

*Assignment of*  
**Art, Craft & Calligraphy**

**Topic:** " Design ”

**Class:** B.Ed. (Hons.)

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### Group work Details

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## Design

**D**esign is the creation of a plan or convention for the construction of an object or a system (as in architectural blueprints, engineering drawings, business processes, circuit diagrams and sewing patterns). Design has different connotations in different fields. In some cases the direct construction of an object (as in pottery, engineering, management, cowboy coding and graphic design) is also considered to be design.

### **Another definition of “Design” is:**

**A roadmap** or a strategic approach for someone to achieve a unique expectation. It defines the specifications, plans, parameters, costs, activities, processes and how and what to do within legal, political, social, environmental, safety and economic constraints in achieving that objective.

**A specification** of an object, manifested by an agent, intended to accomplish goals, in a particular environment, using a set of primitive components, satisfying a set of requirements, subject to constraints; (verb, transitive) to create a design, in an environment (where the designer operates), is design.

Here, a "specification" can be manifested as either a plan or a finished product, and "primitives" are the elements from which the design object is composed.

### **Design as a process:**

Substantial disagreement exists concerning how designers in many fields, whether amateur or professional, alone or in teams, produce design. Dorst and Dijkhuis argued that "there are many ways of describing design processes" and discussed "two basic and fundamentally different ways",[10] both of which have several names.

### **Elements of Design:**

Design elements are the basic units of a painting, drawing, design or other visual piece and include:

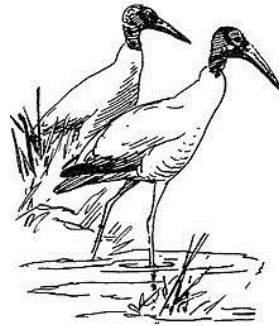
- Line
- Colour
- Shape & Point
- Texture
- Space
- Form

A brief description of these points is given below, with their uses etc;

The **elements** are components or parts which can be isolated and defined in any visual design or work of art. They are the structure of the work, and can carry a wide variety of messages.

## Line :

A line is a fundamental mark or stroke used in drawing in which the length is longer than the width. Two connected points form a line and every line has a length, width, and direction if it is straight.



“This image contains contour lines (the outline of the birds) and decoration lines (hatching).”

**Certain arrangements** of line are commonly understood to carry certain kinds of information.

For example, **calligraphy** is recognizable as a representation of **words**, even when we do not know the language. Calligraphic imagery is often used by modern artists simply because of the mysterious messages implied in the "code" of unknown language.

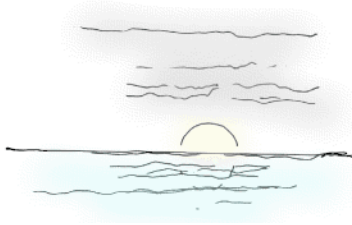
Line in the form of **maps** is readily recognized as a **symbolic representation** of a place. The place may be a local neighbourhood, or the entire world. It may be a carefully measured representation, or a stylized diagram, such as a subway map. In either case, we understand it to be a device by which we can understand the relationship between places; how to get from "here" to "there."

**Floor plans** are a specialized kind of map, a commonly understood device which describes a building. **This linear** language can be understood even when the building is as unusual as this one, which was to be constructed of a sprayed foam material in a decidedly unconventional form.

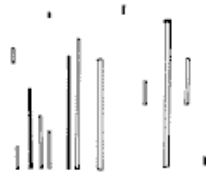
**Graphs** are another readily recognizable **linear device**. They are widely used to **communicate** quantitative information and relationships in a visual way. (From the time we first meet them in basic algebra, to the last time we picked up a copy of USA Today, we encounter and interpret graphs).

**Line also communicates emotion and states of mind through its character and direction.** The variations of meaning generally relate to our bodily experience of line and direction.

