



Floral Designer · Universidad de Pavia · Italia

TECHNIQUE ARGUMENTS:

CONTRASTS IN FLORAL COMPOSITIONS

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Curriculum Vitae

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OVERVIEW

Since the invention of the wheel to Internet, huge advances in men's lives took place and settled milestones in the development of humanity: traces of the past, sources of design based on daily acts which are rediscovered over and over.

Design is a language, it is also memories but among all, it is communication. It is part of each act we do every day, endless source linking emotions, senses and instinct.

There is so much value in the ways of performing as well as in the materials used: a man TIES TOGETHER, PACKAGES, PILES UP, JOINS TOGETHER, CRUMPLES, BENDS, KNOTS, KNITS, HANGS, HOLDS... in order to survive but also to express himself.

He stretches the strings of a musical instrument, but before, many years ago, he stretched the sails of the ship that made him discover new horizons.

The tree worked as support and its leaves as roof.

The cave, the woods, the sky, all origins of domestic life of man, took him to discover organic and magical qualities of the elements.

No end but no beginning either. Like the circle, a perfect shape: linking the past and the present into a reality.

INTRODUCTION

Our intuition captures things in an abstract manner, it constantly puts together and segregates objects according to the point of interest. Without this quality, the vision would be a real chaos.

The process of acquisition of sensations is simple and automatic: sensorial receptors are activated according to the presence or absence of stimulus. Although we can center the attention in capturing certain sensations, we are constantly processing more sensorial information than we are aware of.

On the other hand, the perceptive process is more active and complex. From a psychological point of view, a person searches and structures her perceptions implying processes that are at the same time cognitive, emotional, interpretative and evolutionary. We can say that the person “captures” sensations in a passive manner, but she “perceives” her environment actively.

The contrast is an element of the visual perception. The recipient reacts before the possibility to differentiate objects by their shapes, colors and textures; however, his ability to distinguish grows when he also confronts.

Confrontation is not only a comparison. The contrasting elements highlight mutually, gain relevance and emphasize their effects. The bright color looks brighter, texture acquires more perceptive properties, and curve lines feel organic opposed to straight lines.

This thesis pretends to evaluate the usage of contrast of visual elements and their relationship and behavior in designs. The challenge is centering the election on bridal bouquets designs, where the shape is the primary concept of the composition. In this regard, Rudolf Arheim says: “In a balanced composition, all factors related to shape, direction and location are so mutually determined that there seem no possible changes”, meaning that their placement indicate that there are no elements left over or missing, ...” and the whole piece acquires the character of need in each one of its parts”. This implies a conceptual interpretation of the shape integrated to its perceptual interpretation.

When the definition of the shape of a design is not clearly outlined, the result is confusing and the effect created is unsatisfactory. The conceptual interpretation of the shape is not only the limiting perimeter but also the internal perceptive aspects: in this sense, the shape of a design (bouquet) is the image perceived. “Composition, Kandinsky says, is the internally functional subordination of the isolated elements”...

In short: the “material” shape of the design (bouquet) becomes the object of the first observer perception, where line, size, space, color and texture are subordinated to it.

DEVELOPMENT OF THE CONCEPT

“We experience the day because the night exists, the white color because we know the black, and being outdoors because we’ve been indoors. The contrast makes us being conscious of the opposites. Exposing a diamond under the light of a laser ray in a dark room... that is to work with contrast... A contrast can be dramatic, subtle or even comical, just like the case where the clown dances over the wire imitating clumsily the agile tightrope walker”, J. J. Beljon says.

Contrast is a kind of comparison, opposition or notable inconsistency by which all differences become clear, two shapes can be similar in some aspects and different in others. Contrast is the opposition of the contraries; there are sensorial, like the chiaroscuro, supplementary colors, transparencies and opacities; there exists contrast in the disposition of sharp and deep forms, or straight and curve, or thick and thin; in the direction: horizontal or vertical, there is contrast between volumes and emptiness, contrast of significance: female-male, there is contrast of materials, etc.

Contrast in the organization, in the relationship between the shapes and the situations, in the disposition in space, contrast of styles, there is contrast in realism-distortion, etc.

The aesthetic of contrast is a search for the fundamental vigor of the composition.

We experience all kinds of contrast in our daily lives. The contrast exists beyond the simple opposition, it is very flexible, can be soft or severe, vague or obvious, simple or complex.

Fernand Legar, for example, investigates contrast, giving it a real dynamism, tension, violent rhythms, etc., which imply rupture and evolution from the traditional search of the classic equilibrium and harmony. In general, it is a way of performing, opposite to the search for the unit, but it is not more than the other side of the story: equilibrium cannot be explained without contrast.

Cezanne used to say: ...“art is a harmony parallel to nature, contrast cannot be isolated from perception, as well as we cannot think without words. In brief, in nature there is no line, no model, there only exist contrasts. But contrasts are not black and white except chromatic movements”.

Contrast, shared relationship

Contrast is a combination of opposite qualities, which allow to highlight the visual weight of one or more elements or zones of a composition. It always exists, there is contrast when a straight line crosses a curve line. There exists when a shape is much bigger than other, when vertical and horizontal directions coexist.

The way in which objects are seen depends mostly on the context. We perceive relations caused by the shape of things (or on the contrary: we perceive the shape by cause of the relationship of the objects). This means that the shape depends on the object observed and also on the observer. How do we perceive shape? How do we create relationships? By means of contrast. The perception of the shape is the result of differences in the field of vision. If it is equal in its extension, what we see is fog, nothing definitive, just a feeling of light in space. When we perceive a shape, this means that there must exist differences in the

field. When there are differences, there also exists contrast. That is the base of perceiving shape.

In her book “The syntax of the image”, D.A. Dondis studies the way of organizing the elements of visual communication. Harmony and contrast are two opposite concepts she applies to “reveal and emphasize the wide scope of possible operative options for the design and interpretation of any visual formulation, and also to express the importance of the technique and the concept of contrast for any kind of visual expression...”

Then she delves into the subject by saying: “every visual message combines the elements in a complex interaction. Many things happen at the same time and it is hard to avoid confusion and ambiguity. In order that the visual effect is coherent, it is necessary to modify its vagueness and generalization by applying contrast, taking it to the precise and specific condition of being concrete”. She continues: ...“when the designer’s visual intentions are not clearly outlined and controlled, the result is ambiguous and the effect created is unsatisfactory and frustrating for the public”... “We have to avoid ambiguity since it is the most undesirable visual effect and not only psychological disturbing, but also careless and inferior to any level of visual communication criteria”.

Most decisions in design will be of this kind, opposed elections that will make us choose more secure solutions or perform a work of design risky but more interesting, not only for the designer himself but also for the receptor. When the path to harmony is chosen achieving a work visually leveled, we are choosing simpler solutions to establish with visual rules that we can follow effortless to solve the composition. Excessive harmony generates boring composition by being foreseeable.

On the other hand, contrast allows us to stimulate and get the attention, to dramatize by the usage of opposites (color, texture, size...), to give a wider significance and dynamic aspect to our design.

In a balanced visual tension, there exists a small order established through the pair of elements contrasting each other; there are several ways of achieving contrast: (i) through shape: concave-convex, geometric-organic, simple-complex, symmetric-asymmetric, curve-straight, abstract-representative, etc.; (ii) through size: big-small, long-short; (iii) through color: lighting-obscure, brilliant-opaque, warm-cold, etc.; (iv) through texture: smooth-coarse, polished-rough, level-not-level, dull-glossy, etc.; (v) through position: up-down, long-short, left-right, central-eccentric, etc.; (vi) through space: occupied-empty, positive-negative, etc.; (vii) through gravity: light-heavy, steady-unstable, etc.

A brief description of contrasts used in floral art will follow further.

APPROACH OF THE PROBLEM

By studying the communicational efficiency in the transmission of the sentiment (objective of floral design), it is necessary to focus on the interest in the visual variables; those providing the points towards the observer (client) addresses his attention to.

These variables are composed by elements and principles of design: line, shape, size, color, texture, space, and, respectively, balance, contrast, emphasis, proportion, pattern, and gradation. In every composition there must exist an adequate balance between the elements and the principles it is made of. This provokes the attention of the observer and keeps it till the assimilation of the message. In order for this to happen, it is necessary that the design has a correct spatial organization of contents and quantities.

Contrast, object of this thesis, is conditioned by cognitive factors, such as chromatic memory, and by structural factors, such as visual shape and texture. These factors are nourished by confrontation and discrimination of shapes, colors, textures, sizes, etc. It is more effective when the relationships that we observe are visually clarified thanks to the opposition.

Contrast in visual perception is so important that the limits determining the shape of the elements derive from the ability of the eye to differentiate distinct zones, and also from the light, since without it, we cannot visually perceive shapes, colors or textures.

By analyzing the stimulation of light power waves, which reflected in visible objects have impact on them, we can observe the beginning of an impulse conducted by the optic nerve to the visual area located in the occipital lobe of the brain.

Seeing means understanding. To expand our ability to see means to expand our ability to understand a visual message, and what is even more important: to elaborate it.

The feeling takes place when the stimulation acts over a sensible organ, it is not a completely mental process or absolutely physical. A feeling is an activity of the human being, compound by soul and body.

