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АНГЛИЙСКИЙ ЯЗЫК В СФЕРЕ ДИЗАЙНА

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Цель учебного пособия – формирование базовых знаний по специальности, ознакомление с терминологией специальности, овладение профессионально-ориентированным языком, формирование профессиональной, коммуникативной и социокультурной компетенций в рамках профессиональной подготовки специалистов.

Предназначено для студентов IV, V курсов, обучающихся по направлению подготовки 54.03.01 Дизайн (профили Графический дизайн, Дизайн среды, Дизайн интерьера), 44.03.02 Монументально-декоративное искусство (специализация «Художник монументально-декоративного искусства (интерьер)» очной формы обучения. Может использоваться также для слушателей магистратуры.

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Введение

Учебное пособие «Английский язык в сфере дизайна» предназначено для студентов IV, V курсов, обучающихся по направлению подготовки «Дизайн» 54.03.01 (профили Графический дизайн, Дизайн среды, Дизайн интерьера), специальности 44.03.02 Монументально-декоративное искусство (специализация «Художник монументально-декоративного искусства (интерьер)» очной формы обучения. Также данное пособие можно использовать для слушателей магистратуры.

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Учебное пособие состоит из четырех модулей, включающих тематические подразделы, и приложения. Структура каждого модуля состоит из нескольких разделов, каждый из которых имеет текстовую описательную часть и набор заданий, содержащих вопросы и темы для выступления на практическом занятии с последующим обсуждением в форме дискуссии, а также краткий тематический словарь.

MODULE 1

DESIGN PROFESSION

PROFESSION OF A DESIGNER

Get started

Look at the key words and the title of the text. Can you guess what it is about? Discuss your ideas with your group mates and be ready to express your points of view.

Key words:

Design industry

Competition in design

Advertisement

Craftsman of his affair

Profession and the role of a designer

Qualifications and qualities of a designer

Professional in “visual communication”

Requirements for design

Designer professional skills

Solve designer's tasks

Good understanding of today's world

Period of success and failure

Combination of personal creative abilities
and technical knowledge of a subject

Read the text and see if you were right or wrong:

Profession of a Designer

The positive thing of this profession is that it gives you challenges, gives you possibilities to create and get satisfaction from the task fulfilled seeing the results of your work. However, design industry is growing in great paces worldwide. Competition is number one in this sphere and you are to be the best to become

successful and get the job. Besides, the advertisement influences our lives greatly. Another fact is that a designer can use it in an ethical way or visa versa. Indeed, the design profession has a high under-employment rate. That is why it is really difficult to find a good job with decent salary at a design company, to make up a good advertisement.

In fact, profession of a designer consists of several ones as it demands communicative, technical, analytical, artistic and advertisement skills. You must be really a good designer having necessary qualifications and most importantly necessary skills to obtain a good job. There are no regulations in designer sphere and everyone can say he is a designer and use unethical advertisement programs. Such designers can perform their work bad making company directors paying lower salaries to others. He will not pay you a good salary being unsure in the quality of your work. In addition universities accept many people who want to become designers overcrowding the designer market.

A designer is a craftsman of his affair. He must have talent and an understanding of the today's world. He is a professional in 'visual communication'. The role of a designer consists in the creation of images, languages to display some messages and to reach his purposes. It is a pity that all the above mentioned things can be nothing without good advertisement. He needs to use some advertisement programs to find a work. A designer is a craftsman who operates in a completely new way mastering language and image means, mixing traditional knowledge of a subject and personal ideas, realizing communication tools. Communication and sales skills are significant for this profession if you want to be successful.

Designers work many hours and to meet a deadline they have to work overtime. This work requires hard work with deadlines. You must be sure you can work this way to take up the designer career. If you still want to become a designer you should decide what type of a designer you want to choose. A designer requires much more than just the talent in drawing. This profession requires attention to

technical side of a matter, communication with clients and directors, and surely advertisements.

Nowadays, visual communication professionals possessing technological and managerial skills issue the challenge to perform not only designers' tasks but also fulfilling the role of art directors and managers, advertising own projects in order to take root to international markets. Today, designers must solve difficult designers' tasks – planning team activities, managing public relations, clients' problems and producing ethical advertisement.

Thus, a profession of a designer is the combination of personal creative abilities and technical knowledge of a subject. It is a mix of cultural knowledge with analytical abilities. A real designer is a person who understands the dynamics and the inner context of his affair. He is the one who generates the visual presentation and design of goods. Designers usually work on a project under great time pressure and defined financial and design limits. To perform work of a high quality a designer must unite the best parts of different sources into some image. Besides, this work assumes the use of research material and price specifications, the ability to meet deadlines, financial restrictions, creation of a number of work samples and sketches displaying several work models from different points of view.

It is not so easy to be a designer, to take a note of comments concerning own projects, to have a good understanding of today's world and its demands, to create several sketches of the same work. Also, the work of a designer assumes some amount of project rejects, period of success and failures. The work of designers means understanding your clients' wishes, helping them in achieving their goals by focusing on things that can be fulfilled, translating these purposes into work projects. A designer must value tradition as well as creativity, change, improvement, and relevance to the modern time. This work can be compared to the work of an artist: you fully depend on your talent, your abilities and fortune. Sometimes it is an exhausting work: working long time on a project, endless

meeting with people and collaborators. The life of a designer is unpredictable and can change suddenly both in good and bad way. Sometimes you are successful and earn great money having the opportunity to choose client , sometimes you have failures and cannot find a single client.

1. Read the text again and answer the following questions:

1. Why is advertisement so important in design?
2. What skills and qualifications are needed to be a good designer?
3. Why is a designer a craftsman of his affair?
4. What fields should be a designer good at?
5. What must a designer do to perform work of a high quality?
6. What can be this work compared to and why?
7. Why is the life of a designer unpredictable?

*2. Structure the information about **the Profession of a designer** making a “cluster” or a schedule in your group. Present your “cluster” to other groups.*

3. Give the summary expressing the main idea of the text. Be ready to discuss your personal points of you on the profession of a designer.

Vocabulary notes:

1. **To get satisfaction from** - получать удовольствие от
2. **To grow in great paces worldwide** - развиваться семимильными шагами
3. **To design industry** - индустрия дизайна
4. **Competition** - конкуренция
5. **An advertisement** - реклама
6. **To become successful** - стать успешным
7. **To have high under-unemployment rate** - иметь высокий уровень безработицы

8. **To find a good job** - найти хорошую работу
9. **To have necessary qualifications, qualities and skills** - иметь необходимые квалификацию, качества и навыки
10. **To pay a salary** - платить заработную плату
11. **A craftsman of his affairs** - творец своего дела
12. **A professional in “visual communication”** - профессионал в визуальной коммуникации
13. **Requirements for a designer** - требования к дизайнеру
14. **Designer professional skills** - профессиональные навыки дизайнера
15. **To solve designer's tasks** - решать дизайнерские задачи
16. **To meet a deadline** - выполнить работу в срок
17. **To work overtime** - работать сверхурочно
18. **To perform work of a high quality** - выполнять работу высокого качества
19. **To fulfill a role** – играть, выполнять роль
20. **To have a good understanding of today's world** - хорошо понимать современный мир
21. **A period of success and failure** - период успеха и неудач
22. **Combination of personal creative abilities and technical knowledge of a subject** - комбинация персональных творческих способностей и технического знания предмета

WHY DO YOU WANT TO BE A DESIGNER? - ADVICE FOR YOUNG DESIGNERS

Get started

Look at the key words and the title of the text. Can you guess what it is about?

Discuss your ideas with your group mates and be ready to express your points of view.

Key words:

To choose a design career
To form an opinion about
To inspire
To require hard work, research and tenacity
To be soaked up from life around you
To come from a formal educational
To need tools, resources, and background
To find a veteran designer
To look like all glitz and glam
To see the ‘behind scenes’
Too intern at a design firm
Apprenticeships
There is no guarantee
To focus on making more money

Read the text and see if you were right or wrong:

Why do You Want to Be A Designer? – Advice for Young Designers

When choosing a design career, one of the first things to ask yourself is, “Why do I want to be a designer?” Everyone has different influences in their life to form their opinions about choosing a career. My advice for young designers is to think about what inspires you into a field of designing? Whether you want to be an architect, fashion/jewelry designer or culinary chef – all these careers require a mindset to enjoy what you do, even though it will require years of hard work, research, and tenacity.

Here are tips to consider for young designers today:

One of the hardest areas for young designers to understand is that knowledge and skills don’t only come from a formal education, but can be soaked up from life around you. From traveling, reading, listening to music, learning other cultures lifestyles, these are the best ways to prepare for a design career. Choose the

design profession you like and learn what tools, resources, and background you need to be successful in this career before pouring your life and soul into it.

Shadow a designer or follow in their steps:

Another tip for young designers is to find a veteran designer in your career field and follow in their steps for your life path. While you don't have to take step-for-step of a veteran designer, it will help determine if this career path is for you. Many high-profile design jobs look like all glitz and glam until you see the 'behind scenes' and grunt work of hours of preparation and resource gathering. Look to your favorite design blogs and professional networks to link to and follow those who are influential in the design career path you'd like to pursue.

Try it out – before you agree to it:

For many young designers the options of interning at a design firm or online design blog can be a great way to get your hands 'dirty' before you have to commit to a full lifetime of being a designer. If you want to be a designer, look for summer internships or apprenticeships that are short term to help you decide. Lastly, love design for the sheer joy of enjoyment and not the monetary means it could lead to. There is no guarantee in any design career that you will succeed immediately or that you will be blissfully happy the first few years. Enjoy your new career of design for being able to solve a challenge or a need, and then create a solution that is beautifully designed. If you focus purely on making more money or being a high profile designer, you may experience burnout before you even get started.

If you are a young designer trying to start out, look to these helpful tips to help guide you in many of your important decisions. Careers can change and you don't have to stay planted in one area. Enjoy yourself as you plan your life as a young designer.

1. Read the text again and answer the following questions:

1. Why is it so important to think what inspires you in the profession of a designer?

2. What do you need to know not only from formal education and why?
3. Why is it necessary to find a veteran designer?
4. Why should you look for internships or apprenticeships?
5. What should you focus on when you are thinking to become a designer and why?

2. *Be ready to discuss your personal points of you on the tips given in the article and think about what you can advise a person who wants to be a designer.*
3. *Write your tips and present them to the class.*

Vocabulary notes:

1. **To choose a design career** - выбрать карьеру дизайнера
2. **To have different influences in life** - иметь разное влияние
3. **To form an opinion about** - формировать влияние о
4. **To inspire** - вдохновлять
5. **a mindset** - мышление
6. **To require hard work, research and tenacity** - требовать напряженной работы, исследований и упорства
7. **To be soaked up from life around you** - выжать из окружающей жизни
8. **To come from a formal educational** - получать от официального образования
9. **To need tools, resources, and background** - нуждаться в инструментах, ресурсах и подготовке (квалификации)
10. **To pour life and soul into something** - влить жизнь и душу во что-то
11. **To find a veteran designer** - найти опытного дизайнера
12. **To take step-for-step** - идти шаг за шагом

- 13. To look like all glitz and glam** - быть блестящим и гламурным
- 14. To see the 'behind scenes'** - видеть «изнаночную сторону»
- 15. To be influential in the design career path** - быть влиятельным в карьере дизайнера
- 16. To intern at a design firm** - стать интерном в дизайнерской фирме
- 17. Apprenticeships** - обучение
- 18. There is no guarantee** - нет никакой гарантии
- 19. To be blissfully happy** - быть блаженно счастливым
- 20. To focus on making money** - сосредоточиться на зарабатывании денег

CHOOSING A CAREER IN DESIGN

Get started

Look at the key words and the title of the text. Can you guess what it is about?

Discuss your ideas with your group mates and be ready to express your points of view.

Key words:

Decorating

Rearrange furniture

Pick out colors

Make clothes or fabric

To put together different elements

A home decorator

Bring a space together

A corporate decorator

A fashion designer

Make furniture

Read the text and see if you were right or wrong:

Choosing a Career in Design

Do you love decorating, rearranging furniture, and picking out colors, or do you like making your own clothes and fabric? Then perhaps you would be the perfect candidate for a career in design. After all, most people need help when it comes to decorating their homes and offices, and we all love new clothing, so why not take something you already enjoy and turn it into a lucrative career?

Good designers are needed everywhere. Without them we wouldn't have new fabrics and designs and life would be incredibly boring. If you are one of those people who like to put together different elements to create a new and interesting look, then you already have the basic idea of design – all you need is some focus and the right training.

First you need to look at what you enjoy doing. If you like painting your home and combining accessories in different configurations, then maybe you would like to be a home decorator. Have fun taking over a client's space and transforming it into a whole new room. You can choose to focus on a certain area of the home, such as bedrooms, bathrooms, or kitchens, or you can offer an overall decorator service. Your new career will never feel dull as you will always have new ways to decorate your client's spaces.

Perhaps you are not big on home decorating, but like the idea of bringing a space together. A career in decorating offices could be perfect then. Think about it the next time you are in a bank, doctor's office, or a retail space. Could you make it better? Quit thinking and start doing then as a corporate decorator and have loads of fun with a large budget and tons of options.

Have a blast designing clothing and accessories? Well then you need to get into the fashion industry. Take charge of your very own designs, or work alongside other designers as a collective group. Either way you will have fun coming up with new patterns, fabrics, and accessories. The fashion industry is always looking for new ideas, which is why if you have a creative flair you can do well in a career in fashion design.

Even those who don't consider themselves 'designers' can find a lucrative career in this field. For example, do you like making furniture? Perhaps you have a few ideas about how to make a fun coffee table, couch, or dining room set. Just like the rest of the design industry your ideas are needed and you can earn a great salary by designing furniture. After all, without your ideas we would just be sitting on the same type of furniture for the next 100 years! Go back to school to learn the ins and outs of furniture design and then take your skills to one of many furniture companies that are on the lookout for talented designers. Who knows, you could even start your own custom furniture company!

No matter where you look the elements of design are everywhere, and behind those elements there is a talented and creative designer.

1. Read the text again and answer the following questions:

1. What person would be a perfect candidate for a career in design?
2. What does a person need to become a designer?
3. What does a home decorator do?
4. What is a corporate decorator responsible for?
5. What can fashion designers create?
6. How can you be successful in design if you like making furniture?

*2. Structure the information about **Choosing a career in design** making a “cluster” or a schedule in your group. Present your “cluster” to other groups.*

*3. What field in design have you chosen and why? What was the main reason of your choice? Prepare a presentation about your future job (See **Supplementary materials**).*

Vocabulary notes:

1. **Decorating** - отделка, декорирование
2. **Rearrange furniture** - переставлять мебель
3. **Pick out colors** - выбирать цвета
4. **Take something** - заняться чем-либо
5. **Make clothes or fabric** - изготавливать одежду и ткани

6. **To create a new and interesting look** - создавать новый и интересный образ
7. **To combine accessories in different configurations** - комбинировать аксессуары в разных комбинациях
8. **To paint one's home** - покрасить дом
9. **To put together different elements** - соединять вместе различные элементы
10. **A home decorator** - декоратор интерьера
11. **Bring a space together** - соединять пространство
12. **A corporate decorator** - корпоративный декоратор
13. **To get into a fashion industry** - попасть в индустрию моды
14. **To look for new ideas** - искать новые идеи
15. **A fashion designer** - дизайнер одежды
16. **Make furniture** - изготавливать мебель

CREATIVE CAREERS IN THE DESIGN FIELD

Get started

Look at the key words and the title of the text. Can you guess what it is about?

Discuss your ideas with your group mates and be ready to express your points of view. How do you think this text is connected with the previous one?

Key words:

To cater to

To organize campaigns

To be responsible for

Advertising space or time for media firms

To develop concepts for campaigns

To produce layouts

To negotiate contracts

To prepare overall campaign budgets

Account management

Digital advertising

Art director

To oversee project budgets and timelines

To review and approve all creative materials

To study fashion trends

To provide sample garments to sales representatives

To construct promotional or artistic productions from excess footage shot

To edit film

To trim segments

To mark frames for audio

To organize raw footage into a continuous and seamless final product

Marketing collateral

Brand identities

To merge technical skill with artistic ability

To improve the safety, functionality and aesthetic appeal of the area

To bring designs to life

To shoot an event or scenery

To cater to the needs of the user

Usefulness, value, credibility and accessibility

Read the text and find out what you have already known and what information is new to you.

Creative careers in the design field

This list will help introduce you to the different types of design jobs so you're well-informed about the professions that cater to your creativity. Take a look and see which creative careers interest you most.

1. Advertising & promotions manager

Professionals in these positions often work in agencies to organize campaigns for clients. They may also be responsible for selling advertising space or time for media firms. They work with sales staff to develop concepts for campaigns, partner with creative teams to produce layouts, negotiate contracts and prepare overall campaign budgets.

