

PRETTY WITH A PURPOSE: The Art & Science of Artwork Selection





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COURSE DESCRIPTION

As research continues to shed light on the documented benefits of art on wellbeing, more organizations are seeking to use art for more than its decorative properties.

This CEU seeks to educate specifiers on research into art's impact on people, and how it can be used to support the overarching goals of the project.

LEARNING OBJECTIVES



Examine research-informed criteria that can provide guidance for art selection as various industries increasingly look to art in their environments to be more than decorative.

Identify strategies for the assessment of landscape composition to guide the selection of views of nature.

Explore artwork, other than nature scenes, that can support biophilic design's aim of creating environments with sustained and cohesive exposure to nature through diverse, integrated strategies.

Discuss the experience of art through the lens of neuroscientists and their studies, and learn why some artwork choices are better than others in memory care.

IS IT ART?



IS IT ART?



Richard Hamilton, *Interior II*, 1964. © The estate of Richard Hamilton



Lawrence Weiner, *Gloss White Lacquer, Sprayed for 2 Minutes at 40LB Pressure Directly*, 1968. © 2019 Lawrence Weiner/Artists Rights Society (ARS), New York



1. ART & OTHER CRITERIA

Examine research-informed criteria that can provide guidance for art selection as various industries increasingly look to art in their environments to be more than decorative.

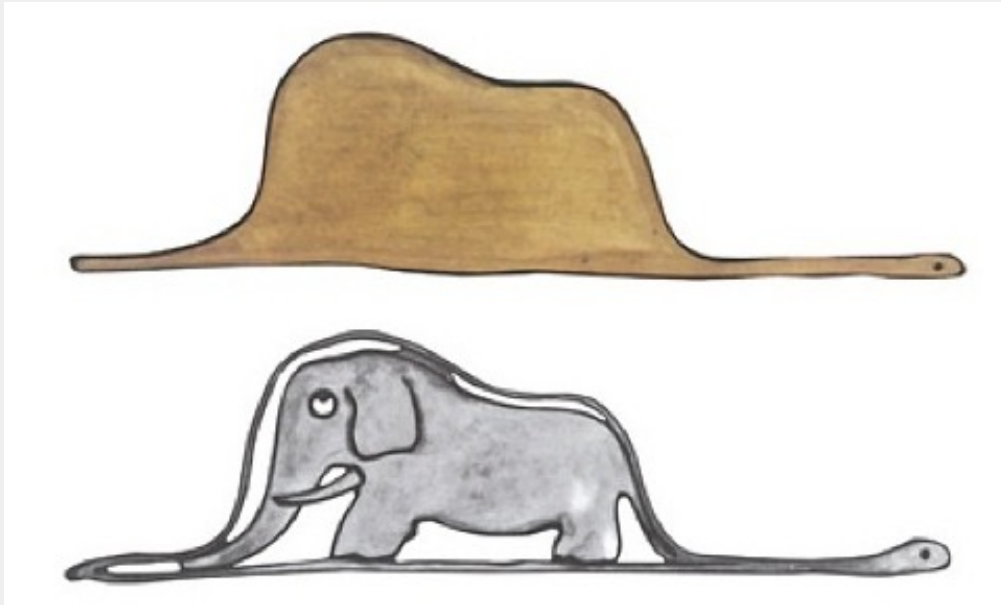


Art: A visual object or
experience consciously created
through an expression of skill or
imagination

- Britannica



Minnie Sue Coleman - "Pig In A Pen" Medallion, c.1970



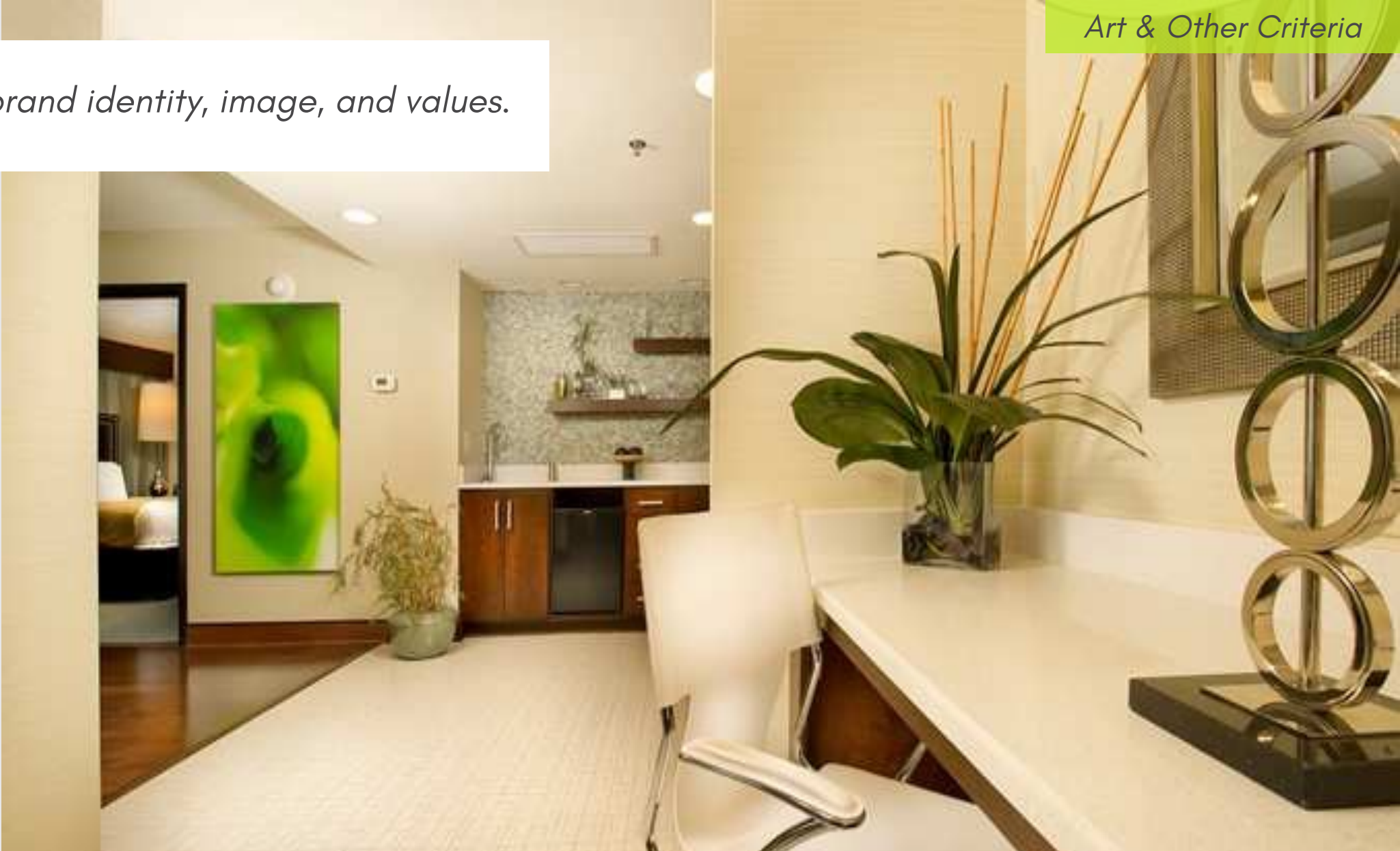
"It's all subjective anyway..."



