

## The Creation Model in Image Design

Tetsuo Takada  
Bunkyo University, Japan

**Abstract.** This study visualizes the creation process for image design. In research which regards an image plastically as a concept and a thinking process, the "creative thinking" of *Paul Clay* can be utilized. Here, I express the image design in story formation as a dynamic image. The know-how of various domains crosses over there. In everyday life, many people use terms such as the 'sense of an image' or the 'design' unconsciously. However, often they do not really understand the precise factors. I show the relations between various factors of the image design first, and suggest a way to visualize the creation process. The foundations of imagination are practice and reasoning. This study approaches the structure of the image design as an applied art. The value of elucidation of the structure of image design should be widely recognized.

**Keywords:** concept model, structure of the barrier, visualization, image design, creation model, crossover, time axis, concentration, diffusion, logline, Spatial element, time element, universality.

### 1 Image Design

Here, I conduct analysis in terms of both the time and space axes of creation. As shown in the life cycle phenomenon called "a trendy design", the spatial value is not decided in defiance of temporal axes. The problems of every creation cross over each other without being limited to the domain of the image design. Fig. 1 expresses the position of the image design: (a) Advertising design; (b) information design; (c) craft & manufacturing design; (d) construction & interior design; (e) dress-and-ornament design; (f) sound design; (g) leisure design; (h) food design. In the creation process there is the problem of whether to give priority to the visual or the lexical aspect. However, it is necessary to not depend on only one viewpoint, and to choose a general methodology. It is not necessary to limit the creation process by words; the senses of sight or hearing may also be used. A name or title actually expresses directly the theme of the content.

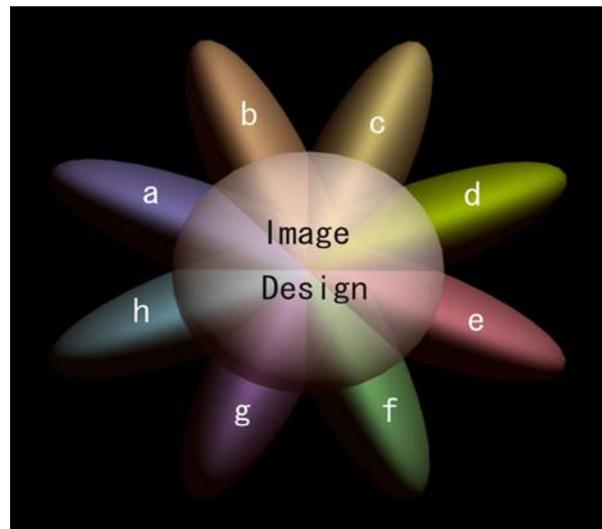


Fig. 1. The position of an image design

For example, in Hollywood, a log line is indispensable as an abstract way to plainly express the content of a story. The log line summarizes the essence of the story in one short sentence. It was born for the purpose of expressing the plan content to another party logically and quickly. The characteristics of contents included in the plan must be accurately emphasized. Functionally, it has a role similar to that of a shop signs. This is an important process in the commencement of the movie production process. A process to precede it exists in the mind of the scriptwriter. That is an "idea" or "concept". The thing generated inside of the brain of the scriptwriter is an image design, and it is the thought process of the writer.

### 2 Visualization of the Design in the Time-axis

Time-axis design refers to the specific construction of the scenario. In this process, firstly the hero's purpose needs to be established. At the same time it is also

important to establish a barrier to this purpose. Clear and lucid analysis and an understanding of the structure of the barrier in particular are necessary. To allow a logical explanation, I have divided the structure of the barrier into three divisions. (Fig.2)

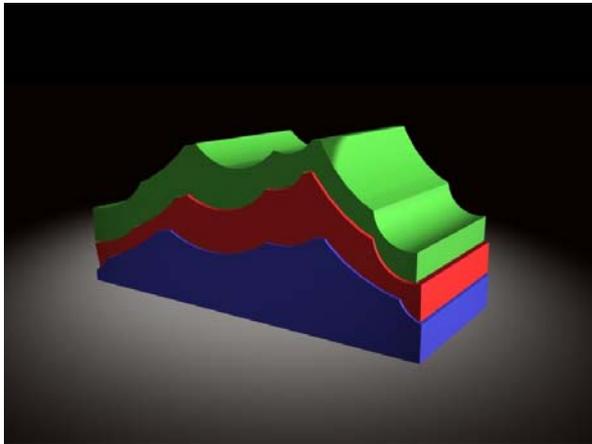


Fig. 2. Structure of the barrier

In this, my original way of thinking, the lower part is an environmental layer, the middle is a social stratum, and the upper row is a layer representing the individual.

