



**Amarillo College**

ARTS 1311 Design I

## **PRINCIPLES KNOWLEDGE TEST STUDY**

### **DESIGN**

The underlying plan on which artists base their total work. In a broader sense, design may be considered the same as form.

### **COMPOSITION**

The combination of multiple parts into a harmonious whole.

### **PRINCIPLES OF DESIGN**

Guidelines the artist uses when working with the elements of art.

#### **• EMPHASIS**

Used to give part of a design particular prominence, and to attract attention. Emphasis can be created by separation and location and contrast.

- Separation

Any break from the norm tends to stand out.

- Location

The very location of a line or shape within the format can attract attention, particularly the compositional center.

- Contrast

Created when two or more forces operate in opposition.

## • **UNITY**

Oneness, togetherness and cohesion. The main purpose of composition is to create unity. It is always a challenge to balance unity with variety.

- **Gestalt**

The psychology that emphasizes the important of unity, connection and completion. An English translation of the German term, Gestalt, is “whole”. Visual information is understood holistically before it is examined separately. The mind can absorb only a limited number of disparate units within an image. An image composed of units that are unrelated in size, style, orientation, and color will appear incomplete and unresolved. To achieve unity with Gestalt, the designer creates deliberate relationships among disparate visual elements. Six aspects of unity are:

- **Containment**

Relationships automatically occur when visual elements share a common container, such as being inside a frame.

- **Proximity**

The distance between visual elements is called proximity. Fusion occurs when shapes or volumes are placed so close together that they share common edges or overlap. Through proximity, diverse visual elements can become connected.

- **Continuity**

A fluid connection among compositional parts.

- **Similarity**

Any similarity in a design tends to increase unity.

- **Visual Systems**

An underlying pattern or grid can be used to create unifying connections

- **Closure**

Given enough clues, the human mind will automatically connect visual fragments. Closure makes it possible to communicate using implication and suggestion.

## • **WEIGHT AND GRAVITY**

Visual weight refers to the inclination of shapes to seem to float or sink based on their solidity and composition location. The balance of visual gravity causes shapes to seem to be static or dynamic.

## • **BALANCE**

As with physical balance, visual balance requires equilibrium, or equality in size, weight, or force among design elements.

- **Symmetrical Balance**

Tends to be static and stable. Formal balance.

- **Radial Symmetry**

Lines and shapes are mirrored both vertically and horizontally, such as in a mandala design

- **Centrifugal Balance** occurs when the visual forces expand outward.

- **Centripetal Balance** occurs when the visual forces move inward.

- **Concentric Balance** occurs when the boundary is repeated in diminishing size to create a bull's eye effect.

- **Asymmetrical Balance**

Occurs when there is an equilibrium between visual elements that differ in size, number, weight, color, or texture. Informal balance.

## • **DIRECTION**

Alignment of lines, shapes or forms that guide the eye along in a particular direction.

## • **MOVEMENT**

Direction or patterns that are kinetic moving images or imply movement.

## • **RHYTHM**

A pattern (element of design) is created when shapes repeat over an extended area. Patterns can be designed using rhythm. Rhythm may be created when multiple parts are presented in a deliberate pattern.

## • **CONTRAST**

Noticeable differences when comparing size, color, value, pattern, location, direction, movement, and texture.

- **HARMONY**

Combinations that seem to be pleasant together, coordinate and move in accord with one another. Harmony is often reliant on cultural discriminations.

- **VARIETY**

Difference. A good composition will have some variety that will give visual and conceptual interest to the design. It is always a challenge to balance unity with variety.

- **PROPORTION**

The comparison of relative size of visual elements within an image.

- **SCALE**

The size of an image or object when compared to our own human size or measuring system.

- **ECONOMY**

Using only the most efficient amount of an image to communicate the essential narrative, emotion or other visual message.

**Space = two-dimensions**

**Volume = three dimensions**

- **VOLUME**

The space occupied as either positive or negative form in three-dimensions.

- **SPACE**

Through space, artists invite viewers to enter an imaginary world. Expression can be heightened when the world created is particularly intriguing, or when the spatial illusion is especially dramatic.

- **POSITIVE SPACE**

- The Subject: The state in the artwork in which the art elements or their combination produce the subject.

- **NEGATIVE SPACE**

- The Background: Unoccupied or empty space left after the positive elements have been created. Negative space also functions as design shapes when compared to the total image.

- **PERSPECTIVE SPACE**

- **Linear Perspective**

- One Point, Two Point and Three Point Perspective.

- **Overlap Perspective**

- Simple way to suggest space when combined with size variations and value changes.

- **Size Variation Perspective**

- Any systematic variation in size will increase the illusion of space.

- **Atmospheric or Definition Perspective**

- Sharply focused shapes tend to advance while blurred or shapes with less contrast with the background tend to recede.

- **Location Perspective**

- Visual elements placed near the top of the page tend to read while shapes placed at the bottom of the page tend to advance.

## **OTHER DESIGN RELATED TERMS**

### **MEDIA**

- The materials and tools used by the artist to create the visual elements perceived by the viewer (paper, paint, charcoal, graphite, pastel, wood, fiber, clay, stone, metal, etc.)

### **• STYLE**

The specific artistic character and dominant trends of form noted during periods of history and art movements. Style may also refer to artists' expressive use of media to give their works individual character.

### **• AESTHETICS**

In theory it is the beautiful in art and traditionally a branch of philosophy, psychology and sociology of art. As such, aesthetics is no longer solely confined to determining what is beautiful, but attempts to discover the origins of sensitivity to art forms and the relationship between art, and other aspects of culture, such as science, industry, philosophy and religion. Frequently used to mean concern with artistic qualities of form as opposed to the mere recording of facts.

• **DECORATIVE ART**

Ornamenting or enriching art. Decorative art emphasizes the essential flatness of a surface.

• **CRAFTSMANSHIP**

Aptitude, skill or quality of work in the use of tools and materials. A so-called example of art may have many qualities including expression, but may lack craftsmanship...causing the work to be inferior to what it could be.




• **PLASTIC ART**

The use of the elements of art to create the illusion of the THIRD DIMENSION on a two dimensional surface. Also three dimensional art such as architecture, sculpture, ceramics and industrial design.

• **GRAPHIC ART**

Two dimensional art forms such as drawing, painting, making prints, and collages. Also refers to the techniques used in such media as newspapers, books, posters, magazines, motion pictures, photography, web pages, etc.

## Development toward Abstraction

Naturalism	Realism	Semi-abstract	Abstract
<p>Fully representational. (Very objective)</p> 	<p>Representational yet emphasizing the emotional. (More subjective)</p> 	<p>Partly representational but simplified and rearranged.</p> 	<p><u>Objective:</u> Based on a realistic subject, but visually appears nonobjective.</p> <p><u>Non-objective:</u> Non-representational, started without any reference to subject and assuming artistic value reside in form and content completely.</p> 