

Elements of Design

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Structure of Art in 2D Design

- Components of Art - Analyzed by the Degree of Representation
 - Subject Matter
 - Content
 - Context
 - Form
 - Elements of Design
 - Line
 - Shape & Space
 - Texture
 - Value
 - Color
 - (Type)
 - Principles of Organization
 - Balance
 - Emphasis & Focal Point
 - Rhythm
 - Scale & Proportion
 - Unity

Why Art?

- Aesthetics
- Communication
- Self-Expression
- Language
- Skills

Components of Art

Subject Matter

- The What
- Person
- Thing



Content

- The Why
- Message:
 - Emotional
 - Intellectual



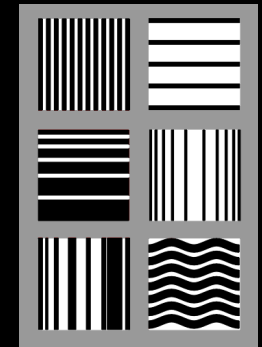
Form

- The How
- Design
 - Elements
 - Principles



Context

- Background
- Artist
- Culture



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Form

- The How
- What we study in this course
- Design
 - Elements of Design
 - Principles of Organization

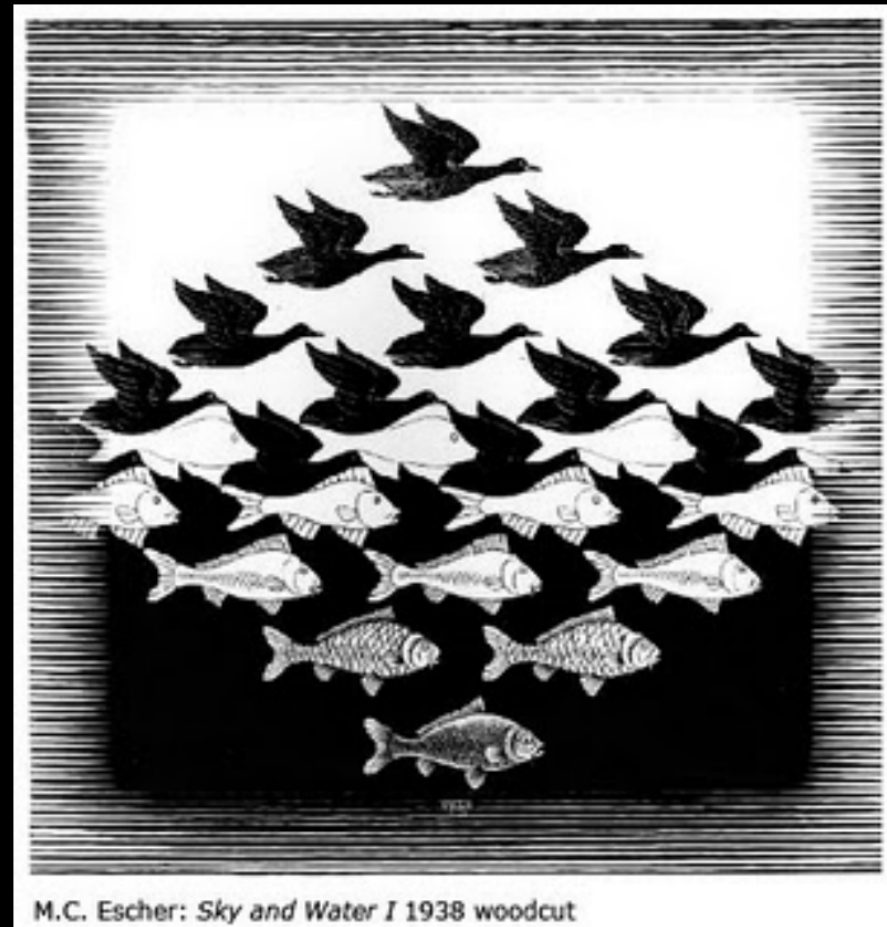
Elements of Design

- Space
- Line
- Shape
- Texture
- Value
- Color
- (Type)

Elements of Design

Space

- 2D = height, width & illusion of depth.
- Area between and around lines, shapes, textures, colors and type.
- Negative space.