OBJECTIVE

Design is the visual expression of an idea. We not only register the image, but also interpret it.

Decisions about design include the analysis of elements and basic principles of composition, ideas and essential criteria that can be applicable efficiently to a great variety of visual situations.

The study of confrontation deepens the analysis and usage of dissimilar elements providing variety and effects to a composition.

Habitual antonyms can inspire the use of contrast: unit/fragmentation, neutrality/accent, realism/distortion, homogenous/heterogeneous, subtlety/audacity, simplicity/complexity, etc.

The intentional introduction of contrast is the objective of this thesis. It constitutes the visible center of maximum interest, it emerges naturally during the process of creation and provides visual emphasis to compositions.

The designs studied are related. In them, there is a common element, a unifying thread treated in two aspects:

- The usage of non-traditional material, and
- The treatment of the transparent element as conductor of light

BRIEF GENERAL DEVELOPMENT

It is defined as a notable contrast, comparison or difference existing among elements. It can be expressed as the combination and relationship among shapes, colors, sizes, textures, position of elements in a defined area searching for a harmonious consistency among its parts. It also indicates absence of monotony and only by being present, it indicates the existence of two or more elements.

The correct use without abusing accomplishes the emphasis of the relationship between two elements conforming a whole. Without contrast, there would be an aesthetic emptiness translated into monotony and simplicity avoiding to achieve the fully appreciation of the physical features distinctive to each element.

1.- Mass contrast

Mass occupies a place in space, it visually suggests something similar.

In general, we make reference to color or value masses when they cover big zones of a surface. It is a contrast of sizes, where volumes optically stretch the limits marking shapes. This dispersion is imposed by density or intensity. With a dominant material, it can be clearly marked the extreme contrast between masses. The usage of the proportion 8-3 exalts it even more, creating polarity.

2.- Dimension contrast

It concerns the qualities and attributes integrating a unit.

A straight line is dimension one, plane is dimension two. In order to achieve the third dimension in the level we use perspective; giving the names to geometry of two and three dimensions, corresponding to plane geometry and to spatial geometry, respectively. Three-dimensional floral design transforms the dimension contrast into a tangible fact. Volume effects are intensified through the manipulation of color and the use of tone variations.

Texture density, regularity of elements and internal contrast modify the reading time of dimension. Visual sense provides the most important notions about properties of space; binocular vision allows us to have sense of depth, dimension, extension and relation among objects.

3.- Line contrast

According to Wassily Kandinsky, line is the product of a mobile point, it emerges with movement, through the destruction of the maximum repose, the point. The static mode of the point is transformed into the dynamic of the line. Mobility becomes then the primary condition of change.

Design based on lines provokes space, rhythm, balance, suggestion of volume and a certain expressive charge: aggressiveness in angular lines, calm in horizontal ones, dynamism in oblique lines, force and elegance in vertical ones. A curve line will seem more curve if it is close to an angular line, this opposition generates a strong antagonistic activity. The emphasis strengthens directionality.

Aesthetics and reading of a design depend on different combinations generating an area of tension arising from contrast.

4.- Calm-movement contrast. Design III

5.- Transparency-opacity contrast. Design II

6.- Active-passive contrast

Contrast between active and passive is not only read in a line. In contemporary arts, the negative space has been incorporated to a work as an active principle allowing a new direction of expression, creating spaces interpenetrated where fullness and emptiness, figures and backgrounds are revitalized offering a similar interest.

Applying this concept to floral art, space behavior is not only related to an empty place, it emphasizes and structures the composition. It will be active when useful to the positioning or translation to an element and passive when creating a hollow area stabilizing and strengthening the expression of composition.

7.- Heavy-light contrast

Nothing is too heavy as when opposed to something light.

Texture groupings provide visual weight and, if they also coincide in developments of compositions representing static shapes such as a square, they add weight.

Weight also depends on the location: any element placed in the center of the optic field, close to it or in the central vertical axle, weighs less than one located far from these zones.

It depends on size and color, the bigger the shape, the more it weighs; red color is heavier than blue. In general, cold and light tones seem to weigh less.

Regarding shapes, the regular ones are heavier than irregular. Density provides weight.

The knowledge and managing of these concepts are helpful for the expressive use of the opposition.

W. Wong states: “gravity alters the equilibrium of the elements in a composition. Heavy shapes can be balanced with light shapes...”

8.- Coarse-smooth contrast

The first analysis of texture is optical, we use the touch to reassert it. We perceive the shape and the color, but we sense the texture since it is an abstract characteristic; its principal function is its ability to reproduce sensations: roughness, softness, ruggedness, smoothness, etc.

In floral art, a game of texture of coarse-smooth contrast refers to the use of elements of rustic composition where the surface shows expressive and significant variables, which respond actively to the opposition of uniform elements lacking of tensions and differences.

Texture constitutes a visual phenomenon affecting the senses of a human being and creating a current of attraction or rejection.

9.- Fresh-dry contrast

This is a symbolic and philosophical opposition between life and death.

"The strongest painting by Van Gogh, Wheat fields, consists of a vibratory movement born of a spring chaos" ... J. J. Beljon says.

Spring is the symbolic representation of the origin, rebirth of life after the winter lethargy. It is framed within romanticism, expressing itself with soft colors, light forms, creating a warm and vulnerable environment.

Winter is harsh, austere and dramatic. It is angular, cold, in an unreal and severe environment near to death.

The dramatic contrast between the decadent materials and the subtle and sophisticated rhythmic candor of the flower growing supports this strong opposition.

10.- Herbaceous-woody contrast

In this concept, differences are generated by the origin of the elements.

Herbaceous are those varieties which do not turn into wood, require daily care and have a short life: annual or perennial. They have a wide variety of textures and colors of flowers and foliage, so their use provides endless possibilities.

In opposition, woody are those plants having a main or dominant trunk and at a given height (depending on variety) branch and originate the typical crown of variable shapes and sizes. Shrubs, also woody, branch from the base and do not exceed three meters high.

The designs that are defined in this opposition also contain the effect of warmth and rustic presenting the color and texture of wood, against the lush and fresh green reminding us of a sunny day.

11.- Horizontal-vertical contrast. Design VI

12.- Color contrast

In his book "The Art of Color" Johannes Itten makes an exhaustive study of color and lists the seven contrasts:

a) Contrast of color itself. The simplest, to represent it we need three distinctly different colors. Yellow, red and blue is the strongest expression, the effect is colorful, lively and net. This force decreases as we move away from the primary colors. The effect of the secondary colors is less pronounced and the effect of the tertiary is the less conspicuous.

b) Chiaroscuro contrast, it is the object of study in design VII.

c) Hot-cold contrast. It talks about the feeling of temperature the color expresses. Near red colors feel warm, those close to the blue feel cold; being the red orange the warmest and teal the colder. These sensations of heat and cold are related to lived experiences: cold colors remind us of ice and snow, while warm colors bring us the warmth of the fire. The clearer a color is, the colder it feels; and the more it darkens, the more it heats.

d) Complementary colors contrast. Complementary colors are opposite on the wheel. They oppose but demand each other at the same time. Yellow and purple are not only complementary but also generate a pronounced chiaroscuro contrast. With the teal and the red orange occur also that they express the highest confrontation hot / cold. Red and green oppose on the same level: same weight and same light.

Floral compositions in complementary contrast have a special force.

e) Simultaneous contrast. For a given color, our eye simultaneously requires the complementary color. If not found, it is generated, setting the contrast.

It is an illusion that originates in the eye of the beholder by necessity, seeking optical balance.

f) Qualitative contrast. It is the degree of purity or saturation. By confrontation there is contrast when a luminous saturated color opposes to another muted. Purity is varied with white, black, gray or other complementary.

g) Quantitative contrast. It refers to the size relationships. Many-bit, big-little. The brightness and size determine the strength of a color.

13.- Chiaroscuro contrast. Design VII

14.- Environment-composition contrast

Let's imagine ... Straight lines chasing functionality. Environments designed according to needs. The decor lays in the elegance of simple forms. The elements composing an environment do not decorate it, they just accompany it.

Polished wood, concrete, steel and glass are the materials that predominate; neutral colors, large windows that bring lightness to the environment.

In contrast, opulence and sensuality of a floral still life, rich in color, texture and elements. Maximalism, much more. Flowers, fruits, seeds, twigs; a waste of life!

15.- Free-manipulated contrast

Crossing, folding, supporting, tying ... In the handling there are plenty of techniques used to obtain a highly decorative effect.

The structure is a form of manipulation of materials that brings freshness and novelty to the design, it allows the color shift in the composition, floral elements are freed and, shapes achieve plasticity.

The relationship element-structure (free-manipulated) shall have domination and subordination, resulting in a harmonic opposition.

16.- Floral-no floral contrast. Design IV

17.- Green-flower Contrast. Design V

18.- Classic-modern contrast. Work to be developed

19.- Nervous-calm contrast

Texture is a visual phenomenon that finds basis in the juxtaposition of small elements that produce the necessary stimulus for perception. The characteristics (size, density, directionality) denote active responses, relating them to the optical movement.

A composition with textural elements presents variables forming a nervous and active aspect within the design. These optical differences produce shades varying with the changes of light and enrich the surface.

