



Design Textbook

Introduction Chapter

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DESIGN BASICS CHAPTER CHAPTER 1

INTRODUCTION

DESIGN DEFINED

What do you think of when you hear the word “design”? Do you associate design with fashion, architecture, or automotive style? Design has a more universal meaning than the commercial applications that might first come to mind. A dictionary definition uses the synonym “plan”: To **design** indeed means to plan, to organize. Design is inherent in the full range of art disciplines as well as in the fields mentioned here.

Visual Organization

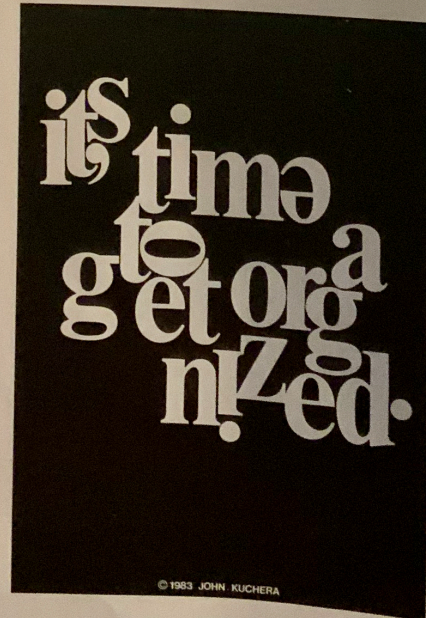
Design is essentially the opposite of chance. In ordinary conversation, when we say “it happened by design” we mean something was planned—it did not occur just by accident. People in all occupations plan, but the artist or designer plans the arrangement of elements to form a visual pattern. Depending on the field, these elements will vary—from painted symbols to written words to scenic flats to bowls to furniture to windows and doors. But the result is always a visual organization. Art, like other careers and occupations, is concerned with seeking answers to problems. Art, however, seeks visual solutions in what is often called the design process.

The poster shown in **A** is an excellent example of a visual solution. How the letters are arranged is an essential part of communicating the idea. *Math Rules* (**B**) demonstrates the artist’s ability to see a new possibility for numbers as shapes that can form a face. By contrast the report cover shown in **C** is a clever verbal solution (the report is published on recycled material), but the communication is *not* as dependent on the visual composition. All three of these are creative; however, the first two are more visual, whereas *This Annual Report Is Trash* works as a play on words.

Creative Problem Solving

As we have said, the design process involves seeking visual solutions to problems. The arts are called “creative” fields because there are no predetermined correct answers to the problems. Infinite variations in individual interpretations and applications are possible. Problems in art vary in specifics and complexity. Independent painters or sculptors usually create their own “problems” or avenues they wish to explore. The artist can choose as wide or narrow a scope as he or she wishes. The architect or graphic and industrial designer is usually given a problem, often with very specific options and

A
It’s Time to Get Organized.
1986. Poster. John Kuchera.
Art Director and Designer:
Hutchins/Y&R.



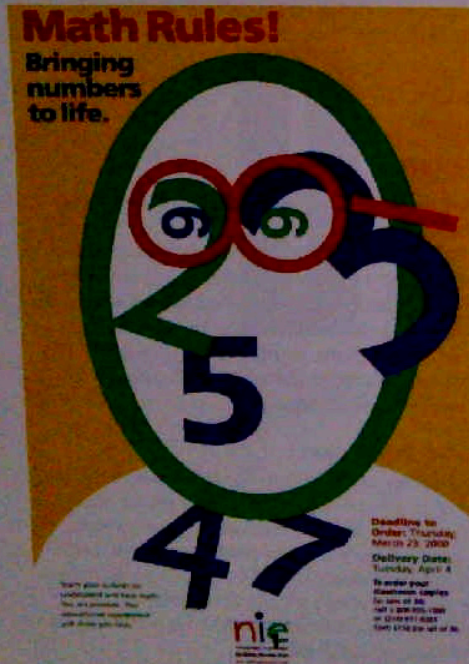
clearly defined limitations. Students in art classes also usually are in this category—they execute a series of assignments devised by the instructor that require rather specific solutions. However, all art or visual problems are similar in that a creative solution is desired.