The existence of a significant problem for real society is necessary as a premise for movies. This big question is an important driving force which advances a tale. It is a thing called by the popular name ‘central question’. Another important element, on a par with this central question, is a ‘central conflict’. It is impossible to assemble the structure of the story at one stroke. One has to accumulate the story by taking a comprehensive approach to the various conditions. This closely resembles the process by which one designs a product or house of a totally new style. This is the first step toward simplifying a complicated story structure. Hence the essence of the story structure can be expressed more clearly and lucidly than is possible with the conventional method. This structure is equivalent to the skeleton of a creature. In actual image construction, the image is fleshed out on the framework of this outer layer, or visualization. Therefore, this process can be understood by anyone to be analogous with the human body’s design.

### 3 Visualization of the Story Structure

Furthermore, the model which mainly visualizes the relationship between the hero and the antagonist in the storyline is shown in Fig. 3. It is easy to grasp it intuitively by turning it into a three-dimensional form.

Each flow in a story, or each storyline, can be represented as a channel. One block unit of a channel is equivalent to one scene. Light and Fig 3. Darkness represent the light or darkness of a situation, and color represents the quality of the situation. "Mixture" and "diffusion" of the form are just equivalent to the psychological elements of "mixture" and "diffusion".

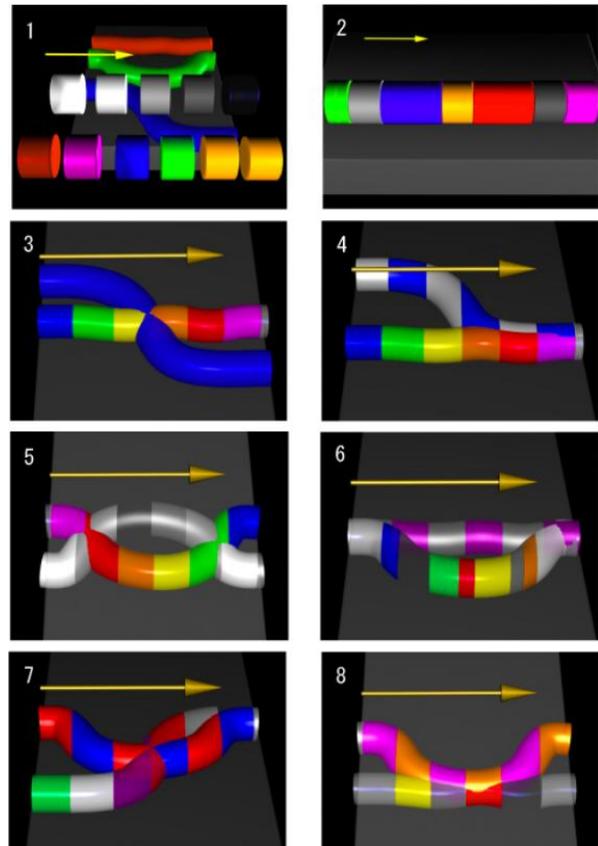


Fig. 3. Visualization of a story line

"Mixture" has the same nature as "concentration", and "diffusion" has the same nature as "emission". By replacing the structure with a shape, the interpretation becomes simpler. In effect, it agrees with the modern physical law which interprets "the essence of various phenomena" as waves. If a wavelike psychological change is rhythmically applied, the subject’s feelings can be shaken.

### 4 Concentration - Diffusion Model

Then, by recognizing and visualizing the correlation between the external world and recognition, the entire function can be understood. The above-mentioned concentration and diffusion are modeled in Fig. 4 and Fig 5. This is equal to the problem of "the relation between self and the external world"

from the viewpoint of psychology. This structure is in agreement with circulation theory.

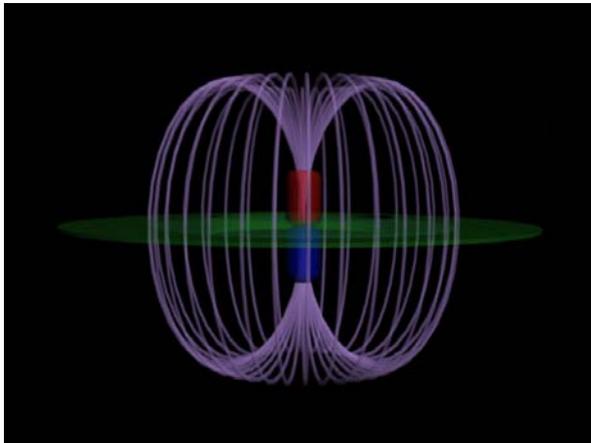


Fig. 4. The model of concentration and diffusion(front)

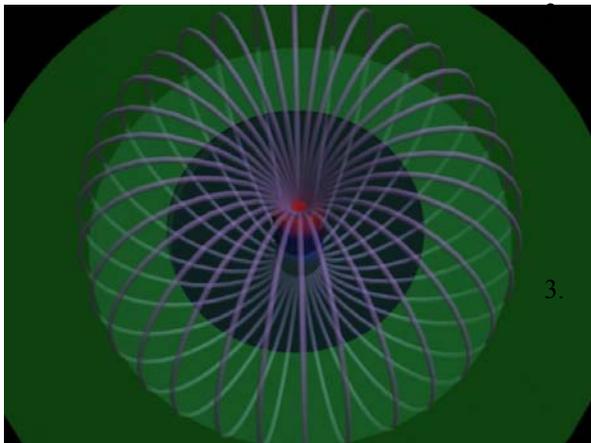


Fig. 5. The model of concentration and diffusion(top)

