

Local Colour & Patterns

Glenn McArthur: OCAD University, Toronto, Canada

Objectives: This project encouraged students to think about colour and patterns from specific geographic and cultural locations and how local colour may be used in contemporary design, evoking and celebrating the essence of a place.

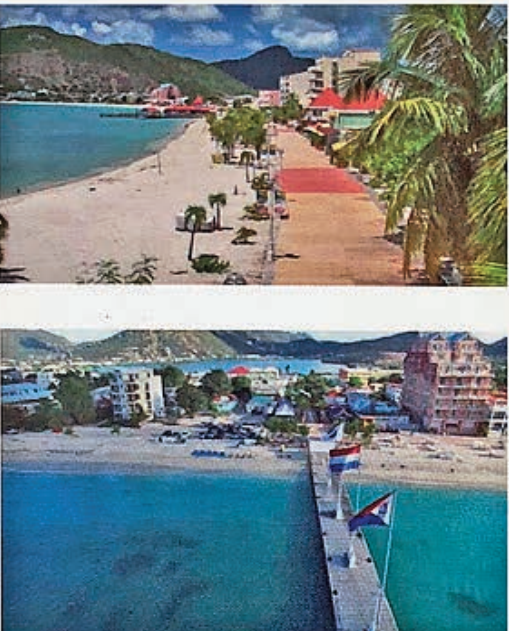
This is a first year project for design students in a *Colour and Two-Dimensional Design* course. It consisted of three phases: first, students selected a geographic location and conducted visual research on it from both the internet or their own images. Next, they uploaded those images to a colour identification website and extracted the colour information. For the second phase, students were instructed to create a composition that was atmospheric or abstract

in nature, using the colour palette they had extracted, which they were then to use as a background for their final design. Additional research was conducted to find decorative patterns from their sites' local environment (plants, animals, built forms, etc.) and then transform it into a contemporary design. For the final phase, students combined their abstract image and pattern into one design and then applied it to either a 2D or 3D object or surface.

Comments? Please share any thoughts by email. gmcArthur@faculty.ocadu.ca or glennmcarthur@gmail.com

Alacia Karishma Jivanand (Lisa)


Project #2: Local Colour and Patterns
Phase 1: Research
 Location: Philipsburg, St. Maarten