Space

- Space is a fundamental element **in two dimensional work of art.**
- Refers to **height** and **width**, distances or areas around, between, and within components of a piece.
- Painters imply space, **photographers capture space**, sculptors rely on space and form, and architects build space.
- Space can be **positive or negative**, open or closed, shallow or deep, and two-dimensional (or three-dimensional). Sometimes space isn't explicitly presented within a piece, but the illusion of it is.
- In photography space can also be thought of as the **Pictorial space.**

Space



Claudia Jacques

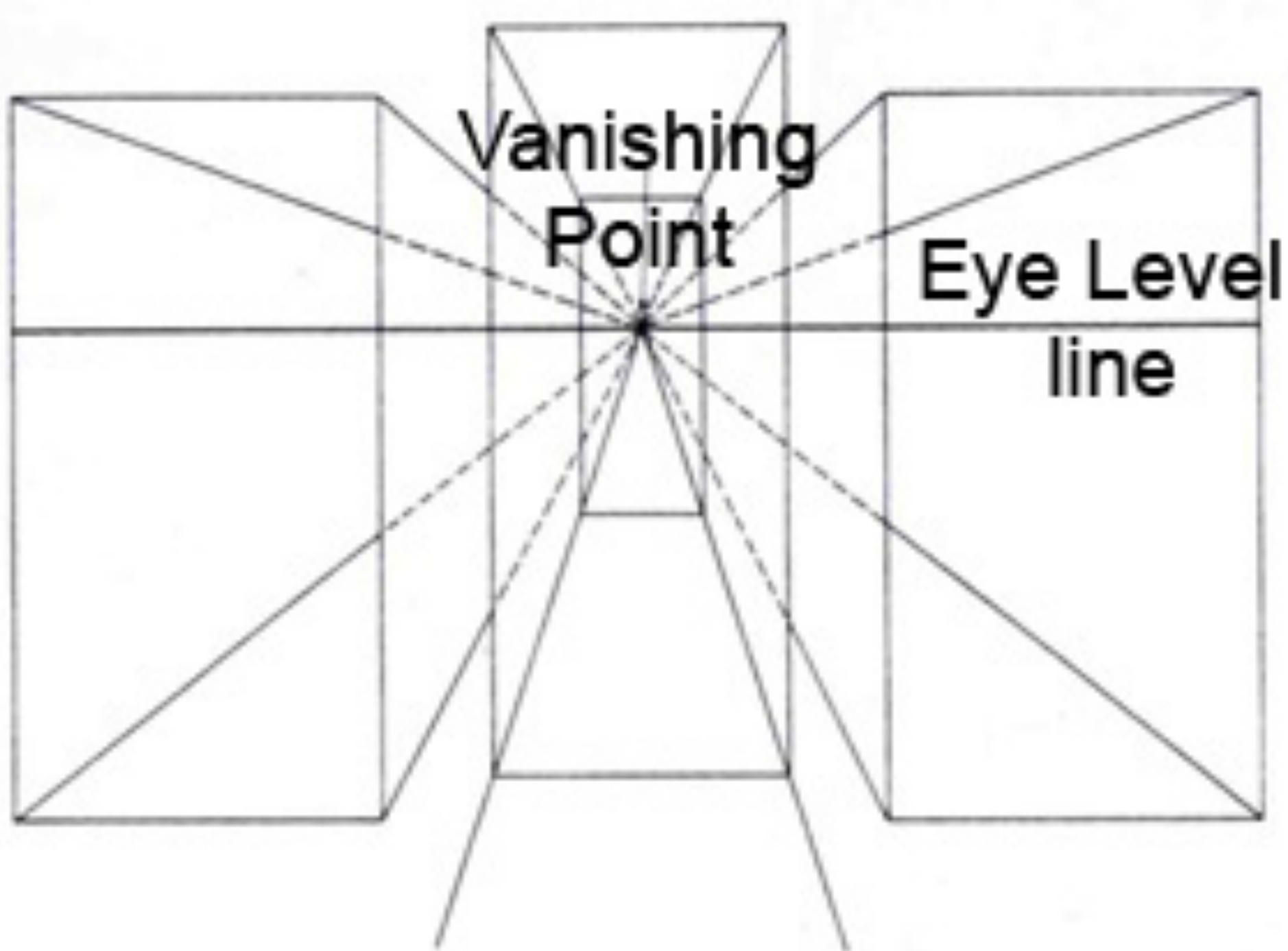
Space



In a landscape, a tree may be large because it is in the foreground while the mountains in the distance are quite small. Though we know in reality that the tree cannot be larger than the mountain, this use of size gives the scene perspective and develops the impression of space. Likewise, an artist may choose to move the horizon line lower in the picture. The negative space created by the increased amount of sky can add to the perspective and allow the viewer to feel as if they can walk right into the scene. By the very nature of the camera capturing what is in front of it with one eye, mono-vision, the Pictorial space can also be thought of as having Linear Perspective.

Space

- Creating **perspective** in art relies on the judicious use of space. In a linear perspective drawing, for instance, artists create the **illusion of space** to imply that the scene is three-dimensional. They do this by ensuring that some lines stretch to the vanishing point.