Why should we take the time to think deeply about artwork selection?



Art to communicate brand identity, image, and values.

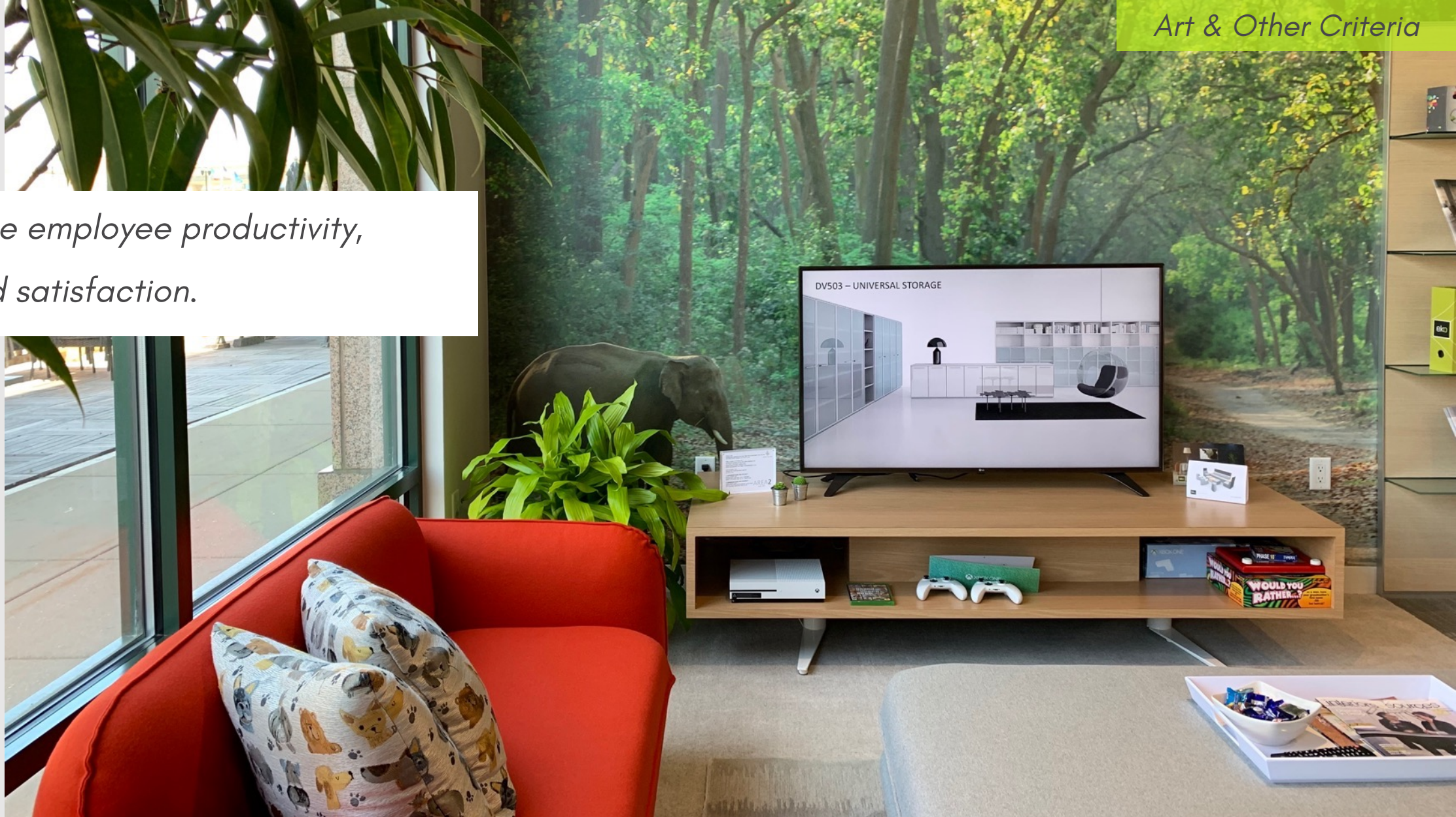


HOSPITALITY



Art to enhance patient experience, lessen recovery time, and improve staff morale.

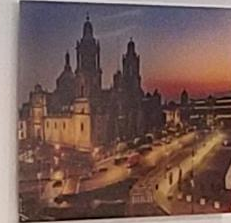
*Art to enhance employee productivity,
creativity, and satisfaction.*



CORPORATE

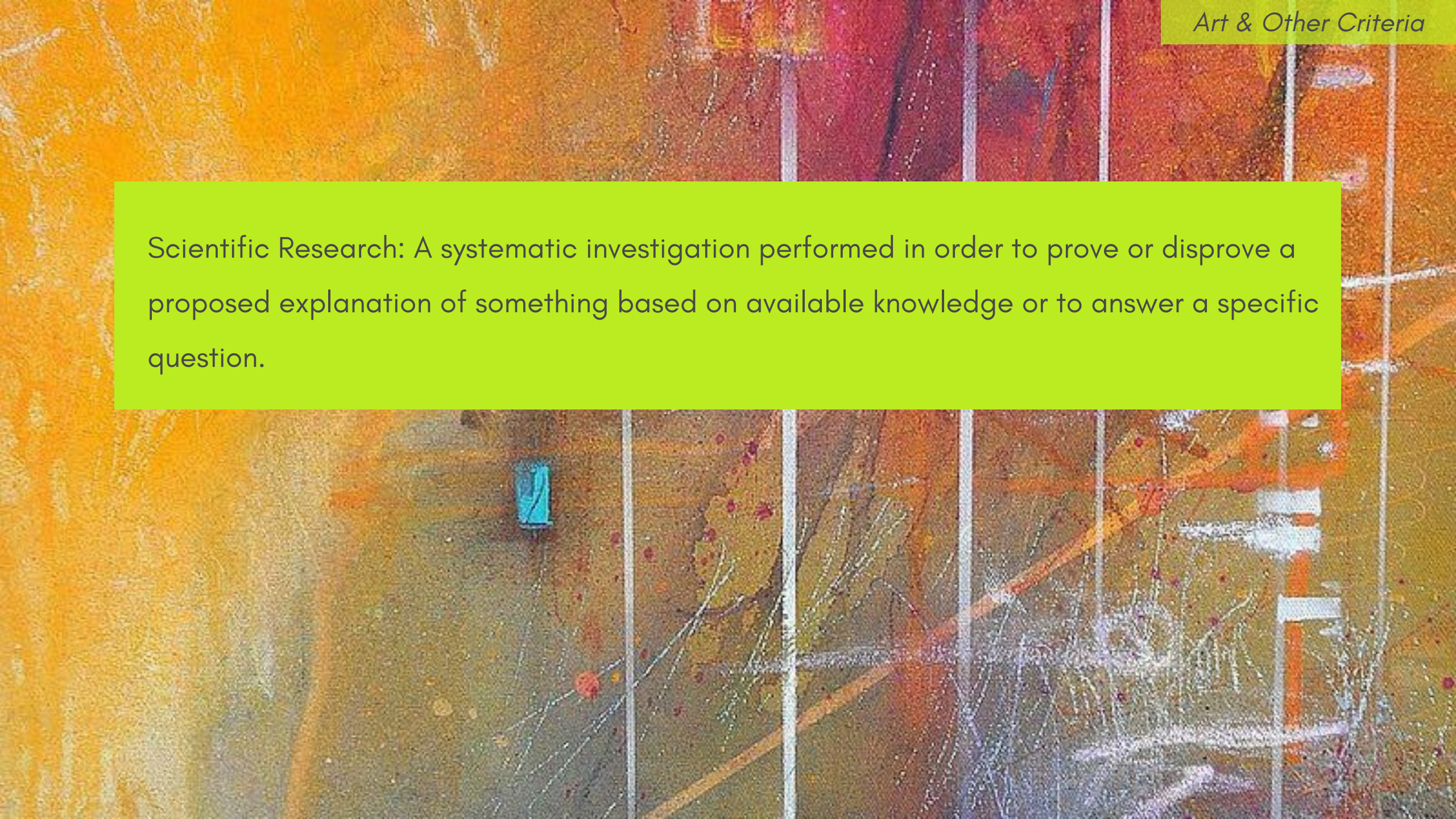
Art affects us on multiple levels, and the role of art varies depending on the context and the community.





