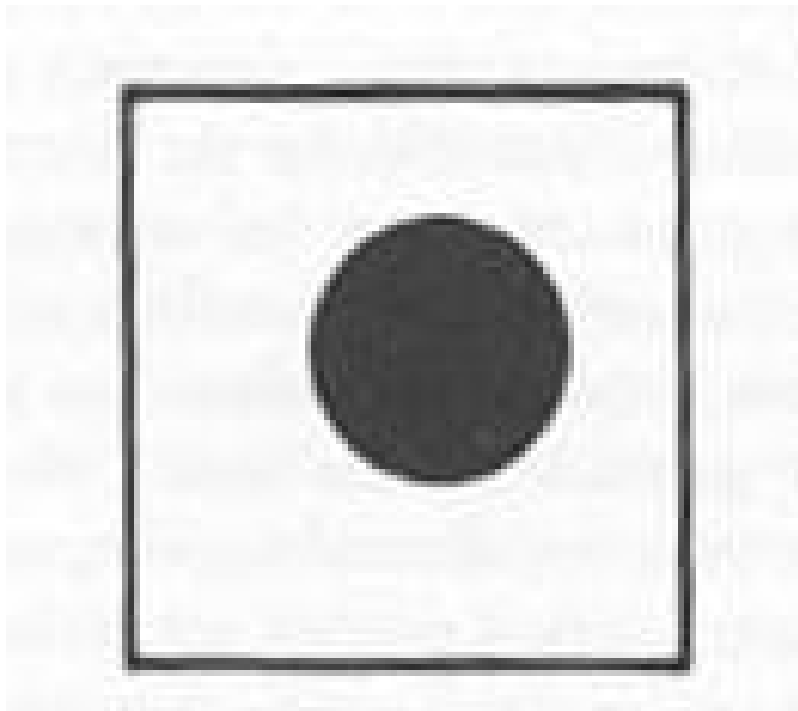


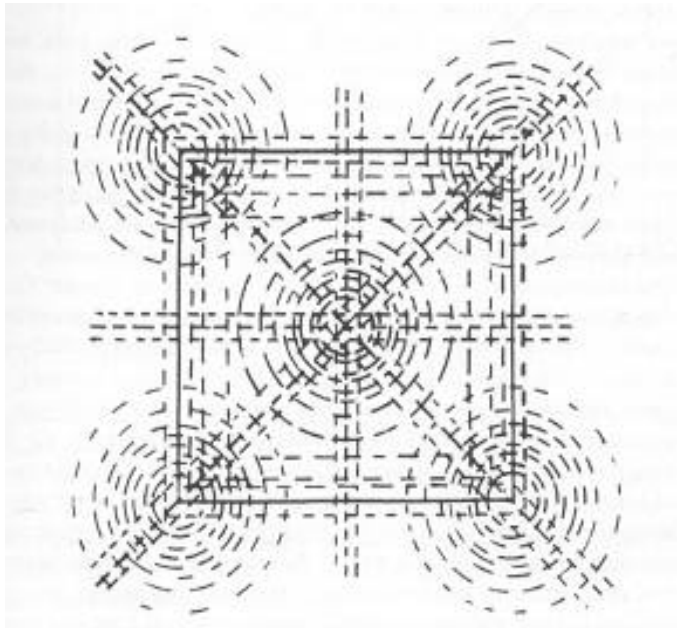
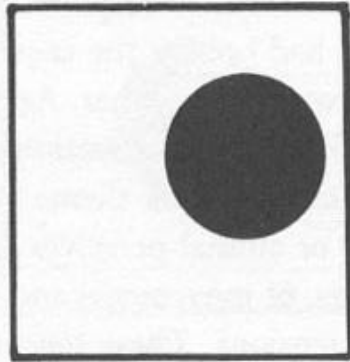
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- Do we have to measure?
- Spatial relation within the whole
- the total visual field