Homogeneous surfaces in opposition impact, are displayed calm, quiet, are perceived smooth and soft. The confrontation vibrates and the observer feels that on the skin. The suggestion of movement obtained by sequences, groupings, alternation, and address causes a certain chaos that produces unrest. Consequently, a suggestively quiet area gets the necessary to contrast.

20.- Concave-convex contrast. Design I

DESIGN I

Concave-convex contrast

Concave: space, hollow, empty.

Convex: opposite to concavity. Full, outgoing. Convex shape and space in traditional sculpture correspond to the figure.

Cavity.

"Living under the sky. Living in the woods. Living in caves. All three are archetypes of domestic modes. We not only lived in caves in the prehistoric times of Lascaux and Altamira. Today we can find inhabited caves in Turkey, Spain and Greece. The caves were the home of the oracle, of the nymph Calypso, of hermits and saints of early Christianity. St. John wrote his "Revelations" in a cave of Patmos. Petracca, in order to write, preferred the cave to his study. Alexander Pope came to do a grotto in his garden. The grotto has been very popular in landscape art in Italy and England. The "living sculptures" of Andre Bloc are variations on the theme, such as Stockholm subway station. The cave symbolizes the womb and the tomb. In the ancient Christian churches, while the dome represents the sky, the underground crypt was the place for the burial of a saint. Of course this symbolism need not to be a base factor on the daily practice of the architect or sculptor who uses the subject cavity. It can just be used to enhance the three-dimensional feeling, as refined play of light and shadows". J. J. Beljon

Concave is the uterus nesting the seed, concave is the cave that protected the man from inclement weather, concave was the vessel allowing to collect rainwater to drink, concave is the basket that he manufactured for food storage, concave is the plate where food then is placed.

The cavity is closely related to human survival.

Convex is the preferred place to settle your home, from where dominate the horizon, where the arrival of the enemy can be spotted, where wealth evidences.

Design reference:

The lower convex structure, transparent, represents the cycle of life: it is born, develops its peak in the central zone and dies. The fastening technique used is tatami. To maintain transparency and visual effect provided by the material used, the wire holding each of the elements pierces them.

In this design curves are sexy, lines are slender and elegant. The upper concave structure is made with the same technique, supporting the floral work (which accompanies the shape), where the intense red violet monochrome generates a significant visual impact. Separately opposed is the convex, where the green elements rest extended in tenuous passive, open lines, showing a lower volume that values the strength of the flower color.

Both structures, clear and colorless, generate by themselves the necessary lines to mark the opposite: above, the cavity containing and nesting the floral elements, below, the outgoing shape that supports the compact development of the green. Inside-outside.

The top shape is classical, the flower is sheltered in the concavity of the structure. It does not stray from the traditional concept, only enriches it.

The contrasting effect of the convex line moves it to the next step: a set of opposing lines: vacuum-ledge. Contrast. The design dresses up! It has strength, suggestion, emphasis. It puts in foreground the strong effect of contrast.

The structures are made of PVC, plastic element that, when worked under heat, acquires irregular shapes. It results in a light element by physical weight and adds shine and transparency. Shape is achieved using a wire support holding the tatami maintaining the required curvature.

Convex structure: 42 cms. long, 19 cms. central width

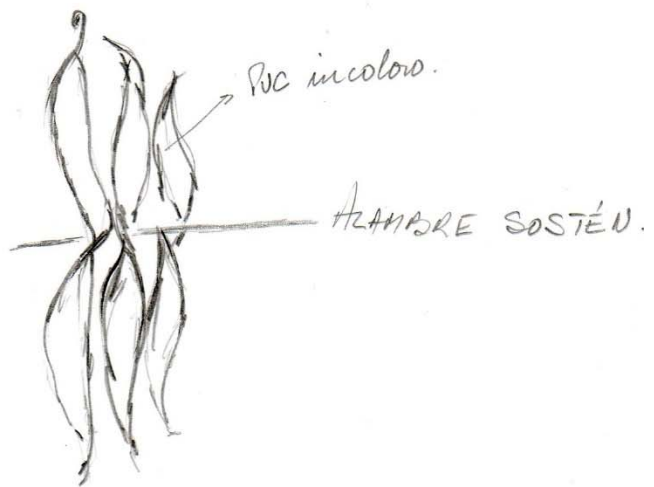
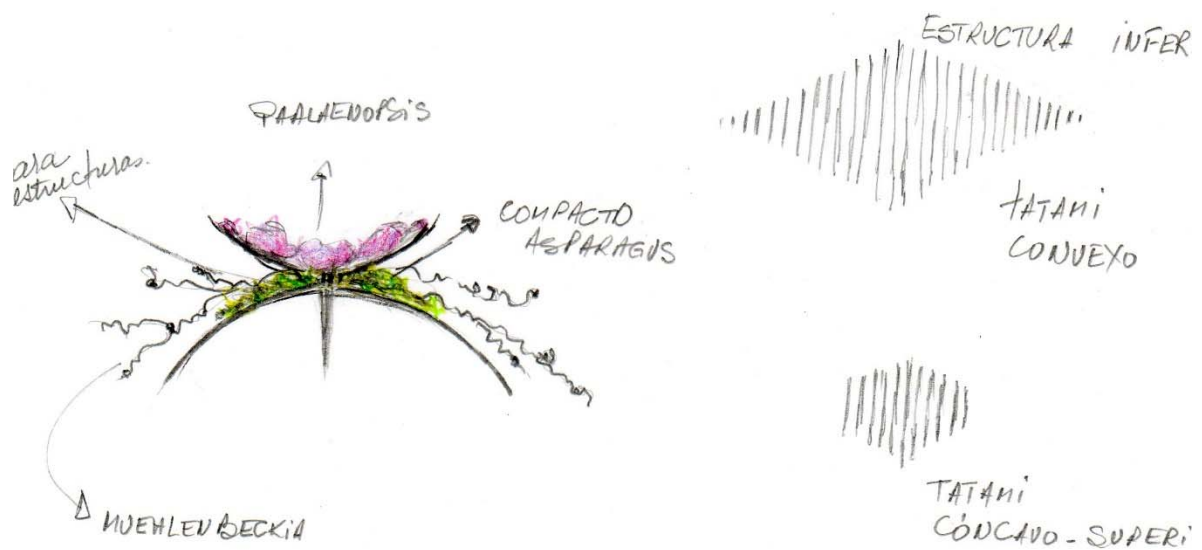
Concave structure: 25 cms. long, 15 cms. central width

The compositional organization bases the domain on the criterion of hierarchy, there will always be a leading element that stands out in its attribute: size, color, position, opacity, etc. and behind it, the rest comes in hierarchical order.

The definition of the structure, the choice of material, transparency and brightness make it the dominant element in the composition.

Materials:

Phalaenopsis hybr. Exotic breeze, Asparagus asparagoides, Gomphrena globosa, Muehlenbeckia complexa.





DESIGN II

Transparency-opacity contrast

Transparency: optical quality that determines a space of oscillating characteristics, ambiguous in their definition, due to the fact of mutual superposition of two or more units. The overlap is one of the factors that provokes space, it consists of the fact that one figure or object partially conceals another. Transparency becomes evident when the overlap zone is bivalent, either in color, value or texture. The resulting space obtained in the overlap is sustained by the law of simplicity, since it is easier to break down the elements leading them into the depths, than perceiving them in the same plane.

Opacity: opaque quality. It prevents the passage of light. It is said that a body is opaque to radiation when fully absorbs rays of wavelength.

Design reference:

Evolution of the traditional waterfall, in this design, everything flows, has a direction, is movement, marks a course. J. J. Beljon says: "In a notebook dated 1486 Leonardo da Vinci compares the shape of the hair of the woman with a waterfall, echoing after almost two thousand years the famous and eternally quoted Greek dictum "Panta Rei", everything flows. Flowing is a fundamental spiritual feeling, captured by the forms of fluency, river water, weeping willow branches, and waves approaching the shore".

Everything in this design flows, slides rhythmically.

The compact, opaque base holds a composition where the elements overlap causing an area of specific characteristics: a disorder where everything is guest, where the only constant is change, where everything flows like water, where each part, even the smallest, retains its identity and is necessary to solve the final shape.

The compositional contrast of transparency - opacity disturbs the viewer, who can glimpse the location of the elements. The composition creates opaque areas that transmit occultism and mystery; this way of letting see and hiding attracts by being ambivalent.

In the itinerary, the sequential placement of elements causes dynamism and harmony in the composition, while transmitting movement to the area of transparency. Inside it, the treatment of empty spaces produces strong feelings.

The rhythm causes tension and draws the viewer's attention. Accents and intervals are recurring factors, they grow, alternate or disappear, causing movement through them.

On a cylindrical support, there lays a compact of leaves to support the flower, worked with a chains technique, in a succession of elements which detach and generate tension and rhythm.

The arm is inserted through the cylinder, the proximity to the body makes this design look more sensual.

Transparency is structured on an organic element (*asparagus asparagoides*), where floral chains are held, light and subtle, providing a game of color.

The opposition solving the design is more effective, more visible when held by the opaque and compact background. Surprising in evolution, this design is resolved in the unstable transparency, support of the beauty of the composition.

Proportion: 13 of fall in the front. Length 1.20 mts.

Proportion: 3 of fall in the back. Length 0.30 mts.

