COLOR THEORY AND APPLICATION
X 452

UCLA INTERIOR AND ENVIRONMENTAL DESIGN

INSTRUCTOR: JUDITH CORONA
OVERARCHING GOALS AND OBJECTIVES

• An introductory design course that recognizes history while preparing the student to develop a relationship with the contemporary world of art, architecture, and design.

• Promote creativity, visual literacy, and critical thinking through discourse, investigation, research, and experience. (Problem solving)

• Recognize the shifting and ephemeral nature of perceptual experience.

• Expose and explore methods of visual communication: materials, media, and new technologies.

• Explore significantly different aesthetic and communication structures.

• Recognize that works of art, architecture, and design are not only for visual delectation and assessment, but are repositories for ideas that reverberate in the larger context of our time and culture. Contextualize the design experience culturally, philosophically, politically. Content and Meaning, Semiotics.

• Encourage craftsmanship, attention to detail, and a respect for one's work.

• Promote the idea that design carries social/ethical responsibility.

• Instill the idea that DESIGN IS A PROCESS, which often requires long term development.

• Encourage interdisciplinary pluralistic approaches to problem solving.

• Recognize that evidence of learning is demonstrated by both concrete and non concrete results.

• Take the student from the familiar to the unfamiliar. Foster curiosity and inquiry.

• Bring forward each student and their possibilities.
GOALS AND OBJECTIVES

• There is a greater emphasis on individual research and problem solving. The student must be able to document the design process verbally and visually through sketches, written notes, and analysis showing the development of a theme, concept, or idea. THE PROCESS.

• Understand the value of PRESENTATION and the appropriate way to present a particular work.

• Develop a professional attitude toward one’s work and see it as part of a continuum: one’s life as an ARTIST/DESIGNER.

• Utilize the city/community and its resources: galleries, museums, libraries.

DEMONSTRATE COMPETENCY/LITERACY IN THE FOLLOWING AREAS

COLOR THEORY

• Understand the relationship between Value, Hue, Chroma-Show and discern incremental differences in value gradation and match color values to an established gray scale. Show High/Low Value and High/Low Chroma.

• The Physics of Color: Color Systems-the Color Wheel: Munsell, Goethe, Runge, Itten.

• Theories of Color Relationships/Harmonies: Monochromatic, Analogous, Diad, Triad, Tetrad, Complementary, Split Complementary, Achromatic, and Polychromatic.

• Theories of Successive and Simultaneous Contrast. Additive and Subtractive color.

COLOR MIXING


RELATIVITY OF COLOR: COLOR PERCEPTION AND PHENOMENOLOGY

• Demonstrate ability to change face of one color by adjusting light, adjacent color, and/or reflective color. Make one Color Appear as two, One Color Appears as the opposite ground, Two Colors Appear as one color.
COMPOSITIONAL EFFECTS OF COLOR

- Illustrate the application of color in three different color harmonies on a repeat side to side pattern of one's original design.
- Illustrate understanding of color proportion and extension.
- Develop and demonstrate ability to recognize color harmonies and proportions of color used by designers in existing spaces.
- Final project: Develop three original color schemes for interior or exterior spaces.

COLOR AND MEANING


WET MEDIA

- Develop more mature and varied painting skills. Trompe L’oeil techniques, etc.
COLOR THEORY
COURSE DESCRIPTION:

Study of the perception of color, its permutations and dimensions. Covers traditional approaches as well as contemporary methods. Emphasizes individual experimentation through lab exercises and demonstrations, including the color wheel and Munsell and Albers theories; perception, symbolism, and psychology; pattern painting techniques and applications of color in art, architecture and interior design. Student projects and lectures combine intense exploration of theories with hands-on experience in a variety of media.

COURSE OUTLINE/CALENDAR WINTER 2010


WEEK 5: (2/6) SATURDAY, FIELD TRIP, NORTON SIMON MUSEUM


WEEK 7: (2/16) Continue work on Pattern. Introduction of Final Project. Part I & II.