The creative aspect of art also includes the often-heard phrase “there are no rules in art.” This is true. In solving problems visually, there is no list of strict or absolute dos and don’ts to follow. Given the varied objectives of visual art throughout the ages, definite laws are impossible. However, “no rules” may seem to imply that all designs are equally valid and visually successful. This is not true. Artistic practices and criteria have been developed from successful works, of which an artist or designer should be aware. Thus, guidelines (not rules) exist that usually will assist in the creation of successful designs. These guidelines certainly do not mean the artist is limited to any specific solution.

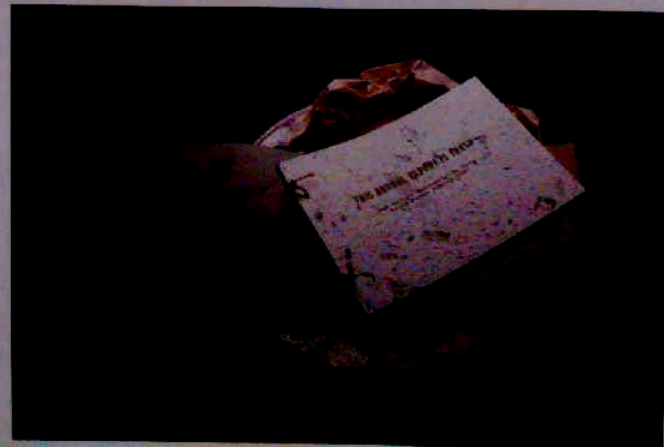
Content and Form

Discussions of art often distinguish between two aspects, **content** and **form**. Content implies the subject matter, story, or information that the artwork seeks to communicate to the viewer. Form is the purely visual aspect, the manipulation of the various elements and principles of design. Content is what artists want to say; form is how they say it. Problems in art can concern one or both categories.

Sometimes the aim of a work of art is purely **aesthetic**. Take, for example, adornment—subject matter can be absent and the only “problem” one of creating visual pleasure. Purely abstract decoration has a very legitimate role in art. Frequently, however, problems in art have a purpose beyond mere visual satisfaction. Art is, and always has been, a means of visual communication.



B
Math Rules. 2000. Poster promoting math-oriented educational supplements. Steve Chambers. Print. *Regional Design Annual*, Sept./Oct. 2000, page 140.





Stoppt die Folter. al

A
Stop Torture. 1985. Poster for Amnesty International. Art Director and Designer: Stephan Bundi. Atelier Bundi, Bern, Switzerland.



B
Andy Goldsworthy. *Balanced Rock* (Misty, Langdale, Cumbria, May 1977). *Andy Goldsworthy: A Collaboration with Nature*, Harry N. Abrams, Inc., Publishers, New York, 1990.

PROCEDURES

STEPS IN THE PROCESS

We have all heard the cliché "a picture is worth a thousand words." This is true. There is no way to calculate how much each of us has learned through pictures. Communication has always been an essential role for art. Indeed, before letters were invented, written communication consisted of simple pictorial symbols. Today, pictures can function as a sort of international language. A picture can be understood when written words may be unintelligible to the foreigner or the illiterate. We do not need to understand German to grasp immediately that the message of the poster in **A** is pain, suffering, and torture.

Art as Communication

In art, as in communication, the artist or designer is saying something to the viewer. Here the successful solution not only is visually effective but also communicates an idea. Any of the elements of art can be used in communication. Purely abstract lines, color, and shapes can very effectively express ideas or feelings. Many times communication is achieved through symbols, pictorial images that suggest to the viewer the theme or message. The ingenuity of creative imagination exercised in selecting these images can be important in the finished work's success.

In art, as in communication, images are frequently combined with written words. The advertisements we see every

day usually use both elements, coordinated to reinforce the design's purpose.

Countless pictures demonstrate that words are not necessary for communication: Here two examples suggest the idea of balance. In the photograph *Balanced Rock* (**B**) no words are needed to communicate the idea. In **C** the visual and intellectual are combined. We read the word, but the uppercase "E" also provides a visual balance to the capital "B" and the dropped "A" is used as a visual fulcrum.