A harmony of double snap is worked: greenish yellow - red violet

orange yellow - violet blue,

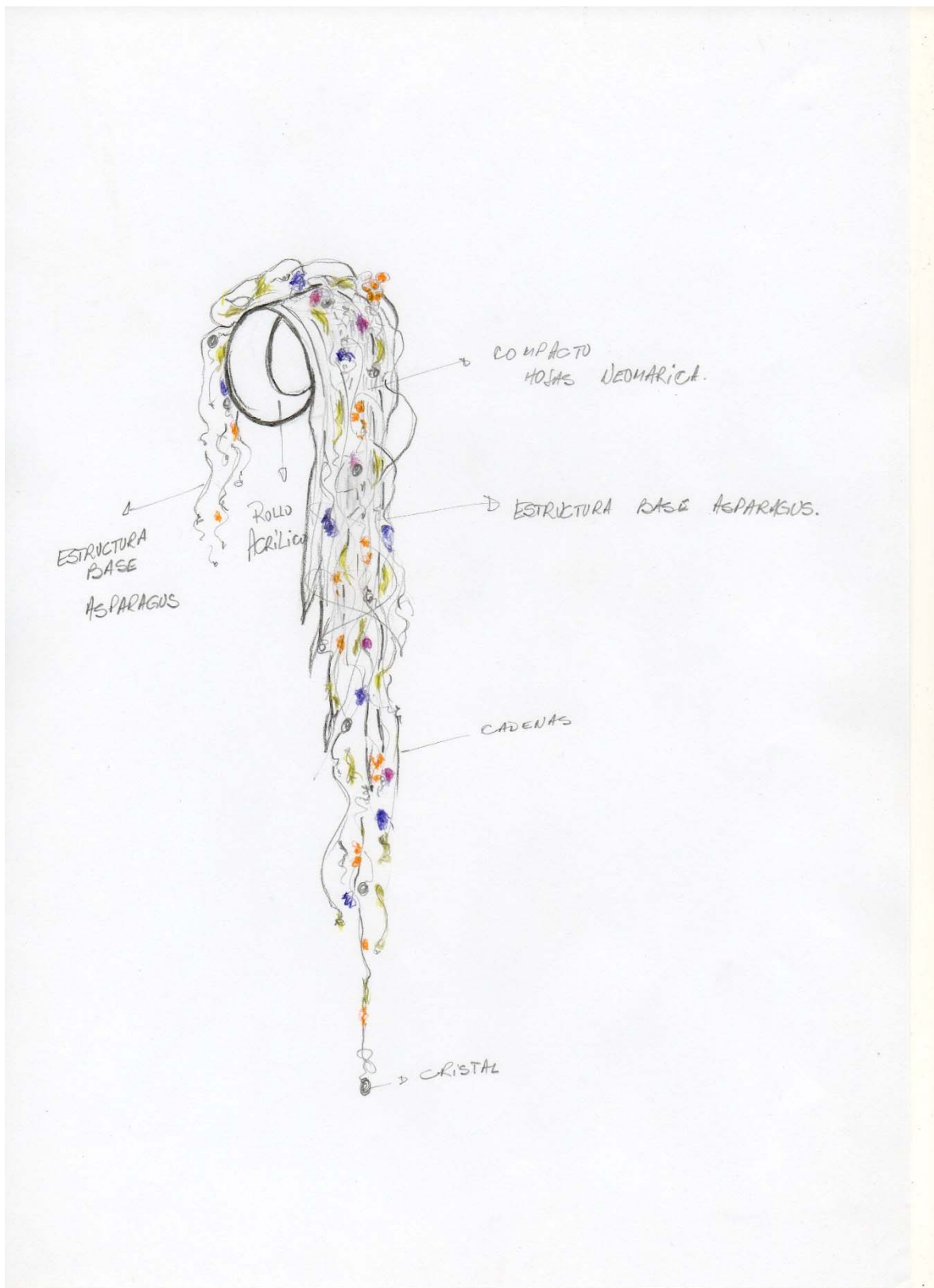
generating through color the necessary wealth that provides greater strength to the composition. It was not a random choice, it relates to the effect of modernity obtained by the use of these tertiary and complementary colors which communicate a sense of sophistication.

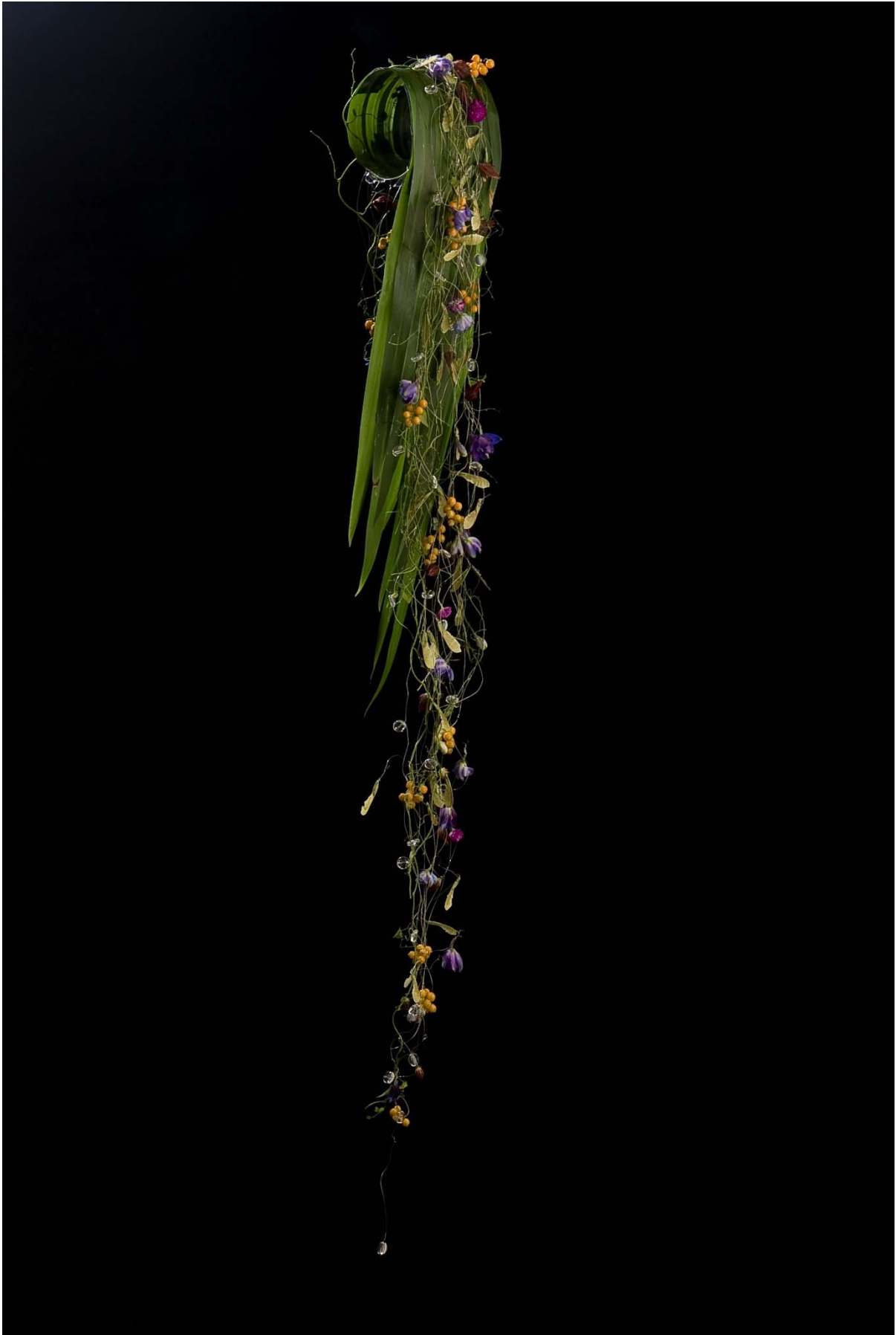
Red violet was used in two tonalities, one darker bringing depth and one clearer lightning spaces.

The strength of the effect of transparency has absolute dominance in this composition.

Materials:

Neomarica candida, *Asparagus asparagoides*, *Delphinium hybridum*, fruits of *Duranta erecta*, *Gomphrena globosa*, fruits of *Fraxinus pennsylvanica* (American ash), *Hibiscus Trionum*.





DESIGN III

Calm-movement contrast

"The classic compositional structures of musical, dramatic, film, paintings and graphic works are usually governed by the struggle of antagonistic elements, connected by a constant unit of conflict. This feature seems to be an essential constant overall compositional order". Sergei M. Eisenstein.

Movement: it is the strongest focus of attention in a composition. It is achieved due to the application of certain visual basics: common destination, good direction, final sequence, grouping, etc.

It is the existing tension between several formal or linear elements and the field that contains them, through which the figures are drawn, discarded or stilled, causing the suggestion of movement or displacement.

The movement is perceived in the sense of the main directions of the object and these dynamic driven tensions emphasize the perceptual shift.

There are shapes, textures, positions, and attitudes that are highly dynamic: arrow or wedge shapes, oblique directions or positions, blurred or shaded surfaces, etc.