WEEK 8: (2/23) Lecture on Historical color. Color in art, interiors, and architecture. Project: Proportion & Extension of Color

WEEK 9: (3/2) Project: Phenomenology of color. Theories Value Contrast, Complementary Contrast and Subtraction of color. Albers exercises to be done in class. Bring Color-Aid paper (Box of 200, 4" x 6", to be shared in class, 5-6 people/box). Mount at home what was done in class

WEEK 10: (3/9) Pre-Final Portfolio check 10 points. Lecture on color in art, interiors and architecture continues.

WEEK 11: (3/16) Discussion of problems relating to Final Project. Guest speaker.
WEEK 12: (3/23)  Student presentations of Final Project. Turn in portfolios.

*****Note: You are required to attend the final class, arrive on time, participate in the final critique, and make the presentation of your final project. If you attend but cannot turn in your final project your grade will be lowered by at least one grade. If you do not attend the final class and do not present your final project your grade will be lowered by at least two grades.

HIGHLY RECOMMENDED READINGS
Steven Bleicher, CONTEMPORARY COLOR
Thomson Delmar Learning, Thomson.com/learning
Kenneth R. Fehrman, Cherie Fehrman, COLOR THE SECRET INFLUENCE, 2nd Edition

SUGGESTED READINGS (see Bibliography)
Itten, Johannes, ELEMENTS OF COLOR
Zelanski, Paul & Fisher, Mary Pat, COLOR
Kaufman and Dahl, COLOR Natural Palettes for Painted Rooms
GRADING CRITERIA

CRITERIA

ATTENDANCE MANDATORY: MORE THAN TWO ABSENCES WILL RESULT IN FAILURE OF COURSE.
All design materials must be brought to each class. Because design is a process you will be expected to turn in preliminary work. These sketches, thumbnails, drawings, color studies, concept statements, etc. will be considered in the grading process.

*****Note: You are required to attend the final class, arrive on time, participate in the final critique, and make the presentation of your final project. If you attend but cannot turn in your final project your grade will be lowered by at least one grade. If you do not attend the final class and do not present your final project your grade will be lowered by at least two grades.

PRESENTATION

Projects in process or completed projects are due each week for critique. Complete Portfolio is due at the end of the quarter. Portfolio must include: Title Page and all assignments titled accordingly.

GRADING

Project value will vary according to difficulty and time requirements. (5,10,15,20points)
Project value example: 10 points 20 points
A=10 C=7 A=20 C=14-15
A=9 D=6 A=18 D=12-13
B=8 F=5-0 B=16-17 F=11-0
If project is not turned in a "0" will be recorded. Late work: grade will reduced by 10%

RESEARCH COMPONENT

Outside research is required with each design problem: Readings from text, readings from UCLA library, or from instructor's library during class, and/or museum visit. Be prepared to make museum visit during class and/or at other pre-arranged times. Always bring sketchbook to museum, you may be asked to do some form of research there.
EVALUATION OF STUDENT WORK

ATTENDANCE/PARTICIPATION

1. Arrives to class on time/prepared to work
2. Completes assignments on schedule
3. Is attentive participant in class discussions/presentations/critiques
4. Attends field trips

DESIGN/ THE PROCESS/ PROBLEM SOLVING

1. Follows directions
2. Defines and understands the assigned problem
3. Analyzes and researches problem
4. Refines and develops solution
5. Explores alternative solutions
6. Accepts and integrates criticism into the process
7. Defends or supports a position/approach

PRESENTATION/ COMMUNICATION / THE PRODUCT

1. Concept/idea/meaning
2. Originality
3. Technical ability/craftsmanship
4. Consistency
5. Appropriateness
6. Completeness

INCOMPLETES

An instructor may grant a student an “Incomplete” if the student has attended class regularly, has turned in work regularly, but is unable to complete the final project by the due date because of an emergency. This means that the student is able to complete the missing work on his or her own without further instruction.

A request for an Incomplete must be made in writing to this instructor stating the reasons for the request and that they understand that the late work must be turned in before the end of the next quarter, otherwise they receive no credit for the course. Read UCLA’s Policy on Incompletes.
UCLA Policy on Incompletes

Incompletes are discouraged. However:

1. An instructor has the authority to grant a student an "Incomplete" if the student has attended class regularly, but is unable to hand in the final project on the specified date. This means that the student must complete the missing work on his or her own without further instruction.