The Creative Process

These successful design solutions are due, of course, to good ideas. Students often wonder, "How do I get an idea?" Actually almost everyone shares this dilemma from time to time. Even the professional artist can stare at an empty canvas, the successful writer at a blank page. An idea in art can take many forms, varying from a specific visual effect to an intellectual communication of a definite message. Ideas encompass both the areas of content and form.

It is doubtful that anyone can truly explain why or how an answer to something we've been puzzling over appears out of the blue. Our ideas can occur when we are in the shower, mowing the lawn, or in countless other seemingly unlikely situations. But we need not be concerned here with sudden solutions. They will continue to occur, but what happens when

we have a deadline? What can we consciously do to stimulate the creative process? What sort of activities can promote the likelihood that a solution to a problem will present itself?

Many people today are concerned with such questions. A number of worthwhile books and articles have been devoted to the study of the creative process, featuring numerous technical terms to describe aspects of this admittedly complex subject. But we suggest three very simple activities with very simple names:

Thinking
Looking
Doing

These activities are not sequential steps and certainly are not independent procedures. They overlap and may be performed almost simultaneously or by jumping back and forth from one to another. Individuals vary; people are not programmed machines in which rigid step-by-step procedures lead inevitably to answers; people's feelings and intuitions may assist in making decisions. Problems vary so that a specific assignment may immediately suggest an initial emphasis on one of these suggestions. But all three procedures can stimulate the artistic problem-solving process.

BALANCE

C

The layout of the letters conveys the idea by suggesting the word's meaning.

THINKING

GETTING STARTED

The well-known French artist Georges Braque wrote in his *Cahiers* (notebooks) that "one must not think up a picture." His point is valid; a painting is often a long process that should not be forced or created by formulas to order. However, each day countless designers must indeed "think up" solutions to design problems. Thinking is an essential part of this solution. When confronted by a problem in any aspect of life, the usual first step is to think about it. Thinking is applicable also to art and visual problems. It is involved in all aspects of the creative process. Every step in creating a design involves choices, and the selections are determined by thinking. Chance or accident is also an element in art. But art cannot be created mindlessly, although some twentieth-century art movements have attempted to eliminate rational thought as a factor in creating art and to stress intuitive or subconscious thought. But even then it is thinking that decides whether the spontaneously created result is worthwhile or acceptable. To say that thinking is somehow outside the artistic process is truly illogical.

Thinking about the Problem

Knowing what you are doing must precede your doing it. So thinking starts with understanding the problem at hand:

- Precisely what is to be achieved? (What specific visual or intellectual effect is desired?)
- Are there visual stylistic requirements (illustrative, abstract, nonobjective, and so on)?
- What physical limitations (size, color, media, and so on) are imposed?
- When is the solution needed?

These questions may all seem self-evident, but effort spent on solutions outside the range of these specifications will not be productive. So-called failures can occur simply because the problem was not fully understood at the very beginning.

Thinking about the Solution

Thinking can be especially important in art that has a specific theme or message. How can the concept be communicated in visual terms? A first step is to think logically of which images

or pictures could represent this theme and to list them or, better yet, sketch them quickly, since a visual answer is what you're seeking. Let's take a specific example: What could visually represent the idea of art or design? Some obvious symbols are shown in the designs on these pages, and you will easily think of more. You might expand the idea by discussing it with others. They may offer suggestions you have not considered. Professional designers often are assisted by reports from market surveys that reveal the ideas of vast numbers of people.

Sketch your ideas to see immediately the visual potential. At this point you do not necessarily decide on one idea. But it's better to narrow a broad list to a few ideas worthy of development. Choosing a visual symbol is only the first step. How will you use your choice? The examples shown use only very obvious symbols for art, but in original and unexpected ways.

A fragment of a pencil becomes the subject of a monumental sculpture. (A)
Wasted talent is symbolized by a distorted and useless pencil. (B)

These designs are imaginative and eye-catching. The symbol was just the first step. *How* that symbol was used provided the unique and successful solution.

Thinking about the Audience

Selecting a particular symbol may depend on limitations of size, medium, color, and so on. Even thinking of future viewers may be an influence. To whom is this visual message addressed? What reaction do you want from this audience? What effect or feeling do you wish to create? To symbolize "art" as a bearded figure in a spattered smock and beret could be humorously effective in some situations yet silly or trivial in others. Undoubtedly, neither of these designs would be appropriate for a serious treatise on aesthetics.



