
Design Principles

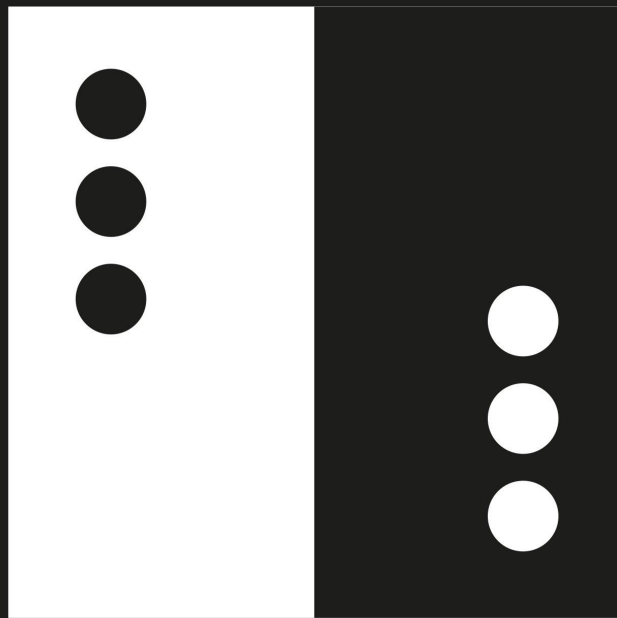
Week 1 Lecture

MCOM415: Mass Media Graphics
Sarah Azamy, Adjunct Faculty

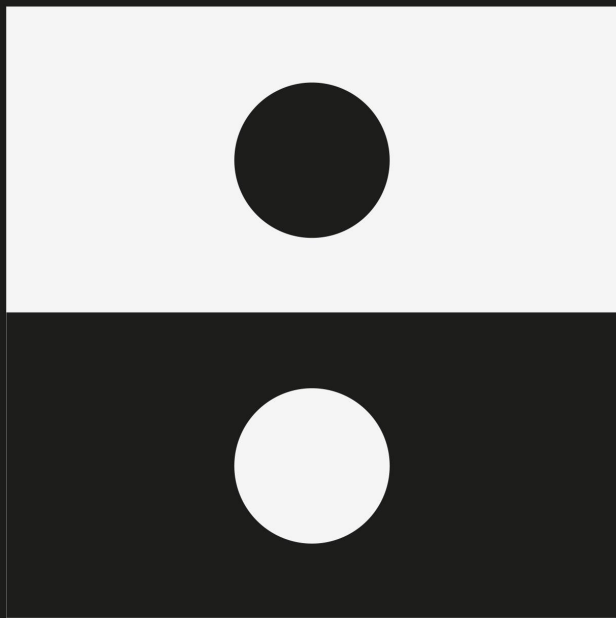
Design principles describe
fundamental ideas
about the practice of visual design.



