

EXERCISE 4: FORMS COMBINED

Goals:

- To design a series of appealing forms using simple shapes
- To practice graphic conventions related to drawing and representation
- To apply common design principles such as repetition and symmetry in a composition
- To experiment using color as an integral component of a composition

Procedures:

Part A

1. Find three to five friends and discuss the following design principles:
 - Contrast
 - Alignment
 - Repetition
 - Proximity
 - Emphasis
 - Symmetry
 - Balance
2. In your four-person group, play around with some different ways to graphically represent each principle. Use your sketchbooks.
3. Once your group has decided on the best way to represent a principle, draw it on 8.5x11 paper or your sketchbook. Each group will create seven diagrams – one per principle.
4. Present your diagrams.

Part B

1. Explore the biography and work of the following artists:
 - a. Piet Mondrian
<https://www.piet-mondrian.org/>
 - b. Georges Braque
<http://www.georgesbraque.org/>
 - c. Paul Klee
<http://www.paulklee.net/>
 - d. Claude Monet
<https://www.claudemonetgallery.org/>
2. Pick a favorite work of art by one of the artists. Download it.
3. Print out your favorite work to fit on 8.5x11 as a reminder.
4. Write 3 important insights about the artist himself – any biographical notes that stand out to you. Use bullets.
5. Write 3 things about the particular work of art that you chose. Focus on things that you find outstanding, interesting, unique, and noteworthy.
6. You will have 6 total bullets points in your list. You may put the list on the back of the paper.

Part C

1. Cut out 12 black and 12 white squares at 1". Cut out 12 black and 12 white circles at 1".
2. Use your new 1" circles/squares along with your existing 2" circles/squares (from the last two projects) to create three different but related designs on 11x17 paper.
3. Each of the three designs must incorporate at least three of the following principles:
 - o Contrast
 - o Alignment
 - o Repetition
 - o Proximity
 - o Emphasis
 - o Symmetry
 - o Balance
4. To add interest and complexity, you must include between one and three lines in each design. The lines may be straight or curvilinear or both. The lines cannot cross themselves, but they can cross one another. The line(s) may be any width you prefer. The line(s) must be of highest quality. The line(s) must be black, white, or a primary color.
5. To add further interest and complexity, you must include color in each design. You can apply color as you prefer – as little or as much as you see fit. At least one color must be used per design. You may want to consider using color as a way of providing unity between designs.
6. **For design inspiration, use what you discussed and diagramed in Part A as well as your selected artist and work of art from Part B.**
7. **You will need to give each design a name. Do this at or near the start of designing so that you can use the name as another source of inspiration and theme. The name will help you figure out what to do and what not to do.**
5. Go through at least six different iterations for each of your three designs.
6. You may use any combination of circles and/or squares and lines.
7. Document your iterations in your sketchbook.
8. Identify and select your best three designs.

Step D

1. Redraw your best/favorite designs onto three final sheets of 11x17 paper. We are NOT using tree symbols or double line squares. **Draw the circles and squares as circles and squares. Render them as solids or voids or some gradient between the two.**
2. All shapes may be black, white, grey, or a color(s). You may use gradients, shading, tones, textures, and shadows. However, you may also go for a simple representation to differentiate between the shapes and to give life to your design.
3. The shapes should be drawn at two-inch and one-inch sizes to reflect your design and the shapes you used. Lines should be of the highest quality.
4. Spacing of shapes and drawings on the sheet must be done with care and precision.
5. **Leave room for the text – see below.**

Step E

1. Compose three final boards, one for each design.
2. On each board, write the name/title of the design as well as the principles that you used.
3. Use two font sizes. The largest for the name and a smaller for the principles used.
4. The lettering should be between ¼ " to 2" in size.
5. The lettering must conform to a standard architecture lettering style that we practiced on previous projects in 1280. See Reid's book.
6. All three boards must have the same well-drawn border.

Step F

1. Transform one of your three designs into a three-dimensional model.
2. Start by cutting out an 11x17 model base out of cardboard or foam core.
3. Now re-present your design in three dimensions so that each square becomes a box and each circle become a cylinder. Boxes and cylinders should be at 1" or 2"
4. Boxes and cylinders may be constructed as solids or voids to represent your design. Voids may be constructed by omitting sides, tops, or other parts of the shape – thus leaving it open in some way.
5. The line(s) may be created in different ways. Be creative. For example, you might consider string, wire, paper, paint, etc. But remember, the line is also three dimensional. This means it may be raised-up from the base in some way.
6. Pay special attention to how the shapes relate in three dimensions.
7. Color, texture, etc. *may be applied to the shapes or the shapes may be constructed out of colored materials.*
8. You may use any material to create your three-dimensional design. Cardstock, museum board, basswood, balsa wood, string, wire, and similar rigid but flexible materials are recommended.

DATES	ACTIVITY - DUE	
WEEK SEVEN		
W October 13	o Parts A-B	
F October 15	1st Yr SEMINAR	o Part B-C
WEEK EIGHT		
M October 18	o Parts C	
W October 20	o Parts C-D	
F October 22	1st Yr SEMINAR	o D-E

WEEK NINE		
M October 25	o Parts D-E	
W October 27	o Parts F	
F October 29	1st Yr SEMINAR	o Part F
WEEK TEN		
M November 1	o Parts F	
W November 3	o Parts F	