2. The student must complete the requirements of the course within the next quarter, or three months from the last day of class. If the incomplete is not cleared within that time, the incomplete becomes a "not for credit". The course must be repeated from the beginning.

3. Instructors are discouraged from meeting with students on a private basis to finish incompletes.

4. Students cannot attend the same class in another quarter to make up an incomplete as a non-paying auditor. If the student requires instruction to remove the "Incomplete," the course must be repeated. This means a new registration and payment of the course fee.

5. The student has the responsibility for arranging to finish the incomplete with the instructor before the end of the quarter in which the class is taken. The instructor will determine when and where the late work is to be turned in. At the time the late work is handed in, the student must give the instructor a form addressed to the grading department stating the grade change with a copy for the students records, including a stamped envelope.

6. Projects turned in to satisfy an "Incomplete" are downgraded one full grade.

Reasons for establishing this policy are:

1) Late projects and Incompletes are a difficult burden for the teaching and administrative staff. The giving of an "Incomplete" to a student with the promise of late grading is a courtesy extended to students at the discretion of the instructor. A period of three months is adequate time for this courtesy.

   1) Course content changes over time. Work more than a few months old is often outdated, and assessment difficult.

   2) Instructors rotate. Evaluating the projects of an instructor who may have left the system is difficult at best.

   3) If the course is still given by the same instructor, an evaluation of student projects out of context with other student work is unfair to all concerned. It is also disrespectful to fellow students who meet their due dates as assigned.
MATERIALS LIST:

- Scotch Permanent Double Sided Tape 1/2" thick - clear
- Drafting Tape 3/4"
- Mat knife or X-acto Knife/#11 Blades
- Self-Sealing Cutting board with grid (White of light colored) (24" x 36")

Optional
- 24" metal ruler with cork back and /or Omnigrid 3” x 18”
- Mechanical pencil .5 lead
- Magic Rub eraser
- Tracing paper (flimsy), 18" roll (12" minimum)
- 4 sheets white Canson “Mi Tientes “paper (minimum) 19” x 25”
- Bristol Board Pad 11” x 14” Regular or Vellum finish
- Portfolio with acetate sleeves (11” x 14” ) Optional
- Triangle with beveled edges - 90 degrees
- Sheet Prepared Acetate, 8” x 10”
- White plastic palette (2-3)
- Containers & lids for mixing paint (empty film cases/salsa cups)
- Winsor-Newton brushes (Series 7) (Kolinsky Sable)#0, #5, Round

Or a cheaper Pure Kolinsky “Escoda 1212” Kolinsky (Spain) #6 @ Graphaids
- Winsor-Newton Gouaches: Opaque Watercolor
  - Spectrum Yellow
  - Primary Red
  - Primary Blue
  - Brilliant Green
  - Cadmium Orange or Orange Lake Light
  - Permanent White (at least one large tube)
  - Ivory Black
  - Light Purple if cannot find-Brillant Purple
  - Color Fan from any paint company. Benjamin Moore, etc.

OPTIONAL

HIGHLY RECOMMENDED READINGS
Steven Bleicher, CONTEMPORARY COLOR
Thomson Delmar Learning, Thomson.com/learning

Kenneth R. Fehrman, Cherie Fehrman, COLOR THE SECRET INFLUENCE, 2nd Edition

RECOMMENDED READING:
Johannes Itten, Elements of Color
Paul Zelanski and Mary Pat Fisher, Color
Albers, Josef. Interaction of Color
Wong, Wucius. Principles of Two-Dimensional Design
Birren, Faber. Color and the Human Response
Birren, Faber. Color in Your World
Varney, Helen. Ed. Viking Press, Color
Gage, John. Color and Culture
Linton, Color Forecasting
Kaufman and Dahl. COLOR: Natural Palettes for Painted Rooms
Gouache Graphic Whites & Blacks

There are a selection of whites available depending on your needs:

- Permanent White is the most popular white in the range. It is the strongest and most opaque white. Permanent White has been modified so that it can now be used for mixing.

- Zinc White has a lower tinting strength and is therefore sometimes preferred for colour mixing.