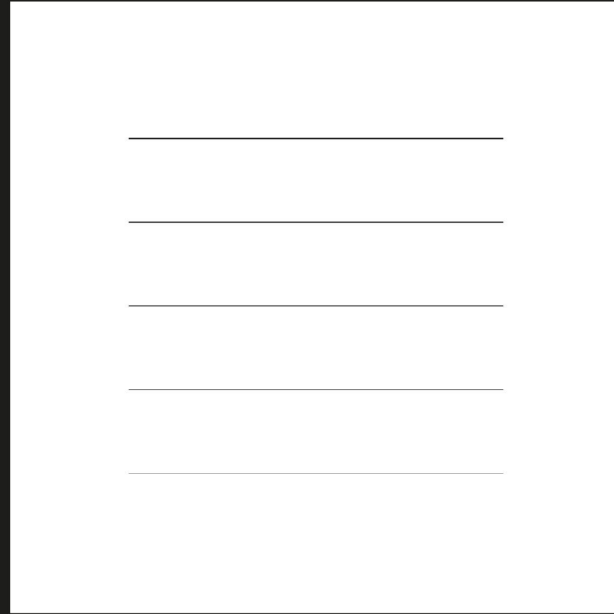
Alignment



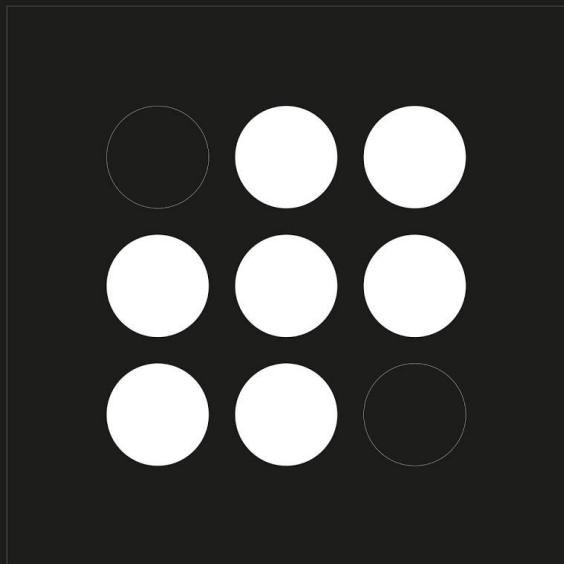
Repetition



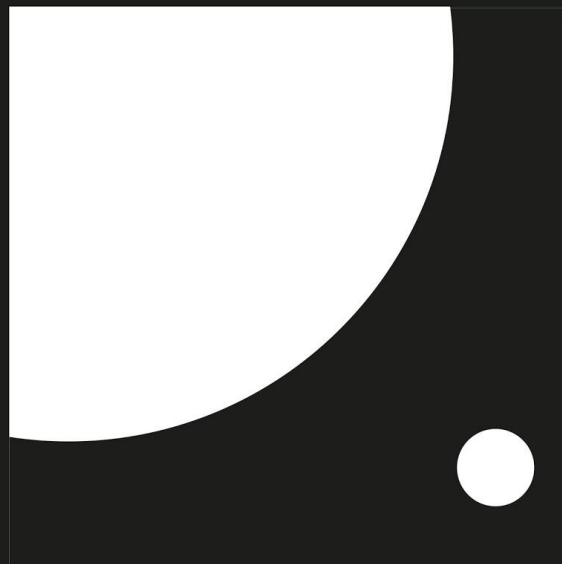
Contrast



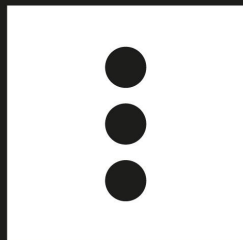
Hierarchy



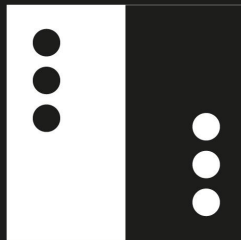
**Balance –
Symmetry**



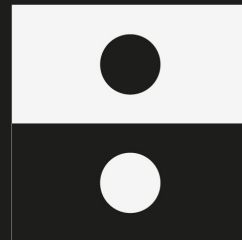
**Balance –
Tension**



Alignment



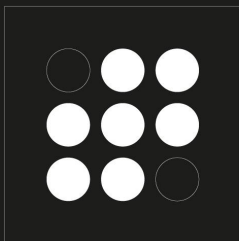
Repetition



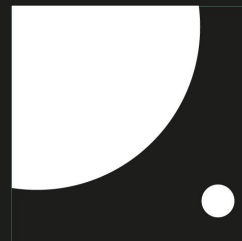
Contrast



Hierarchy

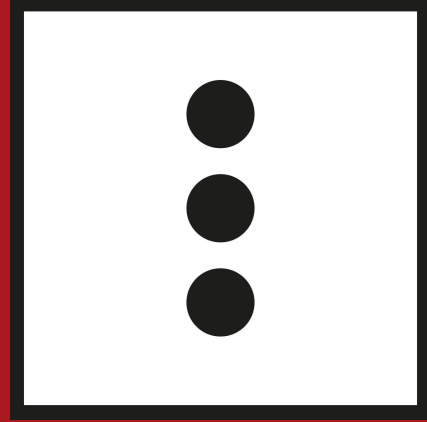


**Balance –
Symmetry**



**Balance –
Tension**

Alignment



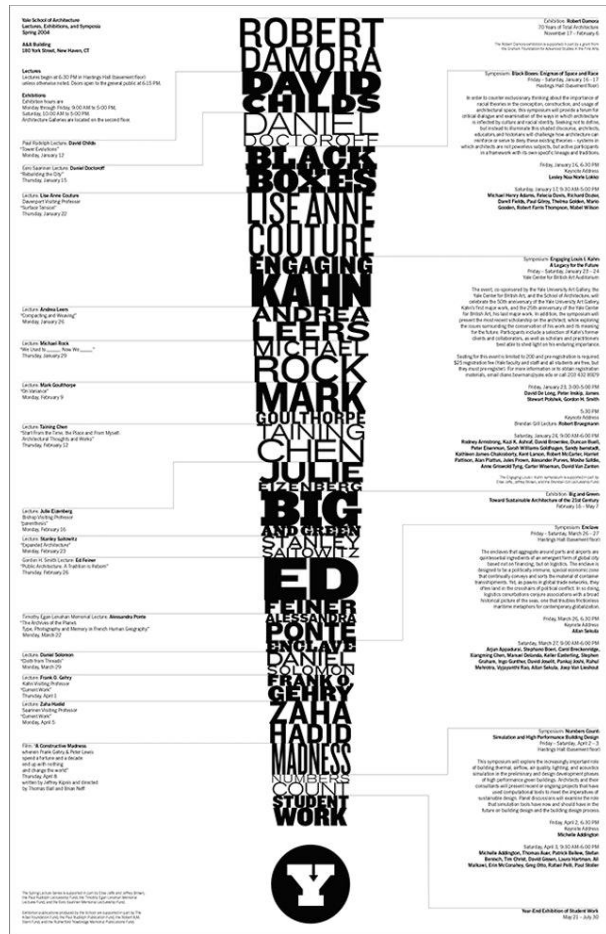
—

Alignment

is the placement of visual elements so that they line up in a composition.

Alignment

- Used to create unity between elements, organize the page and direct the eye
- Nothing should be placed on the page arbitrarily
- Every item should have a visual connection with something else on the page





● Czarne tagliatelle z kurczakiem

25 zł

czarne wstążki tagliatelle, grillowany kurczak, sos maślano-pomidorowy, bazyliu

Makaron czarne tagliatelle to grube wstążki barwione atramentem z kalamarnicy, które nie zawierają żadnych sztucznych barwników. Wyróżnia je idealny czarny kolor, będący ciekawym kontrastem dla sosu. Danie charakteryzuje soczysty kurczak z grilla w sosie maślano-pomidorowym z bazylią. Zaskoczy Was także sposób podania.

polecane wino

WACHTENBURG RIESLING HALBTROCKEN (BIAŁE, NIEMCY)

butelka (750 ml) _____ 60 zł

kieliszek (100 ml) _____ 12 zł



● Tagliatelle ze szpinakiem i gorgonzolą

22 zł

tagliatelle, szpinak, gorgonzola, czosnek, śmietanka

Makaron tagliatelle to typowo włoskie długie i grube wstążki z dodatkiem szpinaku. Danie charakteryzuje wyjątkowo śmietanowy, ostrzejszy smak dzięki dużej ilości sera gorgonzola, odrobinie czosnku i masła.

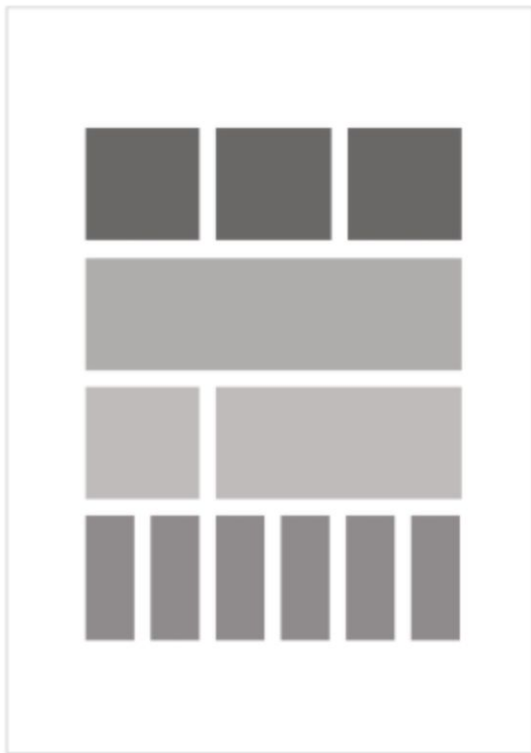
polecane wino

TERRA MUSA PINOT GRIGIO CLASSICO (BIAŁE, WŁOCHY)