The direction of a line can **convey mood**. **Horizontal** lines are calm and quiet, **vertical** lines suggest more of a potential for movement, while **diagonal lines** strongly suggest movement and give more of a feeling of vitality to a picture.



Horizontal Lines

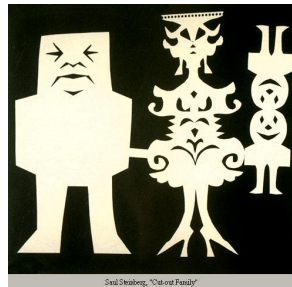


Vertical Lines



Diagonal Lines

**Horizontal and vertical lines in combination** communicate stability and solidity. Rectilinear forms stay put in relation to gravity, and are not likely to tip over. This stability suggests permanence, reliability and safety. In the case of the man in this family group, the lines seem to imply stability to the point of stodginess.



**Diagonal lines** suggest a feeling of movement or direction. Since objects in a diagonal position are unstable in relation to gravity, being neither vertical nor horizontal, they are either **about to fall**, or are **already in motion**, as is certainly the case for this group of dancers. In a two dimensional composition diagonal lines are also used to indicate depth, an illusion of perspective that pulls the viewer into the picture-creating an illusion of a space that one could move about within. Thus if a feeling of movement or speed is desired, or a feeling of activity, diagonal lines can be used.



**Contour and gesture:** Lines used to follow the edges of forms are contour drawings, and drawings which seem to depict more movement than actual outline are gesture drawings.

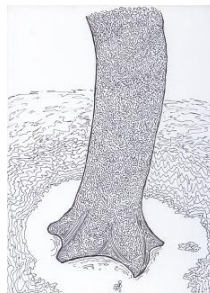


Contour Lines



Gesture Lines

The **quality of the line** is in itself a fundamental visual language, to an extent that cannot be claimed for any other single element. Its use is so universal that we are all profoundly sensitive to it. Even without an artist's training, we can extract considerable meaning from the kind of line used in a drawing. It is possible to recognize the soft, irregular lines of a quick sketch from life, as seen:



**Line as Value:** Lines or crosshatching can also be used to create areas of grey inside a drawing. These areas of darker shading inside a figure, called areas of value, can give a more three-dimensional feeling to an object.

**Line** can be considered in **two ways**. The linear marks made with a pen or brush or the edge created when two shapes meet.

### Uses:

- A line that defines or bounds an edge, but not always the outside edge, could represent a fold or colour change.
- A line that defines the edge of space can also be created by a gap of negative space. Many uses include two separate columns, rows of type, or to show a change in document type.
- Lines are used in linear shapes and patterns to decorate many different substrates, and can be used to create shadows representing tonal value, called hatching.

## 2. Colour

### Definition:

Colour is the element of art that is produced when light, striking an object, is reflected back to the eye. There are three (3) properties to colour. First is hue, which simply means the name we give to a colour (red, yellow, blue, etc.). The second property is intensity, which refers to the strength and vividness of the colour. For example, we may describe the colour blue as "royal" (bright, rich, vibrant) or "dull" (greyed). The third and final property of colour is its value, meaning its lightness or darkness. The terms shade and tint are in reference to value changes in colours.

### Hue

Hue is the term used for the name of any colour, e.g. yellow, orange, red, and blue all are hues. The main property of the colour. In painting, hue is referred to as pure colour. It might have many computing theories, but practically in design these theories are not as important to know as the colour wheel.

### Intensity

Intensity is the saturation or purity of the colour, its brightness or dullness. In other words it's the force of the colour, full force might be a bright red colour.

### Value

Value is the lightness or darkness of the colour. The lightest value of the colour is almost white and the darkest value is almost black.

There are two types of value:

1-**Tint** : are light values that are made by mixing a colour with white. For example, pink is a tint of red.

2-**Shade** : are dark values that are made by mixing a colour with black. Maroon is a shade of red, and navy is a shade of blue Colours are of two types

1-**Warm colours** - on the red/yellow side of the colour wheel – are popular for large spaces, making a room feel smaller and more cosy.