A
 Claes Oldenburg, *Proposal for a Colossal Monument in Downtown New York City: Sharpened Pencil Stub with Broken-off Tip of the Woolworth Building*, 1993. Etching with aquatint, 32 3/4 × 22", edition of 60. Published by Aldo Crommelynck, New York and Paris. Distributed by Pace Editions, Inc. Photo: Ellen Page Wilson. Collection Claes Oldenburg and Coosje van Bruggen.



B
 "Having a talent isn't worth much unless you know what to do with it." Poster for the School of Visual Arts, 1978. Designer: Tony Palladino. Courtesy of School of Visual Arts.

FORM AND CONTENT

What shall be presented, and how will it be presented? The thinking stage of the design process is often a contest to define this relationship of *form* and *content*. The contest may play itself out in additions and subtractions as a painting is revised or in the drafts and sketches of an evolving design concept. The solution may be found intuitively or be influenced by cultural values, previous art, or the expectations of clients.

Selecting Content

Raymond Loewy's revised logo for the Greyhound Bus Company is an example of content being clearly communicated by the appropriate image or form. The existing logo in 1933 (A) looked fat to Loewy, and the chief executive at Greyhound agreed. His revised version (B) (based on a thoroughbred greyhound) conveys the concept of speed, and the company adopted the new logo.

Selecting Form

The form an artist selects can also work in unexpected ways to express content. Edgar Heap of Birds presents just such a contradiction of our expectations for printed words. The word "Sooners" (the name given to the early white settlers of Okla-

homa) is presented backward in the billboard shown in C. This is an immediate signal that something is wrong, whether or not we know the specific history.

What happens when the same form is used to convey opposing content? A billboard showing a model wearing a De Beers diamond (D) is replaced by activists to depict a woman from the Bushman group (E). The protest image plays off the familiar advertisement to send an unexpected message: "The Bushmen aren't forever."

Form and content issues would certainly be easier to summarize in a monocultural society. Specific symbols may lose meaning when they cross national, ethnic, or religious borders. Given these obstacles to understanding, it is a powerful testimony to the meaning inherent in form when artworks communicate successfully across time and distance.

D-E STYLE FORM AND CONTENT module



A Raymond Loewy. Original logo for Greyhound Bus Co.



B Raymond Loewy. Redesign logo, 1933.



C Haclavi Edgar Heap of Birds. *Apartheid Oklahoma*. 1989. Billboard, 5 x 10' (1.3 x 2.5 m).



D
"A diamond is forever." De Beers diamond advertisement. Photo by Jonathan Payer.
The New York Times, Thursday, November 21, 2002, page W1.



E
"The bushmen aren't forever." De Beers billboard covered by activists. Photo by Tim Mitchell/Survival.
The New York Times, Thursday, November 21, 2002, page W1.

THINKING

FORM AND FUNCTION

Meaning and utility are least ambiguous when the relationship between form and content is clear and uncluttered. This is true of both images and objects. When such clarity is achieved, we say that form follows function. In this case form is determined by content and function is a priority. This relationship is often easiest to see and acknowledge in utilitarian design, such as the furniture design of the American Shaker movement. The interior presented in **A** reveals a simple, straightforward attitude toward furniture and space design. All the furnishings are functional and free from extraneous decoration. The ladder back of the chair exhibits a second utility when it is hung on the rail. Everything in this space communicates the Shaker value of simplicity.

The *Bookworm* bookshelf shown in **B** is also functional but in a playful and surprising way. This object's form is not dictated by a strict form-follows-function design approach.

This design solution is simple, like Shaker design, but the form expresses a sense of visual delight and humor as well.

Peter Eisenman's Wexner Center for the Arts at The Ohio State University (**C**) is a site specific architectural design solution, which takes into account the history of the setting and the context of the surrounding campus plan. The solution for the form of this arts center was influenced by these factors. Eisenman's design includes brick tower structures reminiscent of a former armory building that had been a campus landmark on this site. These new towers act as a visual reminder of the past integrated into an institution that has a mission to respond to art of the present. In this case the form of the architecture attempts to respond to several functional requirements:

house and exhibit contemporary art,
fit into a given setting,
respect the history of the site, and
convey a sense of dynamic future possibilities.