- Bleedproof White is used by designers to prevent underlayers from bleeding through. This is a temporary solution and is not appropriate for fine art use as bleeding will occur eventually. (only available in 30ml pots)

- Process White is designed for use in photographic retouching, where it will reproduce its true value. (only available in 30ml pots)

Blacks in the Range

There are a selection of whites available depending on your needs:

- Ivory Black is less opaque with lower tinting strength and makes brown (warm) greys and sepia tones when mixed with white.

- Jet Black is a rich, deep, opaque black which makes blue greys when mixed with white.

- Lamp Black is a less opaque black of lower tinting strength, giving paler, blue (cool) greys when mixed with white.

Photographic Opaque

Photographic Opaque is used on negatives for spotting pinholes or to block out backgrounds, so that when the negative is processed these will not appear in the final photograph. (only available in 60ml pots)
SUPPLIERS

ART STORES
BLICKS 11531 Santa Monica Blvd. West LA (at Colby) 310/479-1416
GRAphaids 12406 Santa Monica Blvd., West LA 310/820-0445
GRAphaids 3030 S. La Cienega Blvd., Culver City 310/204-1212
MitTEL’S 2016 Lincoln Blvd., Santa Moncia 310/394-9718
PEARL PAINT 1250 S. La Cienega Blvd. at Pico Blvd., LA 310/854-4900
UtRECHT ARt SUPPLIES 11677 Santa Monica Blvd. West LA 310/478-5775
MICHAELS (Mostly Crafts Materials-use for Model Making) 1427 4th St. SM
ART SUPPLY WAREHOUSE 6672 Westminster Blvd. Westminster 714.891.3626

HOBBY STORES
EvETT’S MODEL SHOP 1636 Ocean Park Blvd., Santa Monica 310/452-2720
KIT KRAFT INC. 12109 Ventura Place Studio City, 818/509-9739
ALLIED MODEL TRAINS (Model Supplies) 4371 Sepulveda Blvd. Culver City, 310.313.9353
HASTINGS PLASTIC (Plastics for Model Making) 1704 Colorado Ave. S.M. 310.829.3449

HARDWARE-BUILDING SUPPLIES, ETC
THE HOME DEPOT 12975 Jefferson Blvd., Playa del Rey 310-822-3330
INDUSTRIAL METAL SUPPLY 8300 N. San Fernando Road, San Fernando
LIGHTBULBS UNLIMITED
MOLE Lighting Shop for Movie Industry on La Brea.

BOOKS (Art and Architecture Books)
HENNESSEY AND INGALLS 214 Wilshire Blvd., Santa Monica, CA 310.458 9074

PAPERS (Fine Arts Papers)
MC MANUS & MORGAN 2506 W. 7th St. LA
HIROMI PAPER 2525 Michigan Ave. SM

THE WEB
www.utrechtart.com/
www.mysimon.com
www.dickblick.com/

NOTE: Always inquire about student discounts!
PROJECT 1: VALUE AND BRILLIANCE SCALE

PURPOSE:
The ability to show and discern incremental differences in value gradation and match color values to an established gray scale.

PROBLEM:
1) Paint with black and white gouache a 12-step gray scale from white to black (see drawing). Make sure that the gradation is gradual with no major jumps from one value to another.

2) Select two colors (yellow or orange are not recommended) and match value gradations to the gray scale. Make sure that you add only black or white to the color. Do not add both black and white. Make sure the values read the same across.

3) Mount and label as shown.

LECTURE AND DEMONSTRATION:
Hue, Value, Chroma.
Grid construction and techniques for painting, cutting, mounting and labeling.

RESEARCH:
Reading: Steven Bleicher, CONTEMPORARY COLOR Chapt. 1
PROJECT VI: COLOR 12 PART COLOR WHEEL

GOALS AND OBJECTIVES

Create a circular 12 Part Color Wheel. Make sure that the color falls around the wheel in even increments.