- On a very fundamental level, how our brain understands or interprets a photograph is based on how the **Perspective** is used within the **Pictorial space**.
- In **Linear Perspective** or **One-point Perspective**, all horizontal lines converge at a **vanishing point**. The perspective and the vanishing point are very useful visual elements in directing the viewer's eye to the subject.





Lewis Hine



- In **Lewis Hine**, perspective within the space and the use of **foreground, middle ground** and **background** work together to draw our eye back to the figure in the middle ground.
- Also notice the wonderful sense of **light** coming in from the windows.
- This image also uses the principle of design **unity** through repetition to draw your eye back into the photo.



Robert Adams



Robert Adams photograph has almost no perspective or focal point, our eye is not allowed to enter the picture plane. We are force to confront this wall of soft cushy bread loaves. But similar to the Hines image, use of repetition helps move our eye around the photo.

In this photograph by **William Eggleston** tension is created between the formally centered quality of the woman's portrait with the one-point perspective pulling our eye back to the left and to the horizon line. Notice how the photographer has the woman's eyes placed exactly at the horizon line.



Elements of Design

Point

The most basic element.

Line

A mark made by a moving point.

Visual characteristics:

- Measure
- Weight
- Type
- Direction
- Orientation
- Degrees of Continuity
- Character

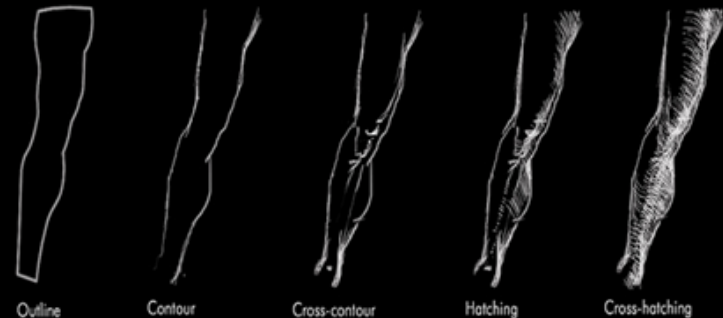
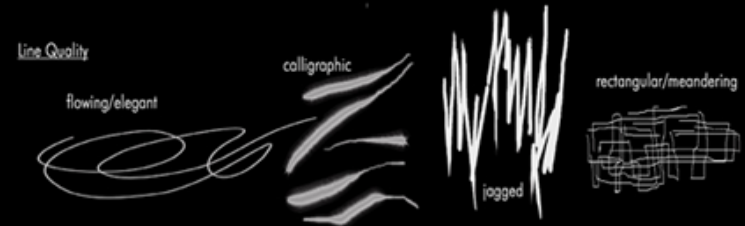


Figure 2.1 Lines.