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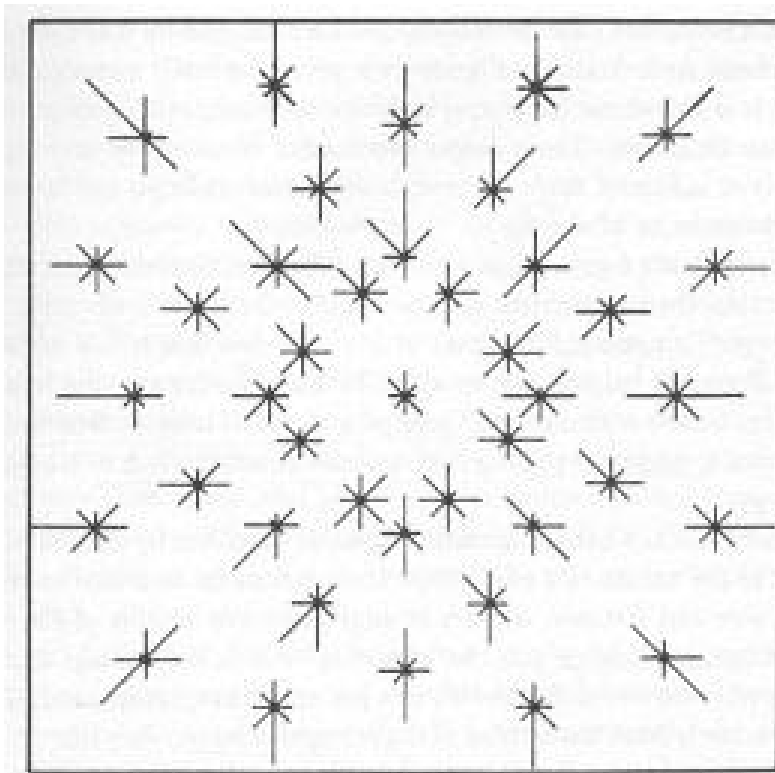
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- *Visual experience is dynamic* :interplay of directed tensions & the invisible center point
- Establishing a correct distance
- The *structural skeleton*

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-Black disk on white square

8 principle directions of space - tendency?

Results: 1. Striving towards edges
2. Cluster along axis of skeleton
3. Stability around center
* Lowest attainable tension level

-“Dead center” is not dead

*Rope Analogy

- Gunnar Goude & Inga Hjortzberg,
Psychological Laboratory, University of
Stockholm

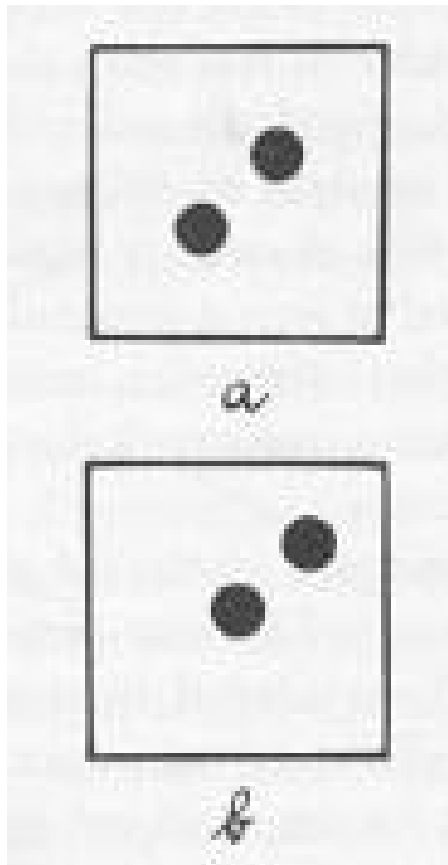
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-Repelling forces

- size of disk and square
- location within

a. working together

b. unbalanced??



-*Psychological v.s. Physical Balance*

- opposite forces
- trial and error v.s.
 - balancing on the tip of the finger
- hanging the canvas:
 - visual center of gravity v.s.
 - finger trick
- photography: the dancer and the model

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-St. Michael weighing Souls

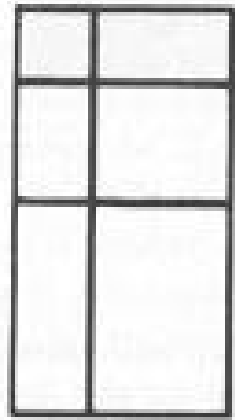
Austrian, c.1470

*the strength of prayer &
the dark patch

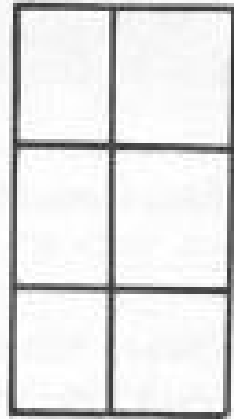
-Why Balance??

