DIGITAL KALEIDOSCOPES: THE SYNERGY BETWEEN GRAPHIC DESIGN AND PHOTOGRAPHY THROUGH VISUAL PERCEPTION


PDF - Submitted Version
Available under License Creative Commons Attribution No Derivatives.
Download (4MB) | Preview

Abstract

“Everything in color has beauty, but not everyone can see it.” In all areas of my life, specifically my three years of graduate school, every accomplishment I had started with an aspiration to try a new experience or work in a different medium. This reality has become even more evident in the work I chose to produce for my Master of Fine Arts Thesis Exhibition. This series, Digital Kaleidoscopes, is a composition of original work that infuses my graphic design skills with newly acquired photographic tools. The theme behind my body of work is creating patterns and design using photographic manipulation to introduce human qualities into the images. I hope to give a conscious, living identity to an otherwise, lifeless object. In doing this, I will allow the viewer to conceptualize a process-oriented approach of these images to enhance an aesthetically pleasurable experience. With the perceptual motivation for this new style of digital art, I have created an alternate visual identity as a designer. This allows me to present several approaches for composing abstract photographs, and sparking human insight through the use of alternative visual perception.

Item Type: Thesis (Masters)
Subjects: N Fine Arts > N Visual arts (General) For photography, see TR
Divisions: UNSPECIFIED
Depositing User: Derek Reynolds
Date Deposited: 10 Apr 2014 17:57
Last Modified: 10 Apr 2014 17:57
URI: http://wagner.radford.edu/id/eprint/116

Actions (login required)

View Item

Visual perception is the ability to perceive our surroundings through the light that enters our eyes. The visual perception of colors, patterns, and structures has been of particular interest in relation to graphical user interfaces (GUIs) because these are perceived exclusively through vision. An understanding of visual perception therefore enables designers to create more effective user interfaces. Physiologically, visual perception happens when the eye focuses light on the retina. Different attributes of visual perception are widely used in GUI design. Many designers apply Gestalt principles (i.e., how humans structure visual stimuli) to the design of GUIs so as to create interfaces that are easy for users to perceive and understand. Visual hierarchy is critical for any graphic design, whether it’s a logo that must identify the ambition of a brand at a glance, or the easy navigation of an interactive interface. Our understanding of every element is based on a relation to its context. Elements are treated graphically with graphic tools in order to form visual relationships and thus establish visual hierarchy across a design. However, the understanding of visual hierarchy is based on theory relating to two dimensional visual perception. Web and interactive design allows for more complex potential relationships between elements... Consider the difference between searching through the newspaper for an arts section, and selecting the library or search icon in most apps. Repetition as the measure of visual digital culture 125 Montage and the digital image 129 Genre and authorship in visual digital forms 134. 124. PART III. Undoubtedly, one of the clearest manifestations of this element has occurred through recourse to special effects.2 Here, once again, technical expertise frequently functions to produce, precisely, both spectacle and recognition of artifice itself. Ultimately, however, the digital techniques lead to a similar effect. Instead of using the computer to simulate live action cinematography, The Mask uses it to introduce techniques of graphic exaggeration such as ‘squashing and stretching’ – aesthetic techniques of the classical two-dimensional cartoon – into the ‘three-dimensional photo-reality’ of live action film.