Line

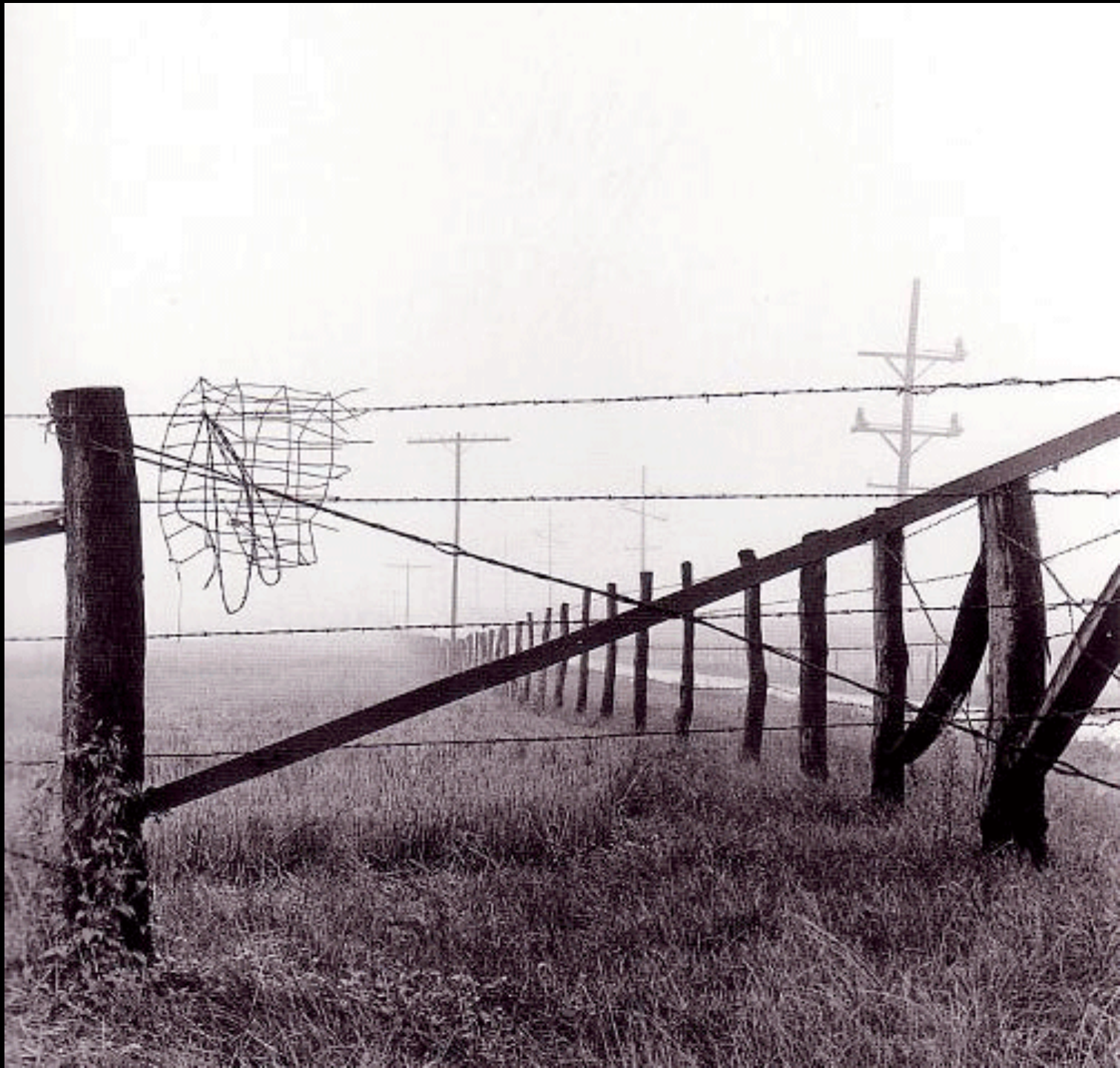
- A line is a mark longer than it is wide and is seen because it differs in **value**, **color**, or **texture** from its background.
- **Vertical** lines can give us the feeling of alertness, dignity, even rigidity. Potential to be static or dynamic
- **Horizontal** lines are static and can make us feel restful; a feeling of repose or quietude.
- **Diagonal** lines have the potential for movement and are dynamic.