Colors to Use

<table>
<thead>
<tr>
<th>Hue</th>
<th>Windsor Newton</th>
</tr>
</thead>
<tbody>
<tr>
<td>(Y)</td>
<td>Yellow</td>
</tr>
<tr>
<td>(Y/O)</td>
<td>Yellow-Orange</td>
</tr>
<tr>
<td>(O)</td>
<td>Orange</td>
</tr>
<tr>
<td>(R/O)</td>
<td>Red-Orange</td>
</tr>
<tr>
<td>(R)</td>
<td>Red</td>
</tr>
<tr>
<td>R/V</td>
<td>Red-Violet</td>
</tr>
<tr>
<td>(V)</td>
<td>Violet</td>
</tr>
<tr>
<td>(B/V)</td>
<td>Blue-Violet</td>
</tr>
<tr>
<td>(B)</td>
<td>Blue</td>
</tr>
<tr>
<td>(B/G)</td>
<td>Blue-Green</td>
</tr>
<tr>
<td>(G)</td>
<td>Green</td>
</tr>
<tr>
<td>(Y/G)</td>
<td>Yellow-Green</td>
</tr>
</tbody>
</table>

Spectrum Yellow
Mix Y & O
Cadmium Orange
Mix R & O
Primary Red
Mix R & V
Light Purple
Mix B & V
Primary Blue
Mix B & G
Brilliant Green
Mix Y & G
PROBLEM

1. Paint on white Canson paper, smooth side.
2. Press paint into paper.
3. Paint should be consistency of cream.
4. Paint (Hue, tint, shade)
5. Trace around pattern, cut with x-acto
6. Use double stick tape to tape onto Bristol board. 11" x 14"
   a. Place 12, 3, 6, 9 o’clock pieces around center. It must form a circle, not an oval.
   b. fill in remaining pieces
   c. measure radius, allow room for tints & shades. (A CD works well for the inner circle measurement)

Research

Read Steven Bleicher, CONTEMPORARY COLOR Chapter 2
12 PART COLOR WHEEL

NOT TO SCALE
MUNSELL COLOR WHEEL
NOT TO SCALE
PROJECT: PERSONAL COLOR PALETTE

PURPOSE:

Begin discussion of color psychology and symbolism by analyzing personal color preferences of students.

PROBLEM:

Paint a 9” x 9” piece of Canson paper with gouache in any colors you like and that you feel express your personality. You may use any number of colors and any imagery. Mount on Bristol board.

LECTURE AND DEMONSTRATION:
Color Symbolism and Color Psychology.

RESEARCH:
Read: Steven Bleicher, CONTEMPORARY COLOR Chapter 3
PROJECT: TETRAD, COMPLEMENTARY, AND ANALOGOUS TINTS, TONES, SHADES
WARM-COOL COLOR MIXING (MIDTERM)

PURPOSE:
Investigate and demonstrate the color ranges resulting from mixing tetrad, complementary, and analogous color harmonies and their associated tints, tones, and shades.

PROBLEM:
1. Choose four colors that are equally spaced on the color wheel (tetrad) and paint large chips 3” x 3” (should be squares or rectangles). Mount on White Bristol Board at the four outer corners (this project will require two pieces of White Bristol Board side by side - see Drawing).

2. Paint a range of smaller chips (any shape)(most people use 1/2” x 1”) by mixing the four chosen colors as follows:

<table>
<thead>
<tr>
<th>Tetradic</th>
<th>Complementary</th>
</tr>
</thead>
<tbody>
<tr>
<td>A + B</td>
<td>A + C</td>
</tr>
<tr>
<td>B + C</td>
<td>B + D</td>
</tr>
<tr>
<td>C + D</td>
<td></td>
</tr>
<tr>
<td>D + A</td>
<td></td>
</tr>
</tbody>
</table>

A(yellow)       B(red-orange)

D(blue-green)    C(violet)

3. Also paint a range of smaller chips of just the tints (add white to the original color) then tones (add gray to the original color) and then shades (add black to the original color).
4. Mix the complements together, then mix the complements with white together.

There will be four rows of the horizontal and vertical colors, and only two rows for the diagonal complements.

***Note: A mounting configuration that has been used previously is shown on the attached, but any format may be used as long as the relationships are clear. The range of colors produced does not have to be in even steps.

**LECTURE AND DEMONSTRATION:**
Color harmonies: Tetradic, triadic, complementary, analogous.
Color mixing.

**RESEARCH:**
Reading: Steven Bleicher, *CONTEMPORARY COLOR Chapter 4*
PROJECT: COLOR AND PATTERN  
(2 WEEKS)

Purpose:

Introduce a process for generating and refining a pattern or design. Illustrate the application of color in three different color harmonies on a repeat side-to-side pattern of the student's design.