- action stands still
- potential energy = minimum
- does not require symmetry

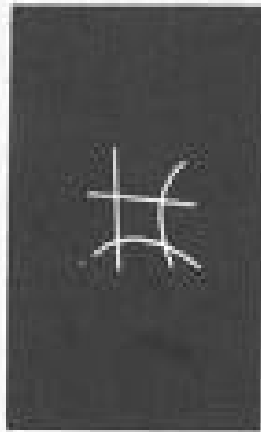
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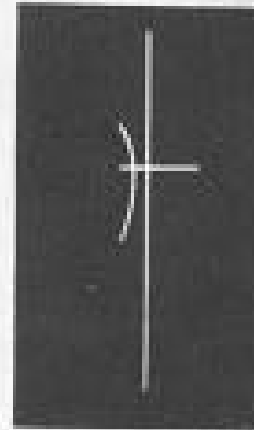
a



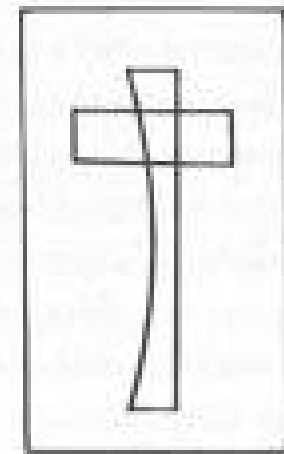
b



a



b



Successful??

-A Test by Maitland Graves

Set 1: a. every element stays in its place
b. equality or inequality?

Set 2: a. a kite or a cross-like figure? Adrift in space
b. reassuring clarity - successful disequilibrium

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21 CLAUDE LORRAIN: *The Herdsman*. c. 1655/1660



Weight and Spatial Depth

- weight & location:
 - the structural framework
 - the center and counterbalance
- “vistas” greater balancing power!
- depth v.s. weight
- volume of empty space in front

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Weight & Color

- red heavier than blue
- bright heavier than dark
- black v.s. white: the effect of irradiation



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181 TITIAN: *The Three Ages of Man*, detail, c. 1570

Weight & size, intrinsic interest,
isolation

- larger the heavier
- subject matter & formal complexity
- the sun and the moon

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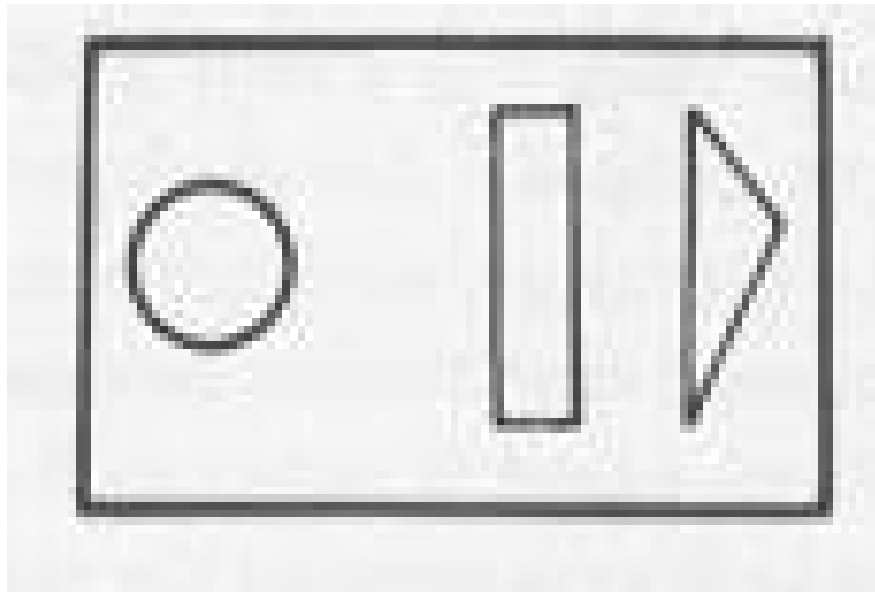


Shape & Weight
-simple geometrical figures = heavier



中央大厅 - Central Hall

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*The Graves Test: counterweighing geometries