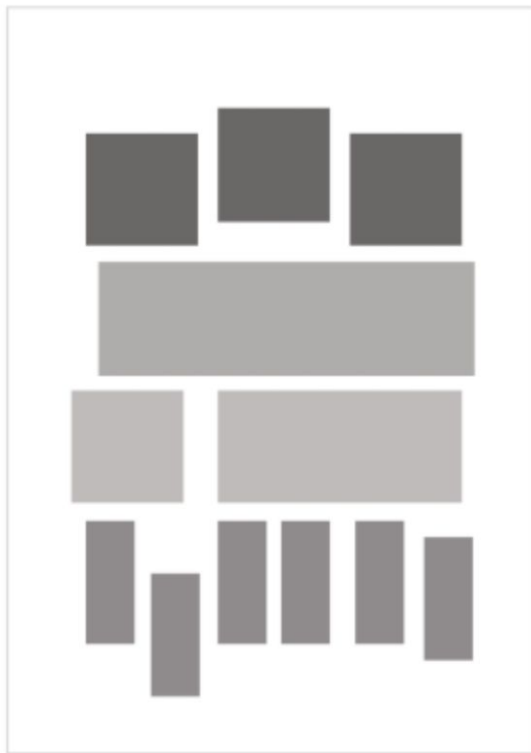
butelka (750 ml) _____ 55 zł

kieliszek (100 ml) _____ 12 zł

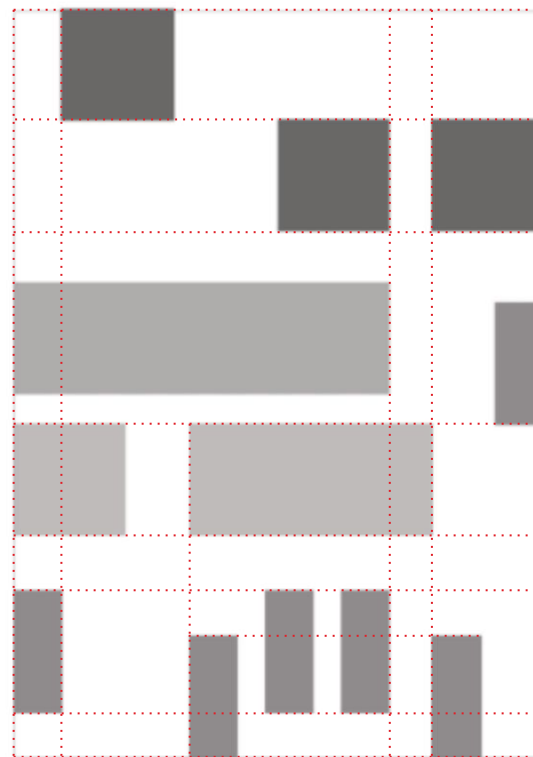




Good Alignment



Bad Alignment



Multiple Alignment

IN LINE
IN LINE
IN LINE
IN LINE
IN LINE
NOT ALIGNED
IN LINE
IN LINE
IN LINE

The misaligned text
creates a focal point.

Before

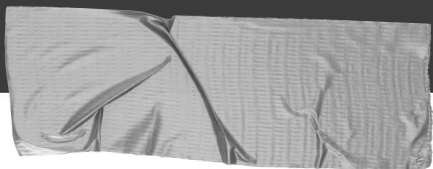


BEST RECIPES

After



**BEST
RECIPES**

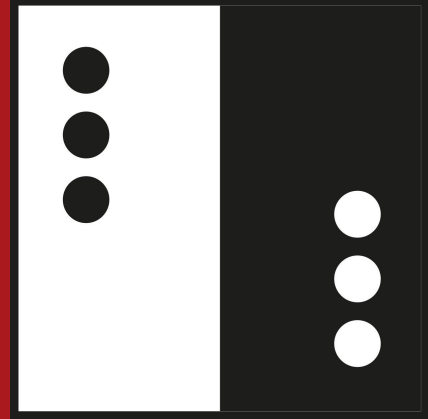


Remember

- ➔ Every element should be aligned with other elements
- ➔ Avoid using more than one text alignment per page
- ➔ Do not use centered or justified text except where appropriate



Repetition



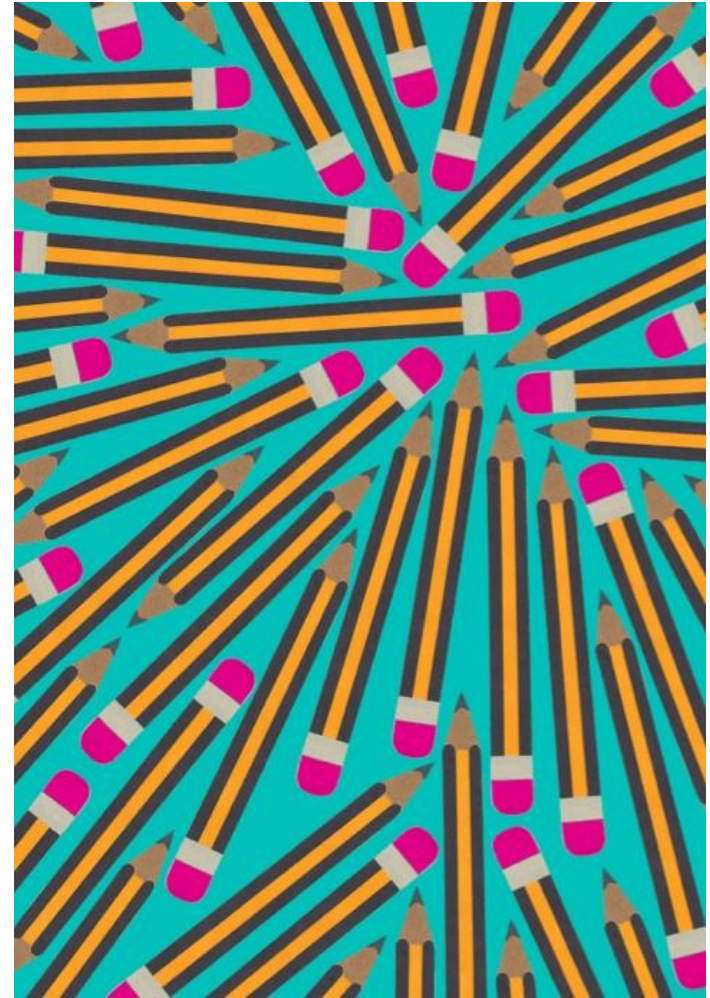
—

Repetition

**is the use of the same
or similar elements
throughout the design.**

Repetition

- Reusing the same or similar elements throughout the design
- Used to create consistency (unity) and visual interest
- Pattern is a combination of elements or shapes repeated in a recurring and regular arrangement
- Rhythm is a combination of elements repeated, but with variations







An illustration of a rowing team from a top-down perspective. Five rowers are shown in a boat, each with a black oar. They are wearing blue and orange uniforms. The background is white with light gray diagonal lines.

Team Olympique

Partenaire officiel de l'équipe de france olympique

An illustration of a swimming team from a top-down perspective. Five swimmers are shown in a pool, each in a different colored swimsuit (green, red, white, yellow, and blue). The background is red with white diagonal lines.

Team Olympique

Partenaire officiel de l'équipe de france olympique

An illustration of a canoeing team from a top-down perspective. Five canoeists are shown in a boat, each with a black oar. They are wearing white and blue uniforms. The background is blue with white diagonal lines.

Team Olympique

Partenaire officiel de l'équipe de france olympique





targetsdollarspot · Follow



317 likes

targetsdollarspot Get you a dog who can do it all!! 🤪
When @dollyparton starts a meme, you gotta do it!!!
Pictures from @gentlemanscholar 's adorable... more

View all 4 comments

marcantorioscaramuzzaofficial ❤️

pamdarsaut 🤪



dollyparton



Liked by officiallynicol and 1,071,714 others

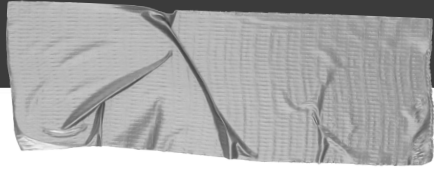
dollyparton Get you a woman who can do it all 🤪

View all 13,863 comments

instagram we ❤️ a trendsetter in every one of her looks ✨

4 days ago





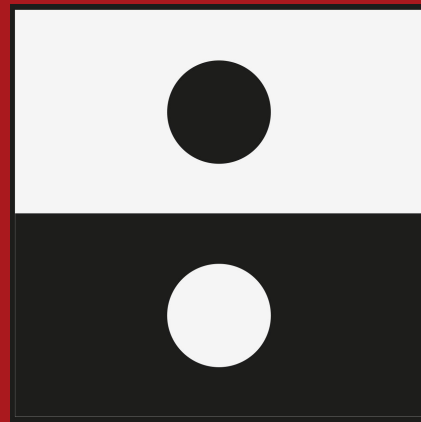
Remember

- Repeat aspects of the design through the entire piece
- Use repetition to tie together elements on a page or to create unity in a multipage document or design package



21st June, happiest day of 2013

Contrast



—

Contrast
is created when
two elements are
total opposites.