A
Shaker interior. American Museum in Britain, Bath U.K.



B
Bookworm Shelf, Ron Arad.
Thermoplastic technopolymer,
7.5" H × 126" W × 8" D.



C
Peter Eisenman, Eisenman/Trott Architects, Inc. Wexner Center for the Arts,
The Ohio State University, Columbus, 1989.

SOURCES: NATURE

Looking is probably the primary education of any artist. This process includes observing both nature and human artifacts, including art, design, and commonplace objects. Most artists are stimulated by the visual world around them and learn of possibilities for expression by examining other art. Studying art from all periods, regions, and cultures introduces you to a wealth of visual creations, better equipping you to discover your own solutions.

For better or worse we do not create our design solutions in an information vacuum. We have the benefit of an abundance of visual information coming at us through a variety of media, from books to television. On the plus side, we are treated to images one would previously have had to travel to see. On the

minus side, it is easy to overlook that we are often seeing a limited (or altered) aspect of the original artwork by the time we see it in reproduction.

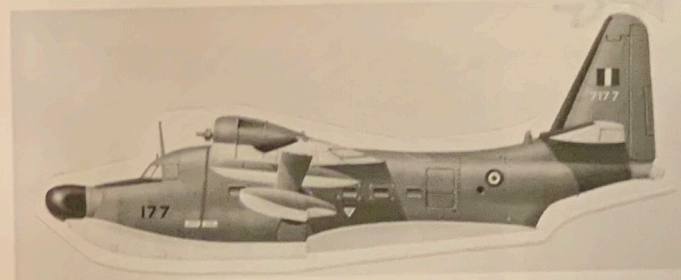
Source versus Subject

Sources in nature and culture are clearly identifiable in the works of some artists, while less obvious in the works of others—perhaps only revealed when we see drawings or preparatory work. In any case a distinction should be made between source and subject. The source is a stimulus for an image or idea. For example, a bone can be the source for a work of sculpture. The subject, as mentioned previously, is tied to the content of the work or to the artist's ideas and way of seeing.

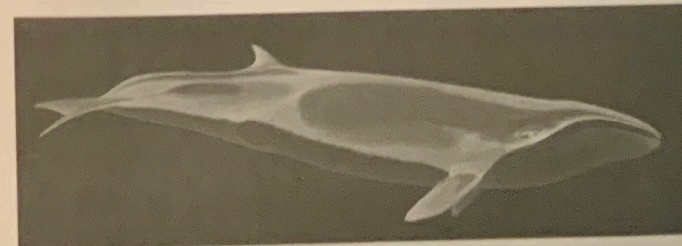
A
Henry Moore. *Standing Figure: Knife Edge*. 1961. Bronze, height 9' 4" (2.84 m). Reproduced by permission of The Henry Moore Foundation.



B
Henry Moore's collection of bones. Reproduced by permission of The Henry Moore Foundation.



C
Grumman HU-16 Albatross, post-WWII "utility and rescue amphibian." Bill Gunston, consultant editor, *The Encyclopedia of World Air Power*, Aerospace Publishing Limited, 1980, page 165.



D
Martin Carron, illustrator. Pygmy Right Whale, *Caperea marginata*. S. hemisphere, 18–21 1/2' (5.5–6.5 m). In Cawardine, Mark, and Martin Carron. *Whales, Dolphins, and Porpoises* (London: Dorling Kindersley, 1995), p. 48.

The sculptor Henry Moore noted that he had a tendency to pick up shells at the beach that resembled his current work in progress. In that way he recognized in nature a resemblance to forms he was already exploring in the studio. His sculpture of a mother embracing a child, for example, resembled the protective wrapping form of a broken shell he found. In turn the forms from nature he collected came to suggest possibilities for new figurative pieces. Moore's *Standing Figure* (A) bears a resemblance to various bones in his collection (B), but it is not a copy of any of them.