The movement is a quality of power, strength, and ability to drag and move. When a form is intense, alive or generates the sensation of speed, it causes visual dynamism. The sense of dynamism is given by the rhythm, the stress points that require dynamic visual tours, the elements texture and the color.

"Life is movement, change, energy transformation, and all of it is complementary to our dream of stability and order", says J.J. Beljon, adding, "In a composition, the implicit direction guides the viewer. In urban design, directional elements constitute a choreography; manipulation here is possible through signs on the pavement, through a sophisticated distribution of routes and the creation of focal points and views".

Calm: stillness, peace, tranquility.

The process of composition is the most important step of the compositional resolution. The decisions mark the purpose and meaning of design. "A picture offers infinite interpretations. The wealth is in its description". D. A. Dondis says.

Design is generated from colors, contours, textures, proportions, which interrelated intend a meaning.

Static, calm compositions do not offer significant interpretive values. The concept of calm only enriches in confrontation.

Design reference:

The square base is static and heavy. Due to its equality of dimensions it is a shape with no apparent direction. By force of gravity, we feel its downward direction representing a solid mass with great presence.

The square is the symbol of earth, shape, matter or trapped energy, it symbolizes the terrestrial order or established power separating things. In the cube, the order is a copy of the divine order, it looks like the deification of landforms.

It also symbolizes stability, rationality, balance and even coldness, this is due to the expression of the lines conforming it, the vertical and the horizontal and the meanings of right angles generated.

"The square, Johannes Itten expresses, which main character is determined by two horizontal and two vertical lines of equal length which intersect at right angles, is the symbol of matter, of heaviness and fixed borders. The ideogram employed by the Egyptians to designate the "field" is a square. When drawing, straight lines and angles of the square are felt, you feel a strong tension".

The basic structure of metal is covered and surrounded by a perimeter of slightly curved slats of PVC. The plastic sheets are used in two colors: blue and violet blue, seeking to create a symbiosis between them: the calm of the blue with its sense of depth and calmness; and the strength of the red contained into the violet blue in a combination of power and authority.

Violet blue finds in its complementary, orange yellow, a scheme which is very attractive resulting in a lush suggestion of royal majesty.

The interior floral work responds to curved lines and directions, elements seeking each other, rubbing, looking each other but never touching. The lines cross the space suggesting energy, creating levels, volumes and planes.

The square shape of the base (static) determines inert spatial tensions. It is too stable and regular, creates neutral zones. The color chosen, with the small proportion of red in its definition, is heavy and calm.

Both the shape and color support the great contrast: calm-movement, the most interesting, the most opposite: as day and night, joy and sorrow.

The outside perimeter, strong, straight, hard; surrounding and contained in a clean, smooth, clear and blue violet element, gives the exact frame for the internal motion: curved lines, overlapping in a ballet of turns to hover over the cold contour limits.

Everywhere we observe calm, produced by many causes, we will notice the movement forming its contrast.

The shape captures the energy of internal motion, contains it, and causes us to feel that outside everything is in order, while the large internal event is at its peak: everything jumps, spins, turns, comes and goes as a dance where each dancer interprets its most perfect pirouette.

Chaos versus stillness. The big challenge. To show how energy is transformed through movement. There is also a contrast between active and passive space emphasizing the composition and structure: it is the void that houses the element running through it as opposed to inert space.

A modulated transparent PVC line that surrounds the flower is the common thread in this composition.

The domain lays in the reading of the lines.

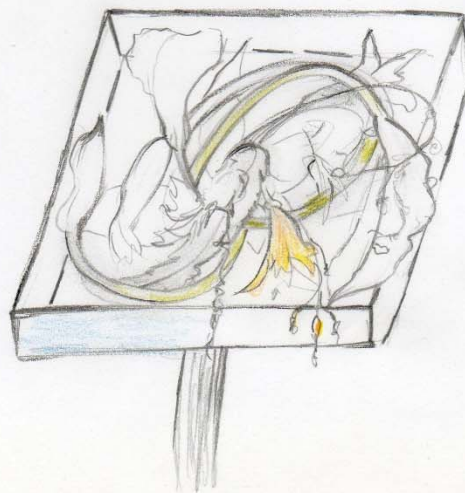
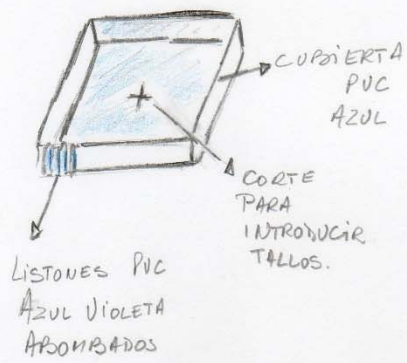
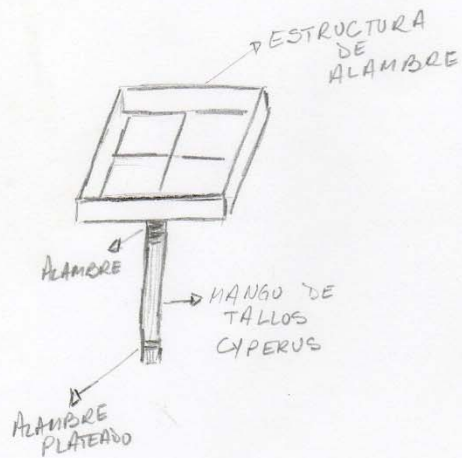
The construction technique used is: vegetative point wiring.

The measures of the structure: 0.18 cms. by 0.18 cms. and 0.04 cms. high.

Materials:

Zantedeschia elliottiana, Alstroemeria, Russelia equisetiformis, Muehlenbeckia complexa, Bouganvillea x buttiana var. Miss. Mc Lean, Cyperus involucratus, Ruscus acuelatus, Epiphyllum.

Note: Serguei Mijailovich Eisenstein (1898-1948) Russian film director, producer of "Battleship Potemkin," "Ivan the terrible", etc.





DESIGN IV

Floral – no floral contrast

The contrast is the mainstay of the shape.

The differences perceived in the visual field relate the opposites: stylized extension structure, and a floral development light in elements but strong in color.

It grows and rises till exceeding the shape.

The drop, in its correct position, extends from the waist till rubbing the floor.

It is the transgressive form of traditional inverted drop, and also presents a slight concavity, is also wide at the bottom and rises in a thin tapering curved line.

Triangular shape... the conforming symmetrical structure also balances it. Purely active. Acute angles cause greater stress. It is very stylized; long diagonals make it more active and dynamic. It tends to verticality, it is highly spiritual.

Blue, red, yellow; contrast of color in itself... the simplest of all but at the same time multicolor, fresh, powerful, young.

Leonardo da Vinci said: "those colors that you want to have beauty, you shall put them having prepared a pure white background" ...

The use of a principal color (blue), only present in the main structure, of red and of small quantities of yellow solve by far the expressive character of the color.

The value added is achieved in the volume and the relief of floral material sustained by an organic asparagus asparagoides structure, which also provides the necessary neutrality of the green.

The subtle translucent fabric basis used as support of the wire structure perimeter, has the exact opacity highlighting color development and solves the contrast: 1/3 floral, 2/3 not floral.

The passive element placed on top, slightly displaced, generates the visual tour that closes the shape and sets the look back to the starting point. It also holds and moves the color. The floral grouping seated in the lower left, achieves the optical balance that facilitates the reading.

Clearly transgressor. Edgy.

The drop, stylized, slowly falling from an infinite distance...

Inside the richness of color: blue, red, yellow; a powerful, efficient trilogy.

Needless more, the double contrast achieved impacts by itself.

