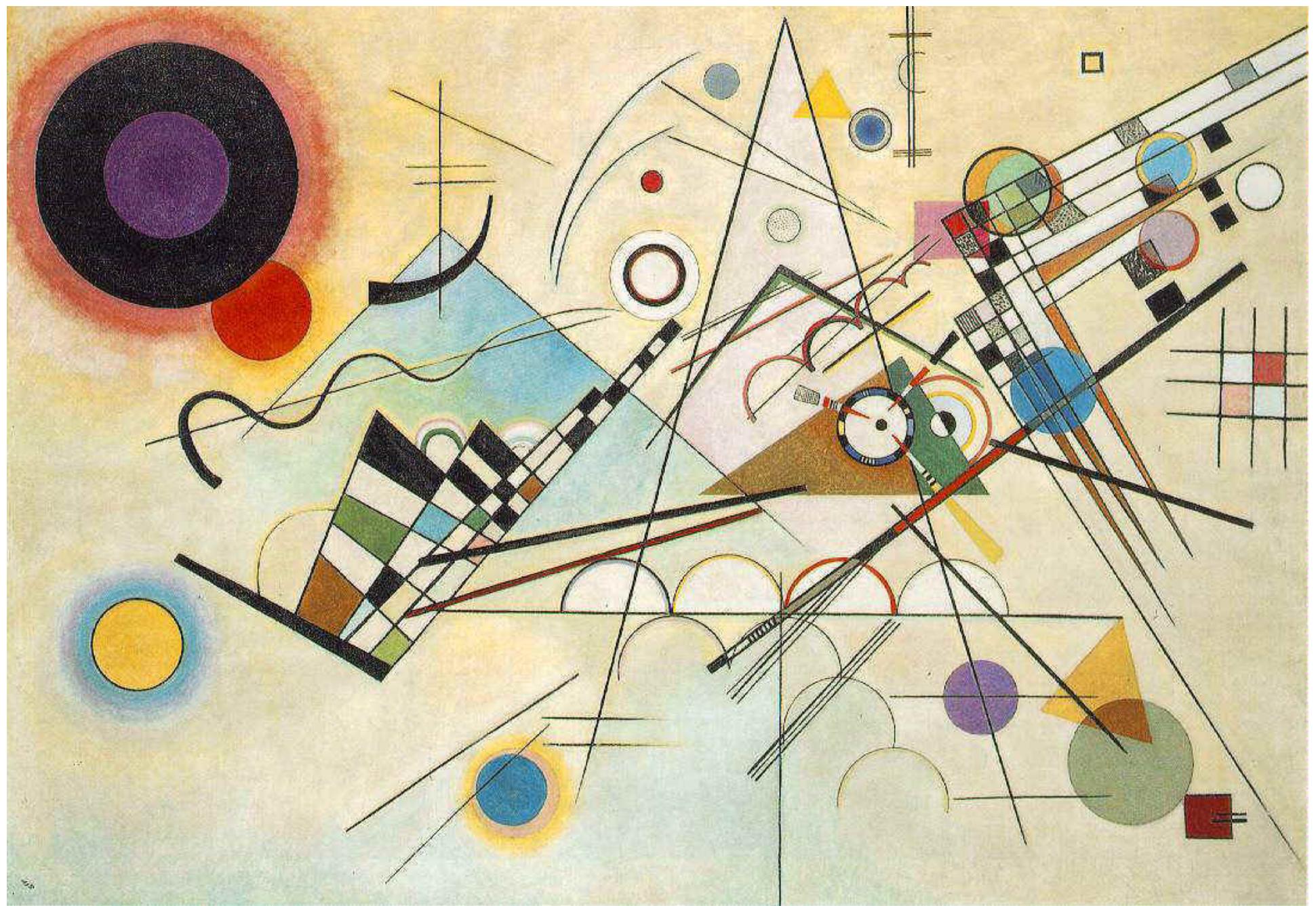
Balance and Rhythm

- Balance and rhythm work together to create works of design that pulse with life, achieving both stability and surprise.



Wassily Kandinsky

- <http://www.nytimes.com/interactive/2009/09/18/arts/design/20090918-kandinsky-audios/>



