

## surface



## [p1] dot

### Dot Problem

Create three compositions designed with 3 to 6 solid black dots that effectively express each of the following (one per comp) gestalt concepts to the viewer: PROXIMITY, SIMILARITY, CONTINUANCE. Each final composition should be executed on smooth Bristol paper, cardstock or photo matt paper (which produce cleanest results), cut to precisely a 5 inch by 5 inch square, and then mounted on a 9 by 9 inch square piece of black heavy weight paper.

This project will provide source compositions to be used for two other projects.

### Objectives

- develop understanding and usage of spatial relationships based on gestalt/perception principles in order to communicate specific concepts.
- execute compositions with precision.
- transfer principles to various mediums (upcoming projects).
- build a vocabulary for the discussion of art/design.
- practice the art of critique.

Composition is a fundamental aspect of art and design. Compositions are built largely from manipulating spatial relationships (distance, direction, scale, position) of components to create and balance various tensions in a way that engages the artist and/or viewer in some form of communication. Creating meaningful tensions within a composition has the power to communicate certain ideas, feelings, memories, experiences through visual components and their spatial relationships. Meaningful compositions come from practice and the understanding of specific design and psychological principles.

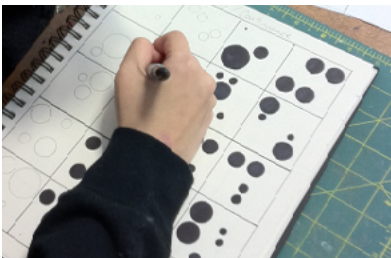
### Materials

A lot of black Sharpies (varying thickness), technical or fine tip black pen, smooth Bristol paper or cardstock (best paper -- inkjet matte photo paper), tracing paper, circle templates and/or compass, black construction paper, and Visual Journal .

### Strategy

#### Step 1 – Homework to complete for next studio

Sketch 30+ square thumbnail solutions using three to six solid black dots to express the following gestalt concepts: PROXIMITY, SIMILARITY, and CONTINUANCE in Visual Journal. You should create a minimum of ten thumbnails for each concept. Cut a Xerox copy of thumbnails a part from one another. Mount envelop in Journal and store thumbnails. Due beginning of next surface studio, \_\_\_\_\_.



DO play with placement, scale, and distance of dots; explore/pay attention to the placement relative to the square (centered, off centered, density) frame of the page. DON'T crop dots off edge of composition or allow dots to touch one another, and don't use less than three dots or more than six.

#### Step 2 – Critical Analysis/Table Team Critiques [during next studio]

Due \_\_\_\_\_: Layout all thumbnail compositions on your desk. Your table team will spend 5-7 minutes analyzing your thumbnails and noting your habits/patterns of problem solving for the entire set of compositions. You are to record in your Journal the team's analysis. Store thumbnails in Journal along with a written summary of the crit of your work and habits, due next surface studio. You will participate in the analysis of the rest of your team members.

## Vocabulary

asymmetry  
balance  
closure  
composition  
concept  
continuance  
craftsmanship  
crop  
critique  
density  
design  
elements of art  
form  
Gestalt  
habit  
interpretation  
longing  
negative space  
orientation  
perception  
picture plane  
principles of organization  
proximity  
repetition  
rotation  
scale  
scale  
shape  
similarity/difference  
space  
spatial  
symmetry  
tension  
texture  
thumbnail  
visual language  
visual metaphor

## Step 3—Revise and Render

Due \_\_\_\_\_: Refine and render the top five strongest (conceptually and visually) compositions for each principle as 5 x 5 black and white compositions. HOW. Cut out fifteen 5 x 5 inch squares from smooth Bristol or white cardstock. Refine and replicate your fifteen thumbnails onto the 5 x 5 squares. Use fine tip black pen and sharpies or cut black paper using circle templates to create precise circles. Remember you are composing these circle forms to express the following gestalt principles: Continuance, Proximity, Similarity. On the back of each label lightly with pencil the concept expressed and your name. After you have completed these 15 compositions, carefully evaluate each and determine which ones are the most successful.



Research concept of contour topographic and magnetic field mapping.

## Step 4—Critical Analysis/Table Team Critiques

Due \_\_\_\_\_: Table team critiques: layout top 15 compositions. Your team will help you narrow your set to the two strongest compositions for each concept and make suggestions for strengthening each. Take notes as your work is being critiqued (you will need to write these up and post in Journal with images due next surface studio).

Begin Square Blitz (if assigned in your studio) weekend of \_\_\_\_\_.

## Step 5—HW Execute final three compositions

### Timetable

Final compositions due, \_\_\_\_\_, All work should be mounted on wall prior to 9:30 deadline. Check with your professor for location. Installation always takes longer than expected. Consider installing the night before. Include your address label sized name tag, MW or TTH.a

CRAFT OF COMPOSITIONS,  
CRAFT OF MOUNTING,  
CRAFT OF WALL PRESENTATION  
MATTERS!



Create a sheet of typed name tags to store in your VJ and be used for each crit. Include on mailing sized label, your full name, MW or TTH.