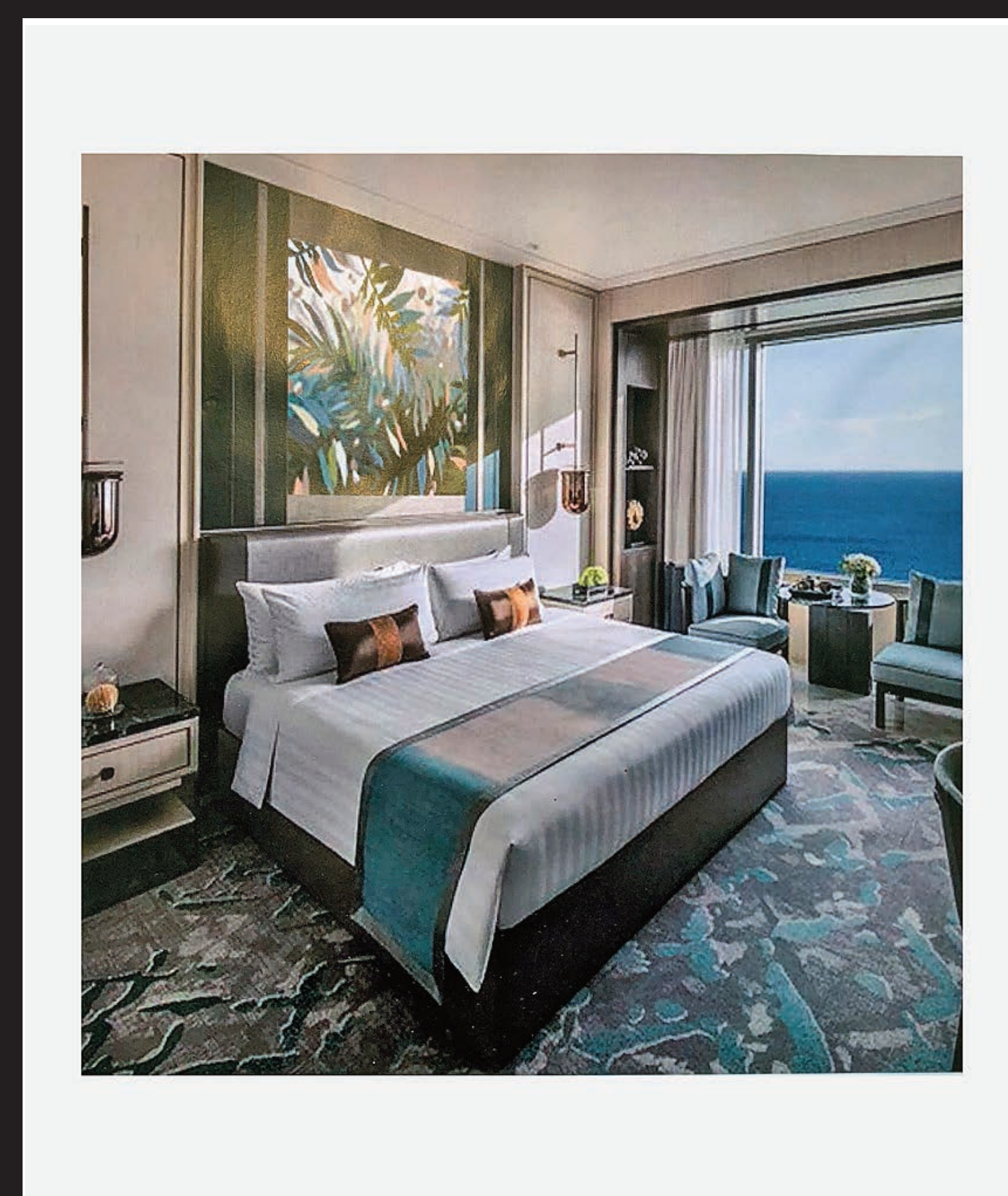
The place that I have chose to produce an local colour and pattern system for is my home island, St. Maarten. It is widely known for it's beaches and beautiful scenery. At the end of this project, I intended to provide a tropical feel with the pattern that I chose. I look these picture from stock photos found of the island. I incorporated two different colour palette from the same location as one was a very warm and cool colour palette while one was a more bright and light colour palette. When these two colour palettes were mixed together, I believed they created a very tropical colour background. This influenced the decision of my pattern and background rendering. While researching on patterns, I came across various ideas ranging from the carnival festival which very popular in the island to the palm trees which is the plant life in the tourist areas of the island. I noted carnival patterns, patterns from the wild life and national wear and palm trees. In the end, I decided that the one that tied in with the background was the palm trees. There-over, combined this with coconuts as it is very common on the island also.

Stock Photo By: multiverse | Stock Photo: Unknown

Local Patterns




Phase 2: Abstract and Pattern Design

Brendan Callan

Project #2: Local Colour and Patterns
Phase 1: Research
 Location: Uvita, Costa Rica



For my geographic location I chose Uvita, which is a small surf village on the south Pacific side of Costa Rica. The locals of this small town praise the natural environment that surrounds them and I chose to represent this in my composition by drawing shapes from some of the local flowers of Uvita, which can be found to the left.