Skills in demand:

- Sales management
- Digital advertising
- Account management

Answer the following questions:

1. What are advertising and promotions managers responsible for?
2. What skills do you need to have to be an advertising and promotions manager?

2. Art director

Art directors work in a variety of settings such as magazines, newspapers, Internet-based publications and advertising or public relations agencies. They communicate with clients while overseeing project budgets and timelines. They manage a team of design professionals, reviewing and approving all creative materials before being presented to clients.

Skills in demand:

- Adobe Photoshop
- Concept development
- Graphic design

Answer the following questions:

1. Where do art directors work?
2. What are their responsibilities?
3. What skills do you need to be an art director?

3. Fashion designer

Professionals in this field design new clothing and accessories. Designs are sketched on paper and then colors, materials and textures of the final product are determined. They study fashion trends by reviewing magazines and attending fashion shows. They provide sample garments to sales representatives and agents in hopes of selling their collections.

Skills in demand:

- Merchandising
- Product development
- Sketching

Answer the following questions:

1. What are the functions of fashion designers?
2. What skills do you need to have to be a fashion designer?

4. Film & video editor

Film and video editors use technical software to construct promotional or artistic productions from excess footage shot by camera operators. They work with directors and producers to determine which material is most captivating for their audience and piece together scenes. They edit film by trimming segments, marking frames for audio and organizing raw footage into a continuous and seamless final product.

Skills in demand:

- [Final Cut Pro](#)
- [Adobe Aftereffects](#)
- [Adobe Premiere](#)

Answer the following questions:

1. What are film and video designer in charge of?

2. What skills do you need to have to be a film and video editor?

5. Graphic designer

Graphic designers develop designs for marketing collateral, product illustrations, brand identities and websites using computer software. They are skilled at merging technical skill with artistic ability to create a design that communicates with its desired audience. Graphic designers may work independently or in an agency setting.

Skills in demand:

- Adobe Photoshop
- Adobe InDesign
- Adobe Illustrator

1. Answer the following questions:
2. What are graphic designers skilled at?
3. What differences in skills of a fashion designer and a graphic designer can you name?

6. Interior designer

Professionals in this occupation work with interior spaces to improve the safety, functionality and aesthetic appeal of the area. They select color schemes, furniture, flooring, lighting and all other elements of a room or building. They sketch their ideas or use design software to communicate their plans with the architects, structural engineers and builders who bring their designs to life.

Skills in demand:

- Space planning
- Computer Aided Drafting/Design (CAD) Software
- Adobe Photoshop

Answer the following questions:

1. What are the main functions of interior designers?

2. Are the skills you need to an interior designer different from the skills you need to be a graphic designer?

7. Multimedia artist & animator

These professionals create animation and special effects for movies, television, video games and other forms of media—both two-dimensional and three-dimensional. They work with teams of animators and artists to bring ideas to life using computer software or by writing their own computer code. Some work in studios or offices, but many are self-employed and work from home.

Skills in demand:

- Adobe Acrobat
- Graphic design
- JavaScript

Answer the following questions:

1. What form of media are multimedia artists and animators involved in?
2. Describe in details the skills you need to be a multimedia artist and animator.

8. Photographer

Photographers utilize their creativity and composition skills alongside their technical expertise to capture photographs that tell a story or document an event. The majority work with digital cameras and editing software to capture subjects in commercial-quality images. Some travel to a location to shoot an event or scenery, while others have their own studio for portraits, commercial or artistic work.

Skills in demand:

- Photo editing
- Marketing
- Product sale and delivery

Answer the following questions:

1. Why do the majority of photographers work with digital cameras and editing software?
2. In your opinion, why do photographers need a skill in marketing?

9. User experience (UX) designer

UX designers are devoted to making websites, mobile application, software or video games easier and more intuitive for users. They study and evaluate how people feel about a particular system and design their product to cater to the needs of the user. They also analyze the specific components of the system such as usefulness, value, credibility and accessibility.

Skills in demand:

- Adobe Photoshop
- JavaScript
- Prototyping

Answer the following questions:

1. What are user experience designers devoted to?
2. What skills are necessary to be a UX designer?

*Choose one of the jobs and write your CV and a letter of application for the position you would like to apply for (See **Supplementary materials**)*

Vocabulary notes:

1. **To cater to** – касаться, относиться,
2. **To be responsible for** – быть ответственным за,
3. **Advertising space or time** – рекламное место и время,
4. **Media firms** – фирмы по работе со средствами рекламы,
5. **To develop concepts for campaigns** – развить концепции для кампании,
6. **To produce layouts** – производить макеты,
7. **To negotiate contracts** - вести переговоры по контракту,

8. To prepare overall campaign budgets – подготовить итоговый бюджет кампании,

9. Account management – управленческий учет,

10. Digital advertising – Интернет - реклама,

11. Art director – руководитель отдела художественного оформления рекламы,

12. To oversee project budgets and timelines – следить за бюджетом и сроками проекта,

13. To review and approve all creative materials – рецензировать и утверждать все креативные материалы,

14. To study fashion trends – изучать тенденции моды,

15. To provide sample garments to sales representatives – предоставлять образцы одежды торговым представителям,

16. To construct promotional or artistic productions from excess footage shot – создать рекламное и художественное производство из избыточной рекламной пленки,

17. To edit film – редактировать фильм,

18. To trim segments – сокращать, урезать сегменты,

19. To mark frames for audio – обозначить промежутки для воспроизведения звука,

20. To organize raw footage into a continuous and seamless final product – превратить сырой отснятый материал в непрерывный и безукоризненный готовый продукт,

21. Marketing collateral – маркетинговое обеспечение,

22. Brand identities – идентичность бренда,

23. To merge technical skill with artistic ability – соединять технические умения и художественные возможности,

24. To improve the safety, functionality and aesthetic appeal of the area – улучшить безопасность, функциональность и эстетическую привлекательность пространства,

- 25. To bring designs to life** – привести дизайн в жизнь,
26. To shoot an event or scenery – фотографировать событие или пейзаж,
27. To cater to the needs of the user – заботиться о нуждах пользователя,
28. Usefulness, value, credibility and accessibility – пригодность, ценность (полезность), надежность, доступность.

MODULE 2

ELEMENTS OF DESIGN:

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.

The elements are:

1. Point
2. Line
3. Form, shape and space
4. Movement
5. Color
6. Pattern
7. Texture

POINT

Get started

Look at the key words and the title of the text. Can you guess what it is about?

Discuss your ideas with your group mates and be ready to express your points of view.

Key words

Point

Closure

Continuity

Similarity

Proximity

Read the text and see if you were right or wrong:

Point

Even if there is only one point, one mark on a blank page there is something built into the brain that wills meaning for it, and seeks some kind of relationship or order, if only to use it as a point of orientation in relation to the outline of the page. If there are two points, immediately the eye will make a connection and "see" a line. If there are three points, it is unavoidable to interpret them as a triangle; the mind supplies the connections. This compulsion to connect parts is described as grouping, or gestalt.



Gestalt is the fundamental tool the designer or artist uses to build a coherent composition. The example of a student self-portrait seen on the left demonstrates how images may be built from points, with the variations in density producing the illusion of form.



Gestalt theory developed in the 1920s in Germany. The term describes a number of concepts that the eye/mind use to group points into meaning. These include **Closure**, in which the mind supplies missing pieces to complete the image-- this occurs in the Mona Lisa images to the right. A second concept is **continuity**-- this describes the tendency to "connect the dots" and so accept separate parts or points as part of a contour or form. It is hard to resist, for example, the compulsion to see two dots as implying a line, or three as framing a triangle. **Similarity** describes the tendency to see and group objects of similar shape or color. **Proximity** results in a tendency to group points or objects that are close to one another relative to less proximate in the visual field. Alignment, either along edges of the objects or points or through their centers, will persuade us see them as a contour or a line.

Read the text again and answer the following questions:

1. What can you imagine if you see one point/two points/ three points on a blank page?
2. What is gestalt?
3. What is closure?
4. What is continuity?
5. What is similarity?
6. What is proximity?
3. *The involuntary will-to-order that we impose on a collection of points can be clearly seen when we examine the series of faces presented on the right. At what stage do the apparently random points of value become identifiable as a face? At what point do they become a specific face? Which of the concepts above describe how we see these images?*

Vocabulary notes:

1. **Point** - точка
2. **A blank page** - пустая страница
3. **To seek some kind of relationship or order** — искать какую-то взаимосвязь или порядок
4. **A point of orientation** - ориентир
5. **To make a connection** — связывать, скреплять, соединять
6. **Unavoidable** — неизбежный, неминуемый
7. **To build a coherent composition** — построить гармоничную композицию
8. **Gestalt** — гештальт, формообразование, формирование целостного образа
9. **With the variations in density** — с вариантами, изменениями плотности

10. **To produce the illusion of form** — породить иллюзию формы
11. **To group points into meaning** — сгруппировать точки в смысл
12. **Closure** — смыкание, закрытие, замыкание
13. **Continuity** — непрерывность, целостность
14. **Similarity** — сходство, схожесть, одинаковость
15. **Proximity** — близость, приближенность, сближение

LINE

Get started

Look at the key words, the picture and the title of the text. Can you guess what it is about? Discuss your ideas with your group mates and be ready to express your points of view.



Key words

A line

A moving point

An enormously useful and versatile graphic device

Act as as a symbolic language

Communicate emotion through its character and direction

Expressive qualities of line

Maps

Floor plans

Graphs

Horizontal lines

Vertical lines

Diagonal lines

Horizontal and vertical lines in combination

Curved lines

Soft, irregular lines

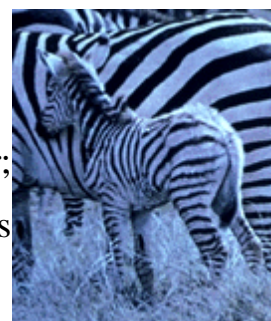
The quality of line

Read the text and see if you were right or wrong:

Line

A line is a mark made by a moving point and having psychological impact according to its direction, weight, and the variations in its direction and weight. It is an enormously useful and versatile graphic device that is made to function in both visual and verbal ways. It can act as as a symbolic language, or it can communicate emotion through its character and direction

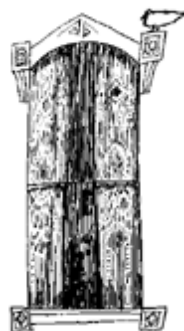
Line is not necessarily an artificial creation of the artist or designer; it exists in nature as a structural feature such as branches, or as surface design, such as striping on a tiger or a seashell.



It can function independently to suggest forms that can

be recognized, even when the lines are limited in extent. This can be seen in drawings such as the Saul Steinberg illustration shown here, or in Alexander Calder's minimal wire sculptures, which convey a great deal of information about the figure with the most limited line.

Lines can be combined with other lines to create textures and patterns. This is common in engravings and pen and ink drawings such as the one on the right (click and enlarge to see linear detail). The use of line in combination results in the development of form and value, which are other elements of design.

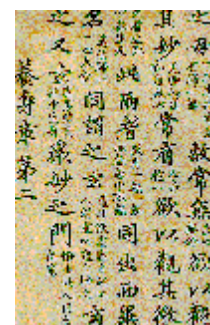


However, line is not always explicit. It can exist by implication, as the edge of forms. As young children we usually begin drawing landscapes by making outlines for earth, sky, and other objects. Gradually we learn that objects do not have such outlines and we let color changes define the edges of shapes, creating implicit lines. Thus we can speak of a horizon "line," or the "lines" of a car or a fashion silhouette, even though we know there is no literal line present.

Expressive Qualities of Line.

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

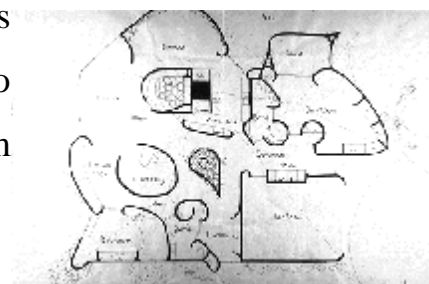


is often used by modern artists simply because of the mysterious messages implied in the "code" of unknown language.

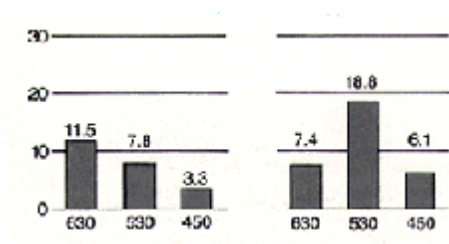
Line in the form of maps is readily recognized as a symbolic representation of a place. The place may be a local neighborhood, or the entire world. It may be a carefully measured representation, or a stylized diagram, such as a subway map. In either case, we understand it to be a device by which we can 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.

Horizontal line suggests a feeling of rest or repose. Objects parallel to the earth are at rest in relation to gravity. Therefore compositions in which horizontal lines dominate tend to be quiet and restful in feeling. One of the hallmarks of Frank Lloyd Wright's architectural style is its use



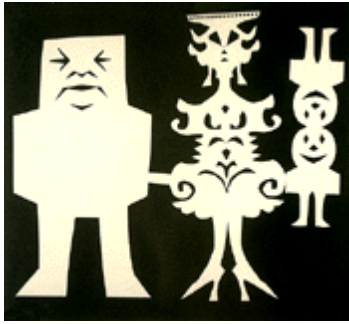
of strong horizontal elements which stress the relationship of the structure to the land.



Vertical lines communicate a feeling of loftiness and spirituality. Erect lines seem to extend upwards beyond human reach, toward the sky. They often dominate public architecture, from cathedrals to corporate headquarters. Extended perpendicular lines suggest an overpowering grandeur, beyond ordinary human measure.

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.





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.

Deep, acute curves, on the other hand, suggest confusion, turbulence, even frenzy, as in the violence of waves in a storm, the chaos of a tangled thread, or the turmoil of lines suggested by the forms of a crowd. The complicated curves used to form the mother in the family group shown above suggest a fussy, frivolous personality.



Curved lines do vary in meaning, however. Soft, shallow curves suggest comfort, safety, familiarity, relaxation.

They recall the curves of the human body, and therefore have a pleasing, sensual quality.



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 in this study of a lion.

On the other hand, the crisp, carefully placed lines of the rhinoceros are typical of a more studied, scrupulously worked studio drawing. The lines suggest that this was not drawn from life, but from hearsay. This is also evident from the fact that Durer drew this rather



inaccurate image in fifteenth century Europe when he could only have known of this African animal from travellers' tales.



The quality of line in itself contributes to the mood of the work, and for the master artist, the quality of line is a fundamental expression of his/her style. This drawing of a nude by Matisse demonstrates his ability to create his image through a minimal number of expertly placed lines—lines that by their placement and movement on the page identify this work with this artist as surely as a signature.

1. Read the text again and answer the following questions:

1. In what way does a line have its psychological impact?
2. Where can you see lines in nature?
3. How can a line carry a great deal of information?
4. What is the difference between explicit and implied lines?
5. How is calligraphy connected with a line?
6. What is a symbolic representation of a place?
7. What is a floor plan?
8. Where can be graphs used?
9. What role do horizontal/vertical/diagonal/curved/ lines play?
10. Why is the quality of line so important?

3. Structure the information about **Line** making a “cluster” or a schedule in your group. Present your “cluster” to other groups.

Forms and shapes can be thought of as positive or negative. In a two dimensional composition, the objects constitute the positive forms, while the background is the negative



Vocabulary notes:

1. **A line** - линия
2. **A moving point** — двигающаяся точка
3. **An enormously useful and versatile graphic device** — чрезвычайно полезное и многофункциональное графическое устройство
4. **To act as as a symbolic language** — действовать как символический язык
5. **To communicate emotion through its character and direction** — передать эмоции, чувства через характерную черту, отличительный признак и направление
6. **Expressive qualities of line** — выразительные качества (характеристики) линии
7. **Maps** - карты
8. **Floor plans** — планы этажей
9. **Graphs** - графики
10. **Horizontal lines** — горизонтальные линии
11. **Vertical lines** — вертикальные линии
12. **Diagonal lines** — диагональные линии

- 13. Horizontal and vertical lines in combination** — горизонтальные и вертикальные линии в комбинации
- 14. Curved lines** — волнистые линии
- 15. Soft, irregular lines** — мягкие неровные (прерывистые) линии
- 16. The quality of line** — качество линии
- 17. To function in both visual and verbal ways** — действовать визуально и вербально
- 18. An artificial creation of the artist or designer** — искусственное творение художника или дизайнера
- 19. To exist in nature as a structural feature** — существовать в природе в как структурной особенности
- 20. To be limited in extent** – быть ограниченным по протяженности
- 21. To convey a great deal of information about the figure with the most limited line** — донести большое количество информации об изображении с помощью самых ограниченных линий
- 22. To create textures and patterns** — создавать текстуры и узоры
- 23. Explicit** - явный
- 24. To carry certain kinds of information** — нести определенный вид информации
- 25. Calligraphy** - каллиграфия
- 26. A symbolic representation of a place** — символическое представление о месте
- 27. To describe a building** — описывать здание

- 28. To communicate quantitative information and relationships in a visual way** - передать количественную информацию и взаимосвязи визуальным способом
- 29. To communicates emotion and states of mind through its character and direction** — передать эмоции и состояние ума посредством характерной особенности и направления
- 30. Use of strong horizontal elements which stress the relationship of the structure to the land** — использование сильных горизонтальных элементов, которые подчеркивают взаимосвязь конструкции с землей
- 31. To communicate a feeling of loftiness and spirituality** — передавать чувство возвышенности и духовности
- 32. An overpowering grandeur** — подавляющее величие
- 33. A feeling of movement or direction** — чувство движения и направления
- 34. To indicate depth, an illusion of perspective** — показать глубину, иллюзию перспективы
- 35. To communicate stability and solidity** — передавать стабильность и солидность
- 36. To contribute to the mood of the work** — сделать вклад в настроение работы

FORM, SHAPE AND SPACE

Get started

Look at the key words and the title of the text. Can you guess what it is about? Discuss your ideas with your group mates and be ready to express your points of view.