Sometimes the relationship between a model seen in nature and a design it inspires may not be as directly revealed as it is in the case of Henry Moore's sculpture. We can probably assume that the designers of the seaplane shown in (C) did not copy the form or light-dark pattern of the whale (D). Similar problems led to similar solutions, however. Both are streamlined for easy movement through the water. It is safe to assume that the engineers and designers did look at models from nature, and this influenced their solution.

SOURCES: HISTORY AND CULTURE

We expect artists and designers to be visually sensitive people who see things in the world that others might overlook and who look with special interest at the history of art and design.

Jennifer Bartlett's series entitled *In the Garden* consists of dozens of works in a variety of media, including drawings such as **A** and mixed media studies such as **B**. The source of imagery is clearly a garden pool. The subject is the many ways of seeing the garden and thinking about painting. A variety of styles is presented in this series, which reflects both the process of looking at the original source and looking at art from various periods.

Visual Training and Retraining

The art of looking is not entirely innocent. Long before the training in seeing we get in art and design classes, we are trained by our exposure to mass media. Television, film, internet, and print images provide examples that can influence our self-image and our personal relationships. The distinction

between "news" and "docudrama" is often a blurry one, and viewers are often absorbed into the "reality" of a movie.

At times it seems that visual training demands a retraining of looking on slower, more conscious terms. "Look again" and "see the relationships" are often heard in a beginning drawing class. Part of this looking process involves examining works of art and considering the images of mass media that shape our culture. Many artists actively address these issues in their art by using familiar images or "quoting" past artworks. While this may seem like an esoteric exercise to the beginning student, an awareness of the power of familiar images is fundamental to understanding visual communication.

Certain so-called high art images manage to become commonly known, or vernacular, through frequent reproduction. In the case of a painting like *Washington Crossing the Delaware*, the image is almost as universally recognized as a religious icon once was. There is a long tradition of artists paying homage to the masters, and we can understand how an artist might study this or other paintings in an attempt to learn techniques.

LOOKING

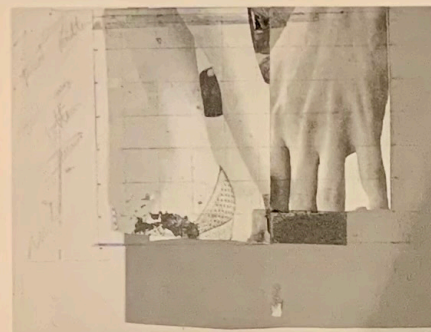


A Jennifer Bartlett. *In the Garden Drawing #64*. 1980. Pencil on paper, 26 × 19½" (66 × 49.5 cm). Courtesy Jennifer Bartlett, New York.



B Jennifer Bartlett. *Study for In the Garden* (detail: 54 of 270 squares). 1980. Pencil, ink, gouache on paper, 24 × 36" (61 × 91 cm). Commission, Institute for Scientific Information, Philadelphia. Collection of the artist, New York.

C Robert Colescott. *George Washington Carver Crossing the Delaware*. 1975. Acrylic on canvas, 54 × 108". Phyllis Kind Gallery, New York.



D James Rosenquist. *Pushbutton*. 1960. Magazine advertisement with tape, pencil, paper, and colored paper mounted on paper, 11½ × 13½" (29 × 34 cm). Collection of the artist.



E James Rosenquist. *Pushbutton*. 1961. Oil on canvas, diptych: 82¾ × 105½" (2.1 × 2.68 m). The Museum of Contemporary Art, Los Angeles.

However, *George Washington Carver Crossing the Delaware* (**C**), by the African American artist Robert Colescott, strikes a different relationship to the well-known painting we recognize as a source. Colescott plays with the familiarity of this patriotic image and startles us with a presentation of negative black stereotypes. One American stereotype is overlaid on top of another, leading the viewer to confront preconceptions about both.

James Rosenquist looks at billboards and advertising images, which form a significant part of our visual environment. He

uses the process of collage to combine such images (**D**) as a process of discovery and preparation for his painting (**E**). Looking, then, can be influenced by commercial images, which are as real an aspect of our lives as the elements of nature.

Looking is a complex blend of conscious searching and visual recollections. This searching includes looking at art, nature, and the vernacular images from the world around us, as well as formal research into new or unfamiliar subjects. What we hope to find are the elements that shape our own visual language.