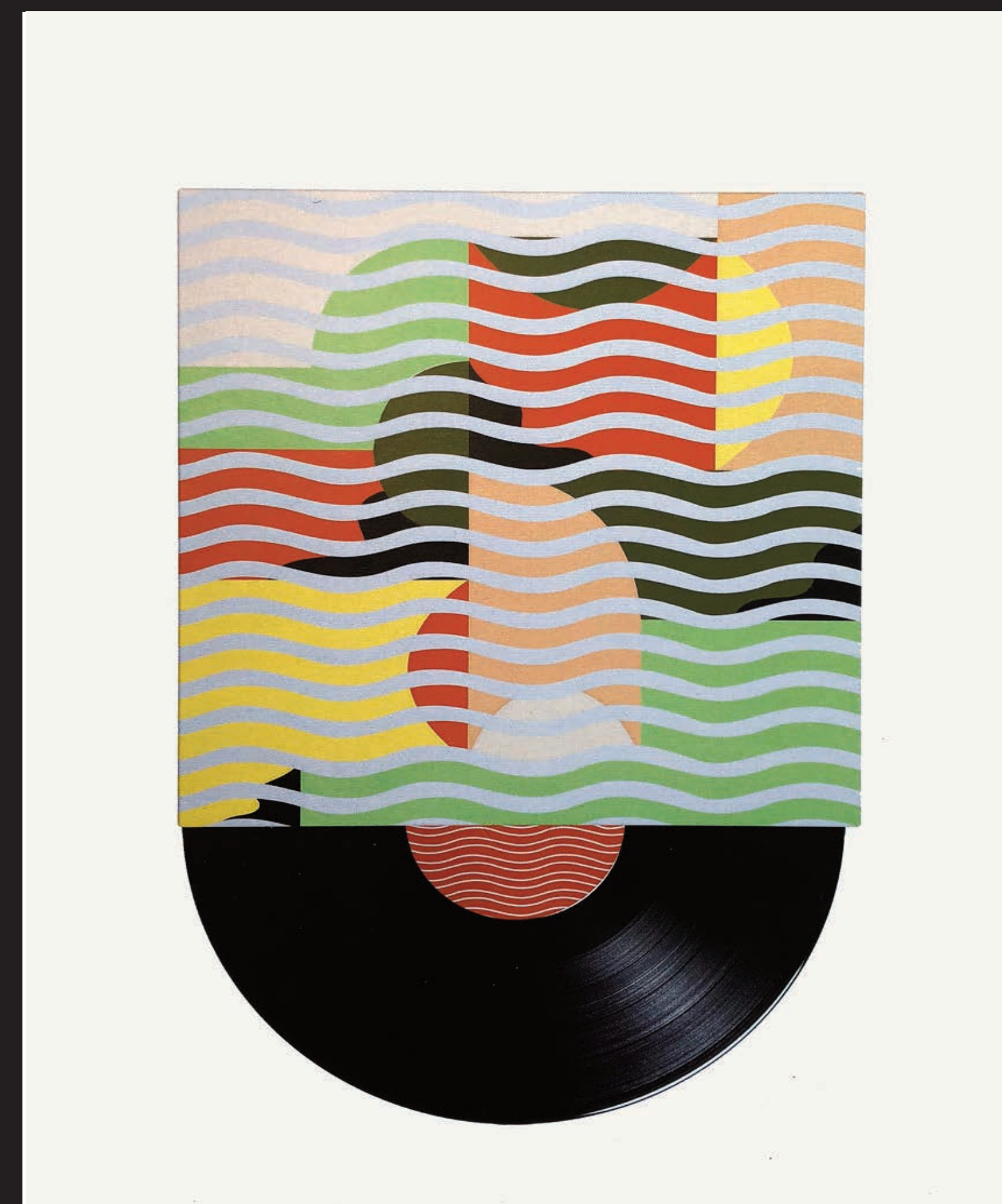
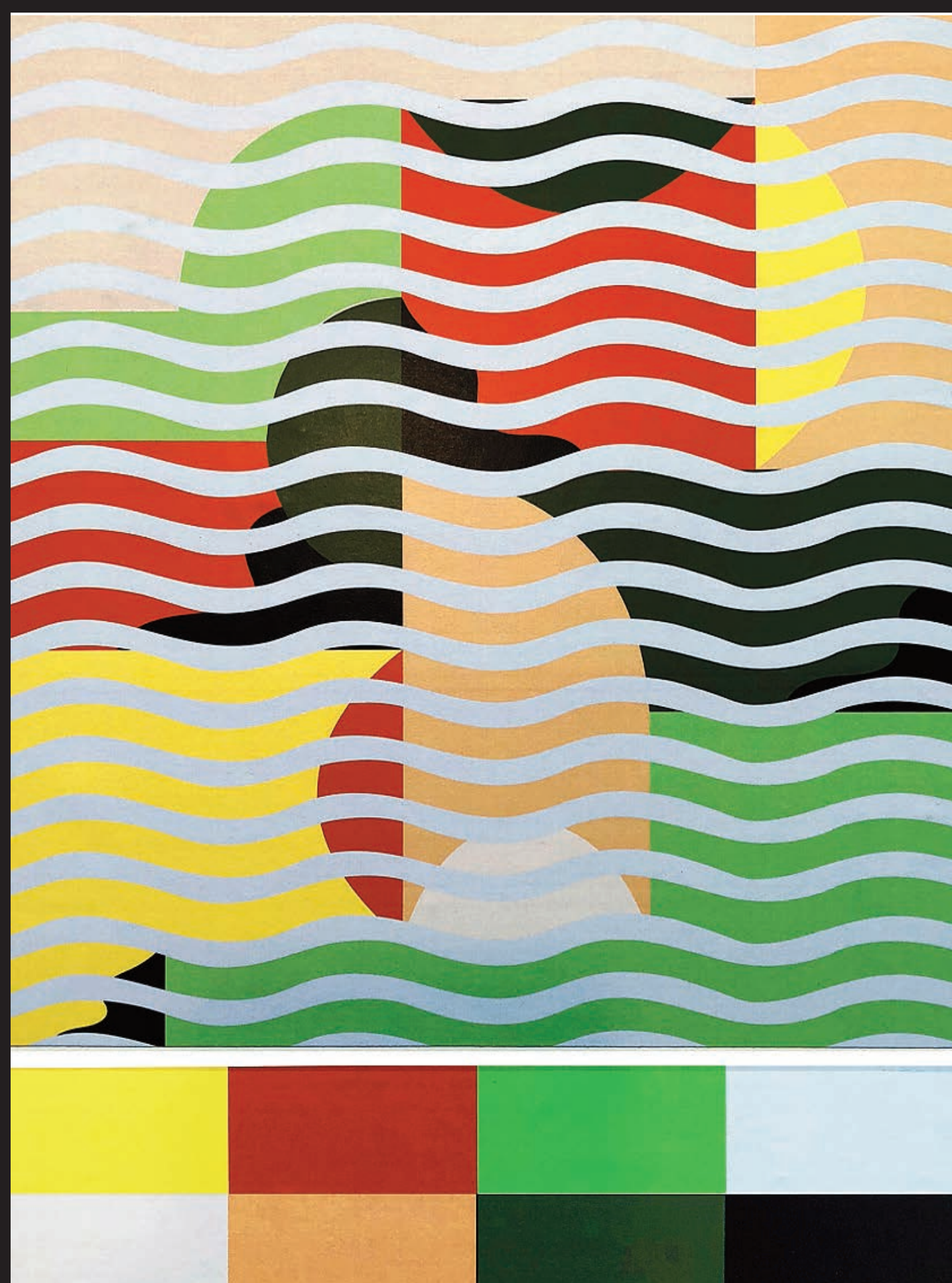
The Heliconia flower, the reference image on the left, has a circular rounded bottom and straight top edge of each flower. It also grows in alternating sections with one flower on each side of the stem.

