2: Form

What:

- **2 Form Models**
  - **relief models developed from Assemblage and Hierarchy symmetrical and asymmetrical designs**
- **2 Tone Drawings of Models**

Why:

The designs created in the Assemblage and Hierarchy assignment established a flat, two-dimensional with a subtle spatial sense introduced by the use of line weights, giving some elements a sense of being in front of others. In this assignment the implied space will be made concrete through modeling and then return to a representation with tone and value. The ability to move fluidly from two-dimensional to representations to three-dimensional reality is fundamental to architectural design and representation.

How:

You will study your Assemblage and Hierarchy designs imagining them as the tops of three-dimensional forms. You will then build what you have imagined and then draw the models using a light source that creates expressive shadows and shaded surfaces. You may eliminate lines but you cannot add lines.

Objectives:

- To be able to generate alternative solutions to a problem
- To be able to accurately visualize three-dimensional forms from two-dimensional drawings
- To be able to construct models of complex forms
- To be able to construct models with a high level of craft and precision.
- To be able to draw even values with smooth gradations
- To be able to use value to give realistic 3-dimensional form to drawn objects
- To understand the role of light and shadow in our comprehension of 3-dimensional forms.
- To create both explicit and implied shapes and patterns.

Problem:

You will construct models of each of your designs from the Assemblage and Hierarchy assignment and then draw them using tone to create an accurate three-dimensional illusion.

- The models must have at least one piece which is 3" tall.
- The model will be viewed in a vertical position mounted on the wall.
- The symmetrical composition must be developed symmetrically. The models will be studied to determine an effective light source to generate shadows and shaded surfaces that will allow for an accurate interpretation of the form through a drawing.
- The light source will align with the axis of symmetry in the symmetrical composition.
- The Form models will be at the same size; a 9 square
- Lines may be eliminated from the designs
- Forms implied by the shapes of the original compositions may be developed as either concave, convex or planar forms
- Each composition will imply a single, consistent light source
- Objects that are in front will cast appropriate shadows on objects behind
- Each composition will have a full range of values from black to white
- The imaginary structure of the composition is being viewed from above

Design Goals:

- Designs should use interesting forms that will generate effective shadows and tones
- Designs should employ tonal values and from to enhance the original compositions
- Tonal values should be used to establish a consistent, believable 3-dimensional spatial environment
- The design should exhibit depth
- Designs must use a variety of both flat and curved surfaces

Process:

1. Explore the problem by testing various forms with quick preliminary models
2. Try placing the light source in different positions, diagonally from a corner or perpendicular to an edge to help evaluate your compositions
3. Determine final designs, choose a compositions that are aesthetically pleasing and intelligible both as models and as drawn compositions of tones.
4. Carefully build models of white materials. Any combination of foam core, Bristol board and museum board may be used but be conscious of variations in color and surface texture. All edges should be finished cleanly so that cores are hidden
5. Carefully draw final designs on individual sheets of white drawing paper. Use drawing pencils of various hardness to develop a range of values; you may want to use an ebony pencil to get very black values. Construction lines should be light but visible.
6. Xerox all final designs to have a record for subsequent assignments. Also save all draft copies
7. Organize the final designs into one panel to create a clear and interesting presentation.

Hints:

- Work from the light source across drawing
- Have overall form of the composition higher towards the light and lower away from the light
- Lines that don't cast shadows should be light or non-existent
- Assume light direction is parallel across the entire drawing
- Try to get even, blended tones without "smudging"

Requirements:

- Symmetrical Form Model
- Asymmetrical Form Model
- Symmetrical Drawing with tone
- Asymmetrical Drawing with tone

	2: Form	Excellent 10	Very Good 9	Good 8	Average 7	Fair 6	Poor 5	Incomplete 2.5
Craft 70	Quality of Assembly: cutting							
	Quality of Assembly: gluing and placement							
	Soundness and accuracy of modeled forms							
	Modeled forms meet assignment requirements of height and forms							
	Quality, consistency and accuracy of construction lines							
	Range of tonal values from white to black							
	Quality of tonal values, even tones with smooth gradations without smudging							
Design 80	Spatial complexity of design concept based on original symmetrical assemblage							
	Accuracy of shadows and shading based on a single light source, symmetrical form							
	Symmetrical composition makes effective choices of forms to create a cohesive composition							
	Creativity and aesthetic quality of the symmetrical form							
	Spatial complexity of design concept based on asymmetrical form							
	Accuracy of shadows and shading based on a single light source, asymmetrical form							
	Asymmetrical composition makes effective choices of forms to create a cohesive composition							
	Creativity and aesthetic quality of the asymmetrical form							
Presentation 50	Layout meets assignment requirements and exhibits a clear design concept							
	Text is complete and well drawn							
	Text: is integral part of presentation design							
	Composition: enhances and reinforces design							
	Composition is creative and aesthetically pleasing							
	TOTAL							