The art of artwork selection: the creation of a visual experience through skill, imagination, and research with a view towards spatial, temporal, and sensory engagement.

Scientific Research: A systematic investigation performed in order to prove or disprove a proposed explanation of something based on available knowledge or to answer a specific question.



Multiple criteria from both the sciences and the humanities can aid the development of an art program that speaks to differences and similarities that shape people's views and experiences of art.





2. NATURE, ABSTRACTS & ART

Identify strategies for the selection of landscape composition to guide the selection of views of nature.



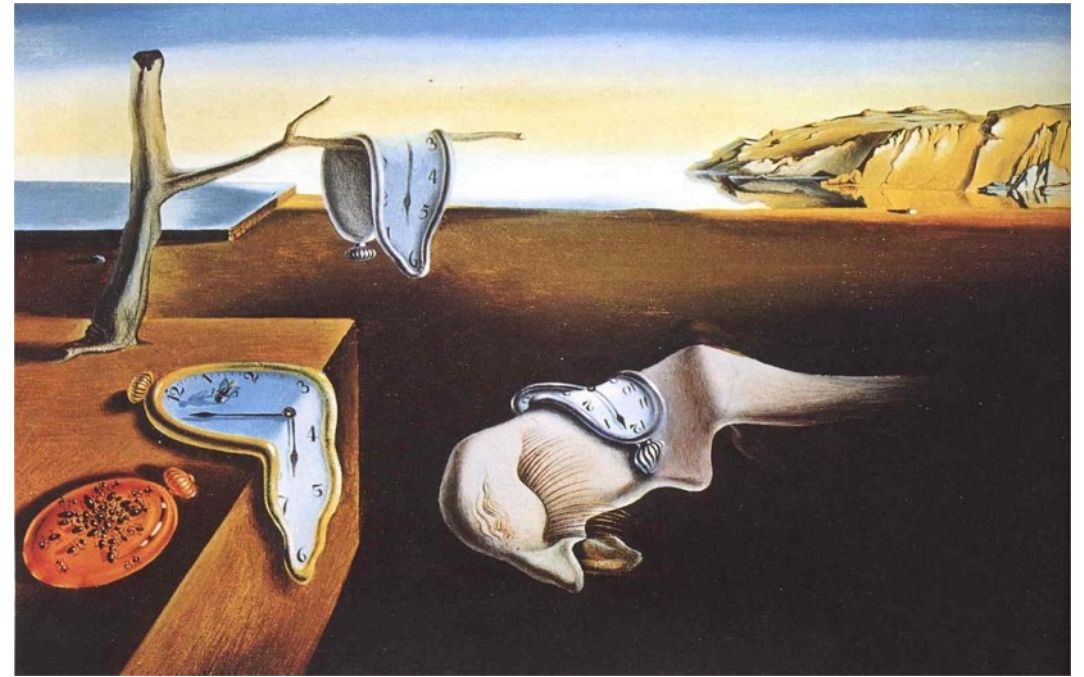


Artists have interpreted and represented the objects, colors, patterns, structures, and systems of nature around them in a variety of ways.

'Nature art' in evidence-based design refers to realistic representations of nature scenes.



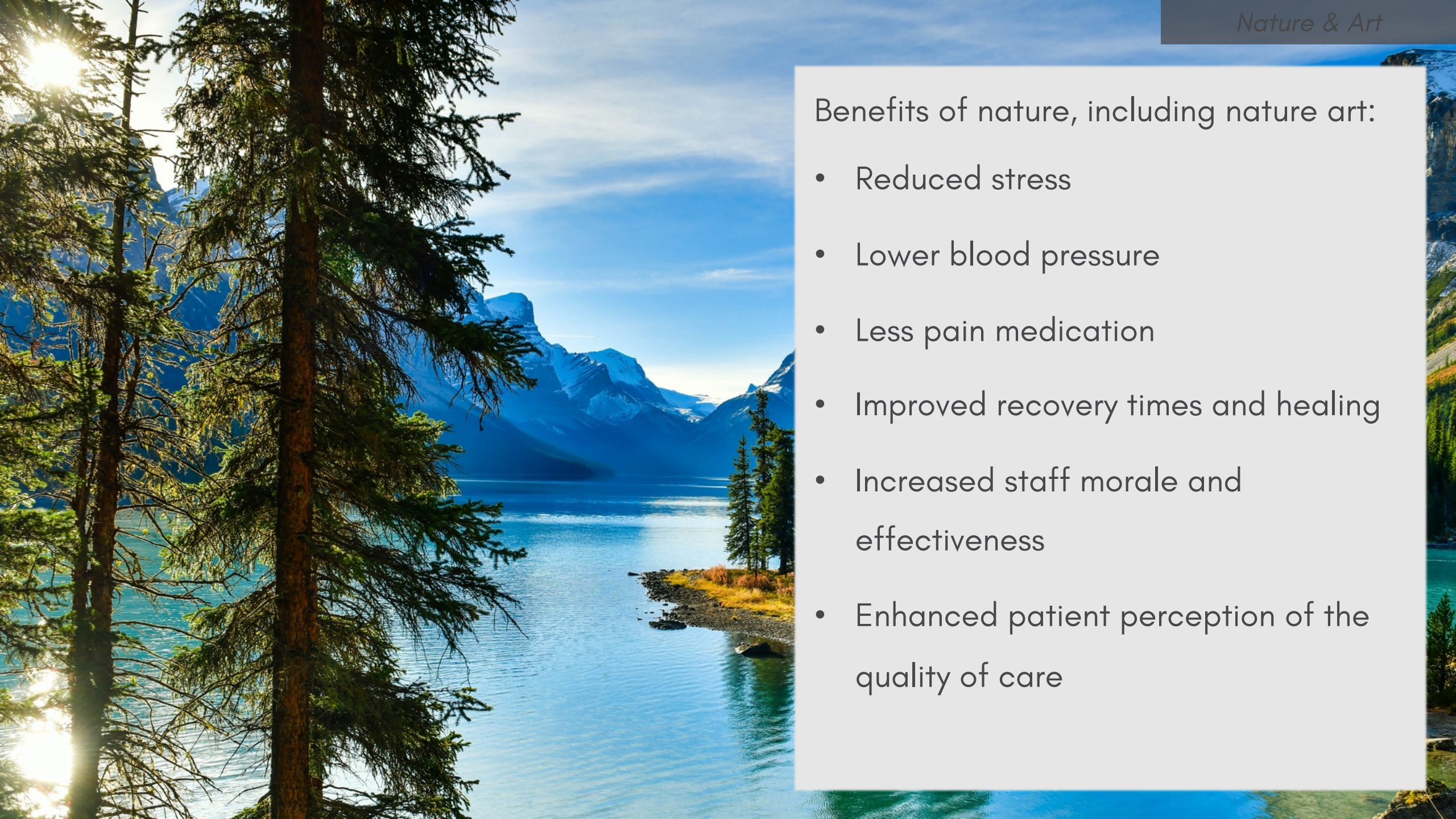
Realism is used to describe works of art that represent subject matter in a naturalistic, almost photographic way. Realism is a fundamental quality of photography.



