

SEEING

■ EVERYONE "LOOKS" AT THINGS BUT VERY FEW PEOPLE "SEE" EFFECTIVELY. DESIGNERS MUST BE ABLE TO "SEE." SEEING MEANS A TRAINED SUPER-AWARENESS OF VISUAL CODES. SOME CODES DESIGNERS NEED TO BE ABLE TO RECOGNIZE AND EVALUATE ARE SHAPE, COLOR, TEXTURE, LIGHT, PATTERN, LINE, CONTRAST, ETC. THESE CODES HELP MAKE UP A LANGUAGE OF VISION, MUCH LIKE WORDS IN A DICTIONARY ARE BUILDING BLOCKS FOR OUR VERBAL LANGUAGE.

■ DESIGNERS HAVE A SPECIAL NEED TO FIRST BECOME VISUALLY LITERATE AND THEN VISUALLY INTELLIGENT.

■ LITERATE, TO UNDERSTAND HOW TO "READ" VISUAL COMMUNICATIONS LANGUAGE; THEN INTELLIGENT TO BE ABLE TO "WRITE" OR CREATE IN THIS SPECIAL CHANNEL.

■ UNFORTUNATELY, VISUAL EDUCATION IS NOT NEARLY SO DEVELOPED AS VERBAL EDUCATION AND HAS SELDOM BEEN ENCOURAGED BY SOCIETY. TO READ AND SEE VISUAL IMAGES, WE NEED TO HAVE STORED VISUAL INFORMATION. VISUAL EXPERIENCE IS CRITICAL TO SEEING. TO MAKE THIS EXPERIENCE USEFUL WE NEED TO BE ABLE TO SEE SELECTIVELY MUCH AS WHEN WE ARE TAKING A PHOTOGRAPH.

■ WHEN WE LOOK THROUGH A CAMERA LENS WE ARE FORCED TO EDIT OUR VISUAL FIELD AND SELECT A PART OF WHAT WE NORMALLY VIEW. THESE EDITING DECISIONS ARE SIMILAR TO VISUAL LITERACY. ALMOST ANYONE CAN TAKE A PICTURE, BUT ONLY AN EDUCATED AND INTELLIGENT EYE CAN RECOGNIZE AND SELECT A GREAT PICTURE.

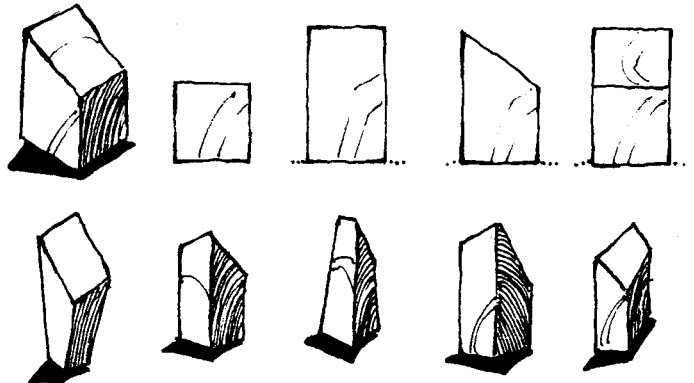
■ VISUAL LITERACY NOT ONLY BECOMES A PREREQUISITE FOR DESIGN CREATIVITY BUT A SPRINGBOARD FOR A GREATER ENJOYMENT OF THE ENVIRONMENT IN WHICH WE LIVE, WORK, AND RECREATE. SEEING IS GREATLY RESPONSIBLE FOR WHAT WE ULTIMATELY LEARN AND KNOW.

WHAT IS IT?

TO SOME PEOPLE THIS IS A DOT, A CIRCLE, A HOLE, A DROP OF INK, A PLANET, AN ECLIPSE, A MARBLE, A SPHERE, A THUMB TACK, A BUTTON, A COIN, A BEAD, A BALL, A SPOT, A PUSH BUTTON, A SWITCH, A LABEL, A GUMBALL, A PILL, A LOZENGE, A TYPOGRAPHIC BULLET, A COUNTER SPACE, A PLATE, A YO-YO, A COOKIE, ETC., ETC., ETC.

DESIGNERS NEED TO "SEE" THESE POSSIBILITIES AND MORE!

POINT OF VIEW



■ THE SAME OBJECT IS REPRESENTED HERE BY TEN OF THE INFINITE NUMBER OF POSSIBLE VIEWS OF ITSELF. DESIGNERS NEED TO APPROACH OBJECTS (AND PROBLEMS) FROM EVERY CONCEIVABLE POINT OF VIEW. CONSIDER THE LARGEST POINT OF VIEW AND THE SMALLEST POINT OF VIEW. IMAGINE FLYING OVER AN OBJECT FIRST IN A SPACECRAFT, THEN IN AN AIRPLANE, THEN IN A HANG GLIDER, IMAGINE RIDING YOUR BICYCLE ON AN APPROACH PATH TO THE OBJECT... COMING FROM A GREAT DISTANCE AND VIEWING THE OBJECT UNTIL YOU CAN TOUCH IT. IMAGINE BEING UNDERGROUND AND LOOKING THROUGH A GLASS ROOF AT THE OBJECT, OR THINK OF YOURSELF AS A BEETLE CRAWLING THROUGH SOME GRASS LOOKING AT THE OBJECT. ALL OF THESE POINTS OF VIEW DIFFER. SOME COMMUNICATE VISUALLY TO AN AUDIENCE WITH MORE EFFECTIVENESS, BUT ALL SHOULD BE EXPLORED.

ILLUSION · DESIGNERS OFTEN COMMUNICATE BY CONFRONTING AN AUDIENCE WITH "INACCURATE" IMAGES!