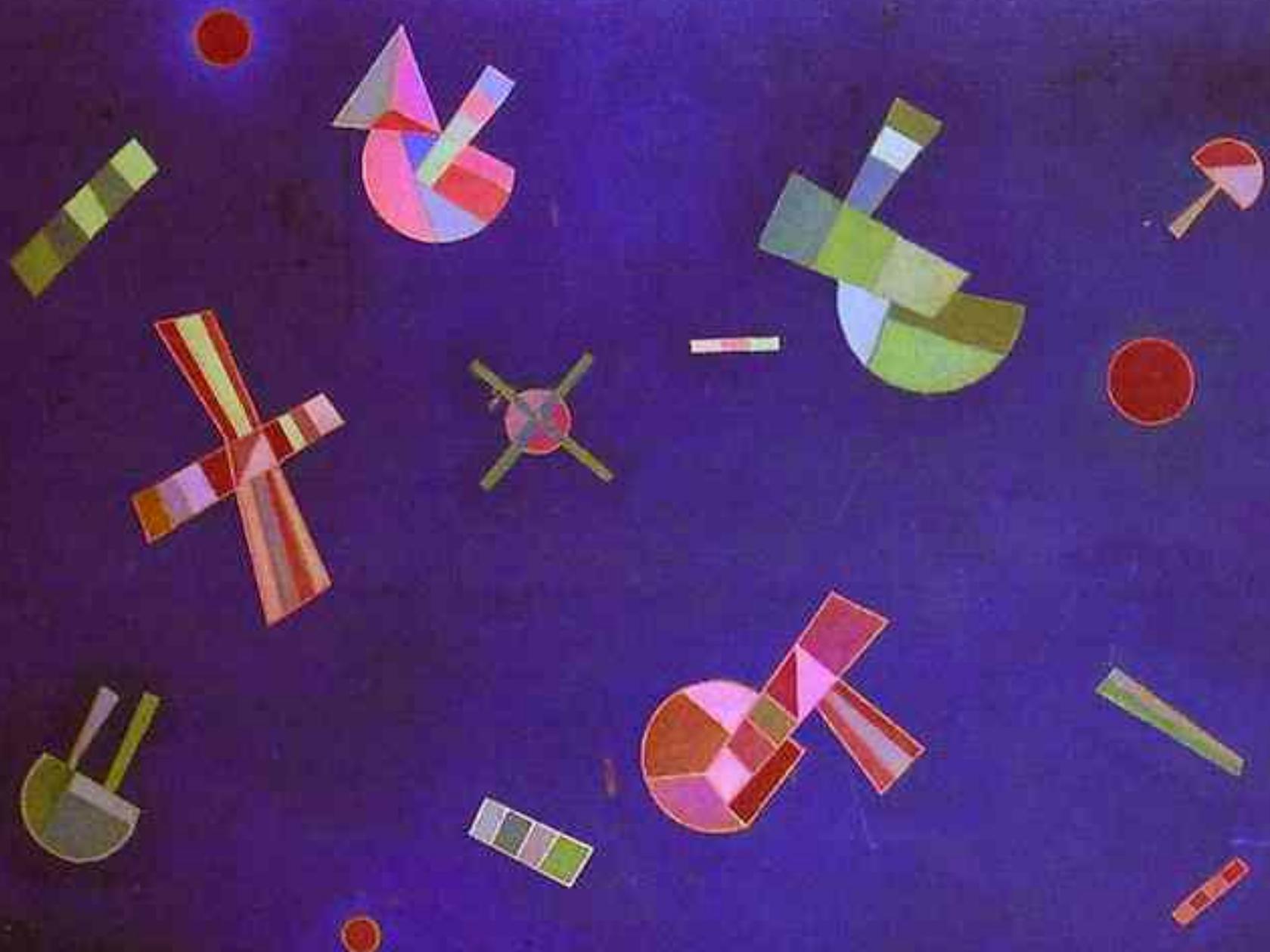
Balance

- In design, balance **anchors** and **activates** elements in space.



Balance

- Relationships among elements on the page or screen remind us of physical relationships.
- Visual balance occurs when the weight of one or more things is distributed evenly or **proportionately** in space.



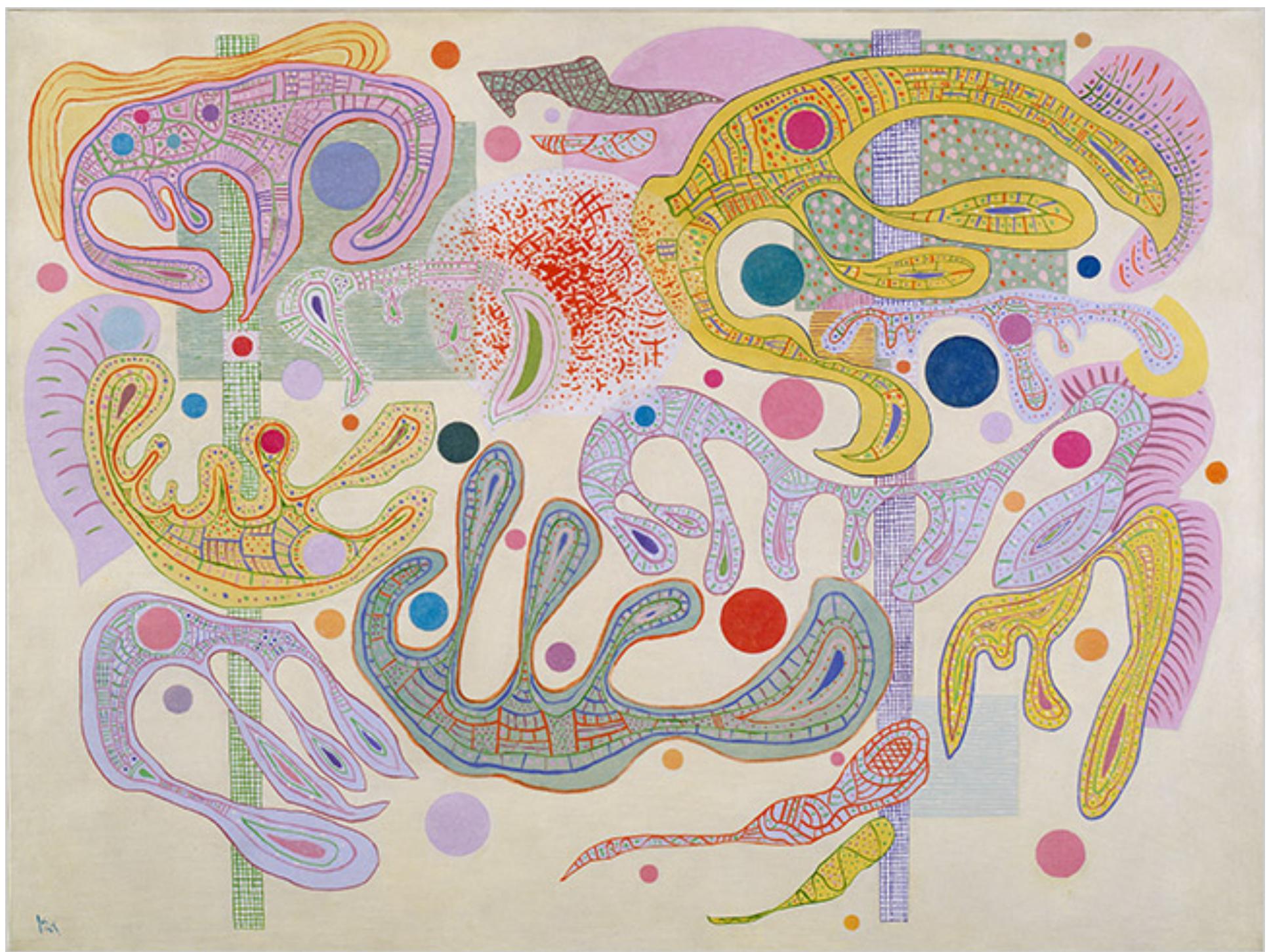
Balance

- Like arranging furniture in a room, we move components around until the balance of form and space feels right.
- Large objects are a **counterpoint** to smaller ones; dark objects to lighter ones.