Key words

Form

Shape

Space

Two dimensional form

Three dimensional shape

Organic forms

Geometric forms

Abstract forms

Read the text and see if you were right or wrong:

Form, Shape and Space

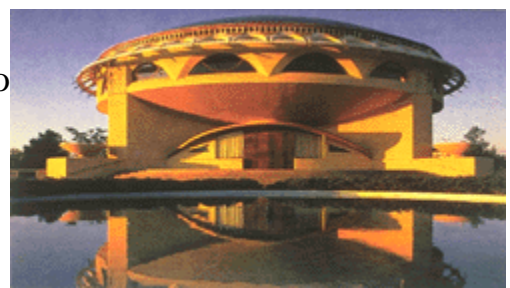
Form and shape are areas or masses which define objects in space. Form and shape imply space; indeed they cannot exist without space.

There are various ways to categorize form and shape. Form and shape can be thought of as either two dimensional or three dimensional. Two dimensional form has width and height. It can also create the illusion of three dimension objects. Three dimensional shape has depth as well as width and height.



Form and shape can also be described as either organic or geometric. Organic forms such as these snow-covered boulders typically are irregular in outline, and often asymmetrical. Organic forms are most often thought of as naturally occurring.

Geometric forms are those which correspond to

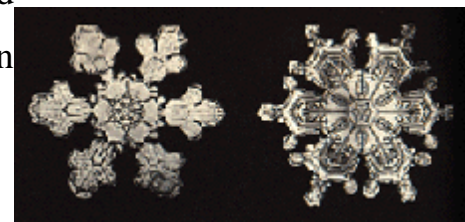


named regular shapes, such as squares, rectangles, circles, cubes, spheres, cones, and other regular forms. Architecture, such as this example by Frank Lloyd Wright, is usually composed of geometric forms. These forms are most often thought of as constructed or made.



However, not all made objects are geometric; many designed forms have irregular contours. Although this kimono is geometric in its construction, the surface design is organic in form.

Nor are all naturally occurring objects organic; snowflakes and soap bubbles are among many geometric forms found in nature.



There are some other terms commonly used to describe form and shape in composition; these have to do with what kind of representations the forms have. If we can recognize every day objects and environments, we refer to the images as being realistic, or naturalistic. However, if the images are difficult or impossible to identify in terms of our normal, daily visual experience, we may refer to the images as abstract.

There are several kinds of abstract images. Generally, abstractions are "abstracted" or derived from realistic images - perhaps even distorted--, but perhaps in such a way that the source is not immediately apparent. An example of this would be one of Georgia O'keefe's paintings of a detail from a flower. This kind of abstraction in art is sometimes referred to as an objective image -- that is, it is derived from an actual object. On the other hand, some abstract art images are based on a pure study of form, line, and color, and do not refer to any real-

world object or scene. such art works are sometimes referred to as non-objective images.

Charicature is a special instance of abstraction, in which realistic images are distorted to make a statement about the people, places, or objects portrayed. This is probably the kind of abstraction we are most familiar with, as it is constantly presented to us via all sorts of popular media. However, it is important to remember that had not the more difficult-to-understand conventions of abstraction in the fine arts not broken ground with experiments in distortion, we would not be able to make sense out of some charicature images. A century ago, there was really nothing equivalent to our modern cartoons.

Our perception of shape and form is affected by several factors. The position or viewpoint from which we see an object will emphasize or obscure certain features, and therefore affect the impression it makes. As you can see in this series of photographs, all featuring the same wooden artist's mannequin, the character of the space around the object can distract, focus, or alter our impression. A cluttered background tends to diminish the importance of the object, while a plain background draws attention to it.

The character and source of light also changes the perceived character of the object. Lighting in a photographic portrait, for example, can make the subject look older, younger, dramatic, or rather abstract.

1. Read the text again and answer the following questions:

1. How are form and shape connected with space?
2. What can be two-dimensional and three dimensional forms characterized by?
3. What are organic/geometric forms?
4. Why are some objects called abstract in design?
5. Where are abstract images derived from?
6. What is caricature?
7. What factors is our perception of shape and form affected by?

2. Read the following texts about **Two dimensional and Three dimensional forms** and make a cluster in your groups paying special attention to the differences between these two forms. How can forms and shapes be thought of as positive or negative? How can two-dimensional forms create the illusion of three dimensional shapes and spaces? Present your cluster in the class.

Two Dimensional Form

Two dimensional form is the foundation of pictorial organization or composition in painting, photography, and many other media. It is created in a number of ways.

It can be defined by line, in all the ways described above. Line, either explicit or implied, provides the contour of forms.

Value (the relative lightness or darkness of a color) can also define form. Strong contrasts in value within a composition may define the boundaries of forms. Gradations of value, or shading, can also create the illusion of contour and volume.



In the same way, hue contrasts and gradations can also define forms. Form may also be defined by change in texture, even when hue and value remain essentially consistent. However,

most typically, form is defined by a combination of these factors, as is the case in this print by Max Ernst.

Form in Relation to Positive and Negative Space

space. For beginning art and design students, effective use of negative space is often an especially important concept to be mastered. This exercise in cut paper

required the student to work with the same composition in black on white and white on black simultaneously. This makes it difficult to ignore the background and treat it as merely empty space. The effective placement of objects in relation to the surrounding negative space is essential for success in composition.

Some artists play with the reversal of positive and negative space to create complex illusions. Other artists take these illusions of positive and negative images to even greater lengths, hiding images within images. Perception of form and shape are conditioned by our ingrained "instinct" to impute meaning and order to visual data. When we look at an image and initially form an impression, there is a tendency to latch on to that conclusion about its meaning, and then ignore other possible solutions. This may make it hard to see the other images. Training the eye to keep on looking beyond first impressions is a crucial step in developing true visual literacy.

Two Dimensional Illusion of Three Dimensional Forms

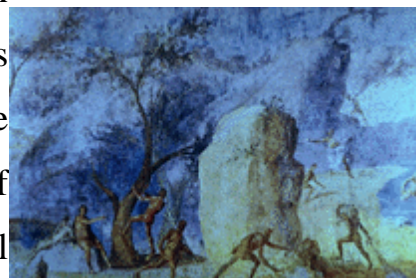
Two dimensional forms can create the illusion of three dimensional shapes and spaces



Whenever we look at a flat surface (a picture, a television screen) and assume we are looking at spaces and objects that have depth, we are accepting a set of visual signals that create an *illusion* of three dimensional space. 3D cues are so common today that we are almost unaware of them. However, these signals were not always used and understood; even today in some preliterate societies, people may have difficulty understanding 3D illusions. Understanding how these illusions work is a key to developing our ability to think spatially. Spatial concepts come into play whether we are trying to find our way through the streets

of a strange town, figure out how to wrap cloth around a body to achieve a fashion idea, envision the inner structures of a complex mechanism or body part, or simply do an accurate drawing of what we see.

The ancient Romans had the ability to depict depth in their paintings. However during the Middle Ages European artists lost the skill of depicting three dimensional illusions accurately. Indeed, this kind of realism was not important for the purposes of visual



images in the early Christian era, when figures and landscapes were intended as a kind of generic shorthand for the religious and historical stories being told. Realistic copies of the material world were not valued; instead, stylized symbols of historical and religious subjects were desired, executed in a strictly traditional way that could be easily recognized by a devout, but illiterate, public. As a result, Medieval images like this one were generally flat in appearance, or gave mixed signals about the three dimensional space depicted.

All this changed in the late 15th century, when architects and artists discovered the value and power of three dimensional effects in drawing and painting. This blended with the intellectual explorations of the period, in which truth, realism, and individuality were prized. Three dimensional effects were greeted as a sensational, almost



magical illusion that made painting into a kind of magic window into a very believable world. The paintings of Raphael are dramatic examples of the Renaissance fascination with this new bag of tricks.

We have all grown up looking at two dimensional images that purport to show three dimensional space. We take for granted the visual tricks that are used to achieve this illusion. Yet even today in some isolated cultures such images are not easily interpreted or understood.

The tools for creating illusions of three dimensional space are overlapping, changing size and placement, linear perspective, relative hue and value, and atmospheric perspective.



The simplest tool for indicating three dimensional space is overlapping. The effect is accomplished by allowing the contour of one form to be interrupted by the contour of another form, so that one supersedes the other. This device can be seen in this Byzantine mosaic as virtually the only spatial cue. The overall composition appears to be quite flat, with only the subtle signal of the overlapping of garments to tell us who is in front and who is farther back. The effect is as if all the people are crowded up against the "window" of the picture- a very flat effect.

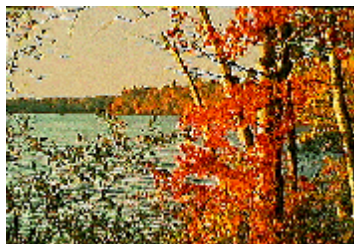


The next level of spatial signals is provided by changing size and placement. Placement alone was used earlier, but until changing size was added, the illusion was less than fully convincing, at least to modern eyes.

The greatest leap forward in the representation of three dimensional space occurred in the 15th century, with the discovery of linear perspective. Linear perspective refers to the illusion that objects appear to grow smaller and converge toward a "vanishing point" at the horizon line. The point of convergence may be in any direction the viewer looks, including up, and the horizon/ vanishing point may be visible or imaginary. Paying attention to the shapes of objects in relation to their placement is essential to linear perspective. The rate at which forms appear to change in size and placement is regular, and mathematically

predictable. The form (for example, a cube) must also be distorted to suggest perspective. These mathematical discoveries were closely linked to architecture, but also led to a startling new level of realism in drawing, that became the great passion of renaissance artists. In turn, the illusions of linear perspective in drawing led to the creation of innovative spatial effects in architecture.

Hue and value are very important cues that tell us whether an object is near or far. In general, we tend to read warm hues as being closer than cool hues. We also see



colors that are close in value as being close to each other in space, but colors that have strong contrast in value appear to separate in space. Distant objects tend to be either similar or neutral in value, and desaturated in hue. Close objects tend to exhibit stronger, more saturated hues, and/or more contrasting values, including extremes of dark and light. In the landscape shown here, the strongest hue and value contrasts occur where the trees overlap the lake; the trees and sky beyond the lake are no doubt similar in color, but appear to be more neutral in value and desaturated in hue, with less contrast. Also, the warm colors of the leaves in the foreground pull forward, while the cooler colors of the farther shore and the sky tend to recede in distance.

Atmospheric perspective combines several features described above. It operates when objects placed in the upper half of the page, and understood to be far away, lack contrast, detail, and texture. In this painting by Hieronymus Bosch, the upper quarter of the page tends to show less contrast and detail. Not only do the most distant objects tend to be in the upper half of your field of



vision, areas intended to be shown as distant will be neither extremely dark or light in value, nor be brightly colored (intense in hue). On the other hand, detail, texture, and hue and value contrast are more likely to appear in the lower half of the picture plane, as they do here.

These qualities are used in combination, as they are in this painting. If any of these concepts is ignored or intentionally set at odds with the others, it interferes with the three dimensional illusion. Here, overlapping, relative size and placement, linear perspective, hue, value, and atmospheric perspective work together to create an illusion of great distance.

It is also possible to break all of these rules purposely in order to create three dimensional illusions that can fool the viewer and/or could never exist in an actual three dimensional model.

Three Dimensionl Form

Three dimensional shape and space is the basis of architecture and most designed objects. There are added design considerations in that the object will be experienced from more than one side. In the case of **architecture**, the design of the shape is almost secondary to the design of the space it contains, since the end use mainly involves the space which will be occupied. In sculpture, too, the space defined by the shape of the sculpture may be an important aspect of the total design.

Other designed objects such as furniture, tools, and appliances must be conceived in relation to function and, often, the contours of the human body that will use the object. Fashion designers face special problems of engineering and spatial thinking, in that the problem is to translate a two dimensional material (cloth) into a three dimensional form (body-shaped garment)-- a unique and complex problem in topographical engineering.



Three dimensional shape has an expressive vocabulary similar to

that of line This obviously follows, since line is always implied by the contours of shapes. For example, rectilinear shapes suggest stability.

Angular shapes placed diagonally in relation to gravity suggest instability.



Shapes that exhibit softly curving surfaces suggest quiet, comfort, and sensuality.

3. *Present your cluster to the class.*

Vocabulary notes:

1. **Form** - форма
2. **Shape** — форма, фигура, внешний образ
3. **Space** - пространство
4. **Two dimensional form** – двухмерная форма
5. **Three dimensional shape** - трехмерная форма
6. **Organic forms** – органические формы
7. **Geometric forms** – геометрические формы
8. **Abstract forms** - абстрактные формы
9. **To define objects in space** – обозначить границы предметов в пространстве
10. **To have width and height** – иметь ширину и высоту

11. **To have depth** – иметь глубину
12. **To be irregular in outline** – быть нечетким по контуру
13. **Asymmetrical** - асимметричный
14. **Squares, rectangles, circles, cubes, spheres, cones** – квадраты, прямоугольники, круги, кубы, сферы, конусы
15. **To refer to any real-world object or scene** – ссылаться (относиться) к реальному объекту или месту
16. **Popular media** – популярные средства коммуникации (массовой информации)
17. **To be affected by** – испытывать влияние
18. **To obscure certain features**- затенять определенные черты
19. **A cluttered background** - перенасыщенный (перегруженный) задний план
20. **A plain background** – простой, одноцветный, незаметный, плоский задний план
21. **To diminish importance of the object** – уменьшить важность объекта, предмета
22. **To provide the contour of forms** — обеспечить контур предметов
23. **To define the boundaries of forms** – определить границы форм
24. **Gradations of value, or shading** - постепенный переход цвета, или градация, затемнение, оттенок
25. **Positive or negative** – позитивный или негативный
26. **To play with the reversal of positive and negative space to create complex illusions** – играть со сменой позитивного и негативного пространства, чтобы создать сложные иллюзии

- 27. To impute meaning and order to visual data** - внести, придать значение и порядок визуальным данным(визуальной информации)
- 28. To train the eye** – тренировать глаз
- 29. To keep on** - продолжать
- 30. To look beyond first impressions** – на время забыть о первом впечатлении
- 31. To create the illusion of three dimensional shapes and spaces** - создавать иллюзию трехмерных форм и пространства
- 32. 3D cues** — трехмерные признаки
- 33. To have difficulty understanding 3D illusions** — иметь трудности в понимании трехмерных иллюзий
- 34. To develop an ability to think spatially** — развивать способность размышлять пространственно
- 35. Spatial concepts come into play** — пространственные концепции начинают действовать
- 36. To have an ability to depict depth in their paintings** — иметь способность изображать глубину на своих картинах
- 37. To discover the value and power of three dimensional effects in drawing and painting** — открыть, обнаружить ценность и силу трехмерных эффектов в рисунке и живописи
- 38. Overlapping, changing size and placement, linear perspective, relative hue and value, and atmospheric perspective** — соединение внахлест или совмещение, изменение размера и местоположения, линейной перспективы, относительного цветового тона и яркости, и воздушной перспективы
- 39. To be distorted** - деформироваться
- 40. To suggest perspective** — предложить перспективу

41. Hue and value — цветовой тон и яркость

42. To have strong contrast — иметь сильный контраст (быть в контрасте с)

43. To show less contrast and detail — показывать меньший контраст и детали

44. The basis of architecture and most designed objects — основа архитектуры и большинства дизайнерских (спроектированных) объектов

45. Angular shapes — угловатые формы

MOVEMENT

Get started

Look at the key words and the title of the text. Can you guess what it is about? Discuss your ideas with your group mates and be ready to express your points of view.

Key words:

Movement

Physical movement

Concepts of aerodynamics

To be transferred to automotive design

Aerodynamic forms as a symbol for speedy movement

Symbols of motion and modernity

To introduce the element of movement to visual language

To show movement through diagonal (off-balance) use of line

To position images in the composition.