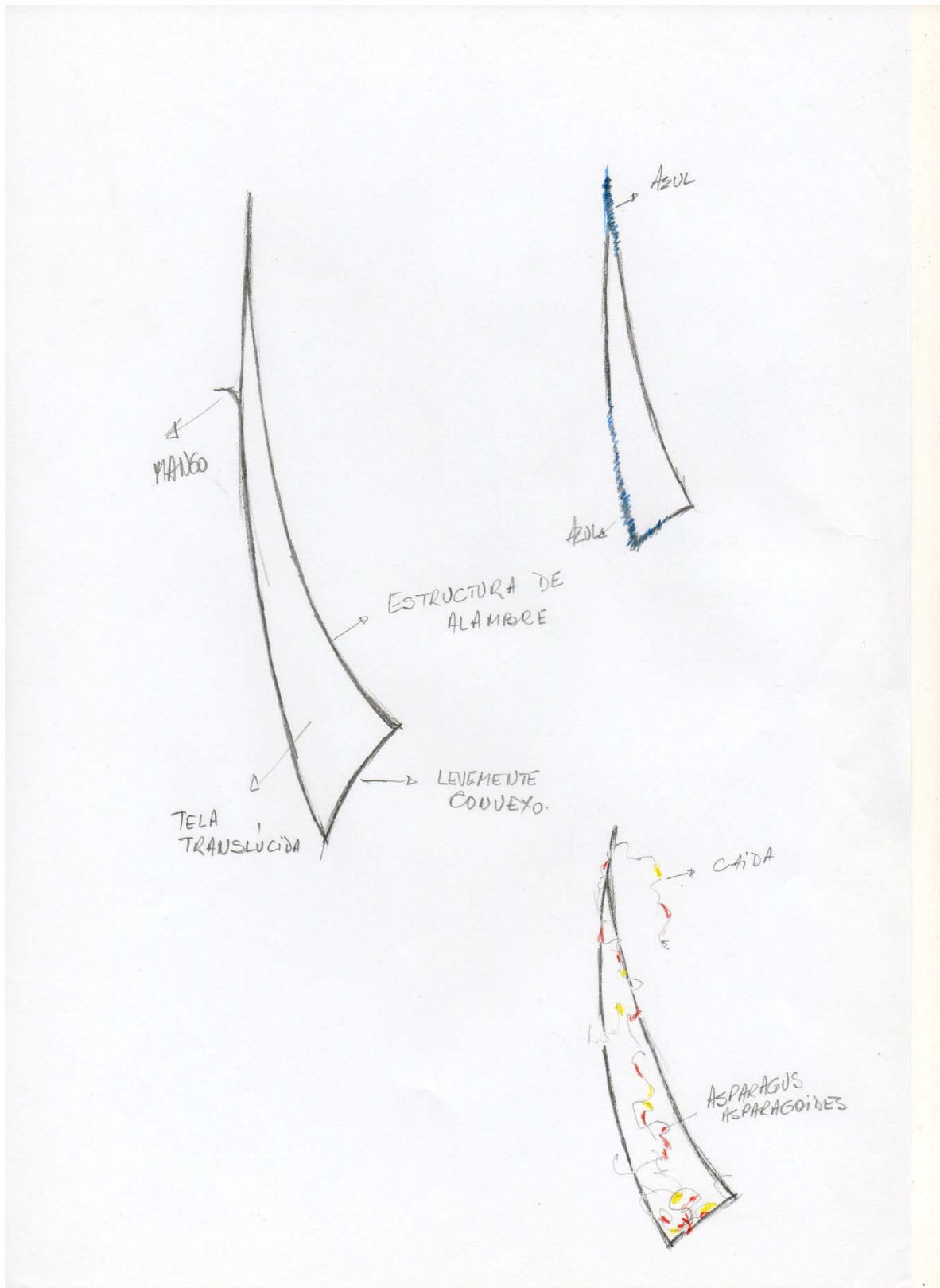
In the transgression of the form lays the dominance of the composition. The choice of floral elements was crucial. Because of the importance and the strength of primary colors, the definition of the size of the flowers maintains not only control but also the contrast setting.

This design does not have conductive element.

The structure is 0.95 cms. high and 0.17 cms. at the base. Cleaning and lightness of the elements of both structures, the metal perimeter and the organic internal, require bonding technique used in the assembly.

Materials:

Asparagus asparagoides, Ruselia equisetiformis, miniature rose.





DESIGN V

Green-flower contrast

The function of the elements is to establish a marked difference between flowers and greens.

The container is covered only with a green lining element.

The floral arrangement is organized on top.

The shape is basic, primitive and warm. The sphere is one of the simple, basic, irreducible shapes; well-designed is the image of perfection, it transmits infinity, protection. It symbolically refers to the idea of heaven and its closure means the fraternal union, by analogy in nature, it is conferred associative value with the sun and the moon.

Plato, considering that the circle is in any point similar to itself, understands it as finished. Comprised of a closed curved line, this is a concavity and convexity relationship with space. Its convexity isolates it from other forms.

A circle is a point, it is also a warning. The directionality of the building curved line indicates spiral movement, concentric or eccentric. The sphere is its volumetric counterpart.

Due to its shape, it is situated near the traditional bouquet, but also it has an additional concept: it is an offering, an attitude of sharing. It's something that I have in my hand but also that I give to you...

The sphere has magical and organic qualities, as J. J. Beljon mentioned, "Before Archimedes (250 BC) studied the spiral, cone, cylinder and sphere, there was a potter who placed a lump of clay into a table, pressed with rotary movement and produced his version of the sphere, the first sphere and the only really important in terms of organic design".

The choice of the sphere is mandatory here as shape: held in the palm of the hand it suggests the projection and resolves the contention of floral elements in opening to fill a particular space.

Johannes Itten says: "The circle symbolizes the spirit in perpetual activity"... and represents both the area covered and the rotational movement produced. It suggests different psychological meanings: protection, instability, entirety, infinity, warmth.

Design reference:

The exterior path covers the base with clean, sharp and steady lines.

At the top, the slightly hollowed and off center container holds the floral elements totaling another concept of contrast: smooth-rough.

The color chosen for this design, an analogous harmony of orange red, red and violet red, has the necessary strength which added to texture, results in the clear dominance of the work.

There is value in the internal disorder (chaos), and also in the order and external harmony.

Simple. Simple concept. Simple design. Simple contrast. Simple and effective. So simple in its manifestation: green and flower. Only green in the shape, only flower in the content. Flower intertwined with the conductive element, in a minimum line extending in fall.

Also: Nervous-calm, cold-hot, simple and attractive contrasts.

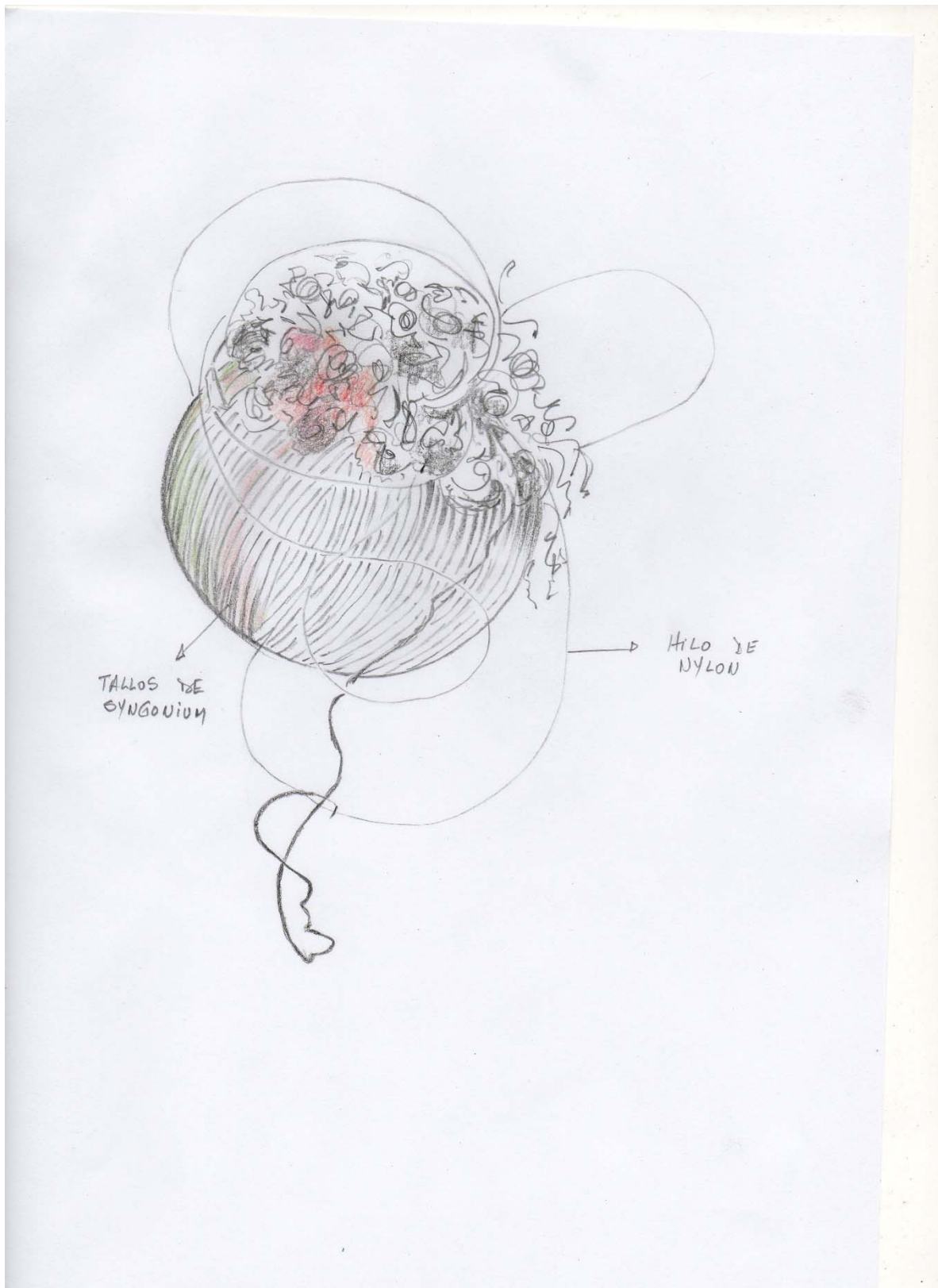
The container is worked on a floral foam for dry materials because it is more consistent and secure. The stems are supported by two techniques, gluing and punctured as the consistency thereof needed both to secure the position. Floral elements are wired and worked radially.

The measures of the sphere are:

Perimeter: 0.45 cms; height: 0.15 cms.; diameter. 0.15 cms.