Contrast

- Occurs when two elements are different
- Grabs your attention
- Creates hierarchy amongst objects
- Directs focus onto a particular element



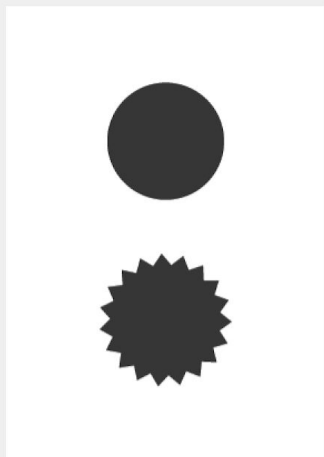
Roberto Bolaño
Cien Años de Soledad
Gabriel García Márquez
Rayuela

La Forma de las Ruinas
Juan Gabriel Vásquez
El Aleph

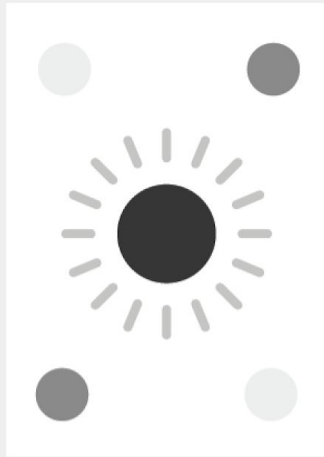
Lost Children Archive
Valeria Luiselli
Pobrecito Poeta que era
Rogé Deltón

Formas de Volver a Casa
Alejandro Zambra
Residencia en la Tierra
Pablo Neruda

"Sentí infinita veneración, infinita lástima"
— Jorge Luis Borges, *El Aleph*



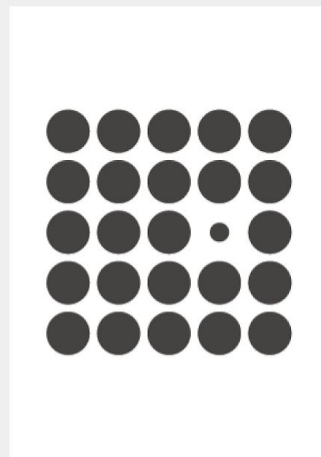
Contrast in Shape



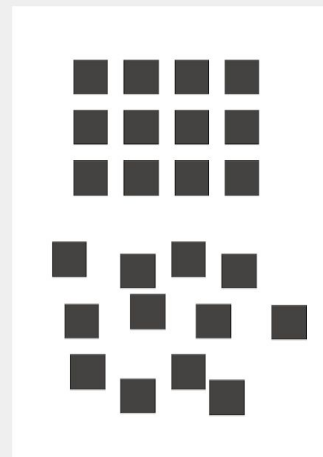
Contrast in Color



Contrast in Scale



Contrast in Scale



Contrast in Layout



MEMENTO MORI

Never forget that you must die, that death will come sooner than you expect... God has written the letters of death upon your hands. In the inside of your hands you will see the letters MM. It means 'Memento Mori' - remember you must die.

John Furniss

Memento Mori
John Furniss

Daily Typographic
Poster Series

Date
04.05.2018

Designed by
Muhimbi Gwara

When I was six years old, I received my gifts. My first grade teacher had this brilliant idea. She wanted us to experience receiving gifts but also learning the virtue of complimenting each other. So she had all of us come to the front of the classroom, and she brought all of us gifts and stacked them in the corner. And she said, "Why don't we just stand here and compliment each other?" If you hear your name called, go and pick up your gift and sit down. "What a wonderful idea, right?" "What could go wrong?"

And we don't have to be those people to learn about rejection, and in my case, rejection was my curse, was my bogyman. It has bothered me my whole life because I was running away from it. Then I started embracing it. I turned that into the biggest gift in my life. I started teaching people how to turn rejections into opportunities. I use my blog, I use my talk, I use the book I just published, and I'm even building technology to help people overcome their fear of rejection.

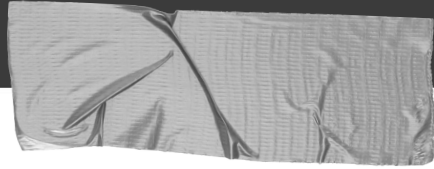
REJECTION

Date
24.05.2018

Daily Typographic
Poster Series

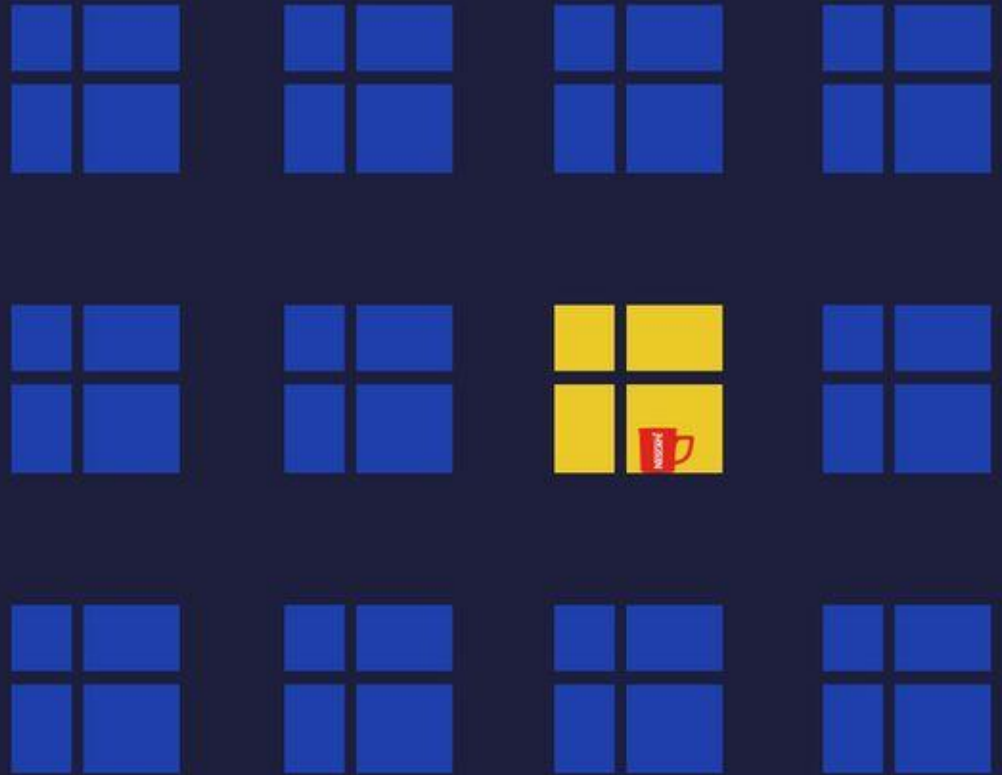
Rejection Proof
Jin Jang

Designed by
Muhimbi Gwara



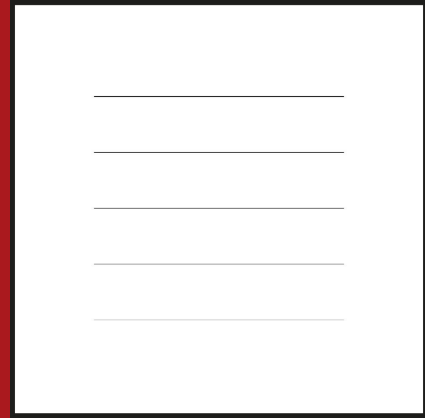
Remember

- Elements should either be the same or very different
- Too many contrasting elements is confusing
- Make sure your elements and colors match and feel organic



It all starts with a NESCAFÉ.