To create sculptures called mobiles

Dancing

Compositional movement

Static movement

The presence (or lack of) implied motion in the image

Repetition of closed, isolated shapes and contrasts of color and/or value

Dynamic movement

Adjacent shapes

Read the text and see if you were right or wrong:

Movement

Movement is the design element that operates in the fourth dimension — time. *Movement is the process of relocation of objects in space over time.* We can speak of movement as **literal** or **compositional**.



The physical fact of movement is part of certain designed objects; we are speaking here of literal movement. Sometimes the physical movement is signaled by symbolic forms that suggest speed and motion. For example, cars, when first invented met their movement function, but the form did not suggest movement. Even after the mass production of automobiles began, the design had little to do with the fact of movement.

The engineering concepts of aerodynamics in the 1930's, originally developed in connection with the



airplane, were transferred to automotive design as well, particularly as cars became faster, and marketing of cars became more competitive. The result was forms that suggest movement and speed; we have all come to recognize aerodynamic forms as a symbol for speedy movement. The development of the car, airplane and of motion pictures in the early 20th century created a romantic fascination with speed and movement; many artists began to focus on movement as subject matter. The Classic film King Kong combines the fantastic with the love of these new symbols of the industrial age, the airplane and the skyscraper, exploring with these symbols of motion and modernity the clash between the pre- and post- industrial eras.



The invention of motion pictures introduced the element of movement to visual language. Edward Muybridge has been credited for first developing the idea of taking a series of photographs that combined could be viewed as a moving picture, actually done to settle a bet as to whether all four feet of a galloping horse were ever off the ground at the same time. This first motion picture was made in 1872.

For the first time we had an art form that literally moved. Humor could now develop entirely new physical dimensions, as could dramatic and fantastic storytelling and dramatization.

The question for painters and others working in static media was how to capture the sense of *implied* movement in the fixed image that could not literally move.





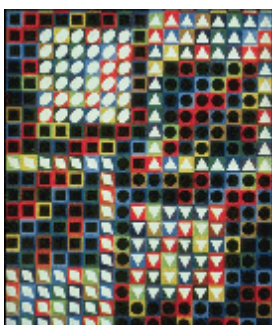
Prior to motion pictures, artists tried to show movement through diagonal (off-balance) use of line and positioning of images in the composition.

However, new approaches were suggested by the multiple frame images of motion picture film, and stop action photography. Futurist painters such as Balla used these ideas to celebrate speed and movement. Marcel Duchamp's *Nude Descending a Staircase* also attempted to capture the entire sequence of action through "stop-action" imagery.



Finally, Alexander Calder began to create sculptures that actually moved, which he called mobiles. Subsequently many artists have used movement involving mechanical or electronic means that bridged the worlds of art and engineering. Dance is probably the oldest art form that involves movement. It is the ultimate expressive use of the element of movement of objects through space in time.

Another way to think about movement is to consider how the *viewer's eye* moves through the composition. This is what we refer to as compositional movement. In this case we are not concerned with the presence (or lack of) implied motion in the image. We are concerned instead with how the viewer perceives the composition-- how the components relate and lead the viewer's attention.



Compositional movement may be classified as static: that is, movement of the eye that *jumps* and hops between separate components of the image, attracted by similarities and simply

shifting to shapes with related shape or color Compositions exhibiting static movement are characterized by *repetition* of closed, isolated shapes and *contrasts* of color and/or value.

Movement may also be classified as dynamic. Dynamic movement is characterized by movement of the eye that flows *smoothly* from one area of the composition to another, guided by *continuations* of line or form, and by *gradations* of color or form. Dynamic movement is characterized by open shapes or shapes that closely relate to adjacent shapes.



The eye will always move through the composition in some way, so there is always some sort of compositional movement. All compositions can be described in terms of one or the other of these concepts - or both.

Read the text again and answer the following questions:

1. What dimension does movement operate in?
2. What is literal and physical movement?
3. What is a symbol for speedy movement?
4. When was the first motion picture made and how did it influence the further development of the art?
5. What is the oldest art form that involves movement?
6. How can be compositional movement classified by?

Vocabulary notes:

1. **Movement** - движение
2. **Physical movement** — физическое движение, перемещение
3. **Concepts of aerodynamics** – концепции аэродинамики
4. **To be transferred to automotive design** — перенести в дизайн автомобиля

5. **Aerodynamic forms as a symbol for speedy movement** — аэродинамические формы как символ скоростного движения
6. **Symbols of motion and modernity** — символы движения и современности
7. **To introduce the element of movement to visual language** — ввести, представить элемент движения в визуальный язык
8. **To show movement through diagonal (off-balance) use of line** — показывать движение с помощью диагональных (несбалансированных) линий
9. **To position images in the composition** — разместить изображения в композиции
10. **To create sculptures called mobiles** — создавать скульптуры, названными мобилем
11. **Dancing** - танец
12. **Compositional movement** — композиционное движение
13. **Static movement** — статическое движение
14. **The presence (or lack of) implied motion in the image** — присутствие (или отсутствие) скрытого движения в изображении
15. **Dynamic movement** – динамическое движение
16. **Adjacent shapes** — смежные формы
17. **To operate in the fourth dimension** — действовать в четвертом измерении
18. **Literal or compositional** – буквальное и композиционное
19. **Speed and motion**- скорость и движение
20. **To meet a movement function** — выполнять двигательную функцию

21. **To invention of motion pictures** — изобретение двигающихся картинок
22. **To take a series of photographs** — сделать серию фотографий
23. **To develop entirely new physical dimensions** — создать совершенно новые физические измерения
24. **To capture the sense of implied movement in the fixed image** — добиться ощущения скрытого движения в неподвижных предметах (изображениях)
25. **To bridge the worlds of art and engineering** — соединить искусство и инженерные науки
26. **Ultimate expressive use of the element of movement of objects through space in time** — максимальное экспрессивное использование элементов движения объектов в пространстве и времени
27. **How the viewer's eye moves through the composition** — как глаз зрителя двигается по композиции
28. **To perceive the composition** — воспринимать композицию
29. **To be classified as static** — классифицироваться как статичный
30. **To jump and hop between separate components of the image** - прыгать и перескакивать между отдельными составляющими изображения
31. **To flow smoothly from one area of the composition to another** - плавно перетекать из одной части композиции к другой
32. **Continuations of line or form** - продолжения линии или формы
33. **Gradations of color or form** - градации цвета или формы

COLOR, VALUE AND HUE

Get started

*Look at the key words and the title of the text. Can you guess what it is about?
Discuss your ideas with your group mates and be ready to express your points of view.*

Key words:

Color

Value

Hue

Effective composition in design

Fine arts

Gradation of value

Contrast of value

Pure spectrum colors

Primaries

Painters Primaries

Printers Primaries

Tint

Shade

Tone

Complements

Warmth and coolness

Afterimage

Color proportion

Simultaneous contrast

Optical mixture

Read the text and see if you were right or wrong:

Color, Value and Hue

Color is one of the most powerful of elements. It has tremendous expressive qualities. Understanding the uses of color is crucial to effective composition in design and the fine arts.

The word **color** is the general term which applies to the whole subject - red, orange, yellow, green, blue, violet, black and white and all possible combinations there of. **Hue** is the correct word to use to refer to just the pure spectrum colors. Any given color can be described in terms of its value and hue. In addition, the various physical phenomena and psychological effects combine to affect our perceptions of a color.

Value and Hue

Value is defined as the relative lightness or darkness of a color. It is an important tool for the designer/artist, in the way that it defines form and creates spatial illusions. Contrast of value separates objects in space, while gradation of value suggests mass and contour of a contiguous surface. In the drawing on the right, value contrast separates the artichoke from the background, and the separate leaves from one another, while gradation suggests the curves of leaf surfaces and of the whole form.



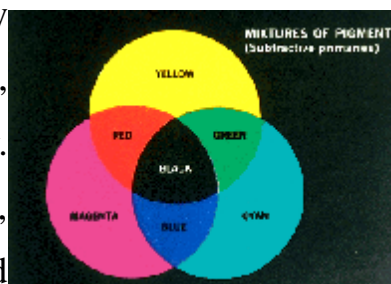
Hue also has value. When contrasting hues are made similar in value, the spatial effects are flattened out. The pair of images on the left demonstrate this. In the color image of the fashion model the coat draws our attention through contrast of hue although the skin tones blend with the background (remember the object of the image is to sell the coat, not the model). However, it also seems to be softly blending with a background that seems quite close, and is very similar to the coat in value. The face tends to blend with the background which is similar in both hue and value. In the black and white version, however, the coat virtually disappears, since only



value, not hue, are available to distinguish it, and the values are quite similar. However, the strong value contrast of the eyes and hat draw our attention to the face, even though the contours of the face seem to melt into the background. Therefore the black and white version emphasizes the model more than the garment.

To summarize: If values are close, shapes will seem to flatten out, and seem closely connected in space; none will stand out from the others. If values contrast, shapes will appear to separate in space and some will stand out from the others. This works whether the colors are just black, white and gray, or whether hues are involved.

Hue is the term for the pure spectrum colors commonly referred to by the "color names" - red, orange, yellow, blue, green violet - which appear in the hue circle or rainbow. Theoretically all hues can be mixed from three basic hues, known as primaries. When pigment primaries are all mixed together, the theoretical result is black; Therefore pigment mixture is sometimes referred to as subtractive_mixture.



The primary colors consist of three hues from which we can theoretically mix all other hues. There are two commonly used definitions of primary colors:



Painters Primaries - red, blue, yellow: This traditional definition of primaries does not in fact mix to clear greens or purples; it is based on 19th century theories.

Printer's Primaries - magenta, cyan (turquoise), yellow:



This definition of primaries mixes to clear colors across the entire spectrum. It is used as the basis for color printing. The computer screen probably does not give you a true turquoise--the color should be a blue-green-- because of differences between color mixture in pigment and color mixture in light.

In mixing colors hues can be *desaturated* (reduced in purity, weakened) in one of three ways: mix with white to lighten the value (*tint*), mix with black to darken the value (*shade*), or mix with gray or the complement to either lighten or darken the value (*tone*).

Light Primaries - red, blue, *green*. This definition is active when colored light is



mixed, as on your computer screen, or when theatrical spotlights overlap on a white wall. Its effects are less familiar than pigment mixture to most people. If all three primaries are mixed, the theoretical result is white light. Therefore Light mixture is sometimes referred to

as additive mixture.

There are many systems for classifying hue, developed so that researchers can measure and define color qualities, and so that designers, industry, and marketing people can communicate color ideas over distance. One example is the Munsell system; another is the Pantone System. However, today the communication of precise color information is mainly done digitally, using spectrophotometers to identify and transmit color information. These digital systems use additive (light) mixture rather than the subtractive (pigment or dye) mixture used in systems like Munsell and Pantone.

Complements are colors that are opposite one another on the hue circle. When complements are mixed with one another in paint, the resulting muted tones *desaturate* or dull the hues. Such opposite pairs can also be compared in terms of their relative warmth and coolness. Warm-cool contrast of hue can cause images to appear to advance or recede. In this 15th century painting, for example, the

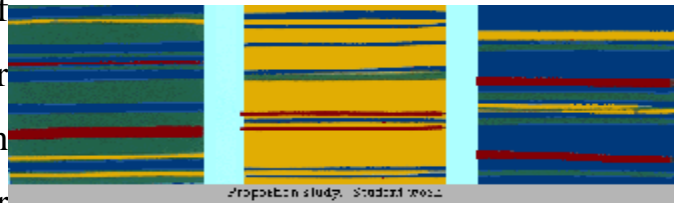
warm reds of the man's doublet and his son's cap reinforce the cues of placement to make these figures seem very close. On the other hand, the cool tones of the sea and sky suggest great distance.

Afterimage is another, more specific definition of complements consisting of a stimulus color and its physical opposite generated in the eye by exposure to the stimulus color. Afterimage colors tend to make each other appear more intense, and have vibrating boundaries.

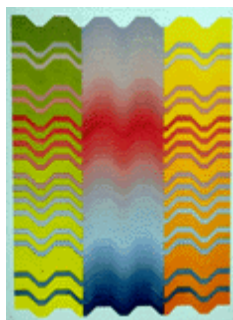
Color Illusions

Some of the effects of color occur only in the eye and brain of the viewer, and are not physical properties of light waves or pigment. These illusions, however, are very powerful, and have enormous impact on our responses to color.

Color Proportion refers to the impact of the relative quantity of a given hue or value used in color compositions. In order to achieve over-all unity, and/or



create emphasis, one should make a clear decision as to which colors should be assigned the largest and least areas. The color proportion choice will also affect the impact of the color composition. This can be seen in the set of panels shown here. The very same colors are used in each panel. Yet depending on the choice of dominant color, the feeling of the composition, and even the appearance of each color, is altered.

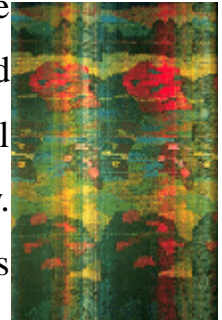


Simultaneous Contrast is the phenomenon which occurs when a color appears to change when seen against a different background. A set of principles were first laid out in the 19th century by Chevreul, a dye master for the Gobelin tapestry works, who became an important color theoretician. His principles state that changes in the *hue*, *value*, *saturation* (*purity of hue*), and *area*

of a background color will alter the appearance of the selected color. The print

shown here is made up of wavy bands of colors. Some of the bands extend from the center panel to intrude into areas of contrasting hue in the side panels. These extended bands are in fact the same hue and value throughout, but appear to change from left to right.

Optical mixture is the phenomenon which occurs when small particles of different colors are mixed *in the eye*; this type of mixture differs from pigment mixture in that it is based on light primaries. However, optical mixture differs from light mixture in which the primaries will mix to white, and from pigment mixture, in which the primaries mix to black. In optical mixture there is an averaging of hue and value, resulting in grey. Optical mixture is experienced when observing many textiles, such as this example, a detail from a handwoven tapestry. It can also be seen in natural objects, color television, and printed color pictures.



1. Read the text again and answer the following questions:

1. What is color?
2. What is hue and value?
3. What are the pure spectrum colors?
4. What is the difference between Printers Primaries and Painter's Primaries?
5. What are compliments characterized by?
6. What is an afterimage?
7. What is color proportion?
8. What is simultaneous contrast?
9. What is optical mixture?

2. If you are interested in color mixtures, you can surf the Internet following the links:

Your computer screen mixes color as light, and therefore follows additive color mixture rules. *Therefore it is possible to check how additive mixture works on*

your computer screen--try this link to an [interactive additive color mixture tool](#). When you get there, click on the button below the moving primary circles, then see what happens when you slide them around. This means that the depiction of subtractive mixture shown here is less than ideal, particularly for the cyan (turquoise) and magenta of the printers primaries.

If you want to see some [amazing animations of hue and value relationships](#), try going to this link, which will also take you to a good descriptive explanation of hues and primaries. Also here is a great [interactive test](#) of your ability to distinguish gradations of hue, created by Pantone.

If you are interested in further information about how our visual response to color may vary, see this section on [optical effects in color](#).

Vocabulary notes:

1. **To flatten out** – стабилизировать, выровнять
2. **To blend with the background** - объединяться
3. **To be desaturated** — уменьшить насыщенность
4. **Physical properties of light waves or pigment** — физические свойства световых волн и пигмента
5. **To occur in the eye and brain of the viewer** – происходить только в глазу и мозге зрителя
6. **To achieve over-all unity** — достигнуть полного единства
7. **Color** - цвет
8. **Value** – значение цвета, яркость
9. **Hue** - цветотон
10. **Effective composition in design** — эффективная композиция в дизайне
11. **Fine arts** — изобразительное искусство
12. **Gradation of value** — градация тонов

13. **Contrast of value** — светотеневой контраст
14. **Pure spectrum colors** — чистые цвета спектра
15. **Primaries** — основные цвета
16. **Painter's Primaries** — основные цвета художника (аддитивная цветовая модель)
17. **Printer's Primaries** - основные цвета печати, принтера (четырёхцветная автотипия)
18. **Tint** - насыщенность
19. **Shade** - тень
20. **Tone** — тон
21. **Complements** — дополнительные цвета
22. **Warmth and coolness** — теплые и холодные цвета
23. **Afterimage** — остаточное изображение
24. **Color proportion** — пропорции цвета
25. **Simultaneous contrast** — одновременный контраст
26. **Optical mixture** — оптическое смешение

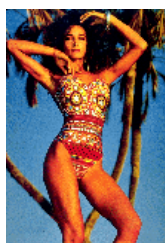
3. *Read the following text and prepare a presentation about **Psychological Implications of Color** using your own ideas about the topic.*

Psychological Implications of Color

Market researchers have done extensive studies exploring the emotional responses of people to color. Some of these responses seem to be powerful and fairly universal. However, much of this information is culturally biased. We know that cultural traditions endow colors with powerful meanings that can differ greatly from place to place. For example, in Europe and the United States, black is the color of mourning. In many tropical countries and in East Asia white is the color of death. On the other hand, white is the color worn by American brides,

while brides in much of Asia wear red. Based on research done in the United States and Europe, we know that the following associations are generally found to hold in Euro-American societies:

Red is associated with blood, and with feelings that are energetic, exciting, passionate or erotic. Most colors carry both positive and negative implications. The downside of red evokes aggressive feelings, suggesting anger or violence.