Materials:

Syngonium podophyllum, Miniature Rose, Ruselia equisetiformis, Celosia cristata, Kalanchoe blossfeldiana, Eritrina crista-galli (Argentine national flower)





DESIGN VI

Horizontal-vertical contrast

Line: point in movement, articulating, fluid and intangible in form, in the flexibility of the object or in the rigidity of the plane. It is accurate, has a direction and a purpose, meets something definite. It is used to express the juxtaposition of two tones. Line describes a contour: circle, triangle, square, etc.

From the viewpoint of dimensions, the line is one-dimensional, i.e., it only expresses direction, because despite its emphasis, the eye does not perceive it as a plane or volume, but as in a directional dimension.

In ancient times, when matched writing and design, the line was the first element, and even today children begin their relationship with painting through it.

The line appears under different variables. In this case, horizontal and vertical straight line is case of study.

The horizontal line corresponds to the plane on which man stands or moves. It is on the horizon, is the visible line where earth and sky appear to bind.

It is passive, marks the boundary, and divides. It suggests rest and relaxation.

The vertical line is perceived elegant and active, has strength and tension. It has more strength and impact than the horizontal.

The organized composition based on lines or supported on them, causes space, rhythmic relationships, balance, dynamics, suggestion of planes and volumes; also, as well as all plastic element, conveys a certain expressive content, which is why we speak of aggressive, calm, sweet lines, etc. The importance with which the line appeared in art during certain periods of history defined styles.

"A line, says Paul Klee, is a point taking a ride". Two hundred years before Klee, another painter, William Hogarth, also talked about the line expressing himself in favor of the "serpentine" called "line of grace"... To Eugene Delacroix, "That famous element, the beauty, that some people see in the wavy line, others see it in a straight line, but all of them are convinced that it is only seen in the line".

Kandinsky states about verticality: "...it is the cleanest form of the infinite and warm possibility of movement"... and about the horizontality he adds "...cold, likely to be continued in different directions on the plane..." and he also adds: "...it is the cleanest form of the infinite and cold possibility of movement"... It is interesting how Kandinsky examines objects:

Vertical: height – warm – white.

Horizontal: depth – cold – black.

And he concludes that the black and white, (object of study of work VII) achromatic colors, are silent and therefore horizontal and vertical lines are also silent.

Design reference:

Overlapping structures with displaced parallel lines with break at right angles.

Horizontal proportion 3. Vertical proportion 13.

The design provides a line marking a net, straight, horizontal cut against the roundness of the figure of the woman. J.J. Beljon says in *The fitted shape*: "It was the belief that a wide difference between hip and waist was the essence of feminine appeal".

The rigidity of the structure is intensified in the angle, straight, decisive. By being slightly displaced, lines provide tension. For Crespi-Ferrario, "Tension is a suggestion of strength evidenced in the directions of the shapes, which tend to go to those places in which their address is accentuated".

The vertical line is a steep drop, without gaps, net in its development.

Both lines sustain and at the same time compress floral development without exceeding the limit of the structure.

Color in a divided complement: the magic of violet and the light of yellows: orange and green to generate infinite stimuli in the viewer, it is also an indispensable tool to give character and sophistication to this design.

The transparent material used as a bonding element is a thin wavy line that accompanies the only variety of foliage creating a contrast of both straight-line and curve-line.

Evolution of waterfall with lateral location. Renewal. Style. Avant-garde.

W. Wong says: "The structure generally imposes an order and predetermine the internal relationships of the forms of a design". Here there is order! The straight, precise, intense lines contain other curves and sensuality that slightly evade the limits bringing calm and beauty.

Bold in form, transcendent in its contrast: dizzying vertical drop that generates multiple stimuli in the observer, supported by a horizontal line, minimum.

Rudolf Arnheim wrote: "The order and complexity cannot exist without each other. The complexity without order produces confusion; order without complexity, boredom"... Such an order needs regular and repeated variations like the notes of a melody. Rhythm to confront... to become the center of attention.

Clear dominance of the vertical line. Forcefulness.

The common thread is colorless PVC. It brings a curved line that generates the exact opposite of the strict structure.

Vertical line: 0.85 cms.

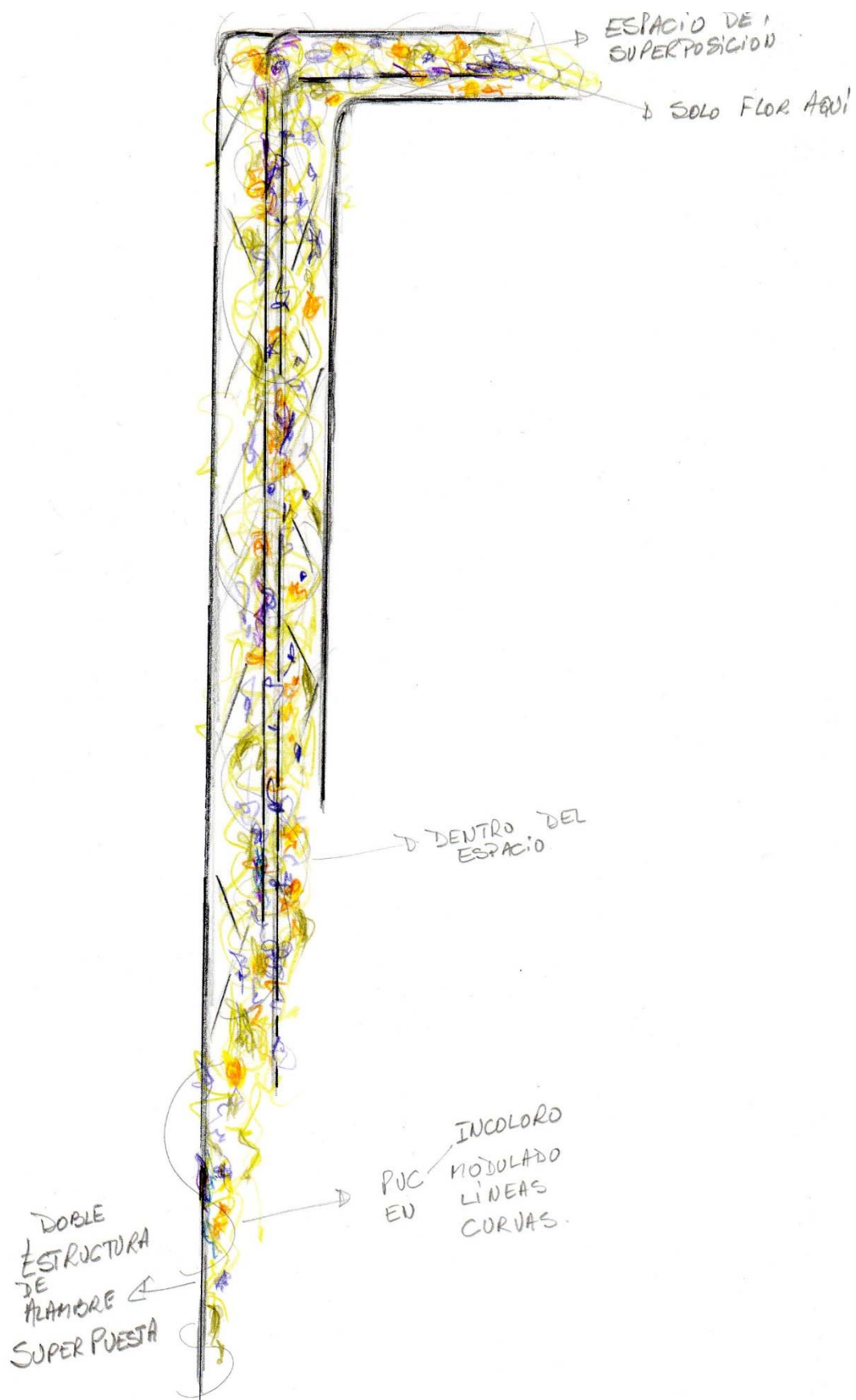
Horizontal line: 0.21 cms.

Total depth: 0.09 cms. Floral work depth: 0.05 cms.

Mounting chains on an organic structure.

Materials:

Asparagus asparagoides myrtifolius, dichorisandra thyrsiflora, Fraxymus pennsylvanica, Duranta erecta, Salvia Splenders indigo spire.





DESIGN VII

Chiaroscuro contrast

The color contrast is a relationship of exclusion, expresses the differences of chromatic dimension, and faces two colors that have little or nothing in common.

There is talk of contrast when it can be verified differences or intervals between two color effects which are compared. When these differences reach a maximum, we say that it is contrast in opposition or polar contrast.

Informal balance is heavily laden with dynamism. It dispenses with the symmetry and balance is achieved based on countering and contrasting the visual weight of the elements, looking for densities of form and color that can visually harmonize an intentional asymmetry.

"Light and shadow, clear and dark are polar contrasts and are of fundamental importance for human life and for the whole nature"... "White and black are, from the point of view of their effect, totally opposite; between these two extremes extend all the domain of gray shades and colored tones".

Johannes Itten.

Light and shadow are opposite and complementary entities, one cannot be explained without the other.

Pliny the Elder, in his book Natural History, writes the story of the origin of art. He narrates that one of the first artists was a young woman who took a piece of coal and turned the shadow of his beloved into a drawing.

Is black a color? "Black and white have their reason and meaning, and who deletes them has nothing to do". Van Gogh wrote to his brother.