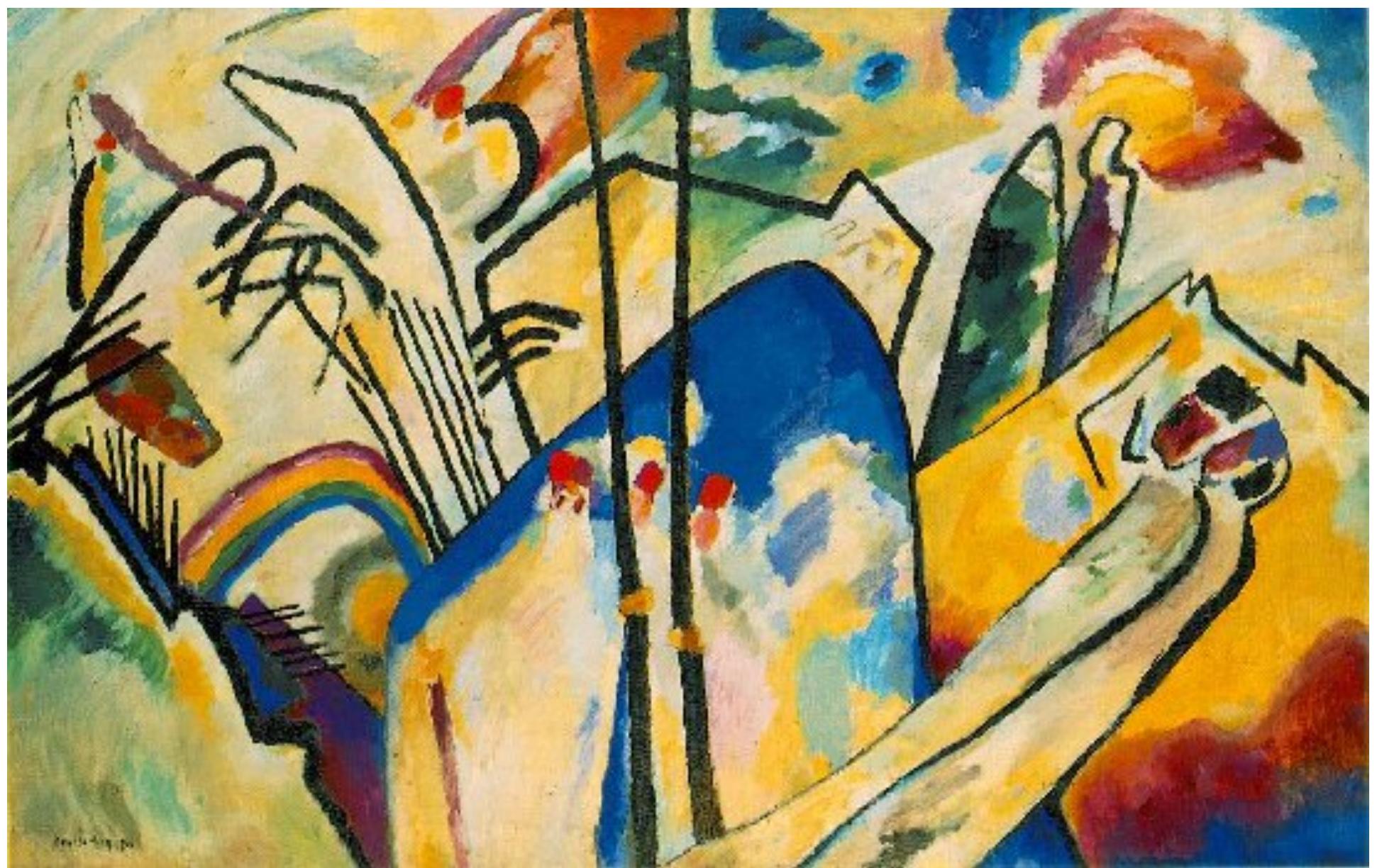
Wassily Kandinsky - Farbstudie



Balance

- A symmetrical design is inherently stable. Yet balance need not be static.
- A tightrope walker achieves balance while traversing a precarious line in space, continually shifting her weight while staying in motion.
- Designers employ contrasting size, texture, value, color, and shape to offset or emphasize the weight of an object and achieve the acrobat's dynamic sense of balance.

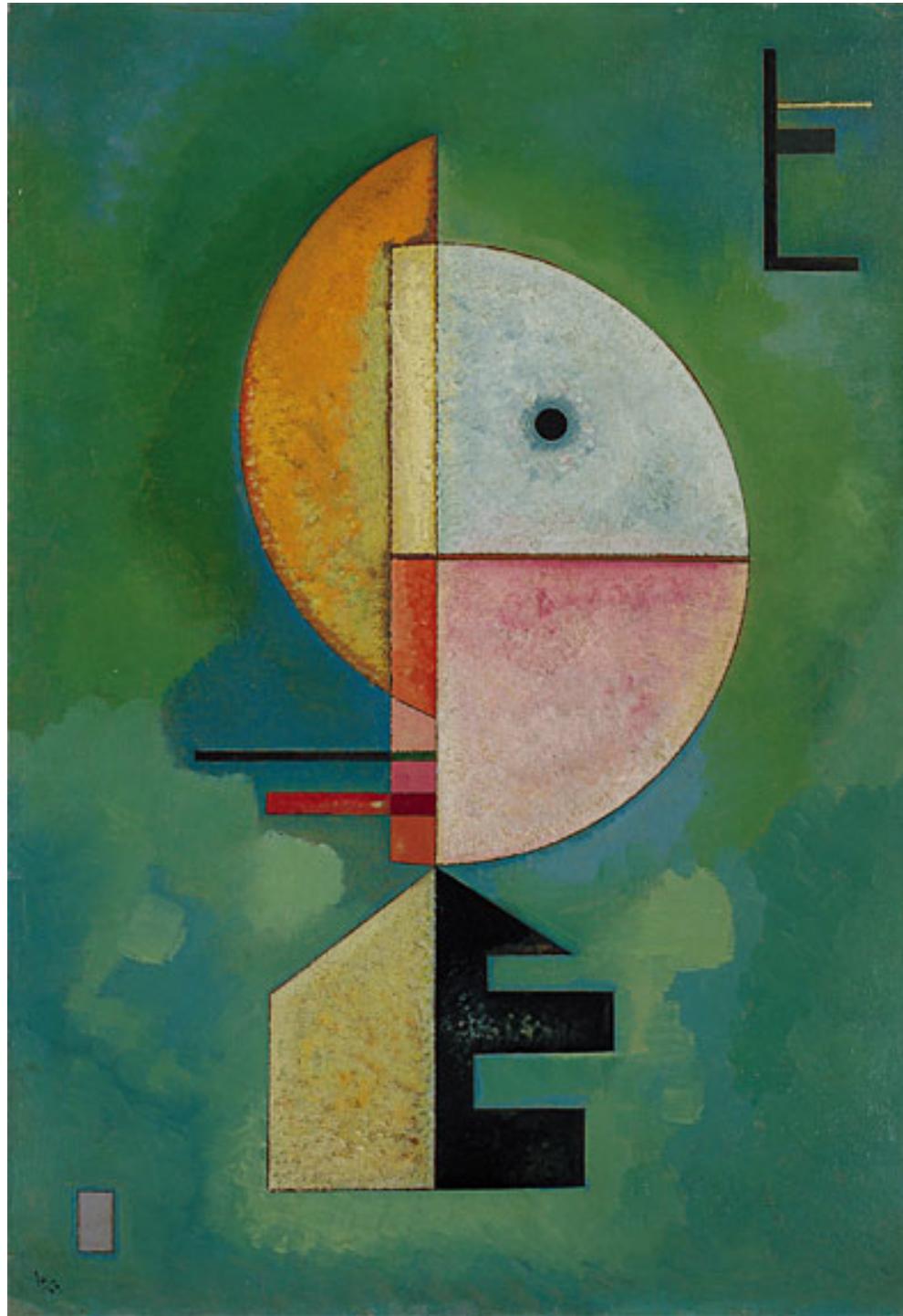






Symmetry and Asymmetry

- Symmetry can be left/right, top/bottom, or both.
- Many natural organisms have a symmetric form.