Orange is the color of flesh, or the friendly warmth of the hearth fire. The positive implications of this color suggest approachability, informality. The negative side might imply accessibility to the point of suggesting that anyone can approach-- a lack of discrimination or quality.

Yellow is the color of sunshine. This color is optimistic, upbeat, modern. The energy of yellow can become overwhelming. Therefore yellow is not a color that tends to dominate fashion for long periods of time.



Green In its positive mode, green suggests nature (plant life, forests), life, stability, restfulness, naturalness. On the other hand, green in some tones or certain contexts (such as green skin) might instead suggest decay (fungus, mold), toxicity, artificiality.

Blue suggests coolness, distance, spirituality, or perhaps reserved elegance. Some shade of blue is flattering to almost anyone. In its negative mode, we can think of the "blues"-the implication being one of sadness, passivity, alienation, or depression.



Violet is the color of fantasy, playfulness, impulsiveness, and dream states. In its negative mode, it can suggest nightmares, or madness.

Market research on color is also done to establish **color trends**. Color forecasting is accomplished by surveying consumer preferences and other indicators of changes in taste. Color forecasting firms then issue projections defining palettes of colors that can be expected to rise, fall, or maintain popularity in coming seasons. The design industries then develop their new lines with these projections in mind. Some major companies employ their own color forecasters to research and project color trends for their industry. On the whole, color trends change more rapidly for fashion than for interior design, probably because changes in home furnishings entail a more serious financial investment.

PATTERN

Get started

Look at the key words and the title of the text. Can you guess what it is about?

Discuss your ideas with your group mates and be ready to express your points of view.

Key words:

Pattern

A repeating unit of shape or form

A grid

Modes of connection

Flow

Branching

Spiral patterns

Packing and cracking

Crowding

Read the text and see if you were right or wrong:

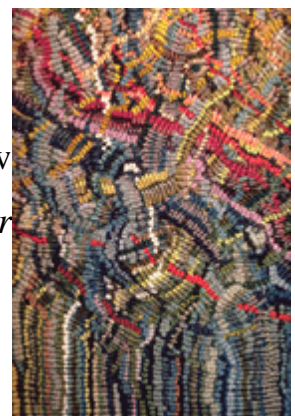
Pattern

Pattern is an underlying structure that organizes surfaces or structures in a consistent, regular manner. Pattern can be described as a repeating unit of shape or form, but it can also be thought of as the "skeleton" that organizes the parts of a composition.

Pattern exists in nature as well as in designed objects; it is useful to look at the parallels. A Harvard biologist named Peter S. Stevens has published a book entitled "*Patterns in Nature*" in which he claims that there are only a finite number of ways that patterns can be structured. He starts with the idea of a grid as the foundation for any structure or image. He presents a set of ways in which the points of a grid can be connected. These modes of connection become classes of pattern, which he claims can be seen in any situation, in nature and in made images, and from the microscopic to the cosmic scale.

The modes he describes include the following which are described here in terms of examples from nature. However, each of these modes can also be seen in examples of designed objects and works of art:

Flow. All things flow, following paths of least resistance. Flow can be seen in water, stone, the growth of trees. *Meander*

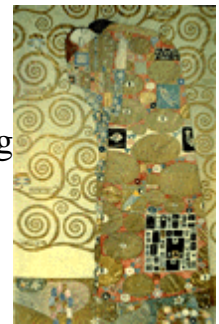


patterning is related to the idea of flow, and is built on the repetition of an undulating line. In this detail from a textile hanging made up of knotted threads, the meandering color lines resulting from the technique quite naturally create this type of pattern.



Branching is an obvious form of patterning in the plant world, but it can also be seen in geological formations such as river deltas and certain crystalline formations.

Spiral patterns can be seen from the scale of galaxies to the opening "fiddlehead" buds of ferns, to the forms of microscopic animals.



Packing and Cracking refers to the way in which compacted cells define each others shape. A densely packed cluster of mushrooms will grow together, deforming the circular form of each cap because of crowding. In the same way a cluster of soap bubbles deforms each bubble from the perfect sphere of the isolated bubble, according to rules that govern the surface tension of soap bubbles. Surfaces (like mud or old paint) that shrink may experience cracking, resulting in similarly cellular patterning.

Similar types of patterning can be seen in many designed objects. Even complex works of art exhibit an underlying structure or pattern grid, although the mode of patterning may vary over the surface of a complex composition.

Read the text again and answer the following questions:

1. What is pattern?
2. Where can you see patterns?
3. What is flow?
4. What is branching?
5. Where can spiral patterns be seen?
6. What is packing and cracking?

Vocabulary notes:

1. **Pattern** – орнамент, узор
2. **A repeating unit of shape or form** — повторяющийся образ
3. **A grid** - сетка
4. **Modes of connection** — способ соединения
5. **Flow** — плавный переход от одного к другому
6. **Branching** - разветвление
7. **Spiral patterns** — спиральные орнаменты, узоры
8. **Packing and cracking** — упаковка (набивка) и растрескивание
9. **Crowding** — скучивание, группирование

TEXTURE

Get started

Look at the key words and the title of the text. Can you guess what it is about?

Discuss your ideas with your group mates and be ready to express your points of view.

Key words:

Texture

A literal surface

To touch and feel

Bristly, rough, and hard

Smooth, cold and hard

Wet or dry

Fibers, metal, wood and glass

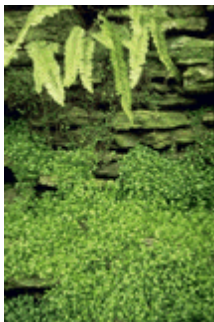
Tactile qualities

Read the text and see if you were right or wrong:

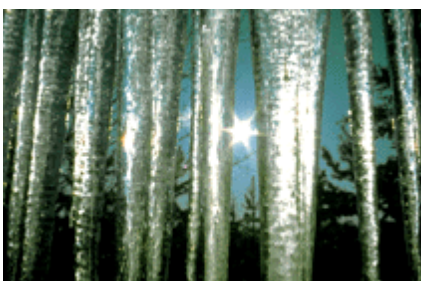
Texture

Texture is the quality of an object which we sense through touch. It exists as a literal surface we can feel, but also as a surface we can see, and imagine the sensation might have if we felt it. Texture can also be portrayed in an image, suggested to the eye which can refer to our memories of surfaces we have touched. So a texture can be imaginary.

Textures are of many kinds:



Bristly, rough, and hard -- this is what we usually think of as texture, but texture can also be smooth, cold and hard, too. Smooth, soft, and/or warm and Wet or dry are also textures; in fact, any tactile sensation we can imagine is a texture.



In other words, all surfaces can be described in terms of texture. Many artists and designers make use of texture as a dominant element in their work. This is particularly evident in craft media, such as fibers, metal, wood and glass, where the tactile qualities of the material are a major feature.

Creation of the *illusion* of texture is also an important element in many paintings, drawings, textile designs, and other surface designs. This can be observed and discussed separately from the tactile qualities of the actual materials and surface of the work.

Read the text again and answer the following questions:

1. What is texture?
2. What are the main kinds of texture?
3. Why is creation of the illusion of texture so important?

Vocabulary notes:

1. **Texture** – текстура
2. **A literal surface** - буквальная поверхность
3. **To touch and feel** — дотрагиваться и чувствовать, ощущать
4. **Bristly, rough, and hard** – щетинистый, грубый и жесткий
5. **Smooth, cold** - гладкий, холодный
6. **Wet or dry** — влажный или сухой
7. **Fibers, metal, wood and glass** — волокна, металл, дерево и стекло
8. **Tactile qualities** — тактильные качества

Make a research on The Elements of Design, choose one of the elements, and prepare a presentation. Present the results of your research to the class.

MODULE 3

PRINCIPLES OF DESIGN

The **Principles** are concepts used to organize or arrange the structural elements of design. Again, the way in which these principles are applied affects the expressive content, or the message of the work.

The principles are:

1. Balance
2. Proportion
3. Rhythm
4. Emphasis
5. Unity

BALANCE

Get started

Look at the key words and the title of the text. Can you guess what it is about?

Discuss your ideas with your group mates and be ready to express your points of view.

Key words:

Visual equilibrium

Reconciliation of opposing forces

Composition

Flat surface

Three dimensional object

Symmetrical balance

Weight

Centrally placed fulcrum

Formal balance

Bilateral symmetry

Radial symmetry

Approximate symmetry

Asymmetrical balance

Informal balance

To envisage

Read the text and see if you were right or wrong:

Balance

Balance is the concept of visual equilibrium, and relates to our physical sense of balance. It is a reconciliation of opposing forces in a composition that results in visual stability. Most successful compositions achieve balance in one of two ways: **symmetrically** or **asymmetrically**. Balance in a three dimensional object is easy to understand; if balance isn't achieved, the object tips over. To understand balance in a two dimensional composition, we must use our imaginations to carry this three dimensional analogy forward to the flat surface.



Symmetrical balance can be described as having equal "weight" on equal sides of a centrally placed fulcrum. It may also be referred to as **formal balance**. When the elements are arranged equally on either side of a central axis, the result is **Bilateral** symmetry. This axis may be horizontal or vertical. It is also possible to build formal balance by arranging elements equally around a central **point**, resulting in **radial** symmetry.

There is a variant of symmetrical balance called **approximate**



symmetry in which equivalent but not identical forms are arranged around the fulcrum line.

Asymmetrical balance, also called **informal balance**, is more complex and difficult to envisage. It involves placement of objects in a way that will allow



objects of varying visual weight to balance one another around a fulcrum point. This can be best imagined by envisioning a literal balance scale that can represent the visual "weights" that can be imagined in a two dimensional composition. For example, it is possible to balance a heavy weight with a cluster of lighter weights on equal sides of a fulcrum; in a picture, this might be a cluster of small objects balanced by a large object. It is also possible to imagine objects of equal weight but different mass (such as a large mass of feathers versus a small mass of stones) on equal sides of a fulcrum. Unequal weights can even be balanced by shifting the fulcrum point on our imaginary scale.

Whether the solution is simple or complex, some form of balance can be identified in most successful compositions.

Read the text again and answer the following questions:

1. What are the principles of design?
2. Give the definition of balance, how can it be achieved?
3. What is symmetrical balance?
4. What is the difference between bilateral symmetry and radial symmetry?
5. What is approximate symmetry?
6. Why is asymmetrical balance (informal balance) more difficult to envisage?

Vocabulary notes:

1. **Visual equilibrium** – зрительный баланс
2. **Reconciliation of opposing forces** – примирение противодействующих сил
3. **Flat surface** – плоская поверхность
4. **Three dimensional object** – пространственный, трехмерный объект
5. **Centrally placed fulcrum** - центрально расположенная точка опоры
6. **Bilateral symmetry** – двусторонняя (зеркальная симметрия)
7. **Radial symmetry** – радиальная симметрия
8. **Approximate symmetry** – приближенная симметрия
9. **To envisage** – представлять себе

PROPOTION

Get started

Look at the key words and the title of the text. Can you guess what it is about?

Discuss your ideas with your group mates and be ready to express your points of view.

Key words:

To determine proportions

Measurement

Appropriateness

Distortion

Dwarf

Invincibility

Intimidating

Overwhelm

Foster

Subsequent

Exaggerate

Ultimate

Emergence

To depict

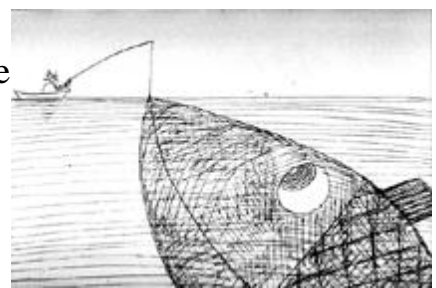
Distortion

Striking effects

Read the text and see if you were right or wrong:

Proportion

Proportion refers to the relative size and scale of the



various elements in a design. The issue is the **relationship** between objects, or parts, of a whole. This means that it is necessary to discuss proportion in terms of the context or standard used to determine proportions.

Our most universal standard of measurement is the human body; that is, our experience of living in our own bodies. We judge the appropriateness of size of



objects by that measure. For example, a sofa in the form of a hand is startling because of the distortion of expected proportion, and becomes the center of attention in the room. Architectural spaces intended to impress are usually scaled to a size that dwarfs the human viewer. This is a device often used in public spaces, such as churches or centers of government. The same principle is often

applied to corporate spaces through which the enterprise wishes to impress customers with its power and invincibility.

In contrast, the proportions of a private home are usually more in scale with human measure, and as a result it appears more friendly, comfortable, less intimidating.

Use of appropriate scale in surface design is also important. For example, an overly large textile design can overwhelm the form of a garment or a piece of furniture.



A surprising aspect of proportion is the way ideal proportions can vary for the human body itself. Styles change in bodies as they do in clothing. Prior to the 16th century, for example, the female body ideally had large hips and belly. Only later was a small waistline stressed.



In the 17th century and many other periods, the ideal body was much heavier than we would accept today.

Of course, in the last 35 years the ideal personified by the fashion model has fostered a standard which idealizes exceptionally slender body proportions for women. In this century, sports have provided models for ideal male body proportions. Beginning with the rise of televised football in the 1960's, and the subsequent fitness boom, an increasingly exaggerated muscular silhouette, corresponding to that of the uniformed and padded football player, was presented as the ultimate male form. Only in this period could Arnold Schwarzenegger have represented the heroic ideal body image. This trend reached its most extreme form in the late 1970s and early 1980s. Since that time the emergence of basketball as the predominant American sport has led to a more naturally proportioned fit body ideal for men.



In addition, artists frequently take liberties with the natural proportions of the human body to achieve their expressive goals. A well known classic example is Michaelangelo's David, in which distortions of proportion are used by the artist to depict both the youthfulness of the boy David, together with the power of the hero about to conquer the giant Goliath. The surrealist painter Magritte often used distortions of proportions to create striking effects.

Read the text again and answer the following questions:

1. What does proportion refer to?
2. Why is it necessary to discuss proportion in terms of the context or standard used to determine proportions?
3. What is the most universal standard of measurement?

4. Why are architectural spaces usually scaled to different sizes?
5. Why is the use of appropriate scale in surface design important?
6. How did the ideal body look like in the 16th, 17th centuries?
7. Why did it change in the last 35 years?
8. Where are distortions of proportions used and why?

Vocabulary notes:

1. **To determine proportions**- определить пропорции
2. **Measurement** – измерение
3. **Appropriateness** – правильность
4. **Distortion** – искажение, искривление
5. **To dwarf** – уменьшить
6. **Invincibility** – несокрушимость
7. **Intimidating** – пугающий
8. **To overwhelm** – ошеломлять, поражать
9. **To foster** – поощрять, стимулировать
10. **Subsequent** – последующий
11. **To exaggerate** – преувеличивать
12. **Ultimate** – окончательный
13. **Emergence** – появления, возникновение
14. **To depict** - изображать
15. **Striking effects** – поразительные результаты

RHYTHM

Get started

Look at the key words and the title of the text. Can you guess what it is about?

Discuss your ideas with your group mates and be ready to express your points of view.

Key words:

Arrangement of motifs

Predictability

The elements of pattern

The timed "beat"

Linear rhythm

Repetition

Alternation

Gradation

Read the text and see if you were right or wrong:

Rhythm

Rhythm can be described as timed movement through space; an easy, connected path along which the eye follows a regular arrangement of motifs. The presence of rhythm creates predictability and order in a composition. Visual rhythm may be best understood by relating it to rhythm in sound. This link will take you to a [video clip](#) and explanation of how the sound of a Nigerian "talking drum" follows the intonation and rhythm of speech.

Rhythm depends largely upon the elements of pattern and movement to achieve its effects. The parallels between rhythm in sound/ music are very exact to the idea of rhythm in a visual composition. The difference is that the timed "beat" is sensed by the eyes rather than the ears.

Visual rhythm can be created in a number of ways. **Linear rhythm** refers to the characteristic flow of the individual line. Accomplished artists have a recognizable manner of putting down the lines of their drawings that is a direct

result of the characteristic gesture used to make those lines, which, if observed, can be seen to have a rhythm of its own. Linear rhythm is not as dependent on pattern, but is more dependent on timed movement of the viewer's eye.