Salvador Dalí's *The Persistence of Memory* (1931) is painted in a realistic style: the objects are painted from everyday life, but the subject matter is unrealistic.

Benefits of nature, including nature art:

- Reduced stress
- Lower blood pressure
- Less pain medication
- Improved recovery times and healing
- Increased staff morale and effectiveness
- Enhanced patient perception of the quality of care





Waterscapes: calm or nonturbulent water

Landscapes: visual depth or open foreground, trees with broad canopy, savannah landscapes, verdant vegetation

Flowers: healthy and fresh, familiar gardens with open foreground

From A Guide to Evidence-Based Art, 2008



- Figurative art: emotionally positive faces, diverse, leisurely
- Positive cultural artifacts: barns, older houses

From *A Guide to Evidence-Based Art*, 2008



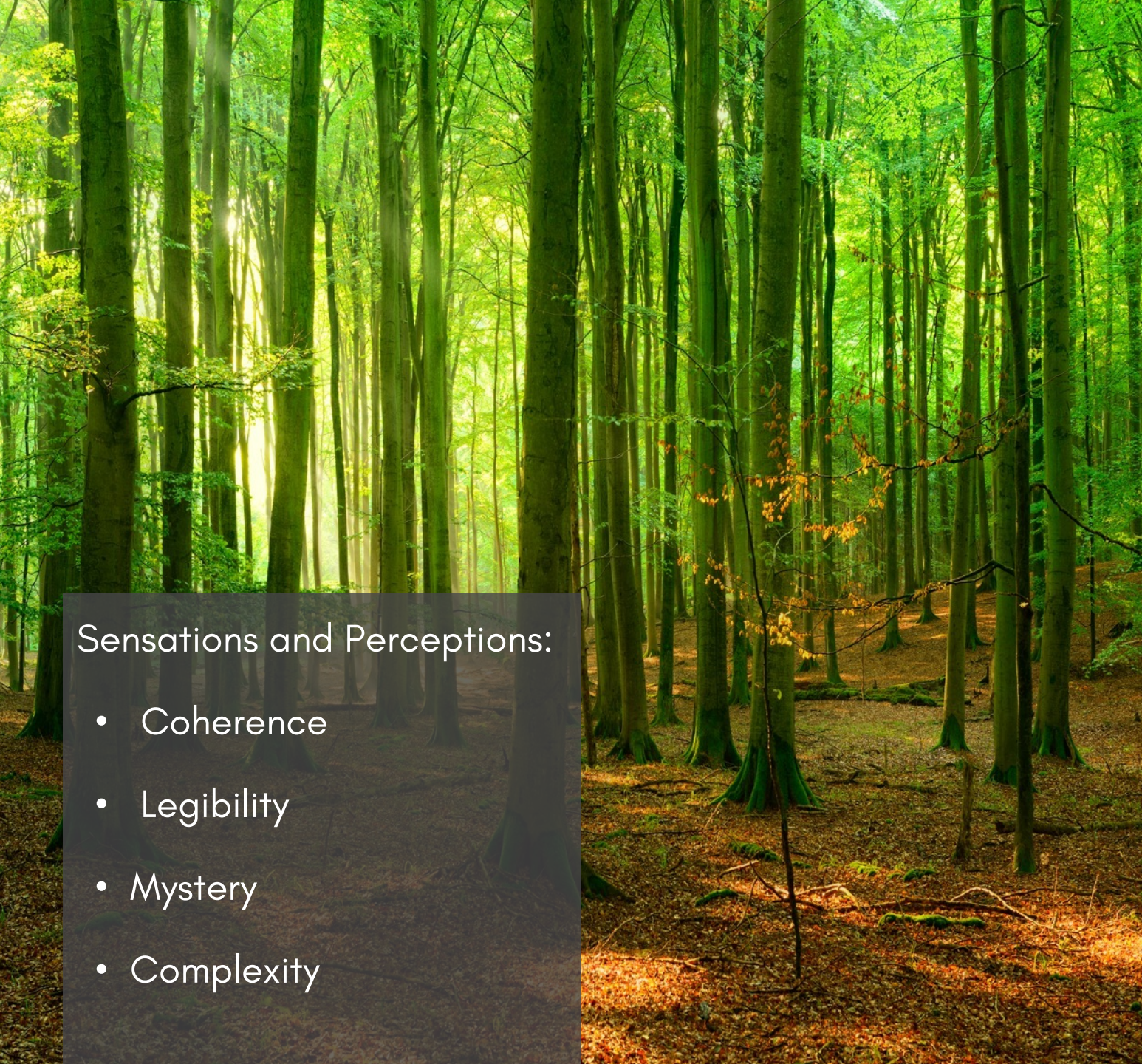
Are patient's preferences for photographs affected by the sensations and perceptions evoked by certain landscape qualities as well as their moods and demographics?





Landscape characteristics:

- Openness
- Penetration
- Depth



Sensations and Perceptions:

- Coherence
- Legibility
- Mystery
- Complexity

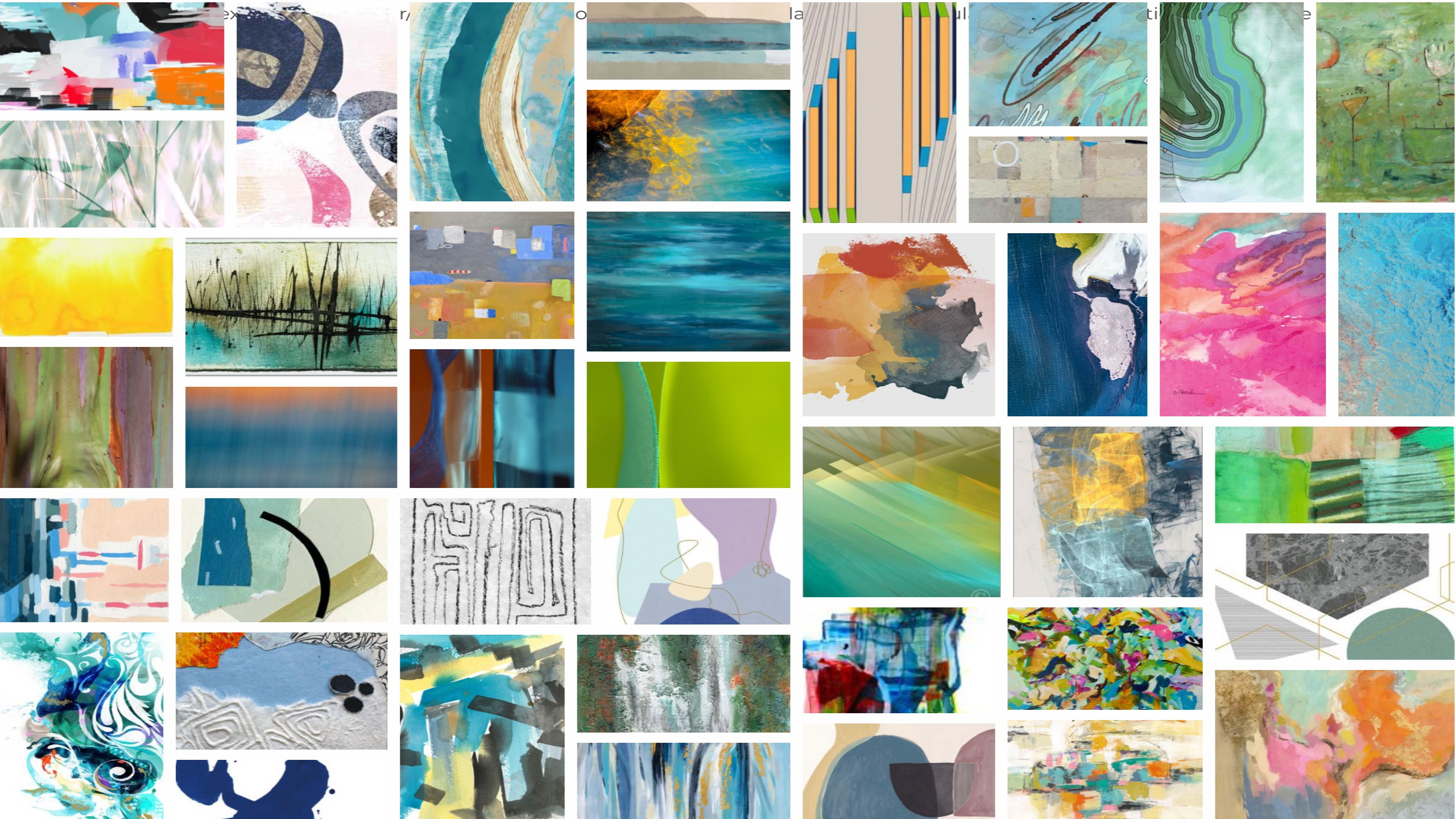


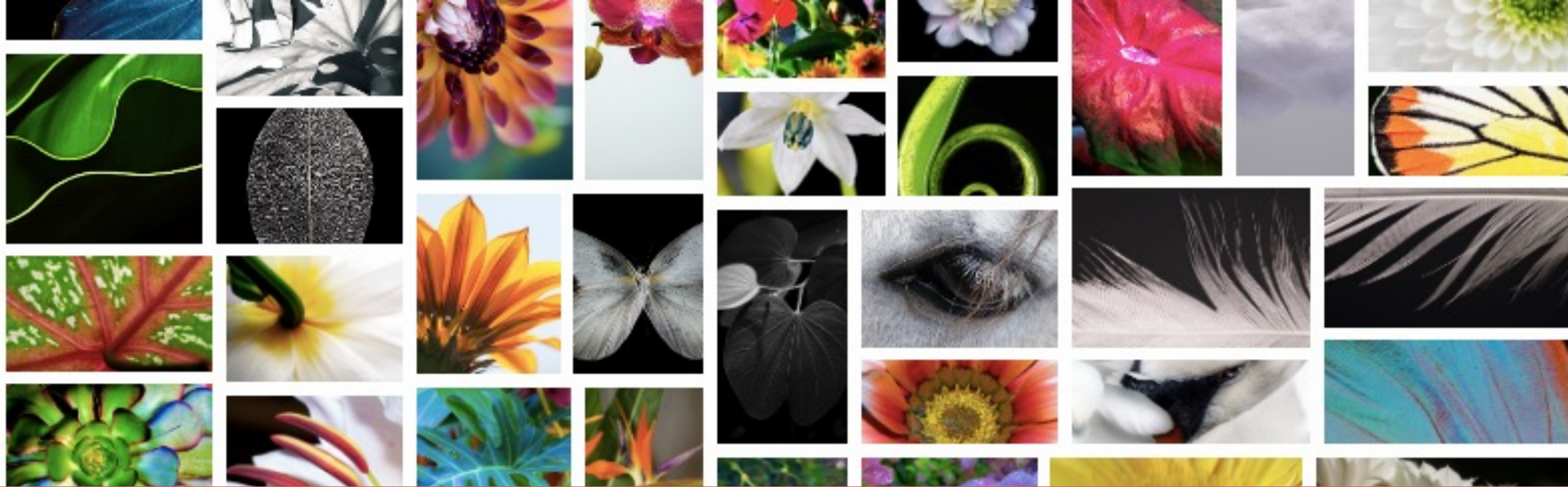
In an imaging room, a photograph with the characteristic of openness can help counteract anxiety some people may experience from being in an enclosed space.





- Bias in the interpretation of all studies considering EBA towards an overestimation of the effect of natural views.
- In two recent studies, no preference for nature views or figurative art has been found..
- Two studies showed by anthropological methods that abstract art can have positive effects on patient well-being.
- The confrontation with abstract art could enhance the capability to manage the consequences of disease for daily life by enabling a new perspective on the situation
- Not only is there a need for a pleasant environment with references to nature and daily life, but also the human need for stimulating sensual experiences as met by abstract art.
- Abstract art can also enable an emphasis on color effects on patient well-being. A preference of light colors and a greater importance of color and brightness for patient preferences has been suspected.





3. BIOPHILIA & ART

Explore artwork, other than nature scenes, that can support biophilic design's aim of creating environments with sustained and cohesive exposure to nature through diverse, integrated strategies.



Biophilia Hypothesis: Humans have an innate tendency to seek connections with nature and other life forms.

