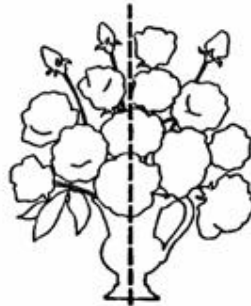


Using the Principles of Design

Use the principles and elements of design to guide the design process. Think of the principles as the directions in a recipe and the elements as the ingredients. Principles are intangible.

Balance – the concept of visual equilibrium. Components are placed to spread visual weight evenly (visual stability); components appear

Symmetric



Asymmetric



stable (actual stability).

The reconciliation of opposing forces in a design will achieve visual stability. Balance may be symmetrical or asymmetrical. Balance is connected to all the elements of design. In traditional design, look for balance between each side of the imaginary vertical axis dividing the design.

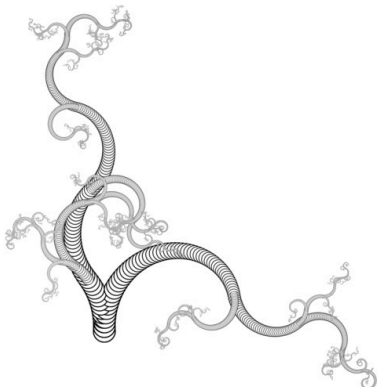
Contrast – differences of unlike components should be enough to create interest but not confuse. Differences in color, size, texture, shape, etc., all add to contrast and consequently interest, avoiding monotony. Contrast may be subtle or exaggerated. With one dominant element of contrast there should be an opposing element to offer contradiction. A design of only rough texture needs the contrast of smooth to allow the eye to be interested.

Dominance – one component or element should have just the right amount of importance to draw the eye into the design but not so much dominance as to keep the eye from moving on and throughout. Something may be overly dominant or predominate and impede rhythm but all designs need one element to dominate to invite interest and attention. Color, form, texture or line may dominate. In traditional design, a dominant focal area is needed to enter the design yet not so much so that the eye can't travel through to the rest of the design.

Proportion - refers to how the sizes and amounts of different components relate to one another such as container to plant material, or height to width. Within the design the amount of one color vs another, number of various shapes or forms used, quantity of glossy vs smooth all relate to proportion. In traditional design, proportion of plant material will dominate the container; in contemporary design the reverse may occur. Think in terms of too much or too little. The size and quantities of elements should be in proportion to each other. Each large item should be in balance with an equally large item or grouping of components equal to the largest one.

Scale -. Refers to how the size of a design relates to the areas in which it is placed. It is the relationship to areas or amount of components in the provided space. Consider the ratio of size to quantity or design to space. A design of proper size in the space provided will be in scale. Impact of the design will be improved with correct scale.

Rhythm - placement and repetition, color, form, size, proportion and contrast result in the eye moving gently through the entire design; one item does not stop or interrupt rhythm but all items work together to unify the design and invite the eye to travel throughout. Rhythm is the dominant visual path in a design. In traditional design rhythm is achieved by repetition and gradation often using color and texture. In contemporary design, form, color, texture, or pattern may create the linear movement.



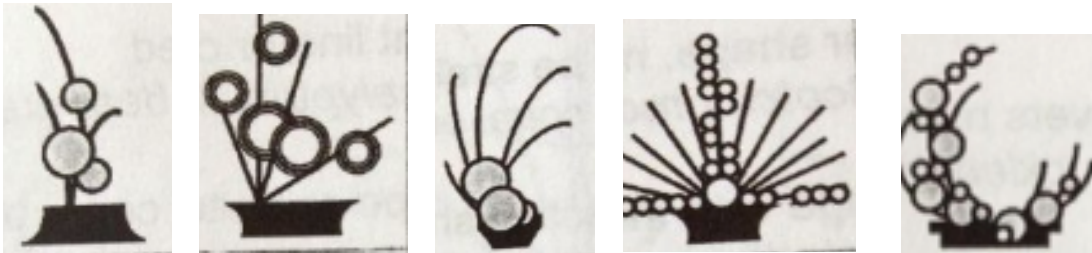
Using the Elements of Design

The elements are the individual components that make the design, give it balance, contrast and rhythm and contribute to dominance, proportion and scale. Select plant material (ingredients) using the

elements of design. Elements are the building blocks of the design; they may be isolated and arranged in the composition. Elements are tangible.

Color – a visual sensation of the eye to reflect rays of light. Color is composed of hue, (a specific color name), value (lightness or darkness), and chroma (intensity). Color may contribute to contrast, dominance, rhythm, and proportion. Color selection may be monochromatic (tints, tones and shade of one color), adjacent or complementary on the color wheel, polychromatic (using all the colors of the rainbow), split compliments, etc..

Form – the outside contour of 3-D material; the shape of the design as well as the components within. Form may be dominant or individual forms may contribute to contrast, balance, rhythm and scale. Consider the overall shape, as well as the individual combination of forms used within the design such as a star, round and/or spike.



Light – the primary condition for all visibility; natural or artificial; within the design as well as in the space provided. Consider use of venue supplied light, light accentuated by glimmer or shine in the selection of components, shadows, brightness and gloss of materials.

Line – continuous visual path through the design; can be vertical, horizontal, diagonal, parallel, curved, radiating. Line contributes to rhythm and should be balanced; line may be dominant and may have a contrasting secondary line. Line may be created by any of the elements.

Pattern – repeated combinations of line, form, color, texture and space may create a pattern; the interplay between solids and spaces, light and dark, rough and smooth, etc. may influence rhythm through line, movement or form.

Size – the physical or implied mass of the design, individual plant material or other components including how the dimensions of line, form or space work together to build size.

Space – the area in, around, and between the design components defined by the 3-dimensional area occupied. Space includes the voids within the design, considered negative space (essential to a composition), and the positive space occupied by the plant material and other components. Space influences dominance, proportion, and balance. Without space form is diminished. Consider open or filled space within, under, over and around the design.

Texture – surface quality, actual or perceived, rough, smooth, shiny, dull, prickly, velvety, bumpy, etc. Texture may contribute to balance, rhythm, contrast, dominance, scale and proportion. Texture may often infuse a design with contrast.

Other considerations:

Unity – cohesiveness; combining all the parts in a design with purpose, spirit and style; all components have a clear and pleasing relationship with the other materials; color, texture, balance, rhythm, scale and proportion are all qualities to consider.

Harmony – a design needs unity to be harmonious. Visual beauty is achieved by unity and consistency in the relationship of color, texture and pattern, sizes and forms resulting in a compatible relationship of components in harmony.

Conformance – in accordance with the requirements set forth in the schedule and the FS&JG (Yellow Book). Assessment considers whether all rules and guidelines were followed regardless of being passed.

Interpretation– is the designers' perspective rendering a distinctive exhibit with clarity? The design's connotation should be evident and clear. Over interpretation will muddy the clarity of the exhibit.

Distinction- when the elements and principles are used successfully with unity and harmony, interpretation is clear, plant material is pristine, and design conforms to the schedule, distinction is achieved. Marks against principles and elements, conformance, and condition of plant material all affect distinction.

Laura Haley, 2018