

Organization methods of the plastic space. The composition concept.

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Abstract: *This study is focused on the didactic side of visual arts and aims to demonstrate the importance of the in-depth exercise on the compositional-geometrical elements of the visual-language, oriented in the area of creativity, in the interdisciplinary directions and the formation of the students from the visual art profile. For this reason it is impetuous to take into account both the theoretical and the applicative content of the disciplines, because the grammatical and artistic technologies work together, ultimately contributing to the acquisition of the artistic expression. It is necessary both to master the general theoretical knowledge in the education sciences applied in practice by the students, where they learn the best with the didactic strategies and means of education as well as the acquisition of information by practice at the easel in the artistic studio. Approaching geometric structures is beneficial for stimulating visual creativity and acquiring self-balance.*

Key-words: *visual- language; composition; geometrical- elements; creativity.*

1. Introduction

From a structural point of view any visual point behaves like a Gestalt (structure). A mass of water is a Gestalt, because what happens in one place affects the whole. In landscape studies, made on the spot with the class of students, we discover trees, sea water, hills and how they shape each other, how to create physical interactions and visual interaction. We discover that these elements are in a visual connection and that we can discover series of interactions and visual correspondences between them.



Fig. 1. *Example of compositional organization taking into account the regulatory networks.*

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2. Objectives, Material and Methods

We discover that these elements are in a visual link and that we can target many interactions and visual correspondences between them. We can analyze through various active methods, organizational variants, materials that form and discover with students the main trails, influences, linear, chromatic correspondences that unite in this theme. In these sketches, exercises we aim at differentiating and customizing the main networks that organize and simplify the image, the main structures of the space and the chromatic organization. We insist on the development of the overall view, on the perception of the main visual routes of the landscape. We discover the main lines of force that make up the painting, which is organized in simple configurations, we teach students to reduce to simple, not to be distracted by insignificant details.

As long as a significant pattern of stimuli is projected onto the retina, perceptual organization must accept this figure and be limited to grouping or subdividing the existing figure so as to result in the simplest possible structure.

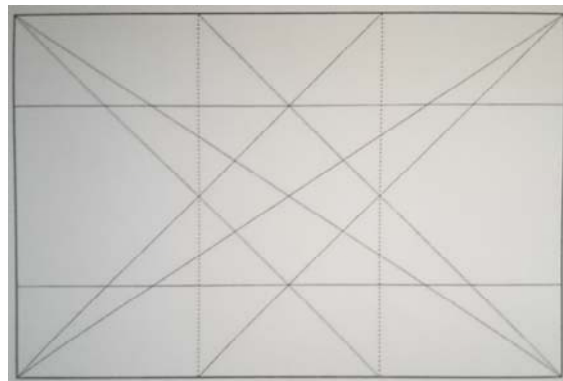


Fig. 2. *Simple geometric structure: rectangle.*

We report to the students, during these researches, the “law of the golden section”, as the main way of checking the quantitative relations of the parts of the paintings drawn by them as the main law of organization of the composition (Dumitrescu, 1974, 256).

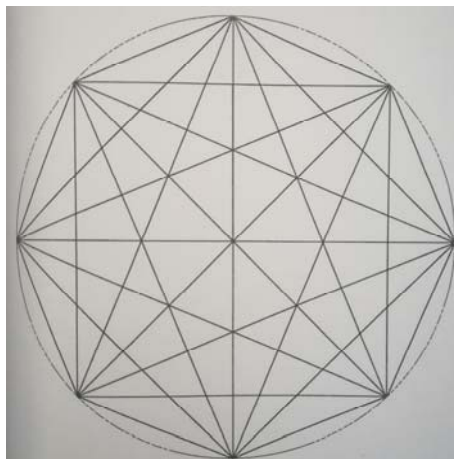


Fig.3. *Example of a network with harmonic subdivisions in the octagon.*

3. Results and Discussions

In this law, the “golden section”, the whole image fits over the parts, the harmonic rectangle being the most coherent rectangle in which we could apply our subdivisions, in which the longer side - the horizontal side is the same as the shortest - vertical, as the sum of both sides the long one (Berger, 1975, 192).

This ratio is satisfactory due to the way they fit the whole with the dynamic variety. The whole and the parts are perfectly proportioned, so that it predominates without being threatened by a split, while the parts have a certain autonomy at the same time.

Interaction between the parties and the whole is the main regulating law of the painting. The universe tends to a state of equilibrium or “that imbalance of the organism that would lead to action for the restoration of stability” (Whyte, 1968, 78).

Balance as a research method in the plastic composition is based on weights and counterparts that is on the multitude of elements that counterbalance.

These contrary forces are not in contradiction or in conflict. As a rule, the composition opposes a dominant force to one subordinate. Every relationship is in itself unbalanced but alltogether, relationships balance each other in the structure of the whole work.

In the theme “Landscape” we can observe with the students a relatively chaotic gathering of trees, reeds, trunks and branches, etc. But they point to certain directions that draw our eye, and in the whole of a tree or a bush, we can draw the shape of a sphere or a cone (Arheim 1979, 59).

This confused panorama must be ordered through a complex of precise directions of magnitudes, geometric figures, colors or textures, which we place to dialogue in a well-defined frame, subject to a clear harmonic network.

Interactions between objects fall over a regulatory network (the “golden section”) that forms the plastic structure of the painting (Boileau, 1979, 111).

Any configuration of stimuli tends to be seen so that the resulting structure is as simple as possible.

In the following are presented examples of simple geometric structures with their components.

We must consider the entire structure of the composition. In fact, the aspect of either part depends, to a greater or lesser extent, on the structure of the whole, and the whole, in turn, is influenced by the nature of the parties.

No part of the work of art is ever completely autonomous. Different focuses tend to be perceived together as a kind of constellation, to represent considerable points of meaning and to deliver much of the sense of the whole.

The method used for grouping rules is: start with the overall structure of the whole then descend to parts of a subordinate level.

We observe maintaining the “horizontal unit” with vertical harmonic coherence. By connecting two or more points by likeness the artist can create a significant visual movement.

The structural composition of a square consists of four straight lines intersecting in the corners. If the subdivision depends on the simplicity of the whole, in the composition of the parts we can study the relationship between the two factors, leaving the shape of the parts unchanged, but varying the configuration.

We study organizations with different configurations highlighting the visual tension of the image - by distributing rectangles on the page according to different directions.

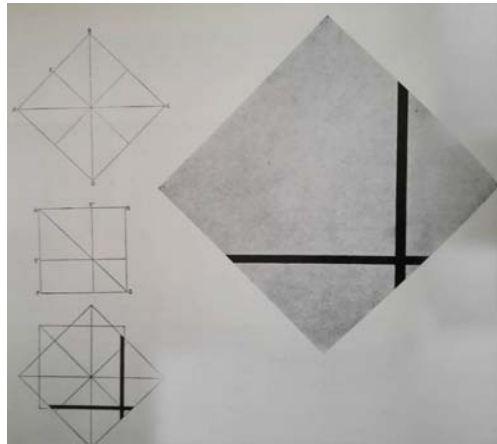


Fig. 4. Mondrian, *Composition with two lines*.

We exemplify with works of Kandinsky and Mondrian - means of abstract grouping of forms. Most often a circle generates the composition. Around it there are concentric circles, almost regular, like those caused by a stone thrown into the water.

4. Conclusion

The organization of the composition is made around a single point of force, the overlapping of circles, of the lines of force. Within the painting this is made by consistently controlled rhythms. The power lines in the picture radiate around a central axis, coming apart as a fan. The bright center of the painting is in most cases the motion generator center.

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