DIRECT EXPERIENCE OF NATURE

- Light
- Air
- Water
- Plants
- Animals
- Weather
- Natural landscapes and ecosystems
- Fire

INDIRECT EXPERIENCE OF NATURE

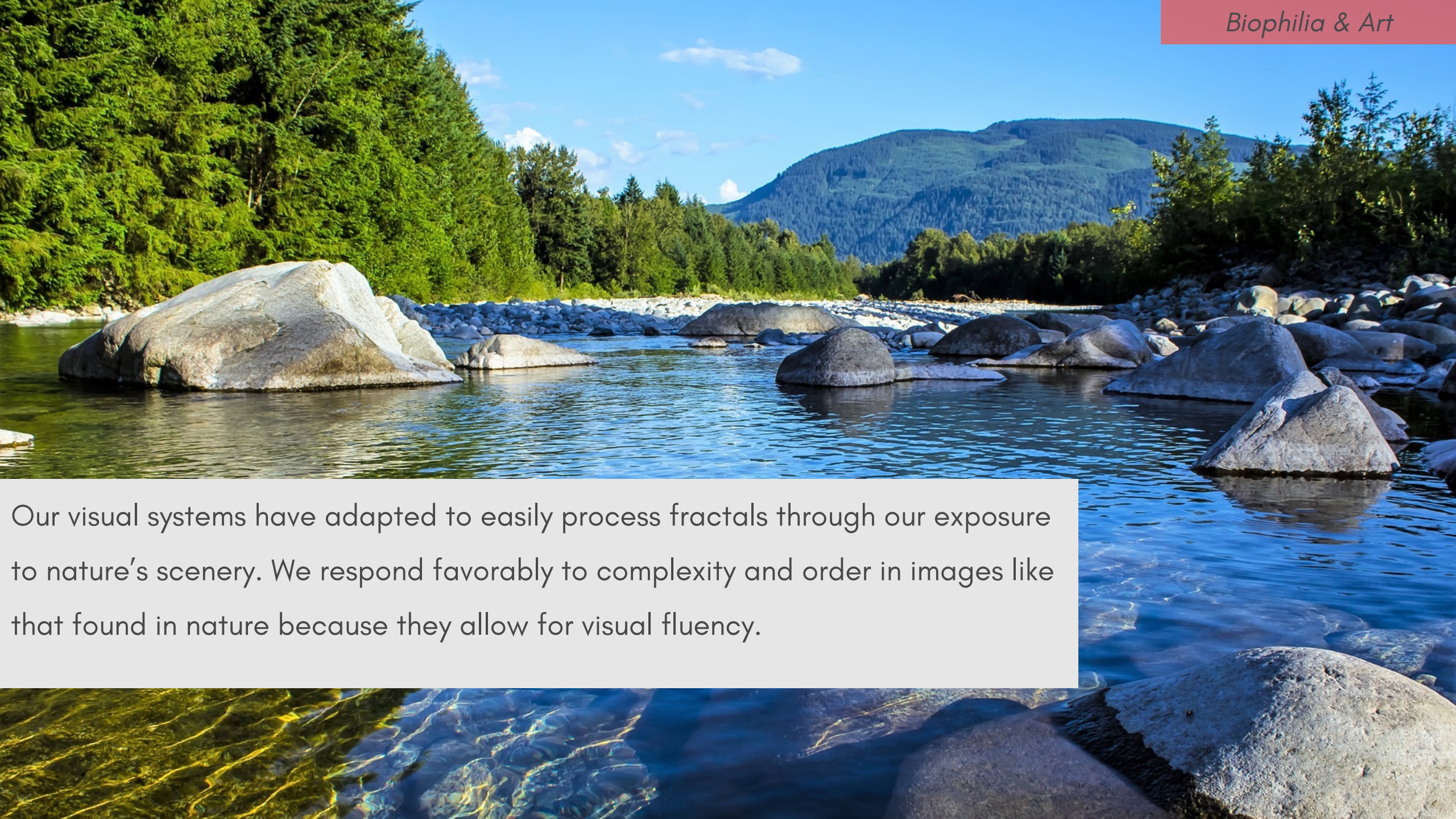
- Images of nature
- Natural materials
- Natural colors
- Simulating natural light and air
- Naturalistic shapes and forms
- Evoking nature
- Information richness
- Age, change, and the patina of time
- Natural geometries
- Biomimicry

EXPERIENCE OF SPACE & PLACE

- Prospect and refuge
- Organized complexity
- Integration of parts into wholes
- Transitional spaces
- Mobility and wayfinding
- Cultural and ecological attachment to place



Many objects in nature are fractal, composed of a single geometric pattern repeated many times at different sizes and scales.

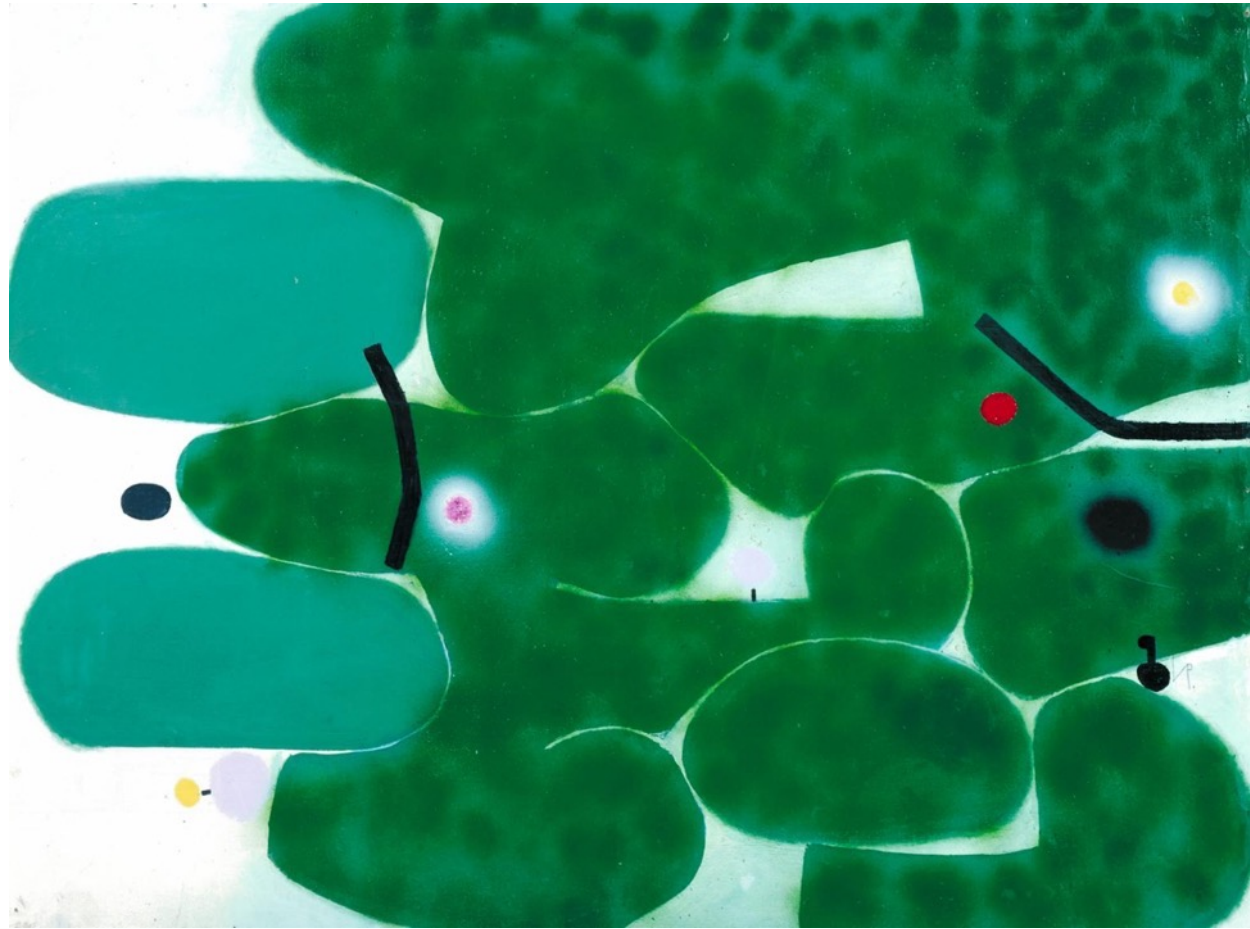


Our visual systems have adapted to easily process fractals through our exposure to nature's scenery. We respond favorably to complexity and order in images like that found in nature because they allow for visual fluency.