Repetition involves the use of patterning to achieve timed movement and a visual "beat". This repetition may be a clear repetition of elements in a composition, or it may be a more subtle kind of repetition that can be observed in the underlying structure of the image.

Alternation is a specific instance of patterning in which a sequence of repeating motifs are presented in turn; (short/long; fat/thin; round/square; dark/light).



Gradation employs a series of motifs patterned to relate to one another through a regular progression of steps. This may be a gradation of shape or color. Some shape gradations may in fact create a sequence of events, not unlike a series of images in a comic strip.

Answer the following questions:

1. What is rhythm?
2. What does the presence of rhythm create?
3. What does rhythm depend on?
4. What is the difference between rhythm in sound/ music and the rhythm in a visual composition?
5. What are the main features of linear rhythm?
6. What kind of repetition can you name?
7. What is alternation?
8. What types of gradation do you know?

Vocabulary notes:

1. **Arrangement of motifs** – аранжировка мотивов, фрагментов
2. **Predictability** – предсказуемость
3. **The elements of pattern** – элементы системы, структуры
4. **The timed "beat"** – синхронный ритм, такт
5. **Linear rhythm** - линейный ритм
6. **Repetition** – повторяемость, многократность
7. **Alternation** – чередование
8. **Gradation** – деление на этапы, градуирование

EMPHASIS

Get started

Look at the key words and the title of the text. Can you guess what it is about?

Discuss your ideas with your group mates and be ready to express your points of view.

Key words:

Point of focus

Interruption

To call attention

Sheer force of numbers

To vary the composition

Rates of mortality

Cardiovascular disease

The use of a neutral background

Prolonged visual involvement through intricacy

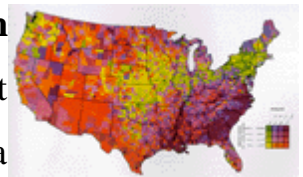
Read the text and see if you were right or wrong:

Emphasis

Emphasis is also referred to as **point of focus**, or **interruption**. It marks the locations in a composition which most strongly draw the viewers attention. Usually there is a primary, or main, point of emphasis, with perhaps secondary emphases in other parts of the composition. The emphasis is usually an interruption in the fundamental *pattern* or *movement* of the viewers eye through the composition, or a break in the *rhythm*.

The artist or designer uses emphasis to call attention to something, or to vary the composition in order to hold the viewers interest by providing visual "surprises."

Emphasis can be achieved in a number of ways. **Repetition** creates emphasis by calling attention to the repeated element through sheer force of numbers. If a color is repeated across a map,

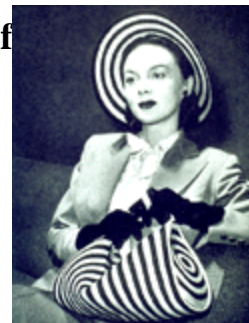


in this instance graphing varying rates of mortality from cardiovascular disease.



Contrast achieves emphasis by setting the point of emphasis apart from the rest of its

background. Various kinds of contrasts are possible. The **use of a neutral background** isolates the point of emphasis.



Contrast of **color, texture, or shape** will call attention to a specific point.



Contrast of **size or scale** will as well.



Placement in a **strategic position** will call attention to a

particular element of a design.

Prolonged visual involvement through intricacy (contrast of detail) is a more unusual form of emphasis, not as commonly used in Euro-American design, though it is common in many other cultures. In this case, many points of emphasis are created that are to be discovered through close attention to the intricacies of the design.

Answer the following questions:

1. What does emphasis mark?
2. How can the emphasis be defined?
3. Why is it used by artists or designers?
4. What methods can be used to achieve the emphasis?
5. How does repetition create emphasis?
6. How does contrast achieve emphasis? What kinds of contrast can you name?
7. What is prolonged visual involvement through intricacy?

Vocabulary notes:

1. **Point of focus** - центр внимания
2. **Interruption** – помеха, препятствие,
3. **Sheer force of numbers** – нагромождение цифр,
4. **To vary the composition** – вносить изменения, разнообразить композицию,
5. **Rates of mortality** – уровень смертности,
6. **Cardiovascular disease** – сердечно – сосудистые заболевания,
7. **Prolonged visual involvement** - длительная зрительная задействованность,

8. **Intricacy** - запутанность, сложность.

UNITY

Get started

Look at the key words and the title of the text. Can you guess what it is about?

Discuss your ideas with your group mates and be ready to express your points of view.

Key words:

The underlying principle

Elements of design

Coherence of the whole

Consistent use

Consistency of form and color

Pull a composition together

Variety

Read the text and see if you were right or wrong:

Unity

Unity is the underlying principle that summarizes all of the principles and elements of design. It refers to the *coherence of the whole*, the sense that all of the parts are working together to achieve a common result; a harmony of all the parts.



Unity can be achieved through the effective and consistent use of any of the elements, but **pattern**-- that is, underlying structure-- is the most fundamental element for a strong sense of unity. Consistency of **form and color** are also powerful tools that can pull a composition together.

However, **unity also exists in variety**. It is not necessary for all of the elements to be identical in form providing they have a common quality of meaning or style. For example, fashions from a specific period share common features of silhouette, materials, and color that identify the style of the day, or the look of a particular designer.

Unity can also be a matter of **concept**. The elements and principles can be selected to support the intended function of the designed object; the purpose of the object unifies the design.



Answer the following questions:

1. What is unity? What does it refer to?
2. How can unity be achieved? What is the most fundamental element of unity?
3. Is it necessary for all of the elements to be identical in form?
4. Could you describe unity as a matter of concept?

Vocabulary notes:

1. **The underlying principle** – основной принцип
2. **Coherence of the whole** – согласованность, связность в единое целое
3. **Consistent use** – согласованное использование
4. **Consistency of form and color** - последовательность, закономерность формы и цвета
5. **Pull a composition together** – сплотить, объединить композицию
6. **Variety** – многообразие, разнообразие

Make a research on The Principles of Design, choose one of the elements, and prepare a presentation. Present the results of your research to the class.

MODULE 4

GRAPHIC DESIGN

Get started

Look at the key international words words and the title of the text. Can you guess what it is about? Discuss your ideas with your group mates and be ready to express your points of view on what Graphic Design is.

Key words:

Profession

Visual

Communication

Idea

Information

Audience

Element

Photo

Illustration

Brochure

Product

Technology

Basic

Display

Computer

Limit

Physical

Pixel

Monitor

Result

Typography

Read the text and see if you were right or wrong:

Graphic Design

Suppose you want to announce or sell something, amuse or persuade someone, explain a complicated system or demonstrate a process. In other words, you have

a message you want to communicate. How do you “send” it? You could tell people one by one or broadcast by radio or loudspeaker. That’s verbal communication. But if you use any visual medium at all — if you make a poster; type a letter; create a business logo, a magazine ad, or an album cover; even make a computer printout — you are using a form of visual communication called graphic design.

Graphic designers work with drawn, painted, photographed, or computer-generated images (pictures), but they also design the letterforms that make up various typefaces found in movie credits and TV ads; in books, magazines, and menus; and even on computer screens. Designers create, choose, and organize these elements — typography, images, and the so-called “white space” around them — to communicate a message. Graphic design is a part of your daily life. From humble things like gum wrappers to huge things like billboards to the T-shirt you’re wearing, graphic design informs, persuades, organizes, stimulates, locates, identifies, attracts attention and provides pleasure.

Graphic design is a creative process that combines art and technology to communicate ideas. The designer works with a variety of communication tools in order to convey a message from a client to a particular audience. The main tools are image and typography.

1Image-based design

Designers develop images to represent the ideas their clients want to communicate. Images can be incredibly powerful and compelling tools of communication, conveying not only information but also moods and emotions. People respond to images instinctively based on their personalities, associations, and previous experience. For example, you know that a chili pepper is hot, and this knowledge in combination with the image creates a visual pun.

In the case of image-based design, the images must carry the entire message; there are few if any words to help. These images may be photographic, painted, drawn, or graphically rendered in many different ways. Image-based design is

employed when the designer determines that, in a particular case, a picture is indeed worth a thousand words.

Type-based design

In some cases, designers rely on words to convey a message, but they use words differently from the ways writers do. To designers, what the words look like is as important as their meaning. The visual forms, whether typography (communication designed by means of the printed word) or handmade lettering, perform many communication functions. They can arrest your attention on a poster, identify the product name on a package or a truck, and present running text as the typography in a book does. Designers are experts at presenting information in a visual form in print or on film, packaging, or signs.

When you look at an “ordinary” printed page of running text, what is involved in designing such a seemingly simple page? Think about what you would do if you were asked to redesign the page. Would you change the typeface or type size? Would you divide the text into two narrower columns? What about the margins and the spacing between the paragraphs and lines? Would you indent the paragraphs or begin them with decorative lettering? What other kinds of treatment might you give the page number? Would you change the boldface terms, perhaps using italic or underlining? What other changes might you consider, and how would they affect the way the reader reacts to the content? Designers evaluate the message and the audience for type-based design in order to make these kinds of decisions.

Image and type

Designers often combine images and typography to communicate a client’s message to an audience. They explore the creative possibilities presented by words (typography) and images (photography, illustration, and fine art). It is up to the designer not only to find or create appropriate letterforms and images but also to establish the best balance between them.

Designers are the link between the client and the audience. On the one hand, a client is often too close to the message to understand various ways in which it can be presented. The audience, on the other hand, is often too broad to have any direct impact on how a communication is presented. What's more, it is usually difficult to make the audience a part of the creative process. Unlike client and audience, graphic designers learn how to construct a message and how to present it successfully. They work with the client to understand the content and the purpose of the message. They often collaborate with market researchers and other specialists to understand the nature of the audience. Once a design concept is chosen, the designers work with illustrators and photographers as well as with typesetters and printers or other production specialists to create the final design product.

Symbols, logos and logotypes

Symbols and logos are special, highly condensed information forms or identifiers. Symbols are abstract representation of a particular idea or identity. The CBS "eye" and the active "television" are symbolic forms, which we learn to recognize as representing a particular concept or company. Logotypes are corporate identifications based on a special typographical word treatment. Some identifiers are hybrid, or combinations of symbol and logotype. In order to create these identifiers, the designer must have a clear vision of the corporation or idea to be represented and of the audience to which the message is directed.

1. Read the text again and answer the following questions:

1. What do graphic designers use for communication?
2. What is the difference between the type based design and image-based design?
3. Why are designers the link between the client and the audience?
4. Why are logos and symbols so important?

*7. Structure the information about **Graphic Design** making a "cluster" or a schedule in your group. Present your "cluster" to other groups.*

Vocabulary notes:

1. **Cover** – переплёт, обложка
2. **Jacket** – обложка, суперобложка
3. **Commute** – поездка на работу и обратно
4. **Billboard** – рекламный щит
5. **Media** – средства массовой информации; средства рекламы
6. **Vs. versus** – в сравнении с, против
7. **HTML Hyper-Text Markup Language** – гипертекстовый язык описания документов; язык гипертекстовой маркировки
8. **CSS Cascading Style Sheets** – каскадные таблицы стилей
9. **Banner advertising** – баннерная реклама
10. **Evolve** – развивать; развёртывать; развиваться; эволюционировать; превращаться; развиться; развёртываться (о теории и т. п.); развернуться; развернуть; развить; претерпевать изменения
11. **Piece** – отдельный предмет; образец; пример; сюжет; газетная статья
12. **Face** – сталкиваться (с необходимостью); столкнуться (to face a task – стоять перед необходимостью решать задачу (выполнить требование))
13. **A marketing message** – маркетинговое обращение
14. **Dive** – углубляться, уходить вглубь чего-либо
15. **Texture** – текстура; структура
16. **Shape** – модель; образец; шаблон
17. **Tease** – дразнить; поддразнивать
18. **Snippet** – место; фрагмент; отрывок
19. **Entice** – увлекать; заманивать; переманивать; соблазнить; сманивать

20. **Bleed and safety areas** – обрезные в край и безопасные зоны
21. **Challenge** – вызов; сложная задача; проблема; сложная проблема; перспектива; задача, требующая большого напряжения сил
22. **Tricky** – хитрый; ловкий; искусный; сложный; трудный
23. **RGB “Red, Green, Blue”** – («красный, зеленый, синий»). Цветовая модель, все цвета которой образуются путём смешения трёх базовых. Применяется как стандарт отображения цветов на цветных мониторах)
24. **CMYK Cyan Magenta Yellow black** – субтрактивная цветовая модель отражённого света, в которой цвета образуются путём комбинирования бирюзового, пурпурного, жёлтого и черного цветов
25. **HSV Hue-Saturation-Value** – цвет – насыщенность – значение (метод цветопередачи)
26. **“Process” colors** – составной цвет; триадный цвет; триадные краски; триадная палитра; палитра основных цветов; CMYK-краска
27. **“Spot” colors** – стандартный простой цвет. (Метод определения цветов, при котором для документа задаётся отдельный цвет чернил принтера: цвет, печатаемый отдельной типографской краской. В отличие от составных цветов, которые образуются путём наложения базовых цветов CMYK.)
28. **Palette** – палитра; цветовая гамма;
29. **Visual** – человек с преимущественным развитием зрительной памяти; рекламный ролик; агитационный ролик (перед выборами); кинофильм; видеозапись; зрительный ряд (фильма);
30. **As-is** – как есть;
31. **Copywriting** – написание текста; работа текстовика; составление текстов; копирайтинг

32. **A household name** – широко известная марка; известный бренд; узнаваемый всеми бренд
33. **Letterhead** – печатный заголовок (на листе почтовой бумаги); вытисненное название (на переплётной крышке); шапка (на фирменном бланке)
34. **Typeface** – гарнитура шрифта; характер начертания шрифта
35. **Focus on** – уделить большое внимание; сосредоточить внимание на
36. **Hand off** – передавать
37. **Mockup** – макет; модель
38. **Margin** – поле, поля (книжной, газетной страницы и т. п.)
39. **Feasible** – возможный; вероятный; правдоподобный; оправданный обоснованный; реалистичный
40. **Compelling** – неодолимый, непреодолимый
41. **Freelancer** – нештатный сотрудник
42. **Scrap** – клочок; обрывок
43. **Jot down** – сделать краткую, беглую запись; записать
44. **Stick in** – втыкать; всовывать
45. **Convince** – убеждать; уверять; убедить
46. **Legitimate** – законный; правильный; подлинный
47. **Overwhelm** – преодолеть
48. **Template** – маска; образец; трафарет; эталон (в системах распознавания); эталонное изображение; шаблон (используется при описании ресурсов типа «панель диалога»)
49. **Die-cut** – высекатель штампом (заготовки из картона); вырубной элемент

50. Deadline – предельный конечный срок; срок исполнения; срок сдачи

51. Handle – сделать руками; перебирать; перекладывать; перебрать; переложить; обращаться с; управлять; регулировать; иметь дело; заниматься (проблемой)

52. Elaborate– детально разработанный; продуманный; подготовленный

53. Scratch – эскиз

INTERIOR DESIGN

Get started

Look at the key words and the title of the text. Can you guess what it is about?

Discuss your ideas with your group mates and be ready to express your points of view.

Key words:

Designing the interior

Exterior

A multifaceted profession

Conceptual development

Stakeholders of a project

Execution of the design

Manipulation of spatial volume

Surface treatment

Development of industrial processes

Pursuit of effective use

Functional design

Contemporary interior design

Interior Decorator

To discern details

Ventilation

Portico

Column

Loggia

[Upholsterer](#)

Read the text and see if you were right or wrong:

Interior design

Interior design is the art or process of designing the interior, often including the exterior, of a room or building. An interior designer is someone who coordinates and manages such projects. Interior design is a multifaceted profession that includes conceptual development, communicating with the stakeholders of a project and the management and execution of the design.

Interior design is the process of shaping the experience of interior space, through the manipulation of spatial volume as well as surface treatment.

In the past, interiors were put together instinctively as a part of the process of building. The profession of interior design has been a consequence of the development of society and the complex architecture that has resulted from the development of industrial processes. The pursuit of effective use of space, user well-being and functional design has contributed to the development of the contemporary interior design profession. The profession of interior design is separate and distinct from the role of Interior Decorator, a term commonly used in the US. The term is less common in the UK where the profession of interior design is still unregulated and therefore, strictly speaking, not yet officially a profession.

In ancient India, architects used to work as interior designers. This can be seen from the references of Vishwakarma the architect - one of the gods in Indian

mythology. Additionally, the sculptures depicting ancient texts and events are seen in palaces built in 17th century India.

In ancient Egypt, "soul houses" or models of houses were placed in tombs as receptacles for food offerings. From these, it is possible to discern details about the interior design of different residences throughout the different Egyptian dynasties, such as changes in ventilation, porticoes, columns, loggias, windows, and doors.

Throughout the 17th and 18th century, and into the early 19th Century, [interior decoration](#) was the concern of the homemaker or, an employed [upholsterer](#) or a craftsman who would advise on the artistic style for an interior space. Architects would also employ craftsmen or artisans to complete interior design for their buildings.

