

COLOR AND VISUAL PERCEPTION

Degree in Graphical Design

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Code: 11512

Main Scientific Area: Drawing

Lecturer: Carla Suzana Correia de Assunção Dias

Language of Instruction: Portuguese

Regime: S2

Contact Hours: 60h Total Workload: 80h

ECTS: 5,0

Objectives

Explore the perceptive and expressive elements of visual grammar and its interrelations, mainly the visual communication in printed media.

Understand the functionality of the visual language and its impact on the observer contributing to the visual sensitivity of the student in building strong and compelling messages.

Provides an overview of perception, cognition and the constituent processes of the representations and visions of the world, emphasizing the issues of memory, language, reception and interpretation in view of the implications of these phenomena in theory and practice of art and design.

The color will be studied at different levels: its syntax, nature, technical and perceptual values, psychological, aesthetic and cultural.

The methodology foresees practical exercises, analysis, criticism and creativity.

Learning Outcomes

PERCEÇÃO AND EXPRESSION

- Awareness of the fluidity of meaning based on context-dependence and personal and cultural experience of the receiver;
- Applying the principles of Gestalt ;
- Interpretation of the implicit speech of an image based on the various sources of visual communication analysis;
- Understanding perceptive, psychological and technical qualities of visual communication elements;

- Understanding the impact of each visual element and the message caused in the observer through its combination;
- Sensibility and mastery of compositional elements in the production of meanings;

THEORY AND PRACTICE OF COLOR:

Recognize the importance of color and its meanings in the perception of the surrounding world;

Knowing the physical phenomena that lead to the color of light;

Understanding the mechanisms of human physiology that allow color vision;

Knowing the studies on color;

Mastering the synthesis of color, dimensions, classification systems and their interactions;

Understanding the mixing colors;

Understanding the cultural and psychological implications of color;

Identify the application of color in Design and in the Visual Arts.

Course Contents

1. Visual Language: basic elements

Letter form

Graphic aspect

Format

Texture

Background

Scale

Position

Tone

Pattern

Image

2. Perception in the visual field (in the sense of psychology and cognitive sciences)

2.1 Fundamentals of syntactic elements of visual language:

- Principles of Gestalt Theory
- Shape-background relation
- Shape-field relation
- Structure and hidden perceptive forces
- Psychological balance / physical balance

- Visual Weight:
 - position (center, high, low, central axle / top / bottom)
 - dimensions
 - isolation
 - direction
 - tension
 - shape: spontaneous; geometric

- Laws of the Gestalt:
 - similarity
 - relative proximity
 - symmetry
 - prägnanz
 - levelling / accentuation
 - constancy

2.2 Composition of the syntactical elements of visual language

3. Color

Color Theory and Practice;

3.1 Physical and Chemical aspects of color:

Light, human vision and material objects;

Light color / color pigment

RGB and CMYK Process

Direct Color: PANTONE

Color synthesis: additive, subtractive and partitive;

Color dimensions: hue, lightness (value), saturation, temperature;

Chromatic circle:

– primary, secondary, tertiary;

– schemes of interaction between colors: complementary, split complementary, analogous, triad;

3.2 Perceptual aspects and expressive color:

- Psychological and physiological: visual weight

• light / dark

• cold / hot

• brightness

- Cultural and symbolic

- Ergonomics:

• usability and functionality

4. Perception and expression of the elements of visual communication in the design

Combination of perceptive and expressive elements for communication concepts in the context of the printed design.

Brand communication – its ability to evoke and visually translate their qualities. Relationship with the marketing message, visual identity, logo and visual voice.

Recommended Bibliography

- ARNHEIM, Rudolf, *Arte e Percepção Visual, uma Psicologia da Visão Criadora*. Livraria Pioneira, 1989.
- BRUCE, Vicki; GREEN, Patrick R; GEORGESON, Mark A. *Visual perception: Physiology, Psychology, Ecology*. Fourth Edition. 2003 Psychology Press.
- BARROS, Lilian Ried Miller, *A Cor no Processo Criativo, um estudo sobre a Bauhaus e a teoria de Goethe*. 2ªed. - São Paulo: Senac, 2008.
- DONDIS, D.A., *La Sintaxis de la Imagen: introducción al alfabeto visual*. Barcelona, GG, 2002.
- FARINA, Modesto; PEREZ, Clotilde e BASTOS, Dorinho. *Psicodinâmica das cores em comunicação*. 5ª ed. rev. - São Paulo: Edgard Blucher, 2006.
- PASTOUREAU, Michel, *Dicionário das Cores do Nosso Tempo*. Editorial Estampa, 1997.
- SOLSO, Robert L., *Cognition and the visual Arts*, MIT Press, 1996.
- HELLER, Eva. *Psicologia da cor*. Barcelona: Gustavo Gili, 2004.

Learning and Teaching Methods

Within an introduction to the basic principles of visual communication and the study of perception, cognition and the constituent processes of the representations and visions of the world , emphasizing the issues of memory, language , reception and interpretation , in view of the implications of these phenomena in theory and practice of art and design , awakens the interest of the students to the general objectives of the course.

From the analysis of the technical, perceptual, psychological and symbolic qualities of colour students acquire knowledge that enables them to make appropriate use of colour in communication design, as well as understand its importance and interest as a process of communication.

Through the study of perceptual, psychological and technical qualities of the elements of visual communication, students develop the ability to operate, organize and structure its elements, working with the basics of form and space, developing the control of visual discourse.

Assessment Methods

The evaluation regime in this curricular unit is continuous and periodic as provided in article 7 of the RIAPA.

It's expected the following evaluation: performing small exercises to apply the learned contents. Realization of 2 theoretical-practical work proposals with defense in an oral presentation. 1 written test. is expected.

Stipulates the following assessment items:

Exercises or reports in order to apply the learned contents.

Theoretical and practical projects developed during the semester.

It is expected an oral presentation and justification.

Formula for managing percentages:

5% Attendance and punctuality (maximum number of absences = 10)

25% Written test

30% Project 1 (individual– phase 1: 15%; group– phase 2: 15%)

40% Project 2 (individual– phase 1: 10%; group– phase 2: 30%)

Exam:

As foreseen in article 9 of the RIAPA, the assessment is Continuous and Periodic and there is no assessment during the exams period. Only finalist students with special statutes have access to the special exam season that takes place at the end of the school year, as provided in RIAPA.

Grade improvement:

The grade improvements in this unit lack frequency in the course. The evaluation methodology is the same as

defined for normal evaluations. Students who intend to improve their grades are advised to consult the rules defined in the RIAPA for access to improved grades.