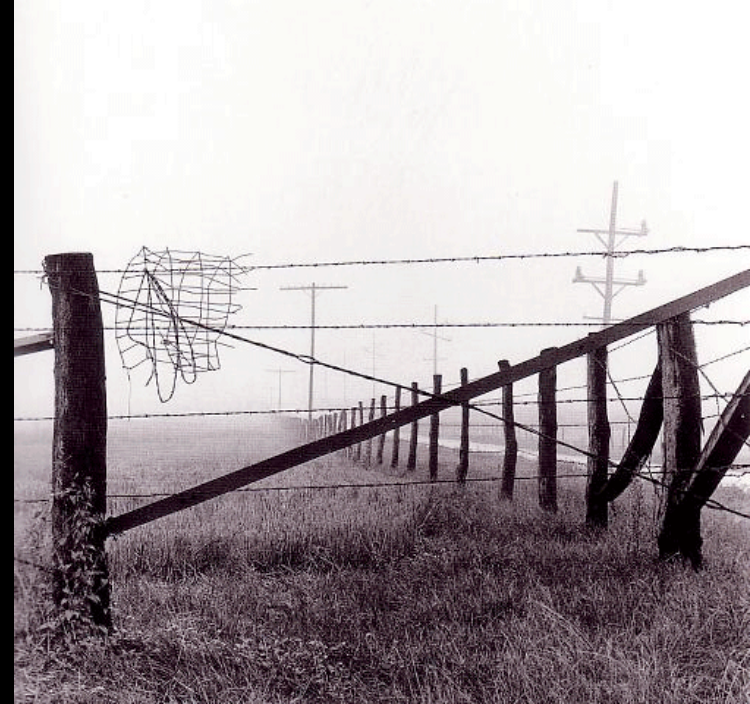
William Eggleston



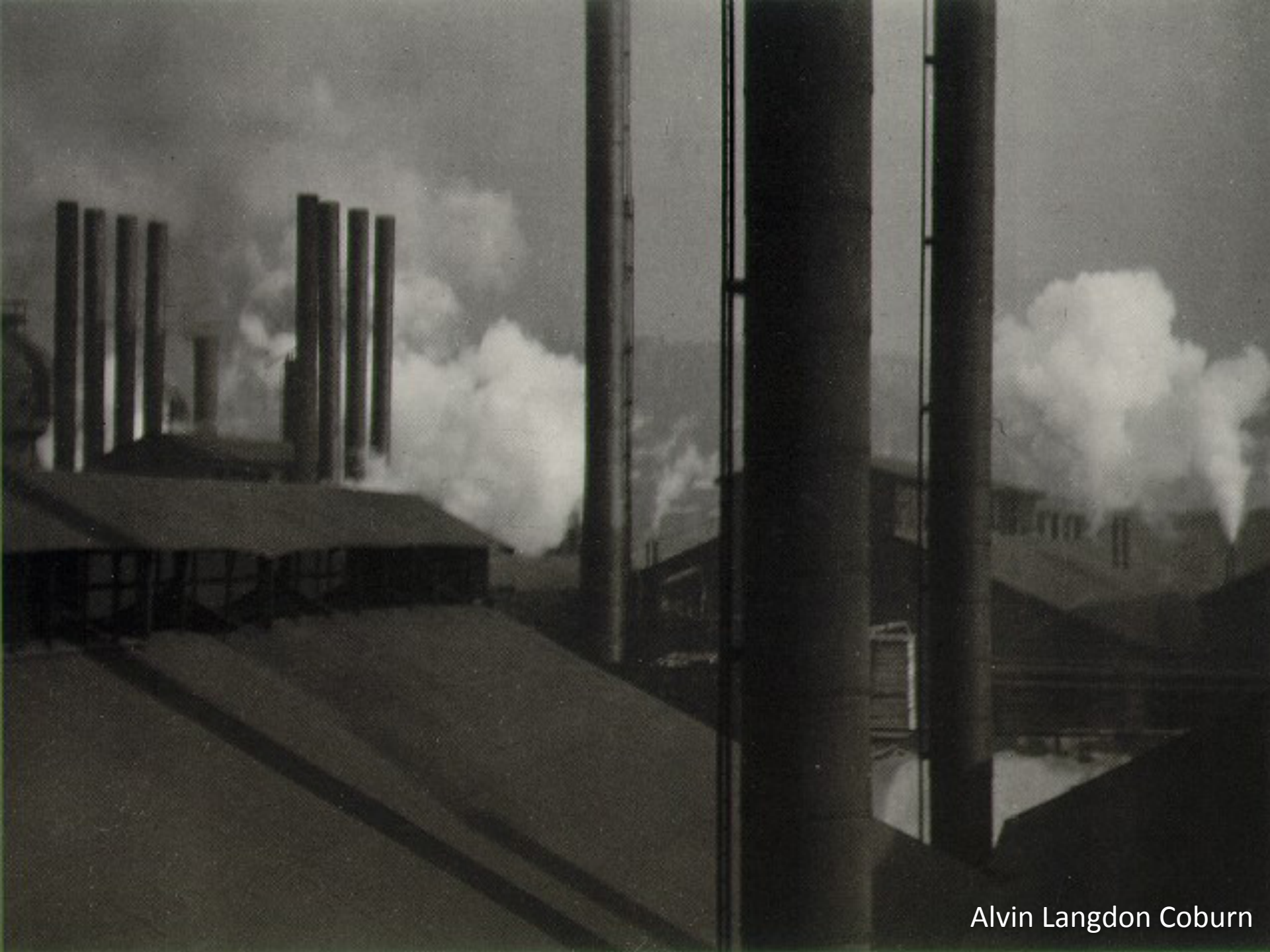
In **William Eggleston** the lines created by the telephone cords moves your eye around the image. Imagine how static the image would be without the line there. Along with color it become the main compositional element.