A physicist showed that Jackson Pollock created fractal structures in his drip paintings.

Jackson Pollock, *Number 34*, 1949.





BIOPHILIA & CONTEMPORARY ART

This work connects with the Experiences & Attributes of Biophilic Design in many ways: natural material, natural colors, evoking nature, age and the passage of time, and cultural and ecological attachment to place.

BIOPHILIA & CONTEMPORARY ART



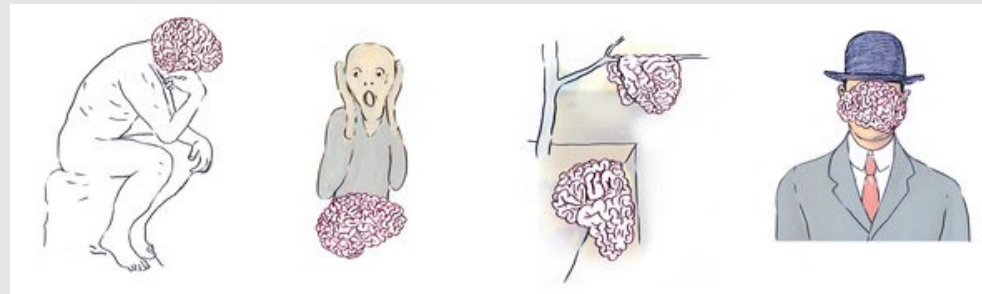
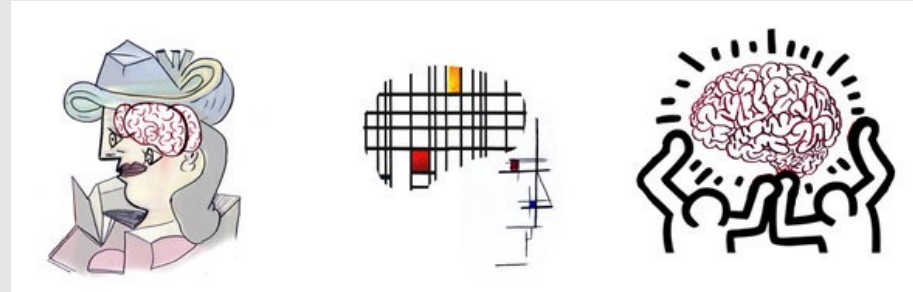
Jorge Palacios, *Untitled*. Iroko wood and limestone, 86.6 h x 17.7 l x 27.5 w in.

BIOPHILIA & CONTEMPORARY ART

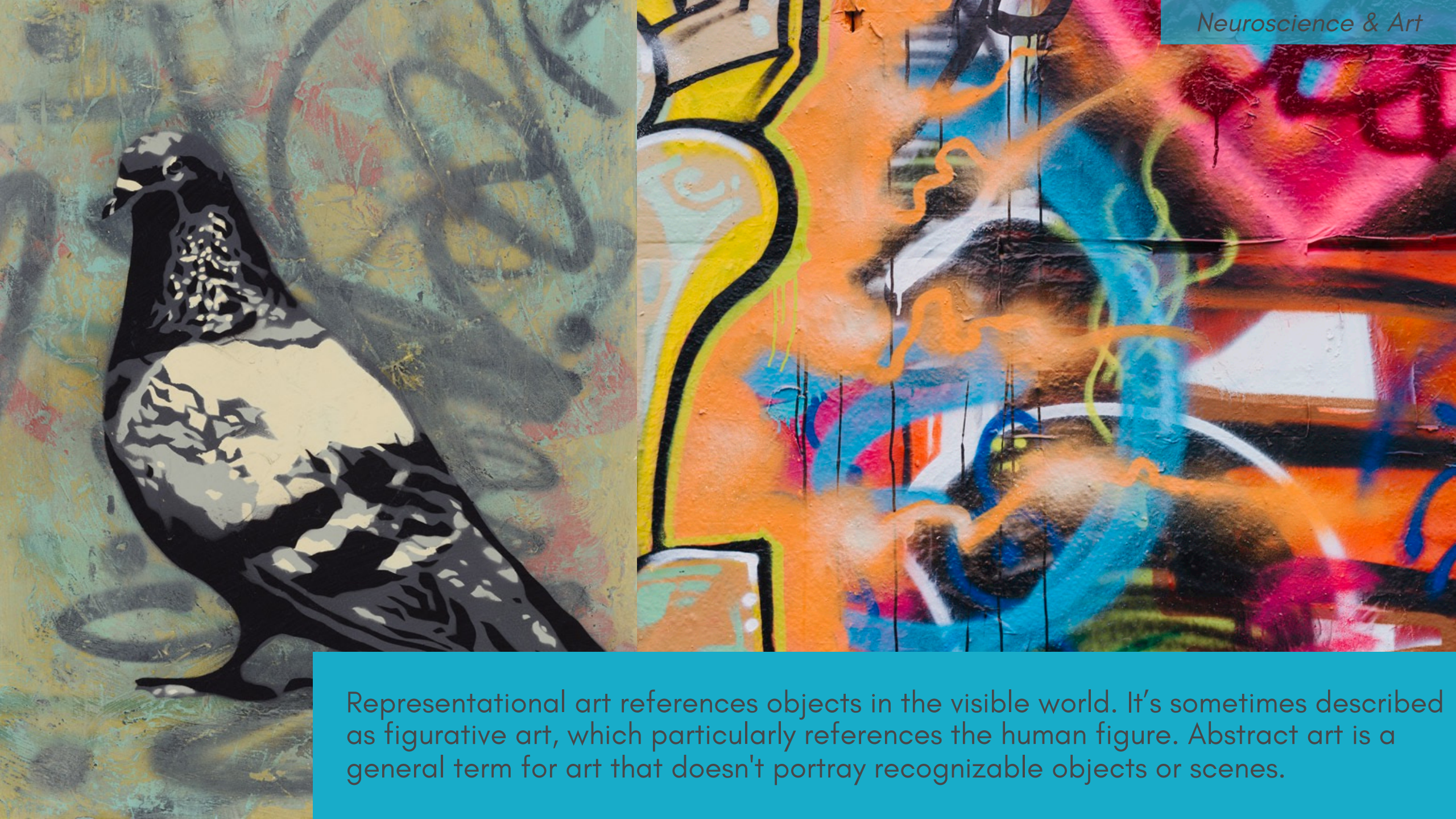
Robertson explores ways of communicating the impact of climate change while trying to bring people back to their innate appreciation of nature.