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The influence of knowledge
-understanding materials and construction

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Figure 11



Direction

- attraction & weight of neighboring elements
- the shape of objects: counterbalancing the gravitational pull

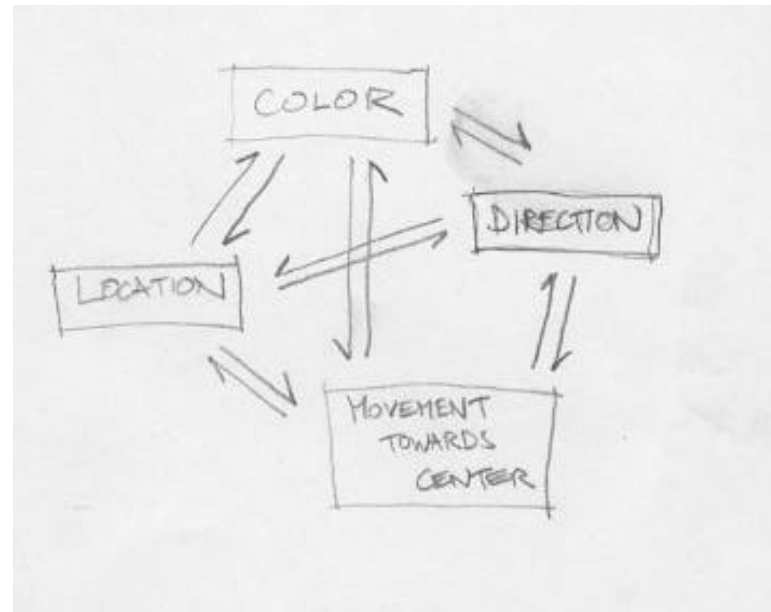
BALANCE



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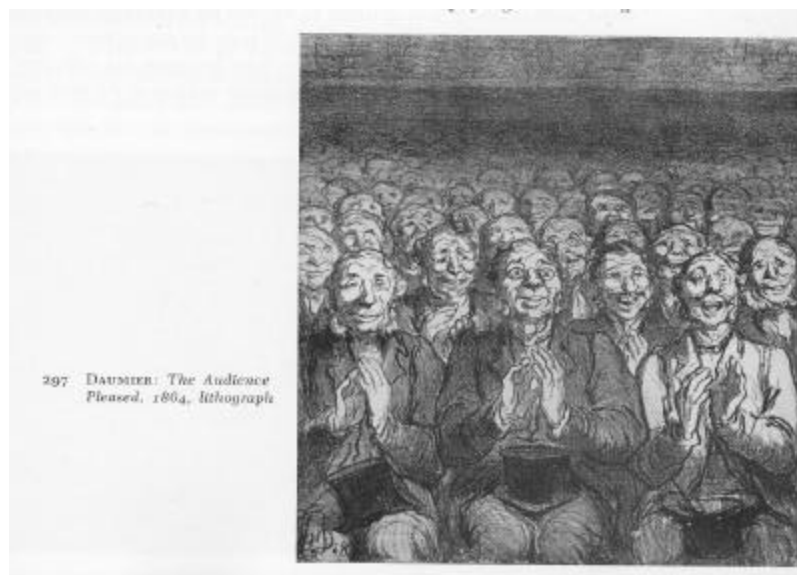
243 SASSETTA: *The Meeting of St. Anthony and St. Paul.* c. 1445



- Numerous factors acting with and against
- Weight counterbalanced through different forces
- Complexity creates liveliness!!