On the right we see a plant, from a jungle near Uvita, with a more dramatically shaped leaf. I chose to use this plant in order to add a deeper visual contrast in my composition.

The Heliconia flower is represented in my composition by the semi-circles found throughout and the sectioned layers that are color blocked.

The representation of this plant can be found in the multiple small curved shapes placed around the piece which are coloured in black.


Phase 2: Abstract and Pattern Design

Carrie Ma


Project #2: Local Colour and Patterns
Phase 1: Research
 Location: The Polar Region (Arctic)

Colour Palette



Credit: NASA, Kathryn Hansen
<https://www.flickr.com/photos/gslc/6151061573/>

Local Patterns



Snowy Owl Eating a Duck
<https://www.wildlife.com/news/wildlife/featured/snowy-owl-eating-a-duck-in-ireland/>

Snowy Owl
<https://www.gov.uk/topic/wildlife-habitat/snowy-owl.html>

For this assignment, I chose the Polar Region as my location, as I'm drawn to monochromatic palettes and blue tones. My palette featured mainly shades of blue, along with a hint of red, due to the jackets of the scientists that were featured in the photo.

When looking for patterns, I look Professor McArthur's advice on looking up the Snowy Owl, and based my design on the pattern featured on its wings. I also learned that the Snowy Owl mainly eats mammals and other birds due to the lack of vegetation in its habitat, and decided to include hints of red in my final pattern to signify blood.

The background is a motion blur of the original photo, inspired by the movement of blizzards in the arctic. This created an abstract, diagonal background. My pattern features a crescent shape that repeats, mimicking the motif of the owl's wings. It's angled to line up with the background, giving the piece unity and direction. Some of the shapes are near-white, camouflaging into the background like an owl would.

Phase 2: Abstract and Pattern Design