For this theoretical question there is also a theoretical answer: the black is a color without color.

"White is, according to the symbolism, the most perfect color. There is no concept of negative meaning. Is it a color? No, if you talk about the colors of light. But in the physical sense, in the optical theory, white is more than a color: it is the sum of all colors of light. In the rainbow, the colorless light is decomposed into its seven colors: red, orange, yellow, green, blue, indigo and violet. As color of light, white is not really a color." Eva Heller.

White lead poisoned painters of the time by being absorbed or inhaled. But in the 1870s women were dying for being white. Cosmetics Laird mentioned his product as "Flower of Youth", those who used it died of lead poisoning. From the book of Victoria Finlay.

It has traditionally been considered white, black, and gray as achromatic or neutral colors, or what is the same, "colorless color". But we have to analyze whether the black and white are colors or not and this depends on the point of view adopted for the study. If we analyze it psychologically, the answer is positive, i.e., they are colors since they originate in the observer certain feelings and reactions (it is fair to say that they are the traditional colors of mourning, depending on the culture).

From the viewpoint of lighting, white light is not a color but the sum of all radiation in the visible spectrum, being black, however, the absolute absence of light.

Finally, if we analyze it from the point of view of pigments, white will be considered a primary color, since it cannot be derived from any mixture; and black will be considered as a secondary color because it can be obtained from mixing others.

The black is elegant and heavy.

The white is light.

The design shape corresponds to the rectangle, parallel sided figure in pairs, horizontal and vertical, whose angles are 90°. The square is the simplest of the rectangles and is static. From the primary square or rectangle, various types of rectangles can be obtained which will be static or dynamic. The first are linked to simple numerical reasons. The second match incommensurable number relationships: gold numbers, Fibonacci series and those called root.

The design presented responds to a primary, static rectangle, and its horizontal and vertical sides only relate aesthetically.

Design reference:

Black translucent fabric ribbon where the arm is introduced. The floral work is placed over it with a drape with a proportion of 3 to the back and 13 to the front.

Only 1/4 of the surface is covered by floral elements: the original contrast is emphasized, wide-narrow, smooth-rough, floral-not floral, heavy-light.

The austere simplicity is complemented by evaluating the elements used. Black translucent fabric is the perfect setting for the rich floral work, where the different shapes and textures of the elements find settlement.

Only white flowers, with different shapes and textures, take the place of privilege, among them, a minimum of grey to join the poles.

The shape, convincing by using the base color, results elegant by being held in the vertical line, and is easily noticeable.

Only a narrow floral band, slightly displaced from the center and enriched by the conductive element, which, in small proportion, brings light and elegance. It also repeats the shape of the design.

Maximum polarity. Ultimate challenge. A net, pure, elegant design. The handling of texture on the austere basis, rectangular, gives extra strength for the wide vertical dominance.

Between purity and sophistication.

In the narrow line texture, optical movement finds the necessary expression for confrontation.

The stole, subtle for the element, strong in color and line, holds the polar contrast despite being translucent.

Also evolution of the shape...

Unreal white over black image, and the strength of the domain in the line of texture.

Floral elements are held in a black coated wire structure using the technique of wire bending.

Previously sealed with paraffin to prevent dehydration, the flowers are woven into the wire or in some cases attached.

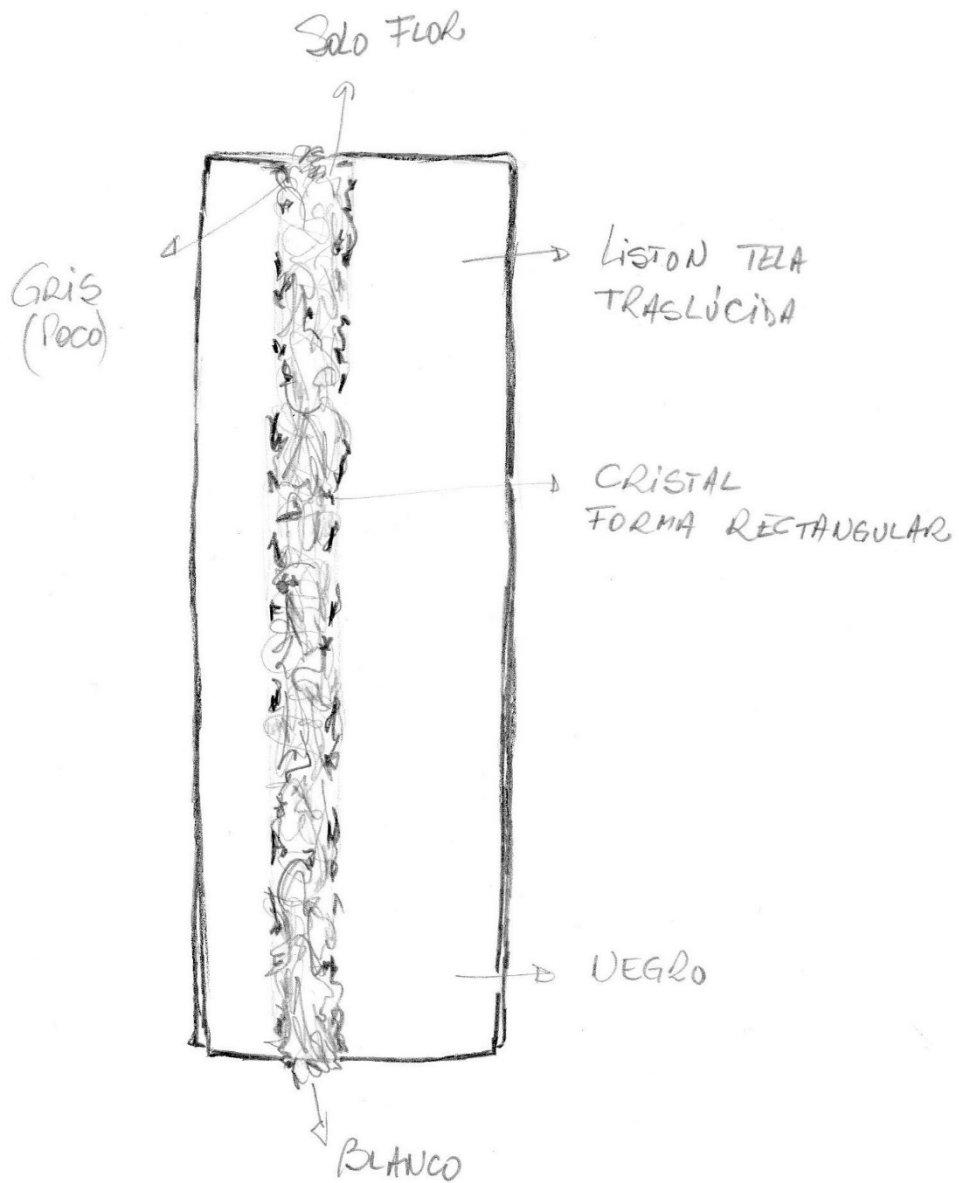
The translucent fabric has the same length in the front and in the back. The floral band of proportion 13 measures 0.65 cms. on the front with a width of 0.04 cms.

The proportion 3 for the back measures 0.16 cms.

Stole width is 0.16 cms.

Materials:

Senecio cineraria maritime, tuberosa Polianthes, hybrid Delphinium, Miniature Rose.



BANDA DE TEXTURA
SOBRE TELA.



CONCLUSIONS

To think in terms of contrast brings clarity and not confusion, since the combination of opposites produces a harmonious unit.

The concepts only become real through their opposites, such as "top-down", "horizontal-vertical". In polar contrasts such as "big-little" or "light-dark", the wide range of polarity modifies the predominance of one element without disturbing the balance of the opposition.

Two values combined as opposite modify and strengthen the effect of both. The aesthetics of the design will depend on the relation of tensions born from contrasts. The combination can produce a harmonious effect but also break the unity of the composition.

In floral designs, the relationship of the elements with contrast values highlights by opposition. It goes beyond the simple difference. It provides an essential condiment to the composition. The harmony does not necessarily produce a good design, but it does guarantee some degree of support.

It is common that compositions contain contrast elements contributing to cause more interest. Sometimes the contrast exists without being noticed, but a designer should be sensitive to its presence. The effective use of contrast is of paramount importance in the design.

REFLECTION

The project is based on the need to maintain and pass on the practical knowledge and skills, which in many cases as they are not formulated in manuals, they are passed through the teacher's experience to the students: they are the application and use of techniques, principles and elements of design. As well as the ancient craft techniques, which are often extremely elaborate but with little diffusion.

In fact, if the floral design has its place in the University means a recognition of the value of skills. But this wisdom must be transformed into transferable knowledge: which can be taught and with which progress can be made in terms of developing clear guidelines for its implementation.

Design disciplines have much to do with the conceptual thought, with the natural sciences and the humanities. It is necessary to unite these three components, this will allow the design to be a grounded craft more than a work of intuition.

The contemporary design links the aesthetic, the commercial and the utilitarian. But it also supports individuality, reaffirming its consumerism with an aura of ephemeral glamor and distinction.

In response to these guidelines, the objective of the research was:

- To stimulate the market with creative designs using advanced concepts in techniques.
- To evolve traditional shapes to provide cutting-edge designs.
- To face the recession generating creative proposals to attract customers.

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