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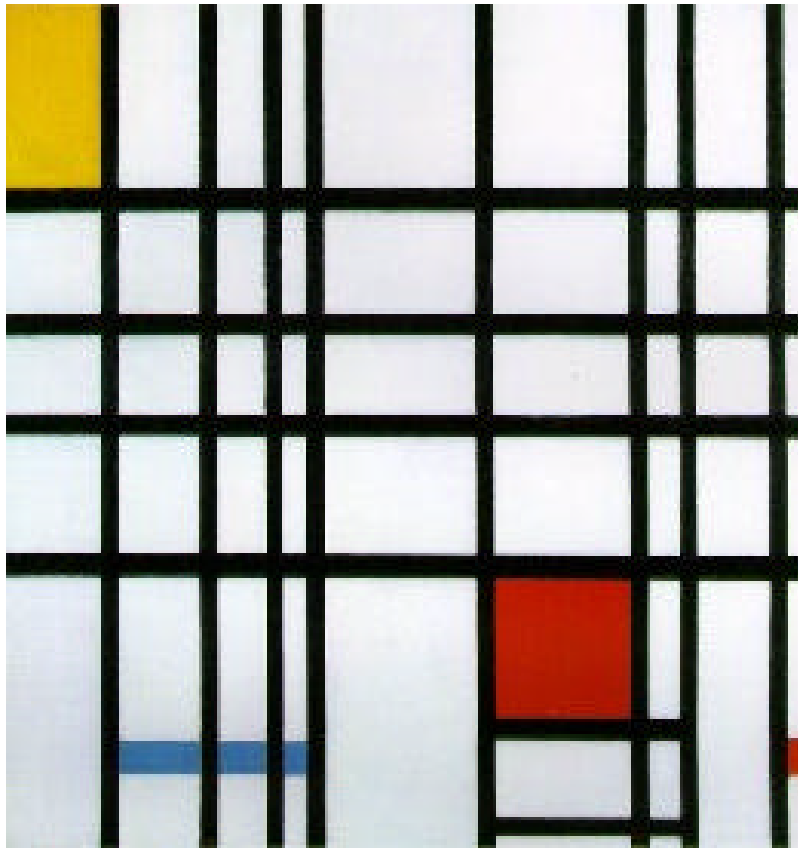
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Homogenous Texture: patterns composed of many units of equal weight

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Top v.s. Bottom

- moving away from ct. of gravity
- more weight at the top

CLASS EXPERIMENT

- bisecting a perpendicular line

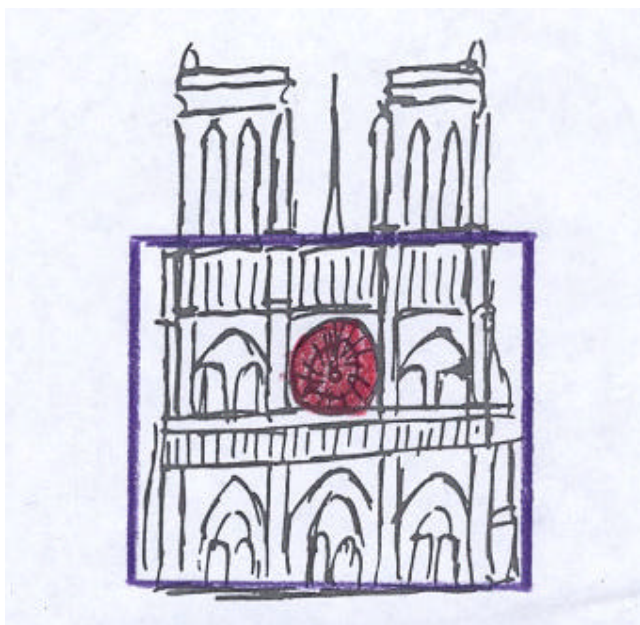
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Weight at the bottom

3

S

B



Notre Dame and its rose window
-balancing the vertical & horizontal
-main mass of the façade

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57 ANONYMOUS ITALIAN:
Whale Washed Ashore at Ancona, 1601, engraving



58 AFTER GOLTZIUS: *Whale Washed Ashore in Holland, 1598, engraving*

Right v.s. Left

- reading left to right, an affect of lateral assymetry
- mirrored images: losing meaning
- ascending & descending diagonals
- right v.s. left: given 2 equal objects



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230 CRIVELLI: *Madonna and Child Enthroned with Donor*, c. 1470



reading left to right

Emphasizing the left side:
a result of the dominance of the left cerebral cortex

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Figure 17
Paul Cézanne. *Mme. Cézanne in a Yellow Chair*, 1888–90. Art Institute, Chicago.

Why bother?

- stabilizing the forces
- striving for equilibrium in all phases
- *Freud - the "pleasure principle"

Conclusion: Portrait of Cézanne's wife

- internal tranquility v.s. charged w/ energy
- scale of increasing slimness
- scale of increasing brightness
- 2 ovals: core of stability