Problem:

1. Develop three designs within a 5” square drawn in pencil on tracing paper: organic, geometric and geometric/organic.

2. Place each of the pattern under a separate 5” x 5” square and trace pattern four time onto 10” x 10” square. (Indicate center of 10” x 10” square but do NOT draw lines to divide it into four sections). This is a side-by-side repeat. (Each quadrant is identical - NONE of the images is turned or rotated).

3. Further develop each design by analyzing relationships among elements: Is there a diagonal flow or does the pattern appear to be perpendicular or striped? Do designs stop at the edges of the 5” x 5” square of flow into adjacent squares? The registration lines should not be evident or implied.

4. To further analyze the design, lay another sheet of tracing paper over the 10” x 10” square and quickly apply marker or colored pencil to get an idea of how color will interrelate. Since each square will eventually be painted in exactly the same way (except for details), you may have to alter or close off certain shapes to get the pattern to work.
5. Choose one of the designs you've developed and transfer it onto white Canson Paper as follows: draw two 5" x 5" square with a 2" margin all the way around, draw one 10" x 10" square with a 2" margin all the way around. Draw with a soft pencil on the back of the design, place the design on the Canson paper right side up and retrace the design using a colored pencil. Light pressure will produce a reasonably clear image. You will be painting two 5" x 5" squares and one 10" x 10" square of your design. DON'T cut the square out at this point. - leave the 2" margin around the images.

6. Second Week: Color Harmonies paint each of the three squares in a different color harmony. Choose from the following: These choices may change with each quarter.
   1. High-medium value/ Low chroma - any number of variations of color. Mix set of complementary into white
   2. Low value/ High chroma - any number of colors
   3. Polychromatic (multicolored, highly saturated)
   4. Split complement plus tints, tones and shade
   5. Triad (three colors equidistant on the color wheel)
   6. Colors from a historical source

7. Paint in any style you wish. Include added surface detail as demonstrated in class. Include chips of the color used in pattern for presentation.

Lecture and Demonstration:
* Construction of pattern: organic, geometric, organic/geometric.
* Color problems of pattern
* Painting techniques, including addition of surface detail.

Research:
Reading: Steven Bleicher, **CONTEMPORARY COLOR Chapter 5**
PROJECT: PROPORTION AND EXTENSION OF COLOR

PURPOSE:
Illustrate your understanding of the theory of proportional color harmony by manipulating a set of six colors provided randomly.

PROBLEM:
With the six colors of Color-Aid paper given to you randomly in class, set up the following designs in harmonious fashion:

1) Equal vertical stripes.

2) Varying vertical stripes.

3) Abstract design.

Mount all three on one sheet of Bristol board.
LECTURE AND DEMONSTRATION:

Color in art, architecture and interiors. Random distribution of six Color-Aid papers to each student for proportion and extension problem.

RESEARCH:
Read: Steven Bleicher, CONTEMPORARY COLOR Chapter 6
PROJECT: ALBERS EXERCISES

PURPOSE:
Demonstrate the phenomenology of color and investigate the interaction and relativity of color.

PROBLEM:
Using the color theories of value, subtraction and complementary (simultaneous) contrast, resolve the following problems with Color-Aid paper mounted on Bristol board as shown:

1) Make one color appear as two.

2) Make one color appear as the opposite ground.

3) Make two colors appear as one.

LECTURE AND DEMONSTRATION:
Subtraction of color, simultaneous contrast, successive contrast. Albers exercises with Color-Aid paper.

RESEARCH: Reading: Steven Bleicher, CONTEMPORARY COLOR Chapter 7
FINAL PROJECT PART 1
ANALYSIS OF COLOR USED IN EXISTING SPACES

PURPOSE:

Develop and demonstrate the ability to recognize color harmonies and proportions of color used by designers in existing spaces.

PROBLEM:

Choose photographs from magazines to illustrate four of the color harmonies listed below. You may use interiors, exteriors, contract, or residential. Photos should be fairly large and free from text.