2-**Cool colours** - from purple to green - tend to be used more when decorating in small spaces, transforming a room larger, more spacious, relaxing, and cooler.

## Origin of colour:

### **From the history overview**

It was Sir Isaac Newton who experimented with the colours and the origin of the colours in 1666.

He concentrated on the nature of spectrum we find in the rainbow for his experiment. He achieved the same spectrum when he passed a beam of sunlight through a glass prism. Newton named these colours red, orange, yellow, green, blue, indigo, and violet. Another experiment was carried out by passing a spectrum through glass prism. The output came in the form of white light. The experiments were going on and the third was about the complementary colours. With the help of two prisms he produced different colours on the same spot having white background. The combinations of these colours were producing the colour, which lies between two source colours in the spectrum. Isaac Newton came to some amazing conclusions after these experiments.

1. Colour is not in the glass it is in the light
2. White light is a mixture of all the colours of the spectrum



Then comes the property of illusion. It is called metamerism. Newton described this property where two colours look identical when viewed under certain light source but it looks different under different source of light.

In 19th century, Physicist James Clerk Maxwell discovered the fact that mixing just three light sources - red, green and blue, can produce wide range of colours. Computer monitors runs on the same principle of producing colour from these three light primaries.

### Conclusion

When a white ray of light passes through a prism in a particular angle forms colours, in short Colour is in light. If we check out sunlight, it is colourless, but as we have seen, when passed through prism gives spectrum

E.g how can we see the colour of mango?

Light falls from the source (the sun) on the object (the mango) and then it goes to the human eye .The sunlight shines the mango.



All the colours in the sunlight are absorbed by the yellow surface of the mango except those related with yellow, and reflected to human eye. The eye receives the reflected yellow light from the object (the mango) and sends message to the brain.

## Classification of colours

There are three main classes of colour

- Primary Colours
- Secondary Colours
- Tertiary Colours

### Primary Colours:

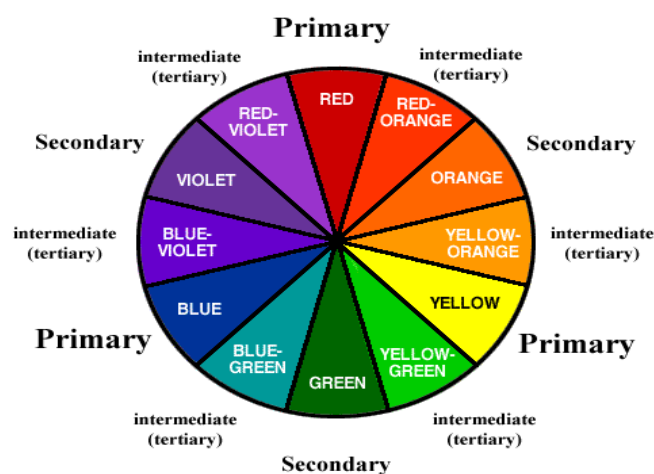
Red, Blue and Yellow are considered the primary colours because they are pure colours, which are beyond production by mixing other colours. Since we can arrive at any colour by mixing these three colours in different proportions, these are rightly identified as primary colours.

### Secondary Colours:

If we mix two primary colours in equal parts, we get the secondary colours viz., violet, green and orange. (violet = blue + red, green = blue + yellow, orange = yellow + red).

### Tertiary Colours:

By mixing a primary colour and a secondary colour in equal proportion, we get tertiary colours.



Classification of colours

## Uses of colour in design:

We are provided by the variety of colours. The uses or influence of colours in design are following.

- Cool colours develop a sense of cooling. Like pink colour in summer help in creating a sense of cooling in hot weather. Similarly warm and dark colours represent a sense of darkness, hot and depth.
- By using colours design become more prominent and attractive.
- Colours gives life and brightness to a design.