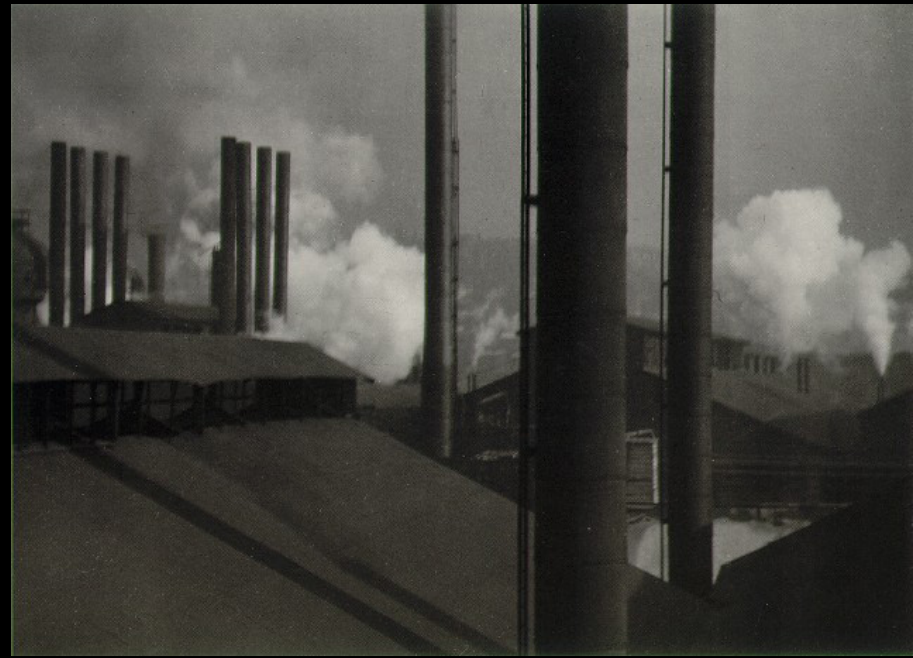
Ralph Eugene
Meatyard



This is a very interesting composition by **Ralph Eugene Meatyard**. The fence in the foreground prevents us from entering the photograph. But our eye is drawn into the image by the use of perspective. Our eye follows the road and fence posts back to the center of the photo. Because we are dealing with a two-dimensional plane and because of the high contrast of the little grid of wire, our eye is pulled back to the foreground.



Alvin Langdon Coburn



While this photograph by [Alvin Langdon Coburn](#) has some perspective the main element at work in this shot are the vertical lines of the smoke stacks.