Symmetry and Asymmetry

- Asymmetrical designs are generally more active than symmetrical ones.
- Designers achieve balance by placing contrasting elements in counterpoint to each other, yielding compositions that allow the eye to wander while achieving an overall stability.

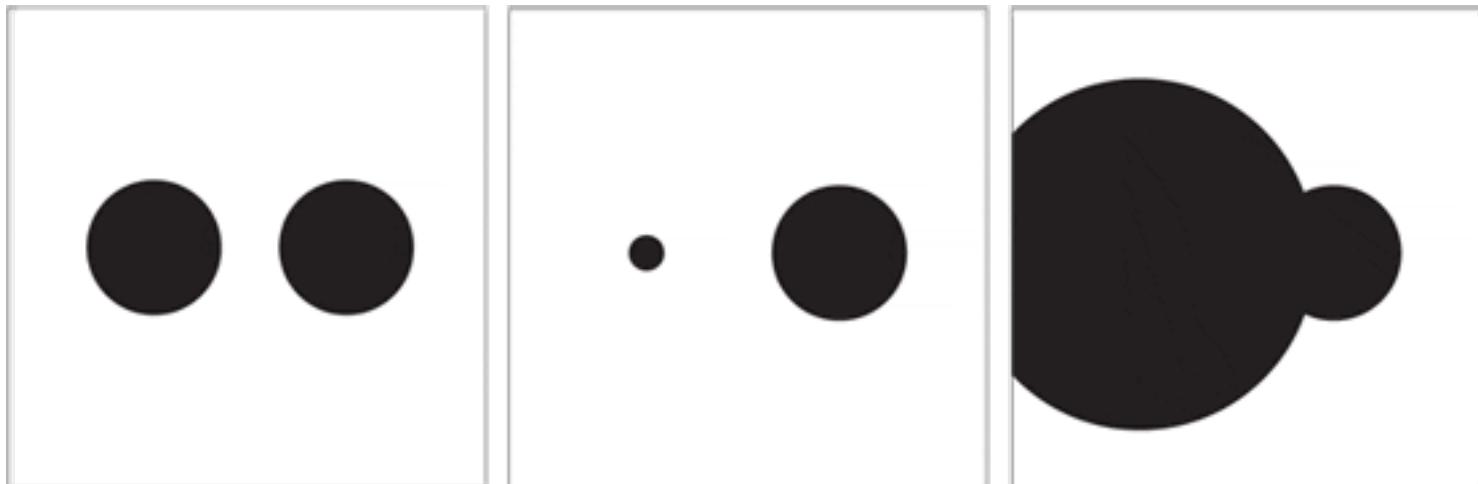


Scale is relative

- A graphic element can appear larger or smaller depending on the size, placement, and color of the elements around it.

Scale

- When elements are all the same size, the design feels flat.
- Contrast in size can create a sense of tension as well as a feeling of depth and movement.
- Small shapes tend to recede; large ones move forward.



