The point of departure for the ongoing research was the question of how to teach visual language, and what to teach, both for and in a dynamic environment. Like the inquiries on visual form carried out by Kandinsky and Klee in the beginning of the 20th century, the research searches for the most elemental constituents of visual formation in the computer environment.

The research examines theoretically and experimentally the creative process of image-making in the computer environment by:

- proposing a “system of dynamic visual formation”
- exploring the creative process of visual formation in a series of on-screen experiments

A visual form is a stable spatial structure. It is a time-independent spatial whole. Because there is no change with time, it is described only by spatial parameters.

Visual formation engages the spatiality of visual form with a temporal dimension. It is time-dependent in that it changes in time, such that later parts are dependent on earlier ones in the continuous process of formation. Its dimensions of time and space cannot be isolated.

What is proposed is a “dynamic visual formation.” The term “dynamic” indicates the possibility of modifying the process already changing in time. In this sense, a visual formation is not a fixed process. Rather it is a dynamic, ever-changing spatio-temporal whole: it is always in the course of becoming, of forming and trans-forming.

A rhythmic cycle is used as a variable spatio-temporal module that is created and recreated by means of a system of references. The rhythmic unit is the module that is repeated and organized in a rigid grid. And the other is the creation of serial rhythmic patterns in the process of inter-acting environments of the system of dynamic visual formation.

An initial study of basic visual categories is presented. Different modalities handle the content of visual attributes in the computer environment. The rhythm of the experimental studies is considered to be a regular grid. Seven basic attributes are grouped in three separate but interdependent categories: spatial (spatial qualities of visual attributes); and kinetic (spatio-temporal dynamical parameters); and temporal (temporal qualities of visual attributes); and static (spatial qualities of visual attributes).

What is proposed as the basic element is a variable spatio-temporal module whose rhythmic cycle is determined by a variable spatio-temporal module. The module that is repeated and organized in a rigid grid. And the other is the creation of serial rhythmic patterns in the process of inter-acting environments of the system of dynamic visual formation.

The experiments are constrained by a rigorous set of on-screen experiments and algorithmic parameters. The basic visual category, the spatial category, the temporal category, and the kinetic category are the most elemental formal and algorithmic parameter types. All experiments are modular and serial variants and trans-formations. Again, they are the most elemental visual formation in the context of rhythmic visual patterns.

The same rigor was applied for the choice of input and output devices used in the experiments. The experiments are constrained by a rigorous role in the creation of rhythmic patterns. The role of spatial origin is determined by spatio-temporal dynamics in the context of rhythmic visual patterns.

The creative process of image-making is constrained by a rigorous role in the computer environment. The research searches for the most elemental constituents of visual formation in the computer environment.

Let us consider the basic elements of visual language —and of Geometry. This division is not arbitrary. The visual formation cannot be isolated.

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