Hierarchy



—

Hierarchy

**is the principle of
arranging elements to
show their order of
importance.**

Hierarchy

- Can also be referred to as scale
- Hierarchy is when an element appears more important in comparison to other elements in a design
- Creates a visual organisation to a design and gives the reader an idea of where to begin and finish reading

SIZE MATTERS

TABLE MATTERS

The childhood conditioning worked – finishing everything on your plate is the way you've rolled for the past 20 years. Use these portion-control tricks to make sure you're not plating up to excess

WORDS BLAKE MILLER



- 1. GLASSES**
Better opt for those whiskey tumblers. According to a study, adults pour 19% more liquid into short, wide glasses than they do tall ones. Study authors say our brains focus more on an object's height rather than its width, so short glasses don't seem quite as full to our eyes.
- 2. SPOONS**
Those giant serving spoons might be handy, but they could also be causing your weight gain. A study found people who used 100ml serving spoons ate nearly 16% more food than those who used 60ml spoons, proving the smaller the spoon, the less you'll eat.
- 3. BOWLS**
The evidence is clear: science has found you can up weight loss by choosing ceramic serving bowls over glass ones. With a study showing women ate 78% more out of transparent bowls than opaque ones. That applies to see-through lunch boxes, too. Stop away.
- 4. CANDLES**
Beware of candle-lit dinners. When the lighting's dim, people linger over food more, which can lead to overeating, says Professor Brian Wansink, consumer behaviour expert at Cornell University. The fix? Blow them out before your main course.
- 5. DECOR**
When it comes to your antipasto, swap flowers for a bowl of green apples or after-dinner mints. Studies found overweight people who ate their meal before each meal lost about 27kg over six months because the brain was tricked into thinking it had eaten. Greedy.
- 6. MUSIC**
Eating in silence may be awkward, but helpful. A study shows background noise can affect how sassy or satiny we find foods. So the less distracted you are, the more you savour flavours and the less you eat. Dining out? Sit as far from the stage quartet as you can.

78 | WOMEN'S HEALTH | January/February 2016 | womensthealthmag.co.uk



White space
(Negative space)

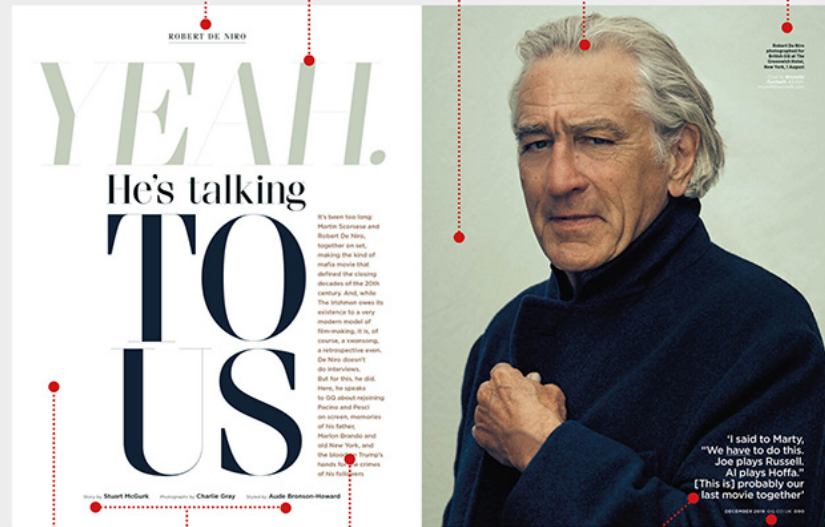


Kicker

Headline

Image

Image Captions



White space
(Negative space)

Byline

Intro / Stand-first / Deck

Pull quote

Footer, Page
number (aka
folio)

Time to act

The Young Vic is turning down
but the building is falling down

Join us and help rebuild our theatre

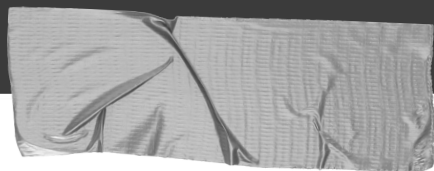
To make a donation call us now
on 020 7922 8400 or give online
at www.youngvic.org

CRACKING

PERFORMANCE



Join us The Young Vic Campaign



Remember

- Typeface selection is critical to establishing visual hierarchy
- Can be displayed through color, size, texture, placement and alignment

