

Promotional Project

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BUF 2203: Visual Merchandising

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Nude Standing By the Sea, Pablo Picasso,
1929



Louis Vuitton Spring/Summer 23 1 E 57th St,
New York, NY 10022

The predominant color in Picasso's painting is a rich, deep blue that serves as the background, while there are subtle hints of white and gray incorporated into the object within the painting. The object itself can be described as pale and dull, but it has warm tones that represent the sandy environment. The use of color of this painting is mostly tints as it shows lighter colors and also the use of shade that creates the illusion of the object's shadow. Regarding the texture of the painting, it can be observed that the overall surface appears smooth, but there are rough edges around the object where it takes shape. This juxtaposition of smoothness and roughness adds depth and dimension to the artwork.

The painting incorporates a variety of line formations, including vertical, horizontal, diagonal, and curved lines. These different types of lines are intentionally used to contrast the

proportions within the painting and to draw attention to the object as the central focal point. Additionally, the varying shades and lines contribute to the illusion of viewing the object from an angle, creating a dynamic visual experience. Art holds the power to influence and convey diverse stories through different interpretations. Personally, I perceive this painting as a representation of life's inherent ambiguity. The presence of various shapes without a recognizable structure suggests that while we may have plans and a sense of understanding in our own lives, they can be perplexing or elusive to others. Similar to how Picasso painted this artwork with a specific theme and intention, viewers may interpret it differently, emphasizing the subjective nature of art.

This assignment has deepened my understanding of how colors and textures play a crucial role in capturing someone's attention. Each individual perceives colors and textures differently, often associating them with specific emotions. Visual merchandising frequently employs this knowledge by utilizing different colors to convey messages effectively to potential customers. For example, the visual display showcased in the Louis Vuitton storefront, presenting their spring-summer collection, shares similarities with Picasso's painting. Both employ blue as a background color to emphasize the object in the foreground. Although blue can be perceived as dull, its purpose is to attract viewers' attention, directing their focus to the object rather than the color itself. In the case of the storefront, the blue background effectively redirects attention to the clothing worn by the mannequins, delivering the intended message to potential customers.

This assignment taught me that colors in tones, shades, tints and values also come in store window displays as it is set to have a theme to attract buyers. I have also learned that it is difficult to compare a store window display with limited Picasso paintings in the listed museums.

The course has taught me about in depth colors and how the stores that I visited for this project are set up on purpose, from setting up the mannequins to showcasing products in the storefront.

Elements of Design come in color, texture, proportion, direction, line, shape, size, sequence, and tension. Color is described as the shade, tone, and tint of primary colors. An example of color is used in this painting and visual display is blue, blue is considered to have low intensity and in the painting it is mainly used as a background to redirect the attention towards the object.

The texture refers to the way the surface feels in between smoothness to roughness (Judy B., & Kate T., 2017). The texture in both the painting and the display cleverly combines smoothness and roughness, emphasizing the colors and highlighting the focal object.

The proportion refers to the objects size, mass, and scale (Judy B., & Kate T., 2017). For example, the way visual merchandisers styled and dressed the mannequins shown in the window display, they created a perfect proportion from head to toe to fit the mannequin's size.

The direction is a tool that leads the shopper from one way to another to enhance brand engagement and boost sales (Judy B., & Kate T., 2017). An example of direction is the store display with an interesting theme that makes shoppers turn their head around and take the time to browse inside.

The line is a visual cue that directs attention to specific features or creates a particular mood. (Judy B., & Kate T., 2017). An example would be zigzag lines that create excitement and horizontal lines create calmness.

The shape refers to the visual appearance or outline of an object or form (Judy B., Kate T., 2017). Shapes can be many things, for example, a part of Picasso's painting has a triangle as a representation of the head along w long horizontal lines as a representation for the legs and arms.

In both the painting and the display, the objects are deliberately enlarged to serve as the central focal point. This deliberate sizing choice aims to enhance the viewer's comprehension and guide their attention to the intended focus of the artwork or the visual display. By emphasizing the size of these objects, the artist and visual merchandiser ensures that viewers can easily identify and understand the primary subject.

The sequence pertains to the specific arrangement or order in which items are presented for visual observations (Judy B., & Kate T., 2017). An example of this is when a visual merchandiser creates a store plan, items are placed in order from small to large or vice versa.

The tension is created through the arrangement of elements that provoke uncertainty about the balance or stability of a display (Judy B., Kate T., 2017). An example would be from the window display above, the wooden wall creates tension from the blue object behind the mannequins which supports it.

Reference:

Bell, J. (2017). *Silent selling: Best practices and effective strategies in visual merchandising*. Bloomsbury Academic & Professional.

Spanish, P. P. (1970, January 1). *Pablo Picasso: Nude standing by the sea*. The Metropolitan Museum of Art. <https://www.metmuseum.org/art/collection/search/486754>