## Colour scheme:

1. Related Colour Schemes
2. Contrast Colour Schemes

### Related Colours:

- Analogous Colour Schemes
- Monochromatic Colour Schemes

### Contrast Colour Schemes:

- Complementary Colour Scheme
- Double Complementary Colour Scheme
- Split Complementary Colour Scheme
- Double Split Complementary Colour Scheme
- Triad Colour Scheme
- Tetrad Colour Scheme

### **Colour Scheme Defined**

*“A **colour scheme** is simply a plan for organizing colours.”*

Colour schemes are classified by how the colours relate to each other on the colour wheel. Types of colour schemes include monochromatic, analogous, and complementary.

### **Monochromatic Colour Schemes:**

A colour scheme that includes only one *hue* plus the various *values* and *intensities* of that hue is called a **monochromatic colour scheme**.

### **Analogous Colour Schemes**

An **analogous colour scheme** uses hues that are side by side on the colour wheel and share a hue. Any of the values and intensities of those hues could be used in the colour scheme also.

## Complementary Colour Schemes

Another type of colour scheme that is often used by artists is a **complementary colour scheme**, which is created using hues that are opposite each other on the colour wheel.

## Double Complementary Colour Schemes:

It means four colours which are directly opposite each other on the colour wheel

# 3: Shape

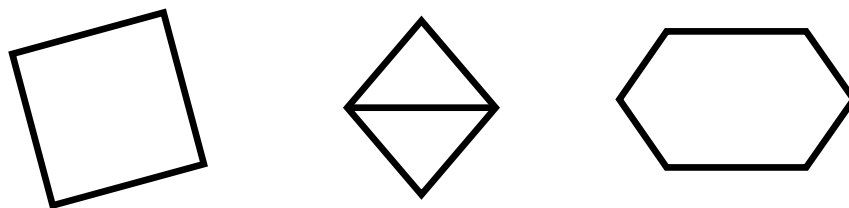
Shape is a two dimensional area confined by a actual line or implied line (an edge for example). In drawing shapes are created when the ends of lines are joined to enclose areas.

## Types of Shapes

There are two general categories that are use to describe shapes. **Geometric** and **Free-Form** or Organic Shapes

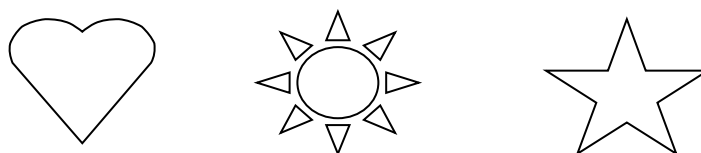
### Geometric Shapes

- Can be described using mathematical terms
- They are very regular or precise
- They are more often found in man-made things because they are easier to reproduce and make things with
- Examples of geometric shapes are: squares rectangles, triangles, circles, oval, and pentagons and so on.



### Free-form or Organic Shapes

- are difficult to describe using definitions
- are irregular or uneven
- are more often found in nature
- Example coulee includes the shape of clouds, puddles, trees, leaves, rocks and so on.



## Positive and Negative Shapes:

In most forms of art shapes may be considered positive or negative depending on how they are used. **Positive shapes** are usually those which are the subject matter within a work of art. **Negative shapes** (or space) are those in the background or around the positive shapes. By viewing images as silhouettes, it is easier to understand what the positive shapes and the negative shapes are. See if you can identify the positive and negative shapes (space) in the silhouette images below



A shape is defined as an area that stands out from the space next to or around it due to a defined or implied boundary, or because of differences of value, colour, or texture.

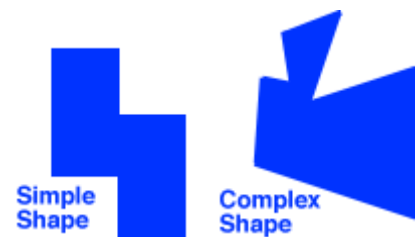
A shape is formed when a line encloses an area.