THINKING WITH MATERIALS

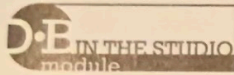
Doing starts with visual experimentation. For most artists and designers this is thinking with the materials. Trial and error, intuition, or deliberate application of a system is set into motion. At this point an idea starts to take form, whether in a sketch or in final materials. The artist Eva Hesse got right to the point with her observation on materials:

Two points of view—

1. Materials are lifeless until given shape by a creator.
2. Materials by their own potential created their end.

The work of Eva Hesse is known for embracing apparent contradictions. The studio view (A) presents a number of her sculptural works that embody both of the preceding points of view. Hesse gave shape to materials such as papier-mâché, cloth, and wood. There are also elements, such as the hanging, looping, and connecting ropes and cords that reflect the inherent potential of the materials.

Photographs of the sculptor David Smith at work (B) show the playful side of doing. We can see the degree to which he allowed the materials to create their own end. Just as a child might delight in building blocks becoming a castle, Smith let the forms of cardboard boxes define the proportions of sculpture he would later complete in steel (C). Smith stacked the boxes on a windowsill and taped them to the window as he assembled each study. The influence of the window as a support shows through in the predominantly two-dimensional composition of the final pieces.



A
Eva Hesse. *Studio*. 1966.
Installation photograph by
Gretchen Lambert. Courtesy
Robert Miller Gallery.

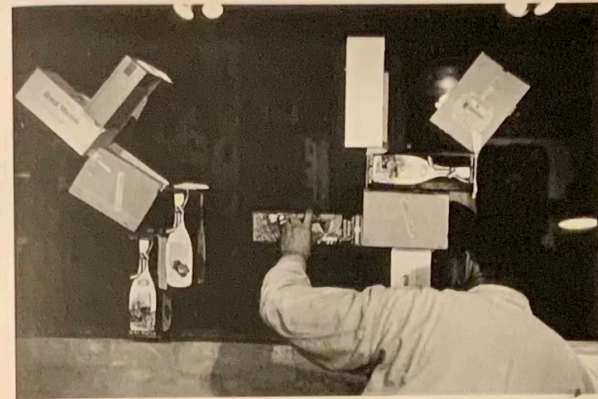


Doing and Redoing

When designers leave a record of their drawings, we are able in effect to see them doing their work. This is the case with the construction drawings for Loewy's logo design for Shell (D). The four steps depicted lay out the defining geometry of the scallop shell, and the first step shows that a circle provides the underlying form. These four drawings provide the map to the final version (E), but undoubtedly other possibilities were explored before this one was settled on. Today, drawings such as these would probably be done on a computer, which can greatly speed up the viewing of alternative possibilities.

The doing step in the design process obviously involves continuous looking and thinking, yet more than one artist, writer, or composer has observed that doing takes over with a life of its own. An artwork takes shape through you, and as it does you may find yourself wondering where the time went or what you were thinking of when a work session ends. This experience is exhilarating but includes the elements of risk and failure.

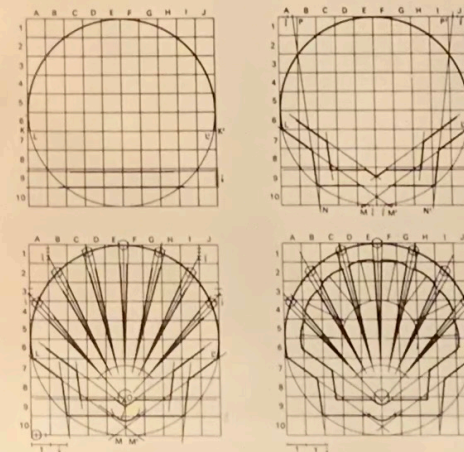
A wonderful film of the painter Philip Guston at work ends with him covering over his picture with white to begin again. Guston accepted such a setback along the way as normal and even necessary. His experience told him that revision would allow an idea to grow beyond an obvious or familiar starting point.



B
David Smith assembling liquor boxes
as models for his sculptures.



C
David Smith with completed sculptures
Cubi IV and *Cubi V*.



