CREATIVITY = Work

STEPS
• Preparation = Learn
• Incubation = Let Go
• Illumination = Insight + Idea
• Verification = Design

COLLABORATION = More than the sum

COPY + TRANSFORM + COMBINE
MFA Computer Art
Film/Video/Photography
Interactive + Technoetic

Artist

Educator

Designer

Researcher

Elementary School + Montessori
Studio + Digital Art
Communications

Advanced PhD Candidate in Interdisciplinary Integrative Arts

Space-Time Aesthetics in the Meta Environment: A Cybersemiotic Analysis and Case for Knowledge Art

Claudia Ferreira Jacques de Moraes Cardoso
Dyslexic + ADHD + Hearing Impairment
Brazil + USA
Photography
Aesthetic Perception
Video/Installation
Semiotic Perception
Interactive Installation

Cybernetic Perception

<table>
<thead>
<tr>
<th>Name</th>
<th>Location</th>
<th>Functions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Frontal Lobe</td>
<td>right under the forehead</td>
<td>How we initiate activity in response to our environment.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Judgment we make about what occurs in our daily activities.</td>
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<tr>
<td></td>
<td></td>
<td>Controls emotional response &amp; expressive language.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Memory for habits and motor activities.</td>
</tr>
<tr>
<td>Parietal Lobe</td>
<td>near the back and top of the head</td>
<td>Location for visual attention &amp; touch perception.</td>
</tr>
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<td></td>
<td></td>
<td>Goal-directed voluntary movements.</td>
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<tr>
<td></td>
<td></td>
<td>Manipulation of objects.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Integration of different senses.</td>
</tr>
<tr>
<td>Occipital Lobe</td>
<td>at the back of the head</td>
<td>Vision.</td>
</tr>
<tr>
<td>Temporal Lobe</td>
<td>Side of head above ears</td>
<td>Hearing ability.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Memory acquisition.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Some visual perceptions.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Categorization of objects.</td>
</tr>
</tbody>
</table>
Information
Cybersemiotic Perception
ORGANIZING INFORMATION
Practice, perception, and the several arts are equally ways of gaining insight and understanding. The naive notion that science seeks truth, while art seeks beauty, is wrong on many counts. Science seeks relevant, significant, illuminating principles, often setting aside trivial or overcomplicated truths in favor of powerful unifying approximations. And art, like science, provides a grasp of new affinities and contrasts, cuts across worn categories to yield new organizations, new visions of the worlds we live in.
DESIGN

Using form/design to organize information

USER INTERACTION
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
    - Value
    - Texture
    - Color
    - (Type)
- Principles of Organization
  - Balance
  - Emphasis & Focal Point
  - Rhythm
  - Scale & Proportion
  - Unity
Components of Art

Subject Matter
- The What
- Person
- Thing

Content
- The Why
- Message:
  - Emotional
  - Intellectual

Context
- Background
- Artist
- Culture

Form
- The How
- Design
  - Elements
  - Principles
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
Elements of Design

Shape
An area of color or texture defined by a clear boundary.
Visual characteristics:
- Geometric: rectangle, circle, square, etc.
- Organic: irregular shapes, shapes found in nature.
Elements of Design

Space

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

Texture

- The way a surface feels or look.

- In 2D is the suggestion of the aspect of a 3D surface.
Elements of Design

Value

The relative degree of light and dark.

http://www.atpm.com/9.07/images/design-definitions.gif
Elements of Design

Color

The visual response to wavelength of light, identified as Red, Blue etc.

Visual characteristics:
. Hue – common name of a color.
. Intensity – the strength, saturation, or purity.
. Value – the relative degree of dark and light.
Elements of Design

Type

Unique shapes that carry meaning.
Visual characteristics:
  . Serif – short strokes that finish main strokes.
  . Sans-serif – typefaces without serifs.
Principles of Organization

- UNITY
- EMPHASIS & FOCAL POINT
- SCALE & PROPORTION
- BALANCE
- RHYTHM
Gestalt

• Psychology term which means ”shape” or “form”.
• Theory of visual perception developed by German psychologists Max Wertheimer, Kurt Koffka and Wolfgang Kohler in the 1920s.
• Describe how people tend to organize visual elements into groups or unified wholes under certain principles or laws:
Gestalt Laws

**Pragnanz** describes how we organize our perceptions into the simplest possible experience. Also sometimes called the Law of Good Figure, or the Law of Simplicity.

**Proximity** states that objects near one another in space or time are perceived as being a group, and belonging together.

**Similarity** states that objects with similar characteristics, such as form, color, size, and brightness, are perceived as belonging together.

**Closure** – Visual Grouping explains why incomplete figures are perceived as complete or whole.

**Common Fate** describes how objects moving together are perceived as belonging together.

**Continuity** states that objects aligned along a line or curve are perceived as belonging together, and we will perceive the simplest, smooth path, rather than a complex path.

**Symmetry** explains our tendency to perceive symmetric objects as figures on a background.
Gestalt Laws

http://www.youtube.com/watch?v=LlzuJqZ797U&list=PLS0vVQ7B3Oz5OANszM1CDXnMJzxBkn0Vx

Lynda.com, Interaction Design Fundamentals with David Hogue
COLLABORATION
INTERDISCIPLINARY TEAM
CRITIQUE

WORK ANALYSIS SAMPLE

• What is the artwork Degree of Representation and why?
• What are the Elements of Design used?
• What are the Principles of Organization used?
• How are the Elements of Design and Principles of Organization used?
• Is the work harmonic, chaotic, energetic, melancholic, etc… Why?
• Can you identify a focal point?
• Does the work convey depth?
• Describe how the artist visually achieved or not these characteristics in the composition.
ARTWORK CRITIQUE SAMPLE

• Does the design achieve the proposed content (and subject matter)? Why and how?
• What is the strongest aspect of the design?
• What is the weakest aspect of the design?
• Should anything be deleted?
• Should anything be repeated?
• Can the project be strengthened conceptually? How?
• Can the project be strengthened technically? How?
CRITIQUE

Edouard Manet, *Oysters*, 1862