Shapes can vary endlessly and can suggest physical form and direct eye movement.



Simple shapes are remembered and understood more easily than complex shapes.



## 4. Point

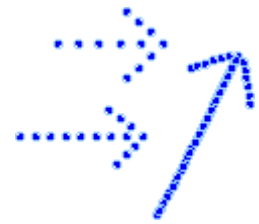
**Point:** The result of the intersection of two lines; represented by a dot. A single dot attracts the attention of viewer like a single dot on a blank page give some idea to the viewer. Eyes focus on that single location.

The point serves as the focus of a visual, highlighting or drawing attention to important information.

Several points in combination may represent a more complicated object or idea. For example, constellations can be thought of as points in the sky representing the figure we "see."

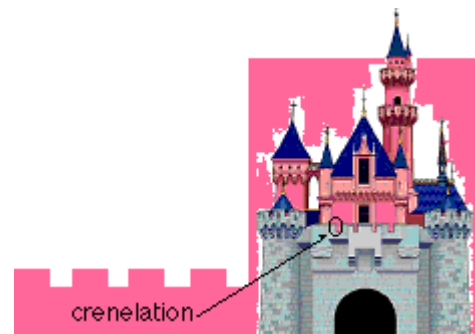


A series of points can attract attention, especially as they move closer together.



Remember to use points or dots effectively in your visual images:

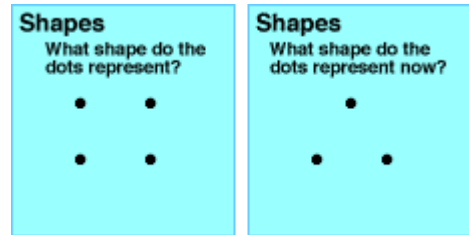
- Emphasize key ideas



Direct the learner's attention



- Represent a more complicated object or idea in order to keep the image clear and simple.



## 5: Pattern

“*Pattern* is a combination of elements or shapes repeated in a recurring and regular arrangement.”



### **PATTERN**

#### Symbolic uses of pattern

Pattern is often used symbolically to represent many things: people, beliefs, the natural world, history, tradition. Colours and shapes have specific meanings, and are passed down from generation to generation. The predictability of pattern is important in establishing a historical tradition and cultural practice.

Islamic spiritual art does not allow the incorporation of imagery, so pattern is used to convey spiritual principles. This is a detail of a wall from the Alhambra in Spain, one of many, each with complex multilayered patterns that appear to mimic aspects of the natural world.

#### Pattern as decoration

We are all familiar with the use of pattern as decoration, from clothing, to everyday objects, to home decorating. Below is an example of an elaborate use of pattern in home decoration.



## What is repetition, pattern, and rhythm? How do they relate to each other?

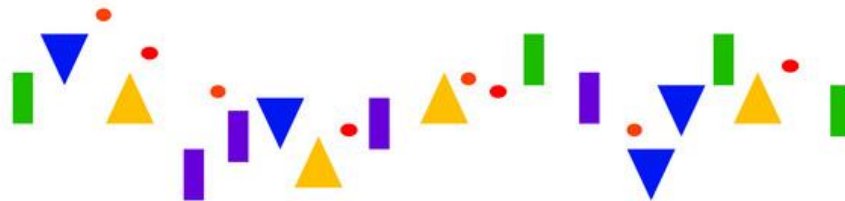
*Repetition* refers to one object or shape repeated; *pattern* is a combination of elements or shapes repeated in a recurring and regular arrangement; *rhythm*--is a combination of elements repeated, but with variations.



REPETITION



PATTERN



RHYTHM

## Principles of design

Principles applied to the **elements of design** that bring them together into one design. How one applies these principles determines how successful a design may be.

Principles of design are:

- Harmony
- Balance
- Emphasize
- Rhythm
- Proportion