Neuroscience – the study of the structure and function of the brain and nervous system



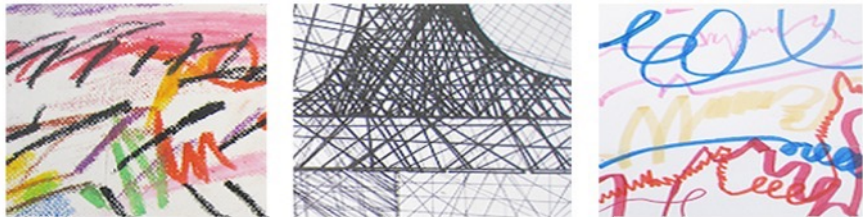
Neuroaesthetics is the study of art using neuroscience methods. The experience of visual art involves seeing, thinking, and feeling or perception, cognition, and emotion.



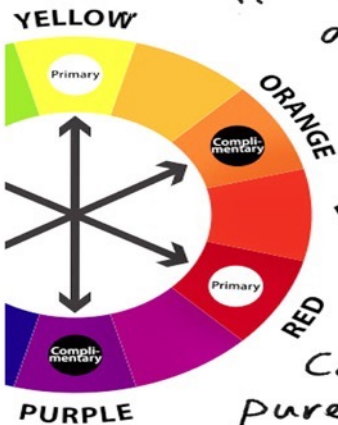
Representational art references objects in the visible world. It's sometimes described as figurative art, which particularly references the human figure. Abstract art is a general term for art that doesn't portray recognizable objects or scenes.

Art Elements

(Elements of the Visual Language)



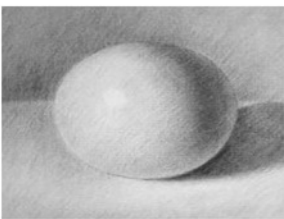
↙ **Line:** different lines express different emotions and ideas. a line is a path made by a moving point...



← Colour

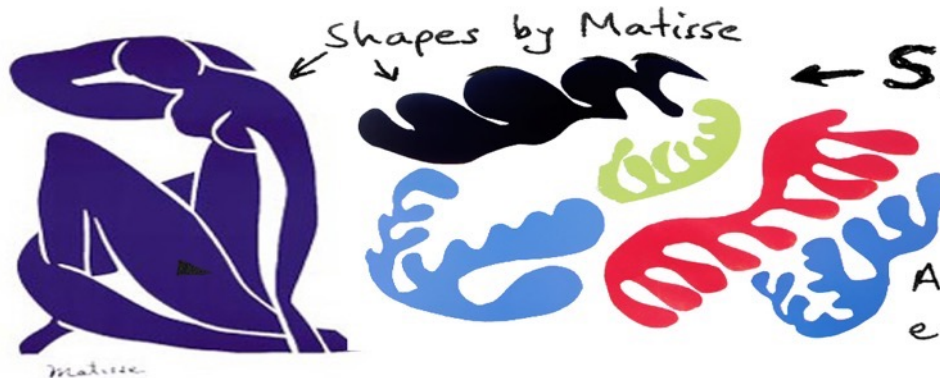
Another word for colour is 'hue'. Colours can be very pure (with a high intensity).

Colours can be lightened or darkened using white or black. This is called the brightness or the 'value of the colour.'



← **Value** is the lightness or darkness of something. It is also called **tone**.

← different values or tones created by shading.

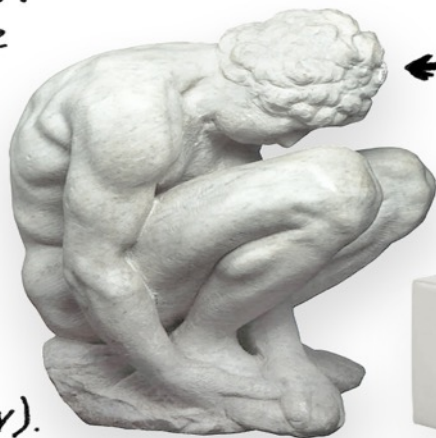


Shapes by Matisse

← Shape:

shapes can be freeform or geometric. A shape is an area enclosed by a line

Artworks are 'built' using the visual elements. These elements are an expressive language.



← **Form** is 3D shape.

↓ Sculpture uses form, of course.



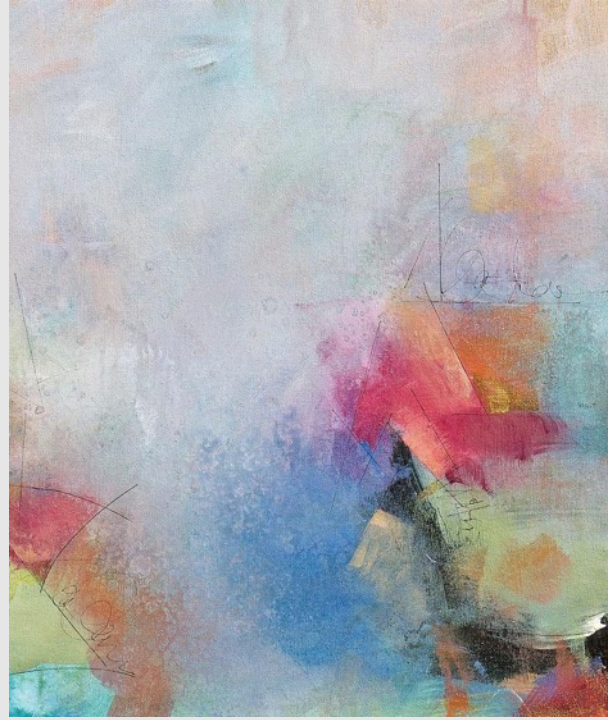
Texture

is the roughness or smoothness. Also called 'surface quality'



← Space

You can't have shape or form without having space. Here the 'negative space' creates the image.



Abstract art activates a greater part of the **beholder's share**. The beholder's share is the understanding that a work of art is incomplete without the perceptual and emotional involvement of the viewer, and ambiguity in a work of art affects how much imaginative and interpretive work a viewer must do.

Dementia causes difficulties with :

Memory

Communication

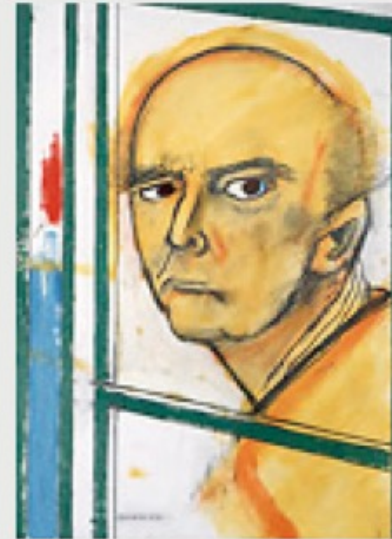
Language

Reasoning and judgment

Visual perception



1967



1996



1997



1998



1999



2000





David Hockney, *The Arrival of Spring in Woldgate, East Yorkshire*, 2011.

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CONCLUSION





Artwork selection is not only about art, it's also about people and contexts - all with a view towards spatial, temporal, and bodily engagement. The exchange between science and art can be a rich resource for criteria to guide a selection of artwork not only contributes to the visual and textural character of a place, but also engages and supports the wellbeing of those who experience it.

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