1) ANALOGOUS: Three colors adjacent on the color wheel.
2) COMPLEMENTARY: Opposite colors on the color wheel.
3) TRIADIC: Three equidistant colors on the color wheel.
4) MONOCHROMATIC: One color with its tints, tones and shades.
5) SPLIT COMPLEMENT: One color plus the two colors adjacent to its complement.
6) TETRADIC: Four equidistant colors (double complement).
7) DIAD: Any two colors. (not analogous or complementary)
8) ACHROMATIC: No color - black and/or white.
9) POLYCHROMATIC/ CONTRAST OF HUE: Many colors.

Mount each of the photographs on Bristol board with the color harmony indicated as well as a color wheel graphic illustrating the harmony.

Obtain paint chips of the colors used in the space from a paint store and arrange according to the relative proportion used.
LECTURE AND DEMONSTRATION:

RESEARCH:
Look through design and shelter magazines for photographs of interiors/exteriors that illustrate four of the color harmonies.
Reading: Steven Bleicher, CONTEMPORARY COLOR Chapters 8-10
FINAL PROJECT PART 2:
COLOR USED IN ONE EXISTING SPACE AND THREE OF YOUR
OWN ORIGINAL DESIGNS

PURPOSE:

Further develop and illustrate the ability to identify, create and use color in interior design.

PROBLEM:

Using a schematic, produce gouache paintings (some collage or other media may be used, but at least half must be painted) representing the use of color in four interior or exterior spaces: one space needs to be an Analysis of an existing public space such as a restaurant or a hotel, and three “spaces” of your own design.

First generate a 9” x 9” schematic delineating areas to represent the ceiling, walls, window treatments, furniture, accessories and floor (examples shown). Design the graphic such that it is somewhat self-explanatory - e.g. the ceiling is at the top and the floor at the bottom. The schematic is just for you to be able to include all of the following: If your design are self-explanatory you do not need to include schematic in the portfolio.

A. Ceiling  D. Furniture
B. Walls  E. Accessories
C. Window Treatments  F. Floor

For the existing public space, identify and reproduce as closely as possible the colors used. Textures and forms may be replicated as well. Don't forget scale.

For the three original designs, cite a source of inspiration used to develop your color scheme (examples below) and the type of room (e.g. kitchen). Approach the design of these compositions as if they were real spaces. Again, paint the colors, textures and forms to give an accurate description of the materials used.

Possible Sources of Inspiration (Cannot be another interior)

1) Color Harmonies  5) Historical Period
2) Nature  6) Fine Art
3) Seasons  7) Textile
4) Movies  8) Fashion / Popular Culture, Food, etc.
LECTURE AND DEMONSTRATION:

Color in art, architecture, interiors, history. Examples of schematics and inspirations.

RESEARCH:

Find a public space such as a restaurant or store. With a fan deck, note the colors used so that you can reproduce them. Settle on three inspirations for other "interiors."
A - CEILING
B 1+2 - WALLS
C - FLOOR
D - WINDOW + WINDOW TREATMENT
E - FURNITURE
F - ACCESSORIES

Schematic design of a Room
Tips for Public Speaking
Even though when you are making your final presentations they are informal and you are facing a friendly audience, here are a few things that can make your presentations better in the future.

1. **Know your material.** Pick a topic that interests you. Use humor, stories and conversational language so you won’t easily forget what to say.

2. **Practice, Practice, Practice.** Rehearse aloud. Revise as needed. Use a timer. And try to control filler words such as “um” or “you know”.

3. **Know the audience.** Greet some of the audience members as they arrive. It’s easier to speak to a group of friends than to strangers.

4. **Know the room.** Arrive early, walk around the speaking area and practice using the microphone and any visual aids.

5. **Relax.** Begin by addressing the audience. It buys you time and calms your nerves. Pause, smile and count to three before speaking.

6. **Visualize.** Imagine yourself speaking, your voice loud, clear and confident-It will boost your confidence.

7. **Realize that people want you to succeed.** Audiences want you to be interesting, stimulating, informative and entertaining. They’re rooting for you.

8. **Don’t apologize for nervousness or other problems.** The audience won’t notice anything awry unless you call attention to it.