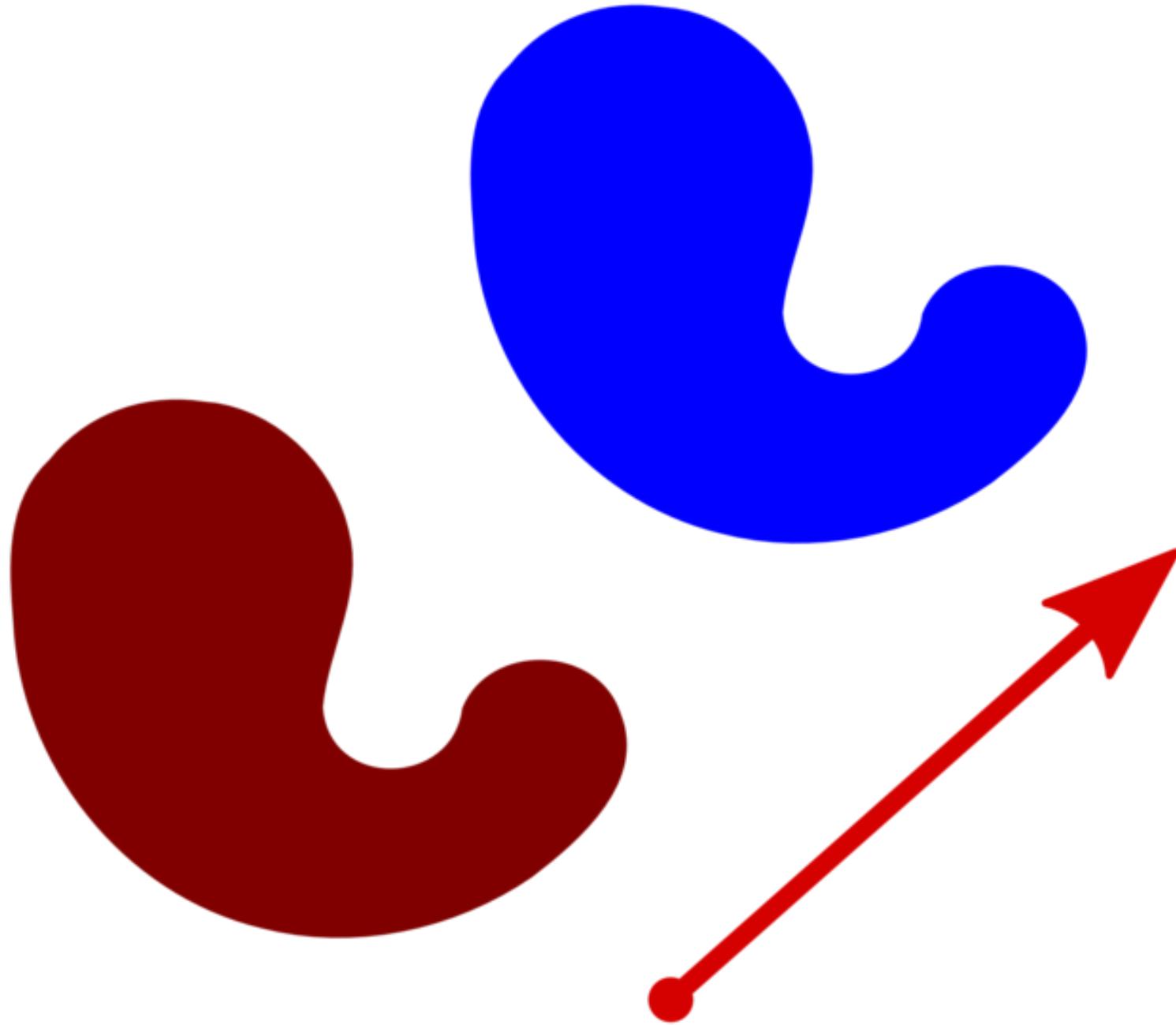
Gregory May

Transformations

- Translation
- Reflection
- Rotation
- Scale

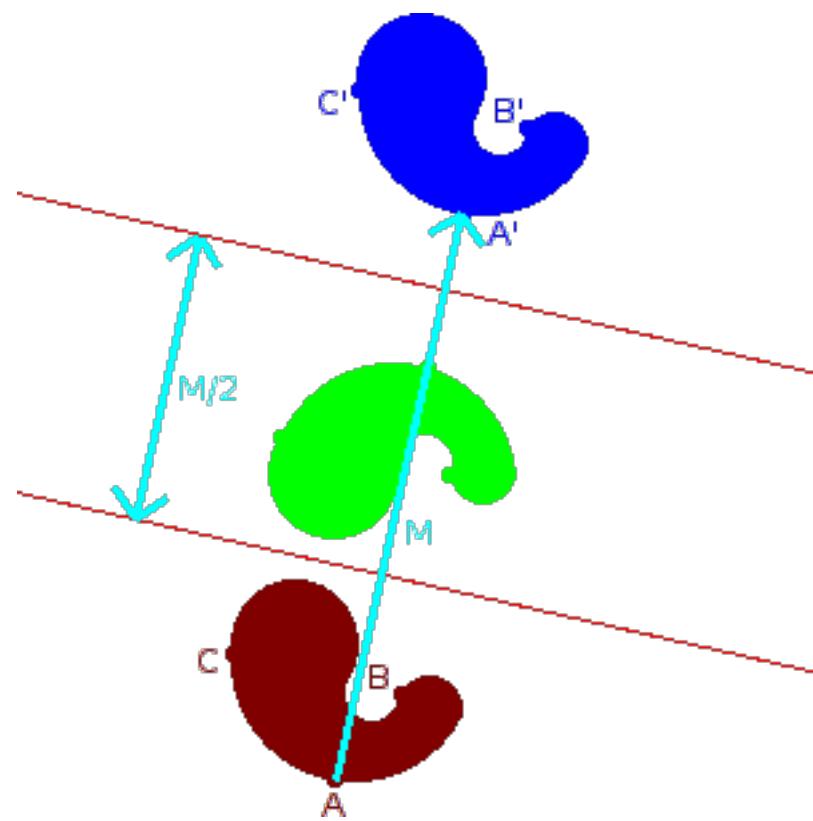
Translation

- In Euclidean geometry, a translation is moving every point a constant distance in a specified direction. It is one of the rigid motions (other rigid motions include rotation and reflection). A translation can also be interpreted as the addition of a constant vector to every point, or as shifting the origin of the coordinate system.

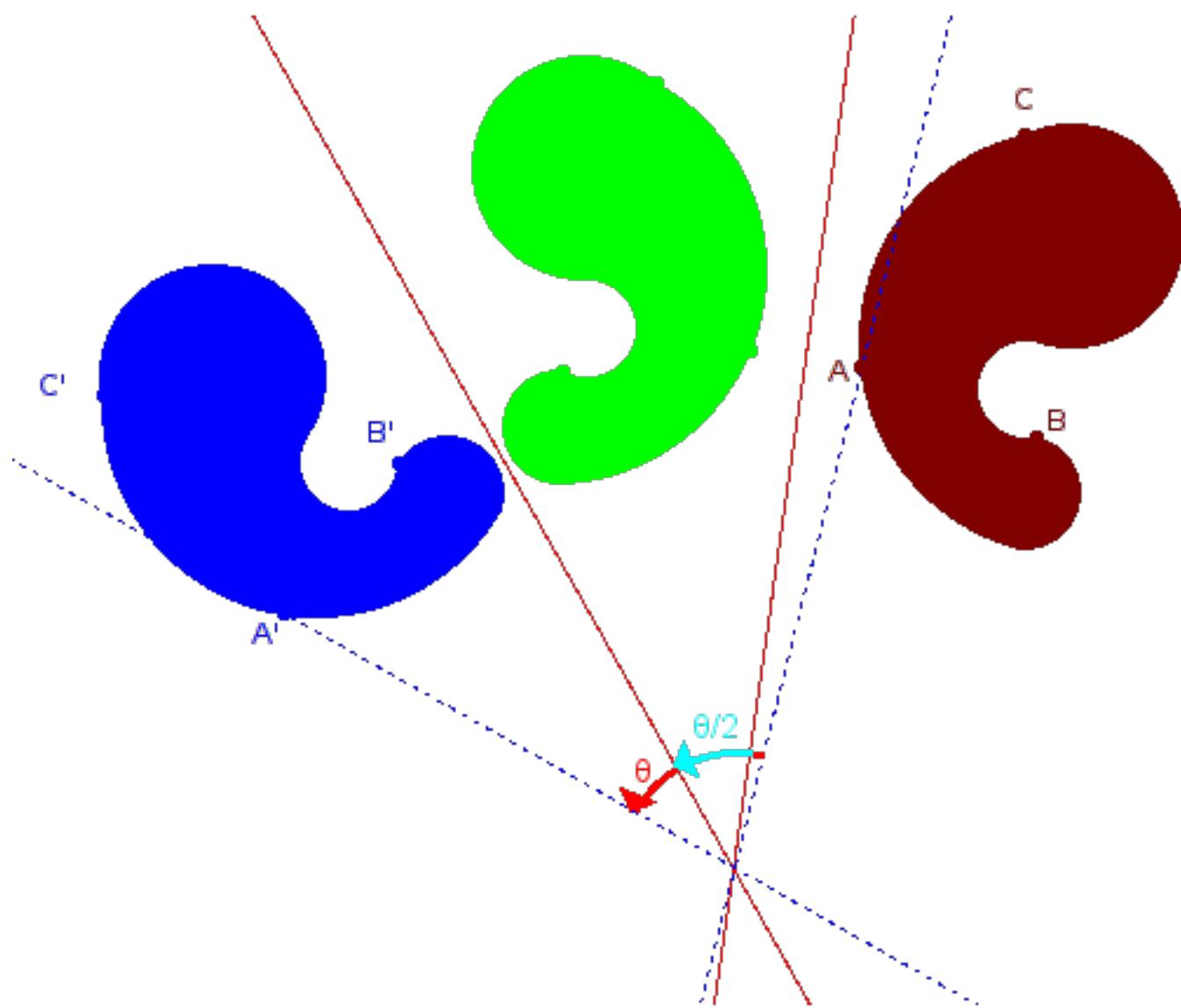


Reflection

- In mathematics, a reflection is a map that transforms an object into its mirror image.
- In order to reflect a planar figure one needs the "mirror" to be a line ("axis of reflection"), while for reflections in the three-dimensional space one would use a plane for a mirror.