Answer the following questions:

1. What is an interior design?
2. Why is Interior design a multifaceted profession?
3. What was the profession of interior design a consequence of?
4. What is the profession of interior design separate and distinct from?
5. Who used to work as interior designers in India?
6. What is it possible to discern details about the interior design of different residence from in ancient Egypt?
7. Whose concern was it throughout the 17th and 18th century, and into the early 19th Century?

Vocabulary notes:

1. **Designing the interior** – проектирование интерьера
2. **Exterior** – внешний, наружный вид
3. **A multifaceted profession** – разносторонняя профессия

4. **Stakeholders of a project** – круг заинтересованных в проекте лиц
5. **Execution of the design** – выполнение проекта
6. **Manipulation of spatial volume** - манипуляции с пространственным объемом
7. **Surface treatment** – обработка поверхности
8. **Pursuit of effective use** – осуществление эффективного использования
9. **Contemporary interior design** - современный дизайн интерьера
10. **Interior Decorator** – художник по интерьеру, декоратор
11. **To discern details** – распознавать детали
12. **Portico** – портик, галерея
13. **Loggia** – крытая галерея, аркада
14. **Upholsterer** – обойщик, драпировщик

DECORATIVE ARTS

Get started

Look at the key words and the title of the text. Can you guess what it is about?

Discuss your ideas with your group mates and be ready to express your points of view.

Key words

Fine arts

Painting

Drawing

Photography

Large-scale sculpture

Renaissance

Meaningful

Highly regarded works

Medieval art

Manuscript illumination

Monumental sculpture

[Goldsmith](#) work

[Ivory carving](#)

Crudely executed

Inferior substitute

Sacred arts

Secular works

Fine art media

Precious metals

Recycled

Repositories of wealth

Arts and Crafts

To champion the idea

To convert

Enactment of the Copyright Act

Read the text and see if you were right or wrong:

Decorative arts

The decorative arts are arts or crafts concerned with the design and manufacture of beautiful objects that are also functional. It includes [interior design](#), but not usually [architecture](#). The decorative arts are often categorized in opposition to the "[fine arts](#)", namely, [painting,drawing](#), [photography](#), and large-scale [sculpture](#), which generally have no function other than to be seen.

Decorative" and "Fine" arts

The distinction between the decorative and the fine arts has essentially arisen from the post-[Renaissance](#) art of the West, where the distinction is for the most part meaningful. This distinction is much less meaningful when considering the art of other cultures and periods, where the most highly regarded works – or even all works – include those in decorative media. For example, [Islamic art](#) in many periods and places consists entirely of the decorative arts, as does the art of many

traditional cultures. The distinction between decorative and fine arts is not very useful for appreciating [Chinese art](#), and neither is it for understanding Early [Medieval art](#) in Europe. In that period in Europe, fine arts such as [manuscript illumination](#) and [monumental sculpture](#) existed, but the most prestigious works tended to be in [goldsmith](#) work, in cast metals such as bronze, or in other techniques such as [ivory carving](#). Large-scale wall-paintings were much less regarded, crudely executed, and rarely mentioned in contemporary sources. They were probably seen as an inferior substitute for [mosaic](#), which for this period must be viewed as a fine art, though in recent centuries mosaics have tended to be seen as decorative. The term "ars sacra" ("sacred arts") is sometimes used for medieval Christian art done in metal, ivory, textiles, and other high-value materials but not for rarer secular works from that period.

Answer the following questions:

1. [What are the decorative arts concerned with?](#)
2. [Why are](#) the decorative arts often categorized in opposition to the "[fine arts](#)"?
3. Where did the distinction between the decorative and the fine arts come from?
4. What does the term "ars sacra" ("sacred arts") mean?

Influence of different materials

Modern understanding of the art of many cultures tends to be distorted by the modern privileging of fine art media over others, as well as the very different survival rates of works in different media. Works in metal, above all in precious metals, are liable to be "recycled" as soon as they fall from fashion, and were often used by owners as repositories of wealth, to be melted down when extra money was needed. Illuminated manuscripts have a much higher survival rate,

especially in the hands of the church, as there was little value in the materials and they were easy to store.

Why are works in metal liable to be "recycled"? How were they used?

Arts and Crafts Movement

The lower status given to works of decorative art in contrast to fine art narrowed with the rise of the Arts and Crafts Movement. This aesthetic movement of the second half of the 19th century was born in England and inspired by [William Morris](#) and [John Ruskin](#). The movement represented the beginning of a greater appreciation of the decorative arts throughout Europe. The appeal of the Arts and Crafts Movement to a new generation led, in 1882, to the English architect and designer [Arthur H. Mackmurdo](#) organizing the Century Guild for craftsmen, which championed the idea that there was no meaningful difference between the fine and decorative arts. Many converts, both from professional artists' ranks and from among the intellectual class as a whole, helped spread the ideas of the movement.

The influence of the Arts and Crafts Movement led to the decorative arts being given a greater appreciation and status in society and this was soon reflected by changes in the law. Until the enactment of the Copyright Act 1911 only works of fine art had been protected from unauthorised copying. The 1911 Act extended the definition of an "artistic work" to include works of "artistic craftsmanship"

Some decorative arts:

1. Ceramic art (that is Pottery)
2. Glassware, including some stained glass and studio glass
3. Furniture
4. Hardstone carving, including pietra dura work and engraved gems
5. Metalwork, especially by [goldsmiths](#) and [whitesmiths](#)
6. Jewelry

7. Ivory carving and [bone carving](#)
8. Textile arts
9. Woodwork, especially wood carving
10. Some mosaics, and all micromosaics
11. Wallpaper
12. Fretwork
13. Fold-forming

Answer the following questions:

1. When and where was the Arts and Crafts Movement born?
2. What did the movement represent?
3. What was organized as a result of the appeal of the Arts and Crafts Movement?
4. What did the influence of Arts and Crafts Movement lead to?
5. Name some of the decorative arts.

Vocabulary notes:

1. [Fine arts](#) – изобразительное искусство
2. **Meaningful** – выразительный, многозначительный
3. **Highly regarded works** – высоко оцениваемые работы
4. [Medieval art](#) – средневековое искусство
5. [Goldsmith work](#) – ювелирные работы
6. [Ivory carving](#) – резьба по слоновой кости
7. **Crudely executed** – грубо выполненный
8. **Inferior substitute** – худший по качеству заменитель
9. **Sacred arts** – сакральное искусство
10. **Fine art media** – средства изобразительного искусства
11. **Precious metals** – благородные, драгоценные металлы
12. **Recycled** – повторно используемый
13. **Repositories of wealth** – хранилища богатств
14. **Arts and Crafts** - прикладное искусство, народное творчество
15. **To champion the idea** – бороться за идею

16. **To convert** – преобразовывать
17. **Enactment of the Copyright Act** – принятие закона об авторском праве
18. **Glassware** – изделия из стекла
19. **Stained glass** – цветное стекло, витражное стекло
20. **Hardstone carving** – резьба по самоцвету
21. **Pietra dura** – техника «пьетра дура»
22. **Engraved gems** – выгравированные драгоценные камни
23. **Whitesmiths** – жестянщик, лудильщик
24. **Fretwork** – узор, выпиленный лобзиком

WHAT IS ENVIRONMENTAL DESIGN?

Get started

Look at the key words and the title of the text. Can you guess what it is about?

Discuss your ideas with your group mates and be ready to express your points of view.

Key words:

Environmental design

Ecodesign

Sustainability concerns

Synergy

Glass panes

Sunlight penetration

To cut climate control cost

Louvered windows

Pebble beds

Irrigation

Outdoor lighting

Solar panel

Sustainably designed buildings

Zero-emissions state

Demolishing and leveling a building site

Read the text and see if you were right or wrong:

What is Environmental Design?

Environmental design is often confused with ecodesign, also known as green design, but the two are not the same. Ecodesign is one aspect of this discipline, and addresses sustainability concerns, but environmental design is a much broader field that involves taking the surrounding environment into account when planning a design. When successful, it is a synergy between a building, landscape, or even a product and its surroundings, to the benefit of both.

Although the movement itself first came to light in the 1940s, environmental design is nothing new. Ancient Greeks built houses facing south, which kept them cooler in the summer and warmer in the winter due to the seasonal orientation of the sun. The Romans continued this practice, and began putting glass panes in windows to allow light in without allowing heat to escape, which evolved into the creation of greenhouses to cultivate exotic plants from much warmer climates. Various cultures around this time also created solar panels from curved sheets of metal that could capture the heat of the sun and turn it into usable heat for cooking, bathing, and home comfort.

Modern environmental design still uses many concepts passed down from the ancients, and new technology and ideas continuously evolve. Various energy crises over the years have led architects and city planners to plan buildings around the relative location of the sun and other natural formations like trees, mountains, and bodies of water in attempts to increase energy efficiency. Windows are oriented to allow maximum sunlight penetration in winter and minimum in summer to cut climate control costs. Large buildings in warm

climates are built with stone floors to assist in cooling, and often have louvered windows that allow light to penetrate indirectly, keeping the heat outside.

This discipline applies to outdoor design as well. Responsible landscape designers will only use plants native to the region to avoid the invasion of foreign species, and desert gardens are likely to be xeriscaped, using cactus in rock and pebble beds to eliminate the need for [irrigation](#). Thorny hedges under windows deter break-ins, and large shade trees outside large windows reduce energy needs. Outdoor lighting can easily contain a small [solar panel](#) that will collect enough energy during daylight hours to power it all night long without the use of electricity.

The United States Green Building Council began the Leadership in Energy and Environmental Design (LEED®) certification system in 1998 to recognize sustainably designed buildings. These buildings often incorporate [solar energy](#), wind energy, and even geothermal energy to create a zero-emissions state, with the building itself producing all of the energy it needs to run. The most efficient of these actually produce more energy than they need, which they then sell to electric companies for use by consumers.

At its root, environmental design is not necessarily about new technology, although recent advances have furthered the field considerably. It is about using what is already there, instead of demolishing and leveling a building site, for example. Working with the imperfections and unique aspects of each individual site ultimately makes the end product operate more smoothly, at a lower cost.

1. Answer the following questions:

1. What is the difference between environmental design and ecodesign?
2. When did the movement come to light?
3. Why did Ancient Greeks build houses facing south?
4. Why did Romans begin putting glass panes in windows?

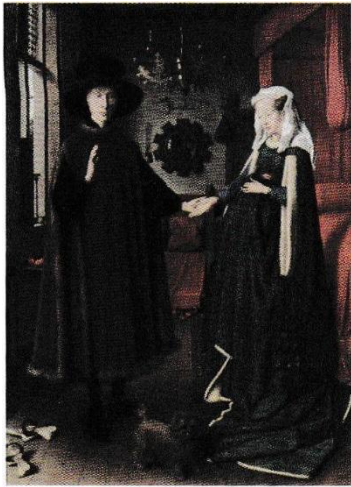
5. How did the original solar panels look like?
6. Give the examples of some concepts that can be used to increase [energy efficiency](#)?
7. Why will responsible landscape designers only use plants native to the region?
8. Why can outdoor lighting contain a small [solar panel](#)?
9. What are the main characteristics of the sustainably designed buildings?

*2. **Project Work.** Choose any Project, Course or Research Work you have already done on your speciality, prepare a presentation on it and deliver your presentation in the class.*

Vocabulary notes:

1. **Environmental design** – дизайн среды
2. **Ecodesign** – экодизайн
3. **Sustainability concerns** – проблемы устойчивого развития
4. **Synergy**- совместная деятельность, взаимодействие
5. **Glass panes** – оконные стекла
6. **Sunlight penetration** - проникновение солнечного света
7. **Louvered windows** – жалюзийные окна
8. **Pebble bed** – галечник, крупнозернистый гравий
9. **Deter break-ins** – препятствовать нелегальному вторжению в здание
10. **Zero-emissions** - безотходный
11. **Demolishing and leveling a building site** – разрушение и выравнивание места для постройки здания.

Module 5 Painting Techniques



Oil (Jan Van Eyck, *The Arnolfini*)



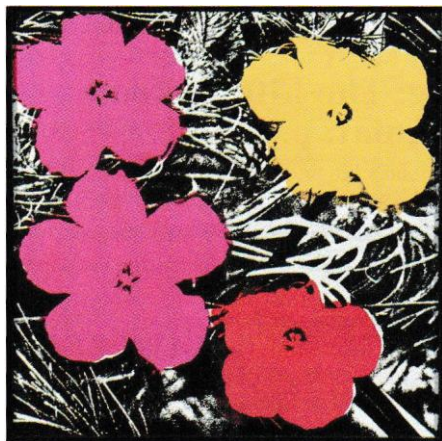
Tempera (Duccio di Buoninsegna, *Nativity*)



Fresco (Giotto, *Lamentation of Christ*)



Watercolour (Egon Schiele, *Two Little Girls*)



Acrylic (Andy Warhol, *Flowers*)



Spray paint (Unknown, *graffiti*)

1 Match each painting technique to the correct description.

- 1 _____ A painting medium in which pigment, the powder that makes up the colour of a paint, is mixed with a water-soluble viscous material such as egg yolk.
- 2 _____ A painting made on a wall, using pigments mixed with water and applied while the plaster is still wet.
- 3 _____ A type of paint made with natural oils, such as linseed or walnut, as the medium for binding the pigment. Water, rather than another type of solvent, is used to dilute it, offering a good alternative to people allergic to chemical solvents.
- 4 _____ A type of paint made from pigments mixed

with a water-soluble substance binder such as gum Arabic.

5 _____ A type of paint made with synthetic resin as the medium for binding the pigment, instead of natural oils such as linseed used in oil paints. It dries faster than oil paint and is water soluble.

6 _____ A technique whereby a mechanism is used to propel a coating (of paint, ink, varnish etc.) through the air onto a surface. Compressed gas - usually air compressed by an air compressor - is employed to atomize and direct the paint particles.

The History of Graffiti

The word *graffiti* originally referred to any work of art created by scratching a design on a surface, whether it be stone, wood or pottery.

The Italian root word *graffiare* means “to scratch” and it comes from the Greek word *graphein* which means “to write”. It is still not clear exactly when the word *graffiti* was first used to distinguish an art form, but the graffiti technique has existed since the days of ancient civilizations in the form of mural painting for decorative purposes.

The earliest known mural art is found in prehistoric caves, such as those in Altamira (Spain) and Lascaux (southern France), decorated with expressive and realistic paintings of animals depicted in yellow, red, black, and brown earth pigments which date back to 20,000-10,000 BCE.

In the 2nd millennium BCE, Egyptian artists used tempera to decorate the walls and ceilings of their tombs with formal scenes of warfare, hunting and ceremonies symbolizing life in the afterworld.

The fresco technique was first used (c.1500 BCE) in the lively work of Minoan artists: the palace of Rnossos in ancient Crete was ornamented with brightly coloured fresco paintings of animals, flowers and human figures and

public edifices as well as private dwellings throughout ancient Greece were usually decorated in tempera and encaustic (a paint mixed with beeswax; after application it is fixed by heat).

There was a great deal of symbolism in the frescoes of Etruscan tombs dating back to the 6th and 5th 1 centuries BCE: most of the murals that have survived show stylised figures often outlined in black with brightly coloured, lively depictions of games, dancing, music and banqueting scenes that accompanied Etruscan funerals.

The tradition of mural painting was carried on into Roman times: particularly remarkable are the fresco and tempera paintings of landscapes and human figures found on the walls of homes and villas in Pompeii, dating from the first century CE.

From approximately the 4th through the 13th centuries, mosaics dominate European mural decoration. However, fresco painting was revived by the late 13th - early 14th century genius known as Giotto whose medieval frescoes, in the Basilica of St. Francis in Assisi and in the Scrovegni Chapel in Padua, represent a highlight in the tradition of mural painting with their new pictorial depth and narrative framework.

Giotto began a revolution in mural art which was carried on and developed by the great 15th century painters of the Renaissance period, most notably by Leonardo da Vinci (*The Last Supper*, Santa Maria delle Grazie, Milan); Raphael (*School of Athens*, Stanza della Segnatura, The Vatican) and Michelangelo (*Sistine Chapel*, The Vatican).

During the Baroque period of the 17th century, frescoing gives way to panel painting in mural art; dramatic, exuberant wall decorations such as Peter Paul Rubens' *Marie de Medici* cycle (Louvre, Paris) fill the palaces and villas of northern Europe. Baroque wall painting is followed by the bold romanticism of Eugene Delacroix's murals for Saint Sulpice in Paris.

In the 20th century mural art is largely revived by Mexican artists such as Diego Rivera and Diego Alfaro Siqueiros who used fresco and other mural techniques to express revolutionary themes. Rivera's work in the United States influenced socially-conscious American artists of the Depression era, such as Stuart Davis and Ben Shahn who, in the 1930s and 40s decorated hundreds of murals for public buildings under government-sponsored art programs.