9. **The message is not the medium.** Focus attention on your message and your audience, not on your own anxieties.

10. **Gain experience.** Take every opportunity to speak. Experience builds confidence, which is key to effective speaking.
1. **What is my first response?**

Ten words that first come into your mind. Trust your responses— they will tell you more than you realize about the work and about yourself.

2. **What is being represented?**

Reality / Dream / Fantasy / Abstraction, Past / Present, Self / Other. Some combination of these.

3. **What clues to meaning have been provided?**

How much naming can I do?

- Subject matter
- Title
- Symbolism / Allegory / Metaphor
- Quotations

4. **What are the formal codes? How are the following elements handled? What can you deduce from these choices?**

- Composition: Highly organized or Random?
- Surface and Edge: Inviting or repellent?
- Texture: Flat or used to evoke volume and /or space?
- Color: Emotional correspondences?
- Line: For clarity or ambiguity?
- Movement: Is it produced or required?
- Space: Affirmed or denied?
- Light: Is the manipulation of light an important factor?
- Proportion: Is the relationship of elements within the image "realistic" or "distorted?"
- Scale: What is the Scale to the viewer or its environment?
- Harmony or Dissonance: Is there Tension or Balance?
5. **What is the point of view?**

   Literally (i.e. Spatially)/ Where is the viewer? Where is the artist? Whose point of view do we share?
   Figuratively: What is the artist’s attitude toward the subject matter? Ironic? Reverent? Subversive?
   What role is assigned to the viewer? Witness? Judge?

6. **What is the tone?**

   Intellectual and/or didactic
   Emotional and/or illogical
   Reasonable or aggressive
   Self-assured or tentative
   Subtle or overt
   Meditative, contemplative

7. **What is the intended response?**

   Pleasure / Sympathy / Agreement / Shock / Distance / Alienation / Humor / Irony

8. **When and how was the work made?**

   Historical references. How does the work function in the present? Viewer should do some homework. (What more do I need to know?)

9. **Where was the work intended to be seen?**

   Public / Private Home / Gallery / Museum
   What is the influence of patronage? Size or materials or subject matter sometimes provide clues.

10. **What decisions have been made?**

    What has been exchanged / risked / added / deleted from conventional attitudes? Innovation vs tradition. Is a distinctive style or signature apparent?

11. **Are there similarities and differences from one work to another?**

12. **What similarities and differences with the work of other artists? Other periods?**

    Understanding is not "spontaneous." It requires concerted effort. Our understanding is conditional on a multitude of factors, many outside our control, many imposed by the immediacy of our needs.
SEMIOTIC APPROACH

The Semiotic approach is accomplished by interpreting images, objects, and texts symbolically. This is done within a framework of particular cultural mythology.

The result of a semiotic spirit of investigation is that images, objects or texts may have many different meanings, some contradictory. For example, in the West, "white" can mean clean, pure, perfect, etc. in Asia "white" may mean death. In the West "red" may mean stop, anger, blood. In Asia "red" may mean happiness.

Therefore, different people looking at the same thing may come away with completely different meanings.

The semiotic approach, then, recognizes the multiplicity of meanings as part of the "total" content of what is being interpreted.

Semiotics - the study of signs. The meaning of a sign can be found not in itself but in relationships (both differences and similarities) with other signs in a system or cultural mythology. A cultural mythology is the overall framework of values and beliefs incorporated in a given cultural system or worldview. It is the lens through which we see the world. Our mythologies reflect the ideology (a set of beliefs, interests and values) of the makers.
Sign - anything that generates meaning. Every sign is composed of:

2) Signifier - the form the sign takes (e.g., the word "tree", a painting, a sculpture, etc. of a tree)

3) Signified - The category tree

There are three "modes of sign"

• Symbolic - a sign that does not resemble the signified but which is purely arbitrary (red for stop)
• Iconic - a sign which resembles the signified (a painting of a tree)
• Indexical - a sign that is connected in some way to the signified (smoke to fire)

For our purposes, here, Semiotics is less about formal semiotics and more about a semiotic approach or methodology. The goal is to analyze the interpretations of symbolic signs of popular culture, seeing them as historical "weathervanes".