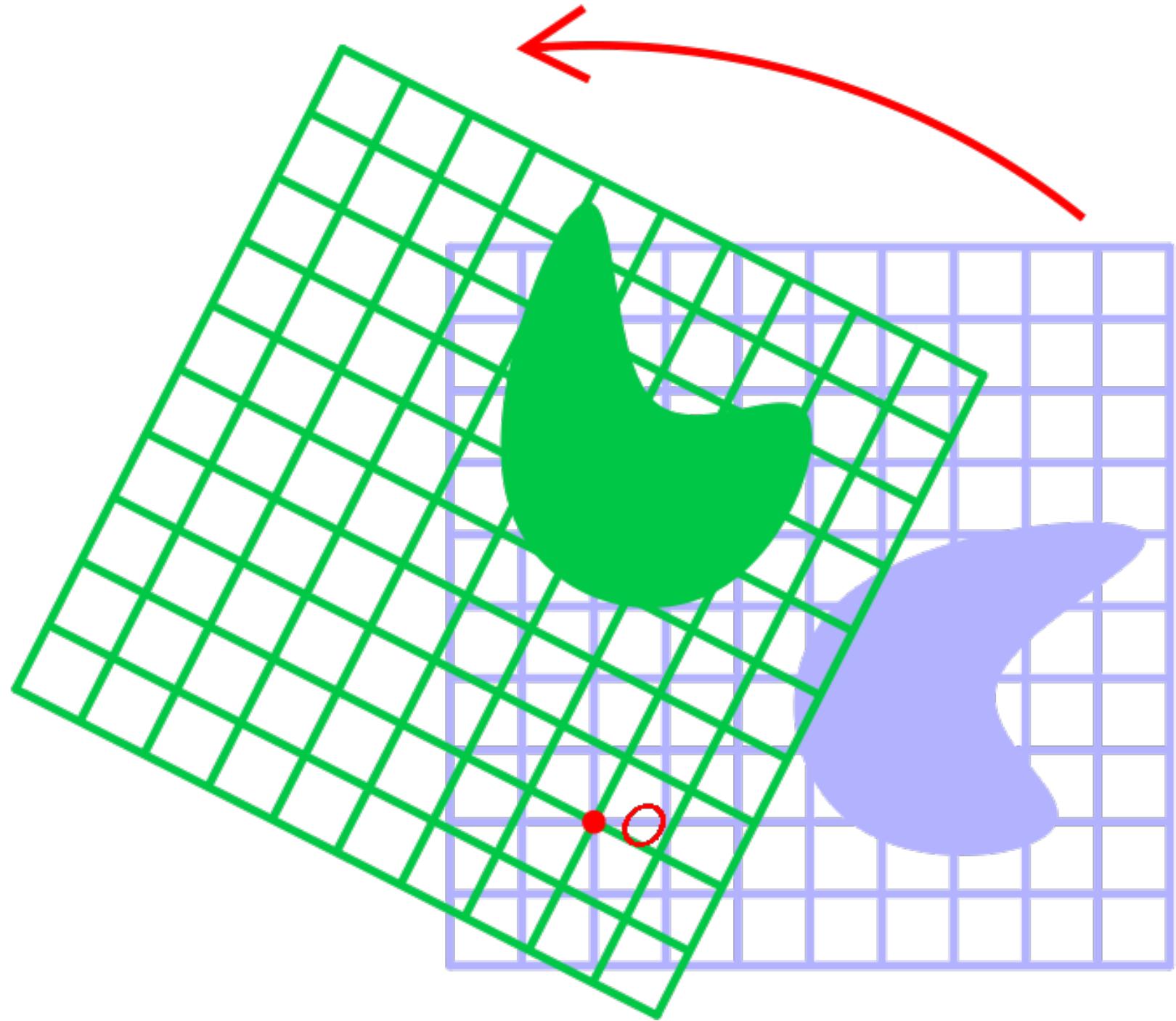


- A reflection against an axis followed by a reflection against a second axis not parallel to the first one results in a total motion that is a rotation around the point of intersection of the axes.



Rotation

- In geometry and linear algebra, a rotation is a transformation in a plane or in space that describes the motion of a rigid body around a fixed point.
- A rotation is different from a translation, which has no fixed points, and from a reflection, which "flips" the bodies it is transforming.
- A rotation and the above-mentioned transformations are isometries; they leave the distance between any two points unchanged after the transformation.



Scale



Assignment part A: research

- **In Class:**
- In groups of 3 or 4, look at magazines, websites, billboards, and other media objects. Choose 2 visual compositions each and analyze them to discuss formal elements and what/how they communicate.
- **At home (research):**
- Find 10 images that COMMUNICATE strong messages (political, cultural, social) using formal design elements such as rhythm, repetition, balance (or imbalance) and transformation of graphical elements. Post on your blog:
 - 2-3 paintings from 1920-1940
 - 2-3 posters from 1940-1960
 - 2-3 album covers from 1960-1980
 - 2-3 advertisements from 1980-2000
 - Link to images, list references and full details. Write a couple of sentences about each on your blog, giving your opinion about why it is successful in communicating its message USING THOSE FORMAL ELEMENTS.

Assignment part B: make

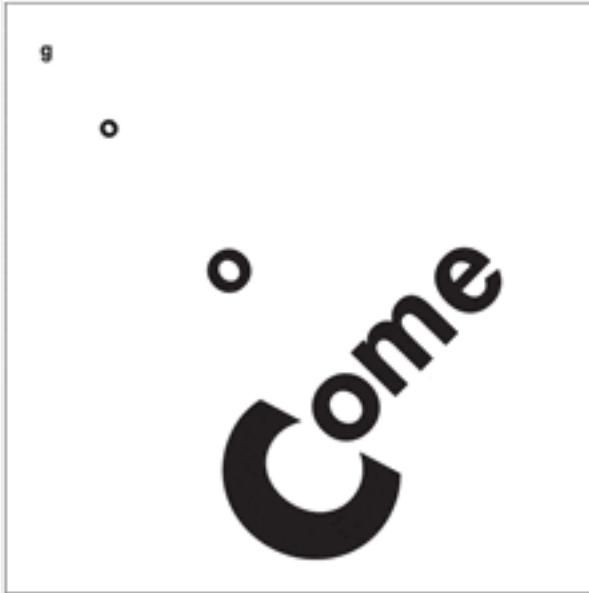
- Choose one of the 2 exercises below

Option 1: meaning and transformation

- Choose 6 pairs of words that have opposite meanings from the following list: inside/outside, come/go, empty/full, more/less, rise/fall, light/dark, fast/slow, thick/thin, long/short, deep/shallow (you can create your own if you want).
- Using THE SAME sans-serif typeface, manipulate the scale and placement of the words in order to express their meaning. How does the meaning of one word depend on that of its opposite? Employ contrasts in scale to emphasize the conflict between the words. Compose each of the 6 designs in a 6-x-6-inch square. Consider the full space of the square in your composition.



