

Project 2

The Static Dynamic

MATERIALS

- notebook
- various mark making and drawing tools, including pencils markers, brushes, charcoal and others (found or invented)
- various papers (size and surfaces)
- white bristol board (cropping tool and window matts) Individual sheets or pad (min. dimension 10")
- ECI copy card
- digital camera

VOCABULARY

Design Principles

- proximity
- tension
- dynamics
- symmetry/asymetry
- rhythm/repetition
- unity / variety
- contrast/emphahsis
- scale/proportion
- negative/positive space
- movement / motion
- pattern/texture/contour
- space/ direction/continuity

SKILLS DEVELOPMENT

- Use and understanding of lateral and critical thinkin
- Exploration and understanding of basic design principles
- Use and understanding of design and process vocabulary
- Experiment with a range of media, processes, and methodologies
- Understand the relationship between form and content
- Arrive at creative solutions/ideas through visual experimentation and selection

PROJECT EVALUATION CRITERIA

- range and depth of dynamic studies
- effectiveness of design (communication, application of formal principles)
- follows project objectives
- originality

Description

Using pencil, pen, and ink, visually communicate the movement of a series of simple graphic elements. Though you will be drawing these graphics in a static and 2D form, they should appear to convey movement over time and be percieved to exist in a 3D space.

Visual tools of expressing this will include some of the following:

Scale	Hue
Tension	Proximity
Position	Saturation
Brightness	Texture
Shadow	Reflection
Transformation	Repetition
	and Personification?

Use only lines and the extrapolation of line to very simple geometric shape (circle, square, triangle). For the time being we will avoid using complex geometrical shapes or organically expressed shapes, so consider how the forms can include a more comprehensive visual language by utilizing the various principles of design—proximity, unity/variety, emphasis/hierarchy, rhythm/repetition, scale/proportion, direction/motion, weight/balance, and others.

Process

Discovery Phase (Divergent/Lateral thinking processes)

Explore the creation of different perceptions using some of the visual means from above individually and then try combining two or more. Generate many drawing studies and try to create a wide variety of effects in movement over time. Think of how you can create rhythm, variation in speed, tension and unity in relationships between two or more graphics, and changes in pacing.. Use a variety of media, methods and materials. Be conscious of stage as a viewing area and the interpretations that may be made by a viewer based on their own perception of the world around them. Be playful, avoid being decisive and you will generate more early iterations and discover opportunities for further expression.

Analyze, Selection Phase (Convergent thinking processes)

Observe your sketches; select the ones that are strong in form and communication and refine them with the medium you deem appropriate.

Using something like the layout suggested below, present 6 dynamic representations using the visual tools and approaches described above, each using only a single graphic element. Do another sheet of 6 combining 2 or more simple graphic elements and try to aim for communicating a more complex perception or interpretation in the viewer. Finally create one large graphic that combines the simple shapes to create a complex formal object or objects and express a narrative that involves dynamics in a 3D space.

Deliverables:

(Due next week, September 30th)

Three (3) - 11 x 14 in. sheets (as described)

Write your name on the back of each sheet and on a small card. Copies of the originals should be available in your process book.