The influence of the muralists of the 1930s carried over into new schools of mural painting, beginning with the ghetto and counterculture urban wall painters of the Sixties and Seventies. Keith Haring (1958-1990) and Michel Basquiat (1960-1988) are examples of Graffiti artists whose work began to receive serious attention from the 1970's to the present.

2. Using the timeline as a reference, prepare a short talk on the history of **Graffiti art**.

3. Read the text. Next, match the words in bold in the text with their correct definitions.

A Close Up on Graffiti and Street Art

What we now refer to as Graffiti, or Street Art, can take the form of pictures, drawings, words, or any kind of decoration inscribed on any surface, usually exterior walls and sidewalks.



Soon after Martin Luther King’s brutal assassination in 1968, young New Yorkers belonging to the Black and Puerto Rican communities started to leave their **tags** - signatures and/or signs made with aerosol sprays and **markers** - in public places. **Writers** started to **bomb** the city’s walls and subway trains with spectacular “**back to back**” works, covering entire trains with stylized renditions of their names or the names of their **crew**. Subways trains were turned into moving murals running through NYC like propaganda trains for these youths’ new desire for identity and recognition, both as a community and as artists.

The first, modern, identified **tagger** in New York was the Greek-American artist who signed himself Taki 183 (probably the number of his apartment block) and who was written up in an article that appeared in the *New York Times* (1971), making him the first **graff** writer to be recognized. Soon, his tag was mimicked by hundreds of young writers all over NYC, turning graffiti-making into a phenomenon.

In order for theirs to stand out from other tags, writers began to create new styles of script, including calligraphy, block-style and bubble-style. Writers then moved on to change the scale, so tags became larger, then colour and depth were added to

create three-dimensional effects. Taggers also began to add design elements to their names, including arrows, stars, clouds, and crowns. More elaborate **pieces** were produced; these real urban frescoes painted with *spray paint* got the attention of the art world: **kings** like ‘Futura 2000’, ‘Dust’ and ‘Pink’ all earned recognition and fame, although their celebrity was limited to the hip-hop culture and its circles.

Graffiti was seen as a real problem within society and most citizens considered graffiti to be absolute vandalism as it defaced private property and spoiled the aesthetics of public areas and buildings. Graffiti was strictly forbidden from 1972 onwards; the NYC Metro Transit Authorities (MTA) launched a campaign to clean up the subway trains and passages and in the late 1980’s countless city-run organizations and volunteer clean-up groups were created for the sole purpose of



removing graffiti, arguing that it was a symbol of the economic and social decline that plagued many cities and that its removal would improve the situation.

Though this action in many ways ended the NYC subway art era, the idea of creating Graffiti art had already spread beyond New York and its success could be measured by the crowds that flocked to

the large exhibitions, held mainly in European museums and galleries. Graffiti developed into a rich and diverse art movement with great social concerns in which rap music, hip hop, break dance, fashion and skating formed a total art movement with outstanding personalities such as Jean Michel Basquiat and Keith Haring.

1. To go out and paint an area.

2. A fast, stylized signature made with a marker or spray paint.

3. Someone who creates and paints graffiti.

4. An individual who leaves a signature.

5. Pens with their own ink-source and a tip made of a porous material, such as felt.

6. A group of writers that stick together and are bound by the same style of writing.

7. Ambitious forms of graffiti, involving multiple colours and characters.

8. Graffiti that covers an entire surface from one side to the other.

9. The most talented, respected writer who owns the most tags and pieces in his area.

10. Short for graffiti.

4. Are you for or against graffiti? Read these statements then express your opinion.

Pros and Coos of Graffiti and Street Art

USEFUL EXPRESSIONS

Graffiti is great / creative / positive...

Graffiti is awful / disgusting / an eyesore / negative...

Graffiti writers want to... When I see graffiti I feel...

Graffiti should be encouraged because...

Graffiti writers want to... When I see graffiti I feel...

Graffiti should be encouraged because...

Graffiti should be stopped because...

"Graffiti is great! It allows young people to express their feelings without getting into trouble. If places are set aside for graffiti, people who want to see it can go there."

"Graffiti is horrible if it upsets people, but it's OK if there are designated places where youths are allowed to do it and no harm is done to others." "I think graffiti is alright in the right circumstances, but if you're in a public place then you shouldn't do it!"

"Graffiti makes more work for the cleaners on the streets. It is disgusting. They should put up cameras, so the writers can be told off. Graffiti spoils the environment."

"I hate graffiti, it's what jobs do for 'fun'. It's a waste of money and a sorry thing for everyone around!"

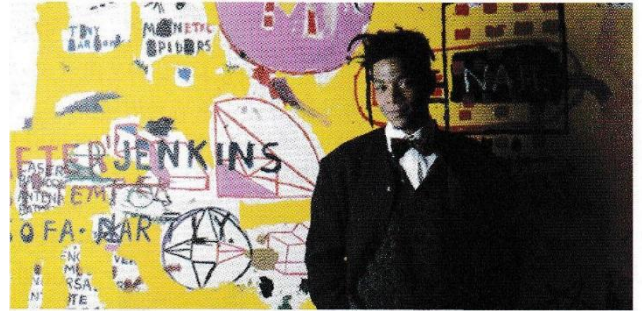
"I think that if you gave the artists somewhere to practice their art, then everyone would be happier. It works where I live!"

"Graffiti is fine as long as you do it where you're allowed to, otherwise it's just

vandalism (even if it does express your feelings)."

Meet a King: The Life of Jean Michel Basquiat

5. Read Jean Michel Basquiat's biography.



Meet a King:

The Life of Jean Michel Basquiat

Jean Michel Basquiat was considered an exceptionally creative talent by any standard, earning great fame at a young age and later becoming a cultural hero to younger artists.

Basquiat was born in Brooklyn on December 22nd 1960 to a Haitian father and Puerto Rican mother.

Soon he began drawing cartoons, the start of a life of compulsive picture-making. Strongly encouraged by his mother, he often visited art museums and participated in other art-related activities.

In 1968 a car accident put him in hospital, so, to help him pass the time, his mother gave him a copy of *Gray's Anatomy*. The book's medical diagrams and illustrations were to make a lasting impression on his art.

When he was 17, Basquiat and his friend, Al Diaz, started spray-painting Graffiti art on subway cars and slum buildings in lower Manhattan, tagging their work, SAMO©.

After leaving home and school in 1979 he explored music along with art. He began selling hand-painted postcards and T-shirts and then formed the band *Gray* which became part of the New York music scene that gave rise to hip-hop. In 1980 he put on his first exhibition with other young artists and was soon discovered by NY art

critics. Basquiat's art career saw the development of a variety of styles. In the earliest period, from 1980 to late 1982, Basquiat mainly depicted skeletal figures and mask-like faces that expressed his obsession with mortality and used imagery derived from his own street experience.

A middle period from late 1982 to 1985 featured multipanel paintings and individual canvases which revealed Basquiat's strong interest in his own Black and Hispanic identity and his identification with historical and contemporary Black figures and events.

The last period, from about 1986 to the artist's death, displayed a new type of figurative depiction with different symbols, sources, and content. In the 80s he had set up a studio in Maui (Hawaii). He also developed a friendship with Andy Warhol and the two collaborated on a number of works. Basquiat died on August 28th 1988.

6. Choose a hero in your life and illustrate his / her story. Do the following:

- Draw or paint this person.
- Write a sentence about this person, as if you were quoting them, and include it in the painting.
- Show and describe your work to the class.

7. Work in small groups. Identify a theme you wish to explore. What new symbols can you devise to represent your ideas? Draw a picture including them.

8. Select your favourite Basquiat painting and write a rap, poem or a song based on it. Present your poem, rap or song to the class.

9. Check your knowledge

A Write an essay on the following topic:

Is Graffiti a legitimate art form or an act of vandalism?

B Make a poster to illustrate Graffiti art with its historic development and reference to Street art.

Supplementary materials

Preparing presentations

Introduction

Good afternoon, everyone! My name is/Our names are ...

Expressing the aim

I'm/We're here today to present/to say/to tell you...

My/Our purpose/aim/objective today is to...

Schedule

This talk is divided into three/four/five ... main parts.

Firstly, I'll/we'll be speaking about...

Secondly, I'd/we'd like to look at...

Thirdly, I'll/we'll be talking about ...

My/Our fourth point will be about...

Finally, I'll/we'll be looking at...

My/Our presentation/talk/ will **last**/take about 15 minutes.

If you have any questions I'll/we'll be happy to answer them at the end of my/our presentation.

Delivering the presentation

Let me/us start with...

Let's now move on to/turn to

I/We now want to go on to...

I'd/We'd like to move on to/turn to

Giving examples

Let me give you an example...

such as...

for instance/for example...

Summarising

What I'm/we're trying to say is...

Let me /Let's just try and sum that up before we move on to...

Making comparisons

It's like

It's as if...

Painting word pictures

Imagine...

Suppose...

Using visual aids

Let me/Let us show you...

As you can see..

Let's have a look at..

This slide/picture/image shows...

Making conclusions

To sum up, I'd/we'd like to say that...

In conclusion, I'd/we'd like to say that...

Closing

Thank you for your attention/time.//Thank you for listening.//Thank you very much.
If you have any questions, I'm/we're pleased to answer them now.

How to Write A CV for A Fashion Designer

A fashion designer is involved in the designing of clothes, footwears and accessories such as handbags, belts and hats etc. The creative professional is responsible for sketching, designing and sewing the cloths and accessories. First of all, the designers develop a design out of scratch, then choose the fabrics and create a prototype of the particular clothing.

After the necessary modifications, the prototypes are finalized and the items are made out of actual materials. The job as a fashion designer requires creative thinking and high analytical skills. The CV of the designer should exhibit the skills required to do the job in an efficient manner.

Fashion Designer CV Guidelines

- Focus on education:** Clearly demonstrate the details of the education and training that you have received. There are different types of specialties of fashion designing such as costume design, fabric design, bridal design, footwear design, clothing design, accessory design and historical design etc. Make sure that you mention in which stream you are being trained.
- Focus on your previous workshops:** The credibility of your work increases with the experience. Outline the important events and trade shows that you have attended in order to showcase and market your designs. If you have been working as a freelancer, then put forward the details of all the important assignments that you have completed successfully in the past.
- Include your relevant skills:** It is always recommended to match your skills to the particular job position. You don't need to enlist all of your skills. Just analyze as which skills are required for the particular category of job and put them only.
- Include references to your previous work:** Being a fashion designer if you have got the chance to work with some splendid brands or designers, then do include that information in the CV.

Fashion Designer CV Example

This CV example gives you an idea of how to layout your experience and skills if you're applying for role in the Fashion industry. In addition, you will see examples of the qualifications and achievements (such as any experience in the fashion industry, manual dexterity and creative flair) employers are looking for in their candidates.

Remember to tailor your CV as with increased competition in the Fashion industry, it's important now more than ever that you tailor your CV for each job application. This will ensure you present yourself in the best light for each fashion-related position you apply for.

Cassandra Jessie
254 Jason Street
Columbus, OH 28643
Telephone: (622) 263-3872
Email ID:maria_joseph@mail.com

1. Objective:

Make creative and innovative design as Fashion Designer in Garment Company.

2. Summary Of Skills And Qualifications:

I have nine years experiences in working as fashion designer. I have excellent sketching skills. I possess creative and innovative design. I have good taste level and color sense. I am capable for using advanced technology to make a design. Good communication skills make me able to provide customer service tasks. I am capable for problem solving and working with under pressure. I have the following expertises: fashion illustration, pattern combination, and mass production.

3. Achievement:

Third Winner of National Fashion Design Competition, held by University of New York, 2005

4. Professional Experiences:

Senior Fashion Designer, Good Fashion, Manhattan, New York, 2006 – present
Responsibilities:

- Conduct research for determining fashion trends
- Perform selection textiles including fabrics, cottons and other material
- Create regular report and perform presentation in regular meeting
- Provide improvement of materials and techniques
- Sketch up the design using computer program
- Supervise new employee
- Provide training for new employee

Fashion Designer, GYH Fashion Industries, Miami, Florida, 2002 – 2006
Responsibilities:

- Adjusted sketch with fabric which will use to make cloths
- Made a complete sketch using computer program
- Collected various designs for exhibition
- Provide basic training for beginner fashion designer
- Monitored tasks of the sailor in as company
- Made fashion design for various type of season
- Provided consultation of fashion design for the customers and beginner [fashiondesigners](#)

5. Educational Background:

Bachelor Degree of Fine Arts, New York Institute of Arts, 2001

Product Design CV Example

The job of a product designer is extremely interesting and challenging. it is on his designs the future of a company depends .not only it requires a lot of creativity , but candidates applying for such a post should have extensive knowledge and good understanding of consumer demands.

Product designers are extremely wanted in all sort of industries, be it technology, engineering, manufacturing, security etc. A product designers CV can be really helpful for product designers, product engineers, graduate product designer, product developers etc.

Richard Anderson

17 Eve Rd, Isle worth

Middlesex

richie@msn.com

Mobile No: + 07765946881

Telephone Number: + 0208891 4230

Career Objective:

My objective is to interweave technology with the society, thereby creating products which will be milestones in the history of civilization.

Professional Experience:

Reid-Med Wear Manufacturing, Inc, Manchester, 2005- 2009:

I was responsible for assisting my senior designer in evaluating the designs for the customers .Latter on I also responsible for designing a coordinating individually a set of projects for the company

Product Designer's objectives:

- Managed the development of project and wrote guidelines for its implementation
- Initiated alternative process that enhanced the flexibility among workers
- Was responsible for the ob=overall quality and delivery of the project
- Provided alternative engineering designs to clients and customers

Qualifications:

1999-2002: Purdue University's School of Mechanical Engineering

2002-2005: University of Chicago Business School

Achievements:

Received the award of special achievement from the society of Product designers. Was also awarded the best employee of the year award in the year 2008

Hobbies:

- Singing
- Travelling
- Gardening

Referees

Industrial Designer CV Example

Industrial designer is one of the most challenging fields and candidates can apply for various jobs in this field. The job profile includes designing, evaluating systems, and developing new and better industrial designs to try and manage best production process. The job also includes other parts like QA (quality assurance – обеспечение качества), assistance and analysis. The moment you think of writing your CV to the post of Industrial designer, you have to consider all these factors. You can use this template to create your CV for applying in any leading industry.

Paul Heart

2 Kings Square

London 25388

UK

+ 44 294 294

pheart@mail.com

Objective

To seek a job of Industrial designer in a leading industrial organization

Qualifications

Undergone 6 months certification course in industrial designing
Awarded best designer award in the academic year

Education

2001-2003

Kings University, UK Masters in industrial designing and applications

1997-2001

Marywale Institute, Bachelors in industrial designing and applications

Career experience/Job history

2007-present

Atlanta Industry Ltd.

Industrial Designer (Tools) section

Helping seniors and engineers to create designs for tools and machineries

Working in coordination with a team of Computer artists and graphic designers
Helping seniors and artists to implement new designs

2003-2007

Garden tolls and gadgets, Inc.

Associate designer

Designing state of art tools and accessories for industry
Working in coordination with co-workers and associates

Achievements

Have bagged 20 awards for producing best industrial designs for present organization
Appreciated by most co-workers and seniors

Professional references upon request

Interior Designer CV Example

Carla Fernandez
688 Earl Avenue, Riverside, RI 35334
(019)999-999,
Email

Objective

Seeking an interior Designer position with Obscure Designs utilizing creativity and extended knowledge of designing to retain satisfied customers.

Key Qualifications

- Over 6 years of experience in interior designing
- Functional knowledge of providing design support to team members
- In depth knowledge of application of basic elements and principles of designing
- Hands on experience in preparation of interior construction contract documentation
- Experience in developing space planning concepts and program documentation

Interior designing Excellence

- Well-versed in determining the client's needs and goals

- Special talent for considering how the space will be utilized effectively
- Specialized courses in sketching opening design plans First-hand experience in specifying materials and furnishings
- Highly skilled in preparing final plans using CAD, Revit and SketchUp and related computer software

Achievements

- Completed three simultaneous projects within 1 month's deadline
- Trained a team of interior interns for project management activities for Project Xpyre

Experience

December 2006-Present
Delta Designs – riverside, RI
Interior Designer

- Lead interior designs teams on projects
- Develop planning concepts and documentation
- Provide coordination for finish plans and specifications
- Assist with information gathering activities
- Participate in construction administration
- Assist in managing client expectations and consultant coordination

Education

Bachelors in Interior Design – 2004 – RI School of interiors

Additional Proficiencies

- Strong graphical and visual skills
- Able to multi task
- Proven ability to write and speak communicatively
- Strong technical background in terms of construction materials and building codes
- Excellent organizational skills

Bibliography

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АНГЛИЙСКИЙ ЯЗЫК В СФЕРЕ ДИЗАЙНА

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