Elements of Design

Shape

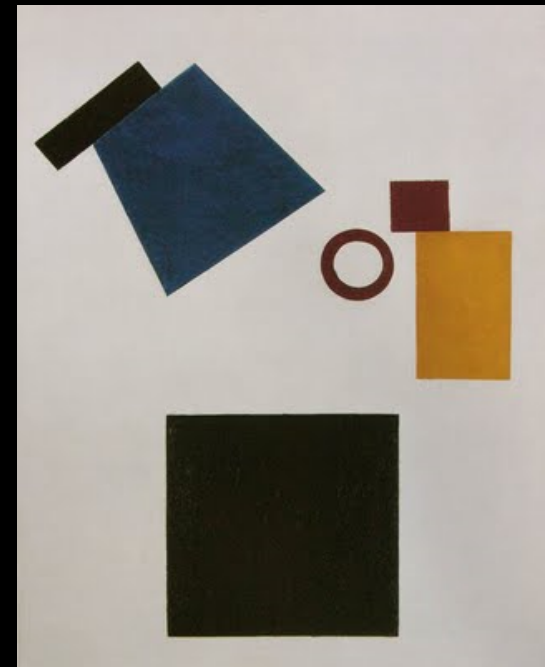
An area of texture, value or color defined by a clear boundary.

Visual characteristics:

- Geometric: rectangle, circle, square, etc.
- Organic: irregular shapes, shapes found in nature.