D
Raymond Loewy. Steps in
the development of a new
Shell logo, 1971.



E
Raymond Loewy. Revision
of Shell logo, 1971.

CRITIQUE

CONSTRUCTIVE CRITICISM

Critique is an integral component of studio education for art students and can take several forms. You could have direct dialogue with a professor in front of a work in progress, or your entire class could review a completed work (A and B). Critique can also be a self-critique and take the form of a journal entry. The goal of a critique is increased understanding through examination of the project's successes and shortcomings. A variety of creative people, from artists to composers to authors, generally affirm that criticism is best left for *after* the design or composition is completed. A free and flexible approach to any studio work can be stifled by too much criticism too soon.

The components of a constructive critique can vary, but a critique is most valid when linked to the criteria for the artwork, design, or studio assignment. If a drawing's objective is to present an unusual or unexpected view of an object, then it is appropriate to critique the perspective, size, emphasis, and contrast of the drawing—those elements that contribute to communicating the point of view. Such a critique could also include cultural or historic precedents for how such an object might be depicted. A drawing of an apple that has been sliced in half and is seen from above would offer an unusual point of view. An apple presented alongside a serpent would present a

second point of view charged with religious meaning for Jews and Christians. Both approaches would be more than a simple representation and would offer contrasting points of view. Nevertheless, both drawings may be subject to a critique of their composition.

A Model for Critique

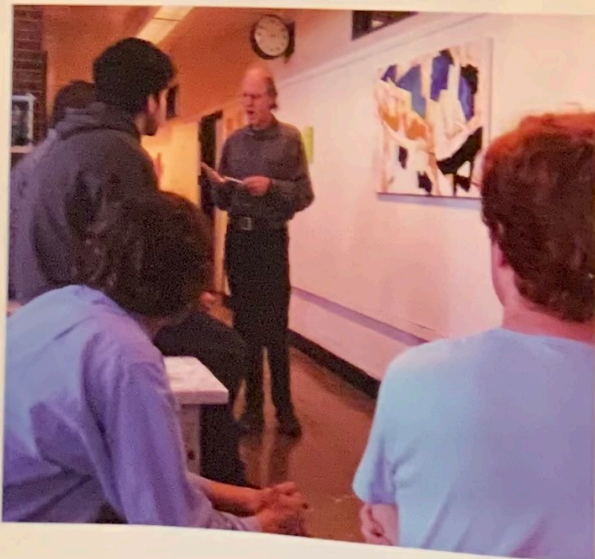
A constructive model for critique would include the following:

Description: A verbal account of *what* is there.

Analysis: A discussion of *how* things are presented with an emphasis on relationships. For example, "bigger than," "brighter than," "to the left of."

Interpretation: A sense of the meaning, implications, or effect of the piece.

A simple description of a drawing that includes a snake and an apple might lead us to conclude that the drawing is an illustration for a biology text. Further description, analysis, and interpretation could lead us to understand other meanings and the emphasis of the drawing. And in the case of a critique, thoughtful description, analysis, and interpretation might help the artist (or the viewer) see other, more dynamic possibilities for the drawing.



A
A professor critiques a work in progress.



B
Students review and critique each other's work.



C
Mark Tansey. *A Short History of Modernist Painting* (Triptych). 1982. Oil on canvas, 58 × 40" each panel, 58 × 120" overall. Collection Steve and Maura Shapiro. Courtesy Gagosian Gallery, New York, with permission from the estate of Mark Tansey.

The many sections devoted to principles and elements of art and design in this text are each a potential component for critique. In fact the author's observation about an image could be complemented by further critical analysis. For example, the text may point out how color brings emphasis to a composition, and further discussion could reveal other aspects such as size, placement, and cultural context.

The critique process is an introduction to the critical context in which artists and designers work. Mature artworks are subject to critical review, and professional designers submit to the review of clients and members of their design teams.

Future theory and criticism is pushed along by new designs and artworks.

On a lighter note, the critique process can include the range of responses suggested by Mark Tansey's painting shown in **C**.

You may feel your work has been subjected to an aggressive cleansing process.

You may feel you are butting your head against the wall. And don't forget that what someone takes from an image or design is a product of what they bring to it!

The End