



ETSU DEPARTMENT OF ART & DESIGN

4D Design

Elements Correlating To 2D/3D Design

Principles Correlating To 2D/3D Design

- **Balance:** Refers to the equalization of elements in a work of art.
-There are three kinds of balance:
 1. symmetrical- formal, divided in half same
 2. asymmetrical- informal, divided in half not same
 3. radial- circular, design starts from center > out
- **Repetition/Rhythm** – a repeating visual element (line, shape, pattern, texture, movement); a flowing and regular occurrence. A subcategory of repetition is pattern.
- **Scale** – The overall size of an object
- **Unity/Harmony:** Relates to the sense of oneness, wholeness, or order in a work of art. Combining similar colors, shapes, lines, textures, and patterns in an artwork can create harmony. Movement: Refers to the arrangement of parts in a work of art to create a slow to fast action of the eye.
-Pattern, contrast, line can create this.

Balance

- What is its role in movement, sound, and lighting.



Touch is a video in which Janine Antoni set-up a temporary tightrope on the beach in front of her childhood home. Through the camera, the line of the tight rope appears parallel to the ocean's horizon as Antoni walks back and forth. Under her weight, the wire dips to touch the horizon allowing Antoni to balance there for just a moment. Antoni says: "I wanted to walk in this impossible place, to walk on the line of my vision, or along the edge of my imagination."

Direction/Reflection

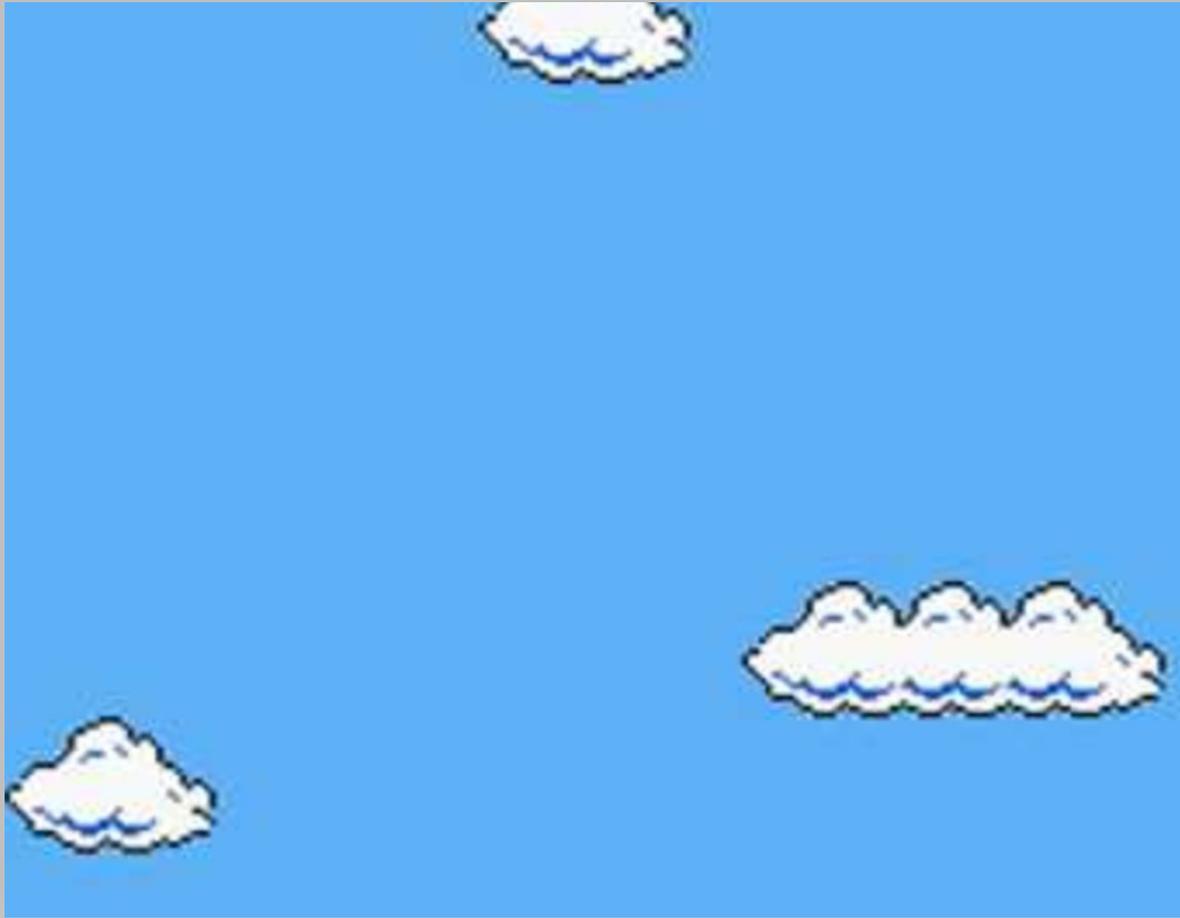
- How does it relate to movement?
- How does it relate to light and sound?



The Way Things Go (German: *Der Lauf der Dinge*) is a 1987 16 mm art film by the Swiss artist duo Peter Fischli and David Weiss. It documents a long causal chain assembled of everyday objects and industrial materials in the manner of a Rube Goldberg machine, though without the trope of accomplishing a relatively mundane task at the end.

Repetition

- Differences between a series and a sequence.
- Understanding ritual and habituation and their roles in art.