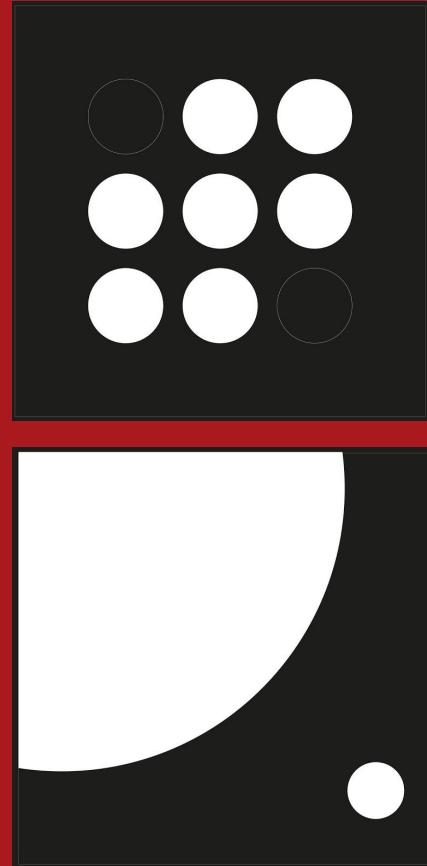
And you will read this last

You will read this first

And then you will read this

Then this one

Balance



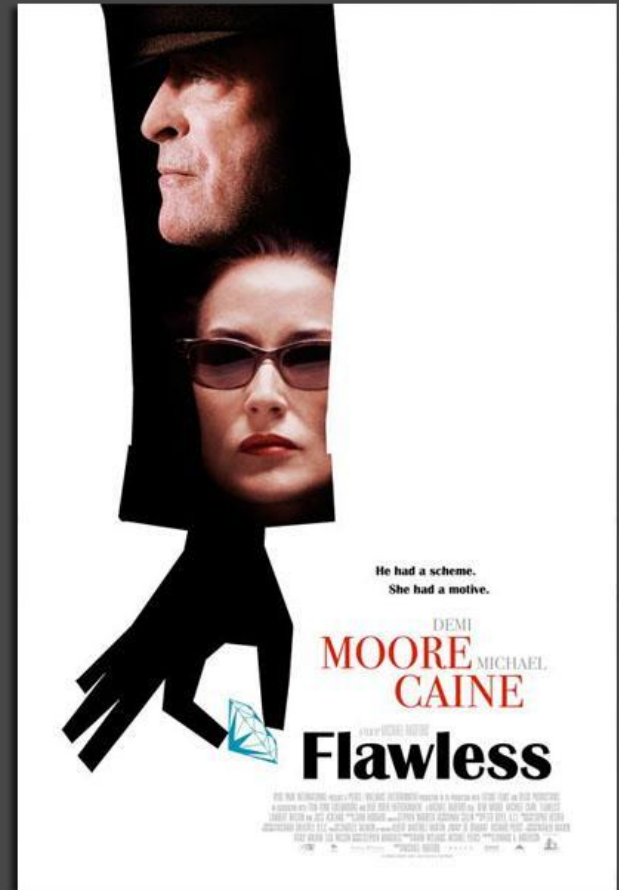
—

Balance

**is the weight distributed
on the page by the
placement of elements.**

Balance

- How the visual weight of elements are balanced with each other on both sides of a design
- Used to create cohesiveness, completion, and satisfaction
- A design can achieve balance through symmetry or tension



Symmetrical

This form of symmetrical balance generally has a very traditional and harmonious feel even though, at times, it can seem stilted and boring.



Rap Radar

Better red than dead! Jay-Z shot exclusively for Q, New York, July 2010.

"EVERYONE TRYING TO DO SOMETHING NEW IS GOING TO COME UP AGAINST A NOEL GALLAGHER FIGURE IN THEIR LIFE."

THE MOST EXCITING PEOPLE IN MUSIC

JAY-Z

Jay-Z calls it his "WTF face": an expression that sits somewhere between skepticism, disdain and vague threat that says, simply, "What the fuck?" It is important, he says, for a young black man to have such a face when navigating the streets of New York's housing projects.

"This face," he says, gamely showcasing the WTF visage for Q's benefit. It erupts from his full, sullen mouth to the big hard eyes and slightly raised the slightly pointy Spock ears. "I guess it's a look of mistrust, a look of intent."

This used to be the look through which Jay-Z's world was filtered, from his time as a street hustler through his rise to the world's pre-eminent rapper, businessman and entrepreneur. But these days, there's little call for the WTF face. In fact, the hardened pout is more likely to crack into a broad smile.

Today, this happens on two notable occasions. The first time it is as he talks about the day last September when his most recent album, *The Blackprint 3*, gave him his 11th US Number 1, surpassing Elvis Presley's record of 10.

"It wasn't, Fuck Elvis!" he says, laughing. "But I made me appreciate that I am not a small couch placed in a large room. I am a major piece of furniture."

The second time it happens, his grin is so wide it takes at least a decade off his 40 years. It comes as he remembers stepping out of his tourbus toilet on 29 June 2008 and seeing the Glastonbury Festival site for the first time.

"I recall seeing a city. A medieval city. Or a shanty town... full of white kids. Not built on poverty and struggle. Built on music. Anyone had to be impressed by that."

Glastonbury was his first UK festival appearance and a flashpoint in waiting. A hip-hop superstar with a personal fortune of a half-billion dollars and a chequered past touching down amid the patchouli-scented vibes of the Vale Of Avalon? Noel Gallagher, self-appointed Lord High Protector Of Rock, surely wasn't alone when he said: "I'm not having hip-hop at Glastonbury. It's wrong." Faced with 100,000 grungey Brits waving flags and inflatable fruit, Jay-Z was aware of the immensity of the task.

"Of course Noel's comments were an issue," he says now. "He raised the stakes. But by the third track I had some nodding. And then they were rocking with me. You know I still think of that night as unbelievable. Unbelievable."

Glastonbury was the instant when the game changed. Embraced by a whole new audience, it marked the point where Jay-Z outgrew hip-hop. Suddenly, he was more than just the world's biggest rapper; post-Glastonbury, he was a 21st-century rock star.

"I don't want to overexaggerate it but in the last two years I feel I've had like an Obama moment," he says. "I am being accepted by the iPod generation, the ones who have all types of playlists: hip-hop, indie rock, dance. They go from Kings Of Leon to Amy Winehouse to Muse to me. You click the wheel and move on. There is no barrier now."

He may have thrown down a love letter to his native New York with *Empire State Of Mind*, his duet with Alicia Keys, but Jay-Z appears to be a lover of starchy English tradition.

Q meets him at The Lanesborough hotel on London's Hyde Park Corner. It's a place that's heavy on hushed reverence and old-school values. Staff in frock coats greet guests. Tea is served in the lounge with hard-blinking seriousness. It's a couple of days after his appearance at Wireless, one of a series of international festival headline slots that will have taken him to the Isle Of Wight, Germany's Rock Am Ring, and America's twin tempore musical events Coachella and Bonnaroo by the end of the summer. It's a situation that would have been unthinkable before Glastonbury.

As befits music's ultimate power couple, Jay and his wife of two years, Beyoncé, occupy the hotel's usual suite at The Lanesborough. "I'm always interested to test out luxury, the very best that's out there," the man who has his own line of luxury New York hotels in the pipeline will reason. Though he won't say for certain, this suggests the Royal Suite, usually reserved for visiting heads of state and a snip at £500 a night (plus VAT).

He discovered The Lanesborough after a tip from Mariah Carey, who called him when they were both in London a few years ago and told him to check out of the hotel he was holed up in. "I said time and get down here. It's a good call," he says. "I was a good call." He says, "I'm not a good call. I need that family. I got the same butler every time. I'm not a good call. I need that."

Earlier, as Q waits for Jay-Z to arrive, it quickly becomes apparent that he

doesn't "roll deep" like other rappers; his entourage consists of two publicists and a bodyguard (Beyoncé has gone to check out Top Shop on nearby Oxford Street). A chintzy fold-out screen has been erected around a table for our interview, a publicist sits primly on the table, waiting to be used.

Jay-Z arrives looking like a college student in smart jeans and a T-shirt. There is no bling, only beads. He takes one look at the interview arrangements and gives them the WTF face.

"We cannot speak here," he mutters. "It's like being in prison."

He says he wants to do the interview in the library, a wood-paneled book-lined den several notches up the scale of clenched-buttock seriousness, even by The Lanesborough's standards. Jay-Z sails in, waving away a waiter. Q, wearing shorts on a hot day, isn't so lucky. A frock-coated butler moves in and requests I leave due to the strict trousers-only policy. Luckily, it turns out that this request has a rarely invoked "Unless A Hip Hop Legend Says Otherwise" clause. Jay-Z's people have a quiet word with the butler. The name of the guest, the frequency of his stays and his general ability to pay £7500 (plus VAT) a night are mentioned. The problem evaporates. We are shown top book-lined nook the size of a passport photo booth.

"This is like being on a date," says the rapper, squeezing his legs in. He is well over six feet tall and they are very long legs, leaving us with no option but to inadvertently play footsie for most of the interview.

Unlike some of his high-profile peers - we're looking at you, Diddy - there's a little braggadocio about Jay-Z. He is quiet and thoughtful. He laughs with a little "huk-huk-huk". He isn't ashamed to admit that he was nervous when faced with the decision of signing with Warner Brothers or Def Jam in 2004 (he opted for the latter). As we begin he notices that, despite the stuffy surroundings, the books aren't real. They're actually just spines glued to a wall. A volume titled *Clashes Of The Western World* drops off.