Georgia O'Keefe



Kazimir Malev

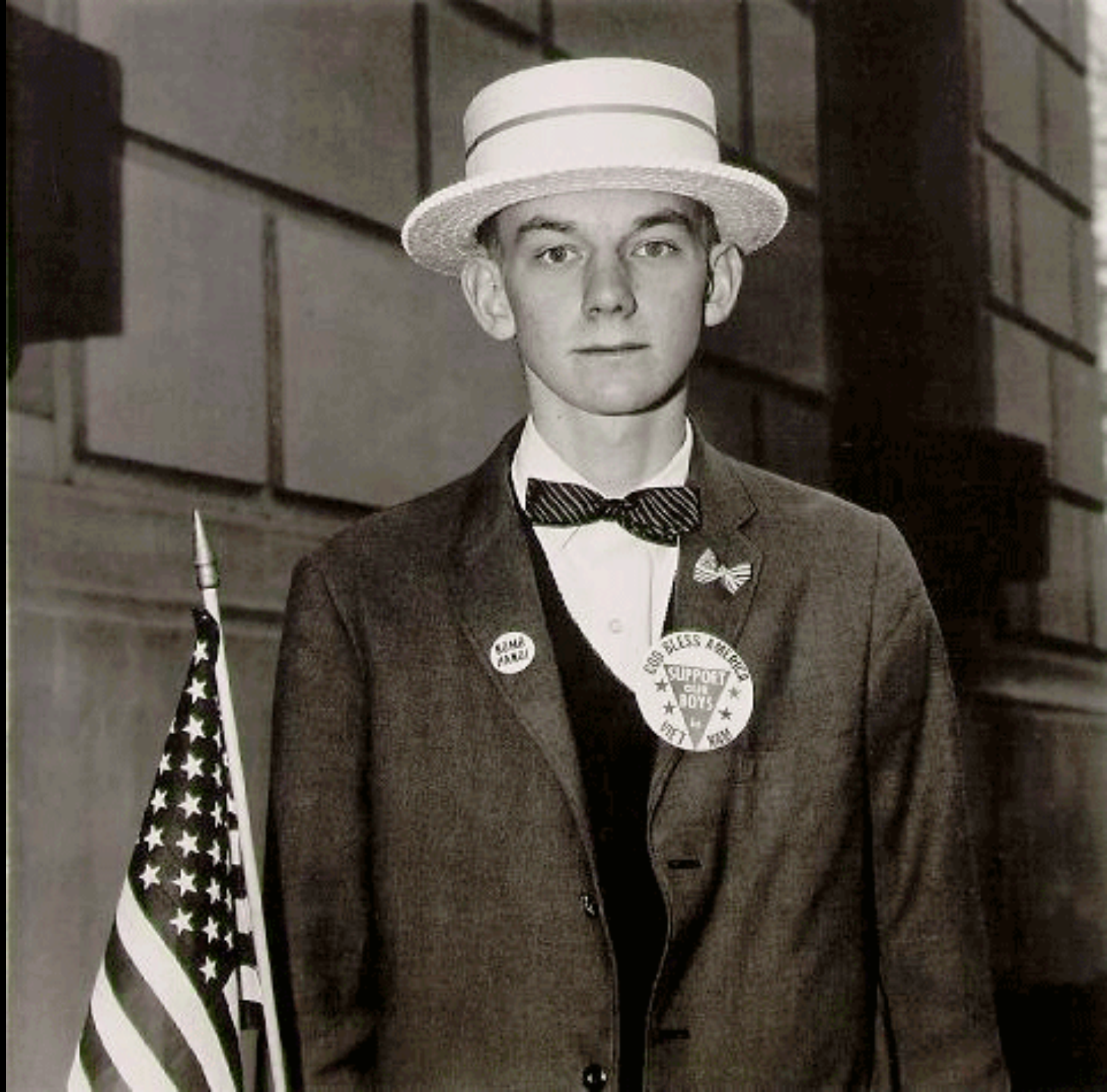
Shapes

- **Natural, organic or biomorphic** are shapes found in nature.
- **Geometric** shapes are created by mathematical equations.
- Abstract shapes are “**abstracted** or “pulled from” the original shape. A close-up or detail photograph of something could be considered abstract.
- **Positive/Negative shapes**, when you place at least two shapes together in space, a third “negative” space is created in the space between the two positive shapes.

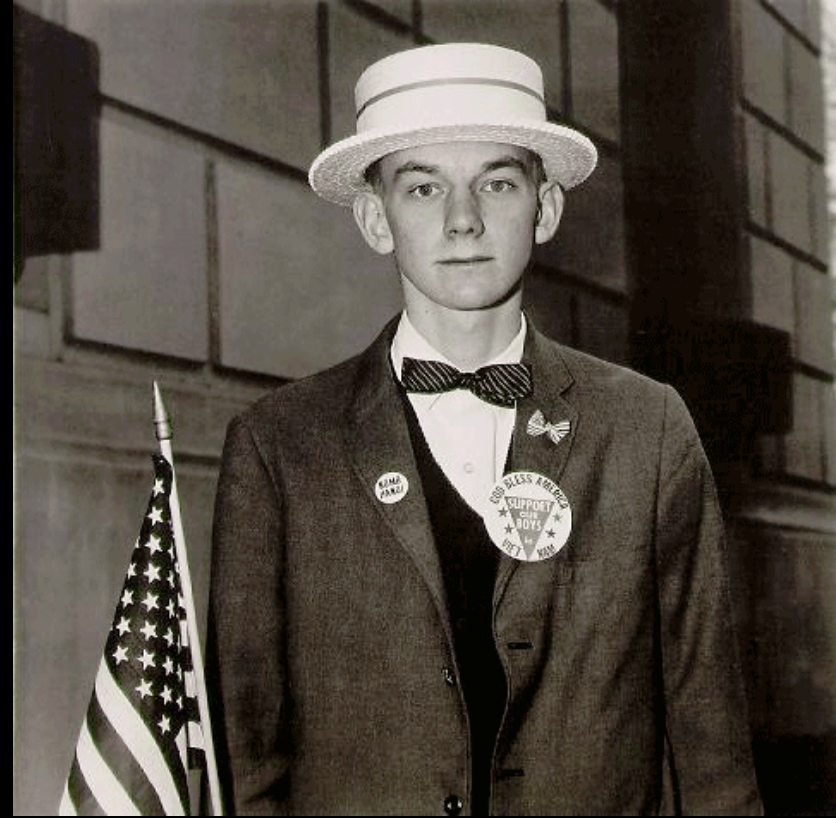
This wonderful grayscale photograph by **Tina Modotti** has a recurrence of the same or similar organic shape throughout the image.

This recurrence or repetition of a shape also creates a **Rhythm** as your eye moves about the picture.





Diane Arbus



On the other hand this photograph by **Diane Arbus** makes use of distinctly different shapes to move our eye around the image. This is also one of the Principles of Design called Emphasis. In this photograph emphasis is created by the contrast of the design element, Shapes.

Manuel Alvarez Bravo uses three distinct shapes. Notice how they do not overlap.



Review Space, Line, Shapes

- **Space** is the height and width of the frame of the photograph. Space can also be thought of as the one-point perspective created by the lens of the camera.
- **Line** is a mark longer than it is wide and is seen because it differs in value, color, or texture from its background. Lines can create different emotional feeling depending on the direction they go.
- **Shape** is an image in space. A shape can be organic, geometric, abstract, nonobjective or positive/negative.