Jie Lian



Sueyun Choi



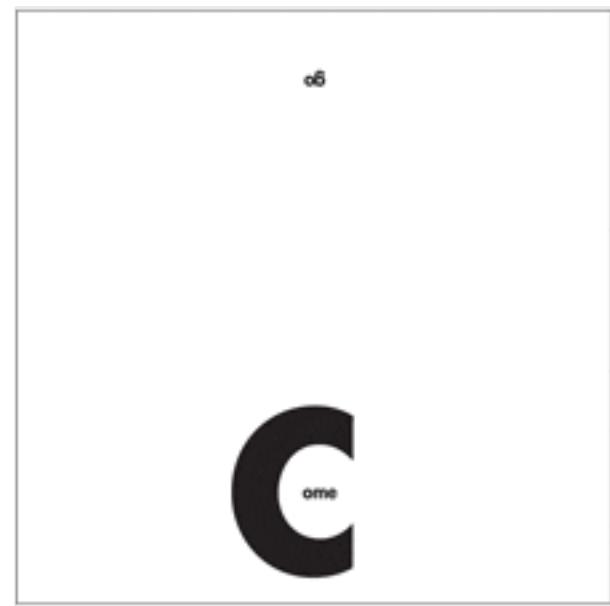
Nan Yi



Jenn Julian



Ryan Artell



Sueyun Choi

Option 2: rhythm and repetition

- Source or create 6 graphic elements such as a scanned drawing, a piece of a photograph, a texture, a vector graphic, etc...
- Using any technique/method (digital or analog), create six compositions that become increasingly more complex.
- Use translation, reflection, rotation, and scaling
- Compose each of the 6 designs in a 6-x-6-inch square. Consider the full space of the square in your composition.

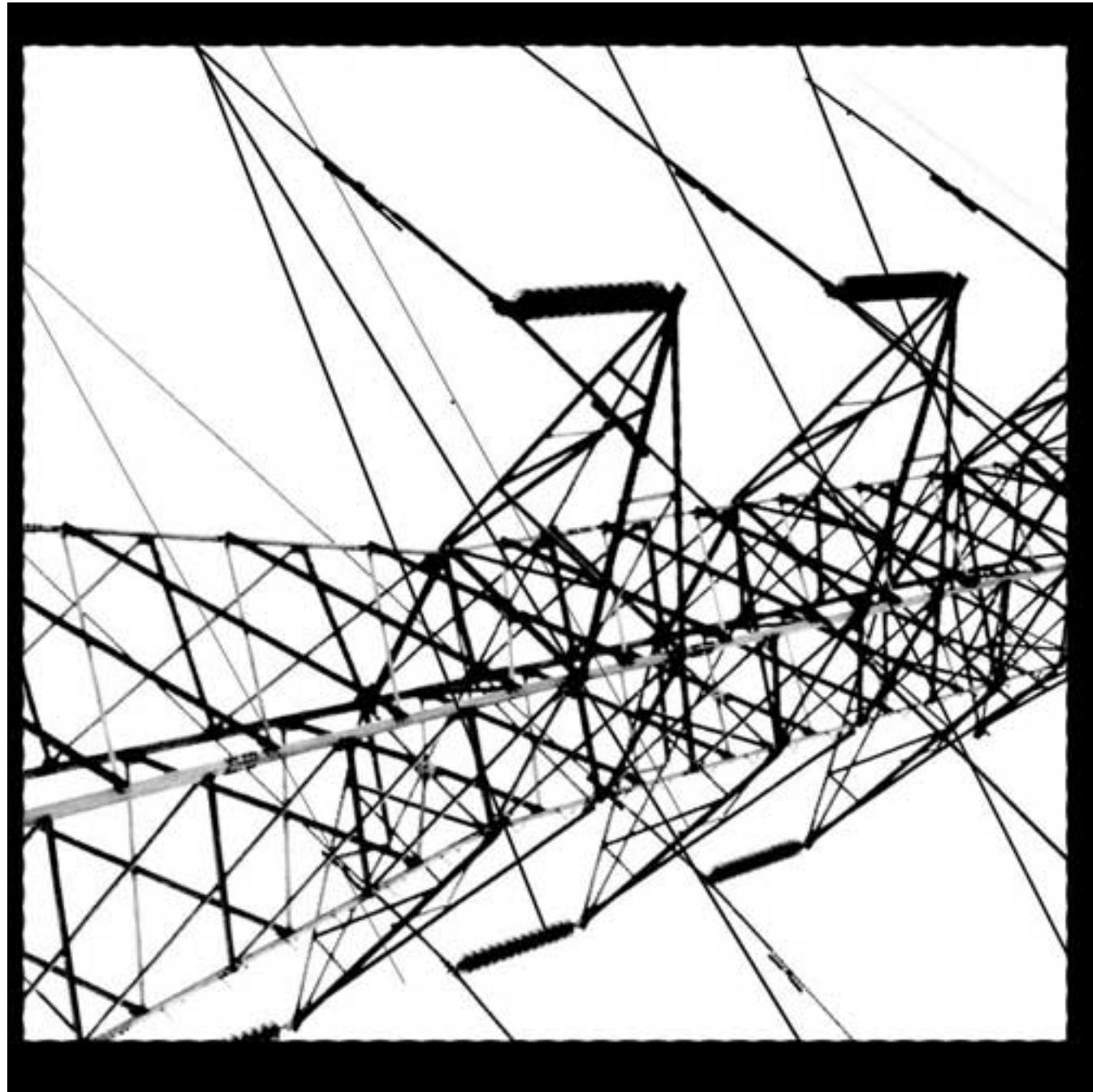
Create compositions that use:

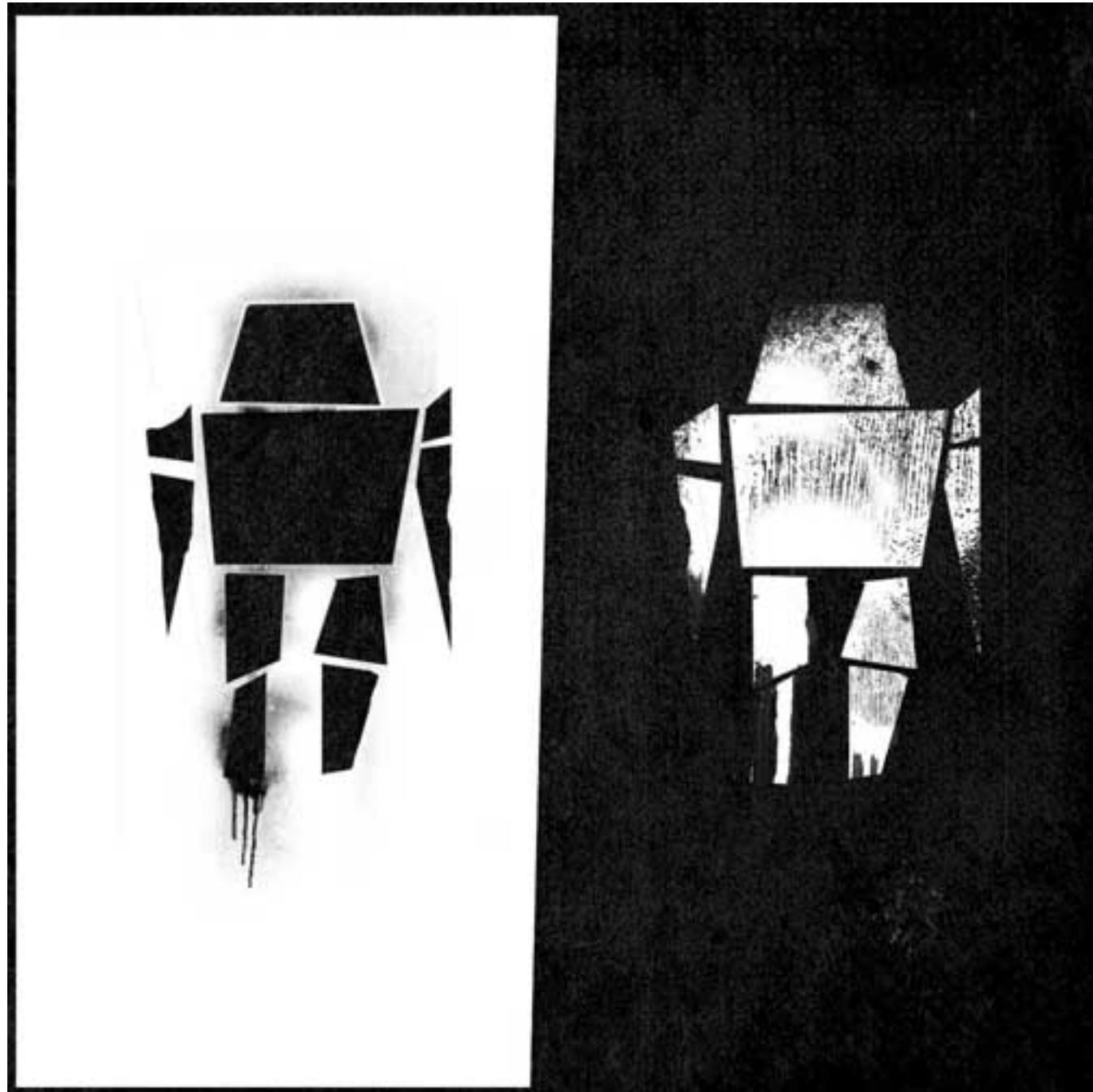
- 1. one graphic element and translation, reflection, scaling to create bilateral symmetry
- 2. one graphic element and translation, repetition, scaling to create rhythm
- 3. one graphic element, radial symmetry, and a change in scale to create depth
- 4. two graphic elements, scaling, and asymmetric balance to create rhythm
- 5. three graphic elements, scale, and asymmetric balance to create a more complex design
- 6. Free composition























The image features a dense, repeating pattern of the word "LIELIE" in a bold, sans-serif font. The text is rotated diagonally at a 45-degree angle, creating a sense of movement across the page. The letters are black and stand out against a white background. The repetition of the word creates a rhythmic and almost hypnotic effect.



anomalous

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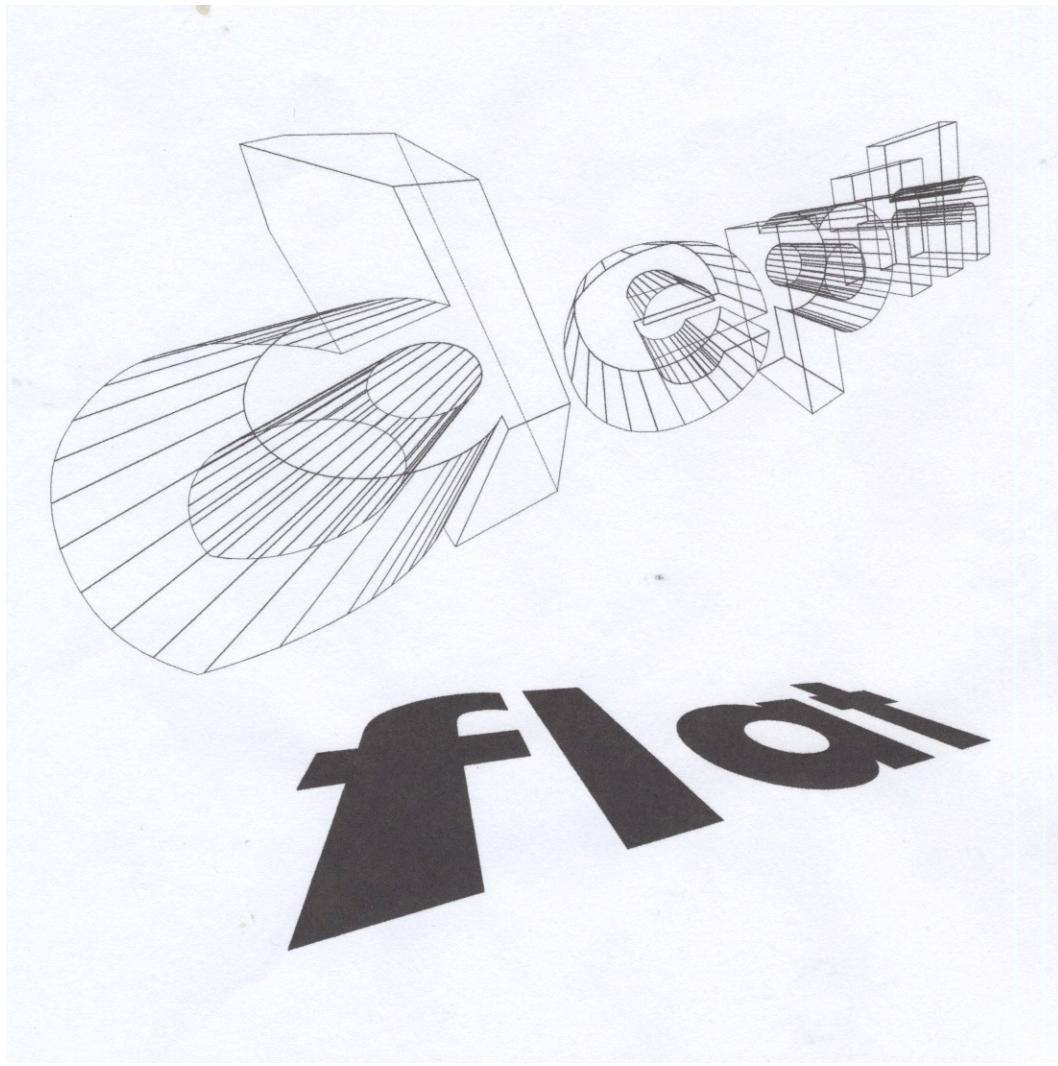
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