"I guess the game is up with these books, huh?" he says. "This literature and this history is glued on. It's fake."

He gruffs. Serious-looking people glance intently at us, wondering what's going on.

The man who has gone by the nicknames Jigga and J-Horn but is known to his family and passport officials as Shawn Corey Carter admits that sometimes he wonders how the hell he got here, and he doesn't just mean The Lanesborough's library. A rap star with 10 Grammys and 40 million record sales to his name, a \$150 million deal with promoters Live Nation, and a business portfolio that includes a basketball team (the New Jersey Nets), a Broadway musical (he put up money for *Fela!*, a musical based on the life of Afrobeat icon Fela Kuti) and his own label and publishing company (Roc Nation, the multi-tentacled successor to Roc-A-Fella, the hip-hop juggernaut he ran from 1996 to 2007).

"There's no way you could have seen 'entrepreneur' in the crystal ball when I was young," he says. "I've just learnt along the way."

But sometimes his past jumps straight out at him. The other morning, his road manager pulled him over to a laptop and showed him a link to a site called Marcy Chronicles. Marcy Houses is the housing project in Brooklyn where Jay-Z grew up. Fittingly for a local hero, there were lots of pictures of Jay-Z on the site. There were also pictures of friends he grew up with.

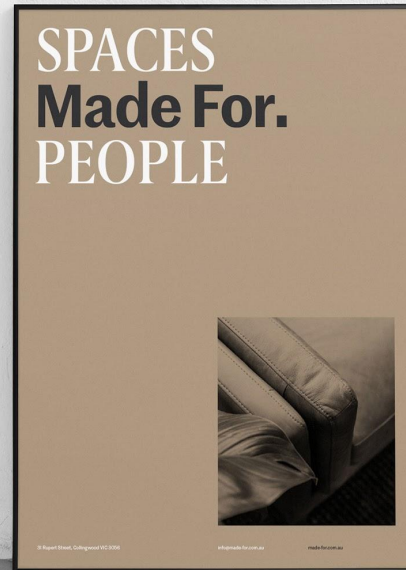
A lot of them, they dead," he says. "Blackie is dead. Vance is dead. You know, that gives you a moment's pause. How is it one man gets shot in the projects and another one gets to live the life of... a king?"

Growing up in Marcy, six people were crammed into the Carters' apartment: his mother Gloria and father Adnes, plus his three siblings. He was a promising pre-teen English student, carrying around a sheaf of papers held together with a bulldog clip that he used as a writing pad. At 10, inspired by the Sugarhill Gang's *Rapper's Delight*, he began writing his own rhymes.

The following year, his uncle was killed in a street fight. Grieving at the loss of his brother, Adnes Carter left the family home. Shawn was devastated. Last year, he told Oprah Winfrey that his father's departure made him recoil emotionally; he became "really quiet and really cold". He trusted no one. The anger and loss fed into his behaviour. When his older brother, Eric, stole his jewellery to feed a drug habit, Shawn shot him, hitting him in the arm. >>>

Tension

There is tension between
the two elements and the
negative space in between.



Remember

- ➔ Using symmetrical balance makes the composition appear stable and creates a more orderly look.
- ➔ An asymmetrical composition is intended to create a deliberate imbalance of the elements in the design.

EAT SMART

♦ EXPERT FOOD IDEAS FOR BODY & MIND ♦

CONTENTS

p63 Food exchange
Savvy food swaps to boost your body and health

p69 Menu decoder
Eat guilt-free at your local Thai restaurant

p70 Super salads
10 Michelin-star ways to pimp your bowl of greens



GENIUS FOOD SWAPS

*We make more than 200 decisions about food every day.
Use this guide to make sure they're always the right ones*

WORDS ANGELA YUSSUFF

Practice

Jornal i: A Disruptive Model for Newspapers in the Twenty-First Century

To launch a newspaper during a financial crisis, at a time when print media everywhere was struggling—and in one of the smallest markets in Europe, no less—you must be either crazy about newspapers or simply crazy. In 2009, despite these hurdles, *Jornal i*, or simply *i*, appeared with a splash on Portuguese newsstands. Its first editor, Martin Avilez Figueiredo, said that “an entire generation of Portuguese journalists had been eagerly awaiting a project like this.”

From the start, *i* grabbed widespread attention from both the market, whose response exceeded early expectations, and the industry. Peter Preston, at the time a columnist with the *Guardian*, described it as “one of the most innovative dailies in the world.” The content model and design were capable of articulating a surprising range of composition off of its classical base. As André Macedo, former deputy editor and later author, often says, “It is a homage to classic typography and, by extension, to classic journalism.”

It was not as if the Portuguese market lacked quality journalism. There was (and is) *Público*, the newspaper created in 1989 from the remains of *Expresso*, a weekly that had been run by ABC of Madrid and was aimed at the same rather conservative market segment. But in the summer of 2008 the backers of *Jornal i* realized there was a sophisticated urban news audience in Portugal that was not being served. The group (consisting of Avilez Figueiredo, Javier Eraso, Pedro Costa, editor of *Registo de Leão*, and Francisco Santos, administrator of that same paper) also agreed that the project had to be, by necessity, multimedia. It would be built on two pillars: print, to quickly position itself in the market, and digital, with a special focus



Rodar // Bento XVI em Fátima. A visão de D. Torgal Ferreira (página 1)
Zoom // *Beneditina portuguesa é a 11ª mulher mais influente do mundo* (página 1)
Reportagem // *Pancadas na cabeça são mais portuguesas do que paracetamol*

Basic Facts

Client/owner: Sábao, Portugal
Type: National daily
Scope of commission: Marketing to Sunday
Process: Small editorial, weekly, broad range
Year of completion: 2009
Handled by: Martin Avilez Figueiredo and Sérgio Lopes

on video and social media, which at the time were still in their early phases. The plan was to create a news brand within two years and then incorporate additional products.

To design and develop a newspaper from scratch is a thrilling process and, these days, a rare privilege. In the case of *i*, with the immense challenges involved, it was even more so. Using

1. A special front page of the newspaper before the 2009 Portuguese general election. On either side of a yellow strip containing the paper's logo, the two leading candidates for prime minister are displayed in caricatures—on newspaper and frequency displays.
2. The front page of the 2009 election. News content is a popular element of style.
3. A double-page spread of the back section, which offers short summaries of the leading news of the day.

a range of studies as a guide, the small team had to devise a content structure, decide on a format, articulate a graphic proposal, recruit staff, and come up with a name—all in just six months.

From the start, the journalistic heart of *i* was very clearly conceived. The newspaper had to be selective in its coverage, be impeccably edited, and offer a product that looked outstanding. “A specialized, generalist newspaper,” as Martin Avilez Figueiredo defined it. In this foundational moment, the team focused on a few journalistic reference points, particularly urban magazines such as the *Village Voice*, *Real Simple*, *Fox Company*, and *Mano*. The goal was to inform city readers in a truly cosmopolitan way, producing both breaking news coverage and major political and economic reporting, while also tackling sports with a smart, narrative approach.