Cory Arcangel "[hacked](#)", 2002

For this video installation, Cory Arcangel “hacked” a cartridge of *Super Mario Brothers*, the original version of the blockbuster Nintendo video game released in the United States in 1985. By tweaking the game’s code, the artist erased all of the sound and visual elements except the iconic scrolling clouds. On a formal level, the project is reminiscent of paintings that push representation toward abstraction: how many elements can be removed before the ability to discern the source is lost? Arcangel, who was trained in classical music, considers computers and video game consoles his instruments, and insists on mastering them prior to creative exploration; he will often learn a new programming language in order to develop a work.

Repetition

- Differences between a series and a sequence.
- Understanding ritual and habituation and their roles in art.



McDonald's, [Showdown](#), 1993

Repetition

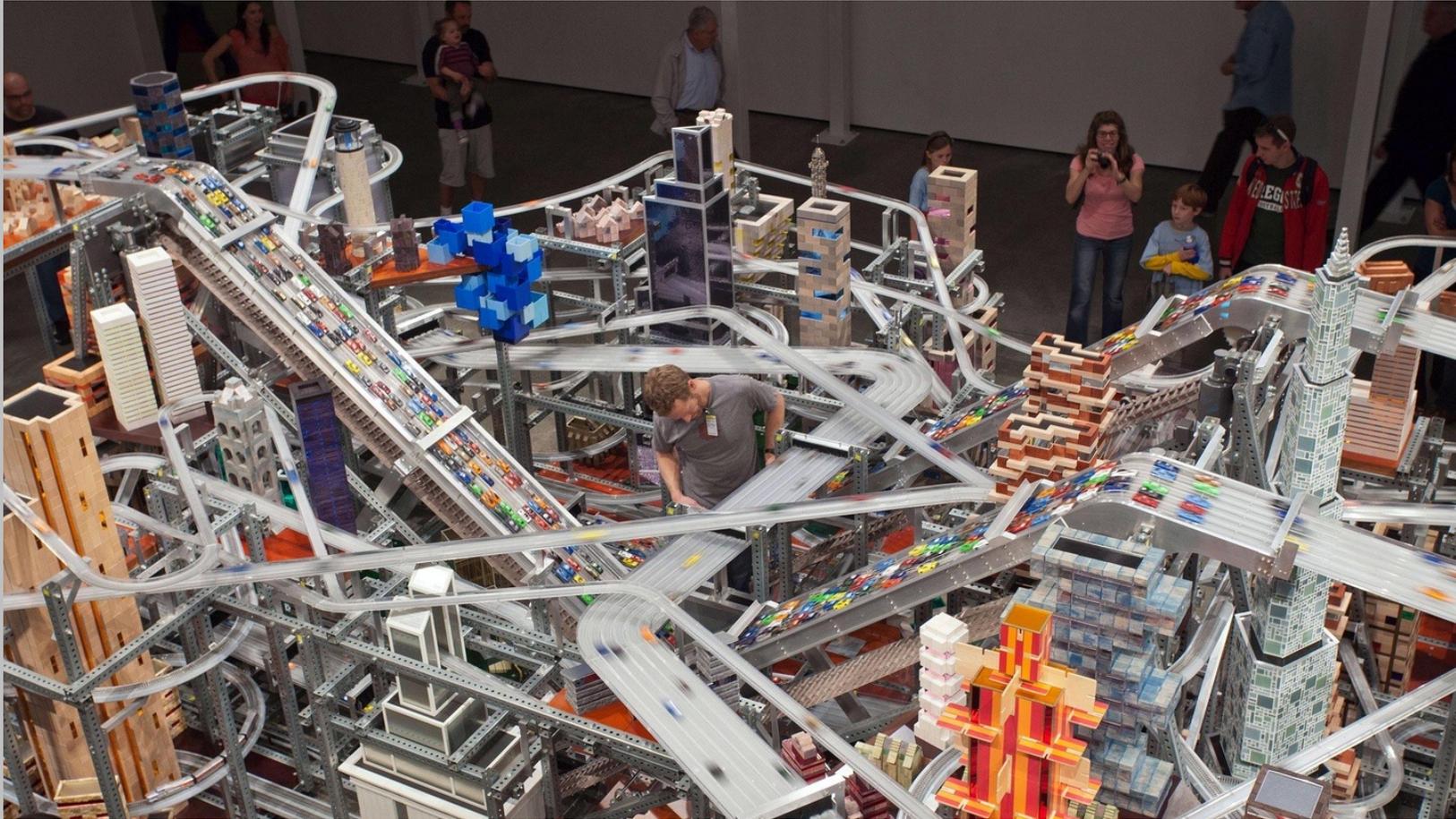
- Differences between a series and a sequence.
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In this performance Rosler takes on the role of an apron-clad housewife and parodies the television cooking demonstrations popularized by Julia Child in the 1960s. Standing in a kitchen, surrounded by refrigerator, table, and stove, she moves through the alphabet from A to Z, assigning a letter to the various tools found in this domestic space. Wielding knives, a nutcracker, and a rolling pin, she warms to her task, her gestures sharply punctuating the rage and frustration of oppressive women's roles.

Scale

- Relative scale.
- Frame of Reference.



Chris Burden's *Metropolis II* is an intense kinetic sculpture, modeled after a fast paced, frenetic modern city. Steel beams form an eclectic grid interwoven with an elaborate system of 18 roadways, including one six lane freeway, and HO scale train tracks. Miniature cars speed through the city at 240 scale miles per hour; every hour, the equivalent of approximately 100,000 cars circulate through the dense network of buildings. According to Burden, "The noise, the continuous flow of the trains, and the speeding toy cars produce in the viewer the stress of living in a dynamic, active and bustling 21st century city."

Chris Burden's [*Metropolis II*](#), 2011