

18 Art Deco and Organic

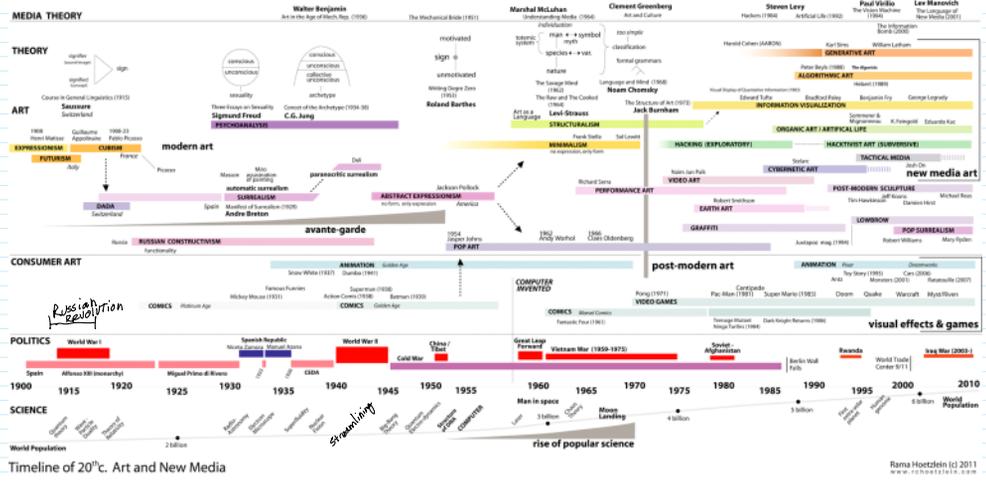
Sunday, March 13, 2016 2:45 PM

Movie tonight: Apollo 13. Next Monday: the Martian
 This Wednesday Blog: What are your top 5 constraints? Aesthetics should be one of them.
 Friday: Guest Lecture
 Next Monday: Prototypes are due! Must show aesthetic design. Does not need to function. Small scale is fine.
 Same presentation rules and pods as last time, starting Monday. Report blog Weds March 15
 Following post will be cast your project into 3 other WILDLY different aesthetics

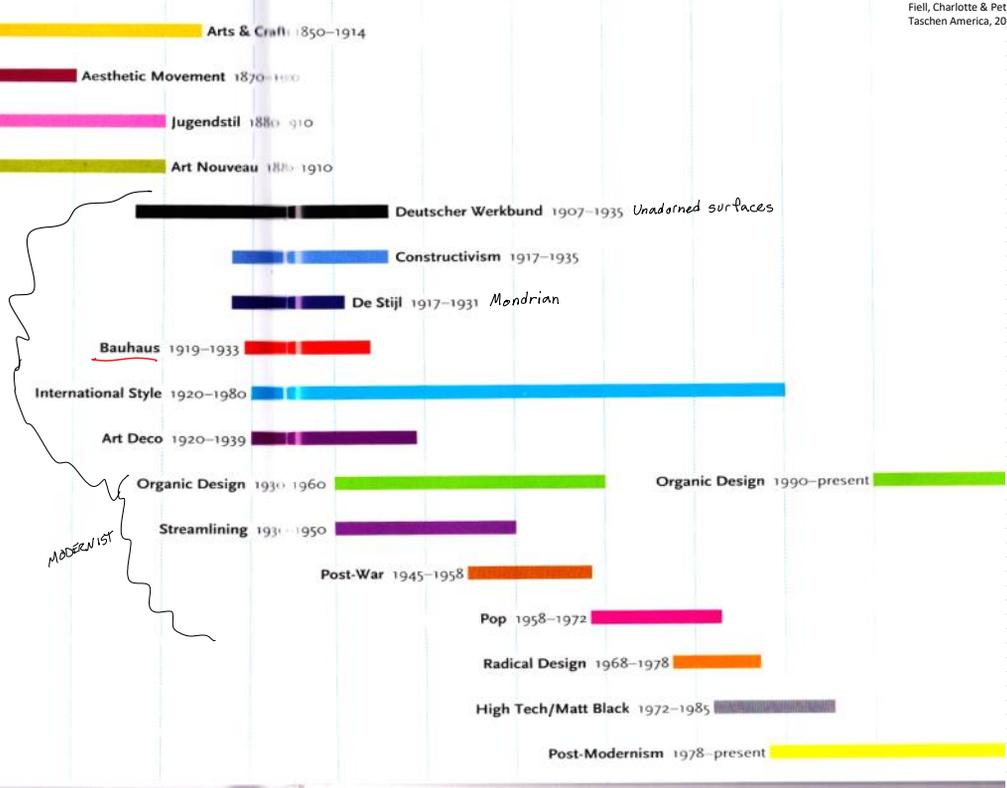
Survey results: Brainstorming/planning was hardest
 Do you want another structured ideation workshops in class?