The newspaper hit the newsstands on May 7, 2009, the first Portuguese daily to be launched in the twenty-first century. Everything about it—full color, able to be printed on the bleed, stapled—was high-quality and magazine-like, down to the reduced tabloid format. It also featured a radically new presentation that did away with traditional sections in order to better appeal to urban audiences.

One of the great innovations of *i* is its original content structure. Both the newsroom and the consultants who participated in its conception agreed on the need to captivate the target audience with a unique offering, one free from the traditional sequence of thematic or geographical sections. The design process was complex. There was a great deal of back-and-forth, changes in sequence, and false starts until, finally, the decision was made to organize the paper in four zones, each of which is denoted with a letter of the alphabet: first, *Opiniões*; second, *Radar*, an up-to-date summary of the top news stories; third, *Zoom*, an area dedicated to the major story of the day; and last, *Mais*, which covers lifestyle, culture, and sports. In its initial iteration, *i* also had a weekend edition featuring the *Reportagem* supplement with a selection of pieces from the *New York Times* and the magazine *Niçoi*.

The color yellow plays an important role in *i* and its use here can be seen as an innovation. As Javier Eraso put it, “Yellow no longer belongs to the popular press; it’s an effective color that, when used daily, has an enormous capacity for sophistication.”

Typographically, the project looked to the history of journalism. “We wanted to use classical fonts to recreate the look of a traditional daily paper,” Eraso explains. In this case, it meant using fonts such as *Platina* and



“One of the great innovations of *i* is its original content structure. Both the newsroom and the consultants who participated in its conception agreed on the need to captivate the target audience with a unique offering, one free from the traditional sequence of thematic or geographical sections.”

Helena on a clear grid layout with no dividing lines or unnecessary adornments, yet incorporating a wide range of sophisticated details and using a palette of primary colors. “Paradoxically, austerity creates the ability to achieve visual splendor when that is called for,” adds Eraso. The Spanish chapter of the Society for News Design (SND) selected *i* as the best-designed newspaper of 2009, an award it won again at later editions of the event. At the European Newspaper Awards of that year, *i* was chosen as the best nationally circulated European daily newspaper.

And in 2011, the SND named it the best-designed newspaper in the world. What is truly remarkable about *i* is seeing how excellent journalistic content can be created when two crucial conditions are fulfilled: the editorial and graphic teams are aligned; and all the editors in the newsroom have a visual mindset, coupled with an awareness that how news is presented is just as important as the news itself. This is not just an important resource, something that I have never enjoyed, but it does require a commitment to seek out imaginative solutions. Over time, deputy editor

28.04.2010 –
09.09.2010

WEDNESDAY 28 APRIL 2010
TALK 5–6PM
PRIVATE VIEW 6–8PM

PAUL CARR
PAUL CORCORAN
CORINNE FELGATE
JANNE MALMROS
BRUCE MCLEAN
WILL MCLEAN
MEG SHIRAYAMA
ESTELLE THOMPSON
JOHN WALTER
GARY WOODLEY
ICHIA WU
TOBY ZIEGLER

The Art of Function.

To return the geometrical structure or syntactical logic of a linguistic proposition can be a helpful test as to its usefulness. Writer Mel Gooding, whilst attending a percent-for-art-de-pend-ent-rooms (cents-for-arts), asked what exactly someone means by 'Centre of Excellence', as a 'Periphery of Mediocrity' wouldn't seem an obvious ambition. In those terms 'The Art of Function' or 'The Function of Art' are both conceptually successful whilst pertaining to slightly different things. When attempting to describe the functional requirements of a building there is a tendency – as an architect – to readily reduce all human activity to an extremely limited set of possibilities, where any ambiguity in spatial typology is described as ancillary space, service space or if you are lucky, interstitial space. The failure of recent architecture, (however geometrically ambitious) to re-evaluate or re-intent, or even question the functional requirements of any given program is the total failure of architecture. The artist, with a different set of priorities & motivations may usefully answer the functional problematic with ease, unconcerned with purely professional objectives & liberality per se. The artist may concern themselves with an idea, a situation, a surface, a sound etc. & may not wish their work to be the product of an architect that might be readily understood. It is in these terms that I have attempted to describe the work of the 12 artists participating in *The Art of Function*, & more specifically the functional possibilities of their work. I offer no apologies to the artists for architectural generalisations, mis-reading & misinterpretation.

So what is this functionality? Is it a sound, a smell, a touch, a rug, a desk, a dance? Is it the inefficiency times of artistic compromise & broadcaster Paul Carr? The maker of strong notes & detours of the ubiquitous utility of the radio, Carr plans to work with local radio station Galin FM. Paul Gervason actually makes architecture, with his memorable MA Shale piece held together with rubber string that Kenneth Whitehouse would have been proud of – there are unexplained reasons that he is currently restricting to Whitehouse in a hand built Kettle from the Carrifham. Corinne Felgate, artist & muse (see John Walter) creates dynamic performance works of which the installation of one in an independent school seems instructively apt. Corinne & John Walter will present film & ephemera from their choreographed East End buses up Chichester. Optional, which animated Walter's hominoid pedagogic paintings & Felgate's functionism whilst simultaneously fostering the dominant influence of Sheng Ba & Madame Blavatsky. Janne Malmros operates within

THE ART OF FUNCTION

a more tightly controlled field of vision, transforming the two-dimensional pattern & detail into a fully three-dimensional architecture out of recognizable, but altered surfaces, which migrate from one location to the other. Similarly, Toby Ziegler working on a different surface (the floor) & with Persian rugs, transpires patterned figures from different sources to provide new anatomical substrates.

Meg Shioyama meanwhile creates an elegant floor & looming wall sculpture that might be a bench & ladder, but is actually a constructed painting. Bruce McLean, fresh from gesture politics & fully animated sculpture, performance blockbuster *A Hot Potato Against a Dark Background* is collaborating with enigmatic sculptor & craftsman Gary Woodley on a new shell piece. Woodley, maker of both exquisite 'Woodley' systemfurniture & large scale geometric collisions described in meticulously plotted line, has no time with unhelpful distinctions between utility & the sublime. Woodley has also worked with painter, Estelle Thompson. They have produced a part-painted kinetic steel desk, returning from another public furniture commission; art, which fully functions across a spectrum of experience & interpretation. Finally, Ichia Wu – with whom Bruce McLean & myself have both worked on the Dalry primary school project in Scotland. For the Dalry project Ichia produced a series of remarkable miniature models of new functionality including everything

from the leaf shaped seat & desk combo, the painted reading environment & the extended pencil eraser piece to numerous students not to be afraid of pushing switches. For *The Art of Function* Ichia is creating a specifically yet-to-be functional piece, a Calendar for 2037.

The group exhibition *The Art of Function* is curated by Estelle Thompson. WPM 2010.

Oriel Sycharth Gallery
PRIFYSOGL GLYNDWR / GLYNDRW UNIVERSITY
FORDY 10 WYDDOGUAS HOLLS ROAD
WRECCAM / WRECKHAM
CHESHIRE / WALSLEY
LL17 2AW

FRON / PHONE: 01787 293206
EB057 / EMAIL: C.THORNE@GLYNDRW.AC.UK

glyndwr
UNIVERSITY

oriel sycharth gallery