Recognition of the state of the external world forms an individual's intentions and desires. On the other hand, the desire of the individual produces a corresponding action in the external world. In the illustration, the portion with the blue pillar corresponds to recognition of the external world. The portion expressed using the red pillar corresponds to the intention or desire of the individual. Aggressive energy is released from the inside of the individual into the external world. This situation is symbolized by a parabola spreading outward. The action has an influence on the outside, and a certain physical change occurs. The disk shape represents the action of the external world. Furthermore, as a result of the action a phenomenon occurs in the outside world, and the result of the act is reflected back again to the individual. Hence a so-called feedback occurs. Therefore, the feedback is expressed by a parabola which returns again to the center. This parabola is first felt by the individual via a sensory organ by the and promptly brings about a psychological change in the individual. This kind of circulation results in a chain of creation and destruction in the world surrounding the individual and within himself.

## 5 Correlations between Each Elements

It is proposed that four conditions are required in order to construct an image: 1.space; 2.time; 3. psychology; and 4.action.

### Spatial elements

- a.) characters, partial materials, and background materials
- b.) natural resources, artificial materials, fantasy and abstract concepts
- c.) effectiveness, tools, materials, products, energies, wastes, uselessness, and harmfulness
- d.) The microscopic scale - humane scale and a space scale
- e.) physiographic elements: lands, sea, sky uncivilized regions, depopulated districts, farms, villages, cities, industrial regions, and geographical

### Time elements

- f.) storylines, various aspects in stories, and no story
- g.) lack of historical characters, and lack of the periodical concepts
- h.) past, present and future, causal relationships, and time reversibility
- i.) fate, birth, growth, aging, and death
- j.) algorithm, prosperity, decline, and revival

### Psychological elements

- k.) situations, conflicts, climax, and solutions
- l.) love, good will, cooperation, discordant, confrontation, aggression, obedience, and release
- m.) joy, anger, humor and pathos, major minor emotions, and unstable minds
- n.) acceptance of reality, denial of reality, escape from reality, pursuit of ideals, and nihilism
- o.) subjective, objective, no thinking, and unstable viewpoints
- p.) calm, normal, realistic, unrealistic, abstractive, abnormal, and distractive
- q.) metaphorical, personification, simulation, and symbolization

### Dynamic elements

- r.) stillness, ordinary, movements, extraordinary, and natural disasters
- s.) instincts, feelings, habits, custom, morals, rationale, norm, religions, and politics
- t.) good behaviours, creative, productive, conservative, innovative, destructive, misconducts, avoidance, nihilistic, and disappearance
- u.) necessities, individual, collective, multiple, social, fatal, and coincidental
- v.) positive action, autonomous, self-coexistence with others, heteronomous, passive

For the construction of an especially distinct story, in (3) the hero's strong wish to attain his target is required. According to the tool theory of philosopher Henri-Louis Bergson, every tool or machine is an extension of the human hand or foot. To further simplify the classification, I summarize the human body in terms of three large components. The three components are (1) the head, (2) arms / trunk, and (3) feet. Corresponding to these, the functions of (1) recognition and communication, (2) action, and (3) existence and movement are applicable, respectively. The same vector extends from the fragmented functions of personal act, to cultural act, and social act. However, even though a human act is so subdivided, essentially one must make sure of a human's ultimate aim. It is necessary to put in the field of vision something which exists as the final goal. This is a universal problem which is common to every creation act. It is important to learn the ultimate target, which is the starting point and the final goal of human story. The barrier which will interfere with the hero's final target results in conflict. Although there is a vector which connects point A to point B in vector space coordinates, there also exists a vector which tries to push back.

## 6 Concluding Remarks : Creative Universality

For most producers it is subconscious, but they have their own subjective organization and classification system. They bring about images spontaneously from a treasure house of knowledge and memory. However, it is necessary to inquire analytically and scientifically into the process of a spontaneous image. The first step is to translate the process of an image into a visible form. Although the information model reflecting the phenomena of the earth is a subject of computer simulation, this kind of a reflected model is required

for the process of an image. It resembles the state where all the information for a human body exists precisely in a gene. From a database and program which contains all the information about the earth, new discoveries are made. The meaning of *Paul Clay's* recognition of the phenomena of the universe by modeling is understood here. Many movements can be roughly divided into convergence movements and diffusion movements. That is, a movement is diffusion from an inside viewpoint. However, it is movement of concentration from a polarly opposite viewpoint. Therefore, it can be concluded that an entropy theory exists as a scientific background for image design.

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