- a) Yes
- b) Would be OK
- c) No, let's move on.

Team Time: 15 minutes ✓



Rama Hoetzlein (c) 2011
<http://www.rchoetzlein.com/website/artmap/>



Fiell, Charlotte & Peter. *Design of the 20th Century*. Taschen America, 2012.

[naturally occurring patterns](#) or shapes reminiscent of nature and living organisms. Taken to its extreme it attempts to force naturally occurring shapes onto functional devices.

From <https://en.wikipedia.org/wiki/Biomorphism>



Kidney shaped pools; kitschy 1950's appearances.

Sketching Practice

CHAPTER 2 DRAWING APPROACH / 22 BLOOM

Constructing a cast shadow can be compared to projecting a shape on a surface, which means that rules of perspective for shading apply. The perspective of the cast shadow and that of its original converge toward the same vanishing point. The length of a line and that of its shadow are comparable in length.

The shadow of a block mounted on a wall and that of a block on a horizontal surface may actually have the same shape.

Backlight may only be desired to create a suspenseful scene.

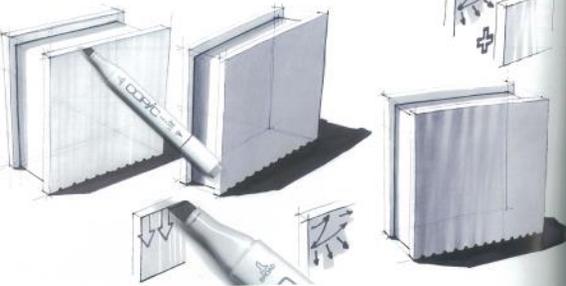
1. Choosing a light direction that comes toward you will not only put a distracting dark shape in front of the drawing, but more importantly, will leave no room for colour and contrast on the shape itself.
2. If the light direction, as shown here, is too close to one of the object's perspective directions, a confusing situation may occur.
3. If the slope of light chosen is too steep, the cast shadow will become too long and dominant.

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In general, the direction of light is chosen in such a way that the most characteristic side of the object is the shaded side, and the cast shadow has a continuous shape. Perhaps the best option of the three chairs is that of the largest chair. The length of the cast shadow should be big enough to support the volume of the object, but not so large as to be dominant.

2.2.4 Marker Technique and Colour

Marker can be applied in several ways. The easiest way is to use parallel 'stripes' on a surface. Vertical stripes underline the vertical orientation of the surface. In the middle drawing the 'wet-in-wet' method is used. Marker direction is not important; just keep the paper wet. On the right block some lines are added on top of a wet-in-wet surface. This will suggest a gradient, and give the drawing a less static appearance.



As the object and its cast shadow are further apart, the shadow will become lighter because of ambient light. This gradient in shading can be done with white pencil or marker.



Tip Make sure that the flat side of the tip of your marker stays parallel to the border of the surface; this will make the drawn marker surface end in a neat line.



If the 'stripes' of the drawn marker areas are chosen arbitrarily, a less spatial effect will occur. If vertical surfaces are drawn with marker vertically, and the horizontal surfaces horizontally, the orientation of those surfaces is emphasized by marker, and the drawing will appear spatially correct and be better understood.

If an object is drawn with colour marker, a combination of colour marker with grey marker is used for the shading. The colour of an object is darkened and desaturated on the shaded side of that object.

This is achieved by applying a layer of grey marker underneath a layer of colour marker. Each colour will need a different grey for this effect. See also Chapter 5.

When you choose a colour to work with, determine which grey you will need to shade it with. A try-out of different greys to match with a specific colour is not in vain and this information can speed up your later drawings.



Tip On a matt object, cast shadow can be seen on the chair itself. On a highly glossy object, only reflections can be seen on the chair, and more contrast and highlights are used. These drawings were inspired by Rietveld's Zigzag Chair.