TUSCAN DUCKRO

Portfolio
When a company goes through a re-brand, they often want to embody a philosophy or a story that defines their every action. In order to take these keywords or ideas and visualize them as designs, a designer has to work with word associations and abstraction. Taking the word *lifting* and portraying it as a tactile composition, I had to brainstorm different ways that the word could be used in context, or emotions it could evoke.

After working through a multitude of possible designs, I settled that the cup that most embodied the idea of lifting was the left most spiraling cup. Its continuous form keeps your eye moving up and around the piece. As it moves upward, the ribbon tapers, giving a perspectival feeling of infinity.

With the vocabulary from both the cup and the original word, I created a logo and hook for an imaginary company. This insurance company wanted to make its customers feel like they were there to lift them out of their tragedies or hardships into a better and more secure world. Ultimately, this design is able to give secondary reads towards that philosophy.
Stepping away from the world of defined templates for a shape, the Unique Symmetrical Polyhedron required a lot of exploration. Since it’s extremely difficult to imagine a unique shape and how each fold looks like flattened, the only way to approach this project was to cut out shapes of paper, and find out how they interact with each other after folding edges at various angles. Only until you create a rough version of a face made from pieces of paper taped together can you flatten it out and see what it looks like as a net template.

My final shape evolved greatly from my original design; each face went through two or three iterations until finally finding the right combination. This project helped teach me when to abandon an idea that leads nowhere and work to discover something new that is likely far better.
The design principles—unity, hierarchy, movement, etc.—are found across all forms of design. It is one thing to look at a piece of work and find these principles, but it takes a strict dedication to apply these into your work. Studying Paul Klee’s *Pedagogical Sketchbook*, I was surprised to see how simple diagrams made only out of squares, lines, and circles could convey complex ideas like rhythm and anomaly. Utilizing the same visual vocabulary as Paul Klee, I made my own set of diagrams.

Once I had a basic understanding of these principles, I worked to apply them into a complex composition. These compositions had to convey one of the principles, and be guided with the vocabulary from the corresponding diagram.

One thing that surprised me was that in order to make something feel balanced, there had to be a sense of tension and imbalance. If the composition were to be perfectly balanced with one cube on the right and one on the left, it would become stagnant and boring. By finding the narrow line of when something that is imbalanced becomes balanced, the viewer is forced to absorb the information in a critical way.
After exploring the fundamentals of photography, I wanted to push and explore the boundaries of untraditional photography. Pinhole photography is a popular form of untraditional photography with historical roots dating back to times of the camera obscura. Taking pictures of this style creates interesting effects due to long exposures and the crude aperture. Using simple objects like juice boxes and matchboxes, photography is reduced to its most simple form: capturing light.

Originally, using the juice box created a fuzzy and atmospheric image, but I wanted to develop a way to take panoramic images. In order to do this, I needed to craft a camera that took multiple pictures at the same time, but at different angles. Therefore, I made a curved plane to put the film on, and poked three holes on the body around the circumference. Unusual effects occurred because of this physical condition of the camera, including a strange parallax distortion due to the focal plane no longer being flat. The pictures become abstract, almost reflecting the cubist ideal of viewing an object at multiple angles and points of view.
Being able to apply what I learned earlier to a complicated object was very rewarding. Starting out with orthographic drawings really helped gain an understanding of the form, allowing us to get measurements and how the pieces relate to each other. The lightbulb could be simplified into three basic cylinders, but what made it difficult was having to draw it laying down tilted back into space. I had to worry both about linear perspective of the lightbulb going back into space as well as elliptical perspective. Once I finally was able to draw it accurately in its frame, the difficult part was making the spiral of the bulb appear realistic. It would have been much simpler to draw in the coils had the rings been perpendicular to the axis because they would have followed the rules of perspective. However, since the spiral is a continuous loop about ten degrees off the axis, it was difficult to make it believable.

Line weight again was very important in this drawing. Since we couldn’t add value, it was up to using lines to create space. Colored pencils really helped to achieve the line weight that I wanted because it allowed me to first sketch in pencil, and then go over with a different medium.
We have all made collages from magazine cutouts and made those infamous notes with magazine letters. What we never knew as children was that the art of collage has had a rich and important history in the art world. Many famous artists, such as Picasso and Matisse, worked with themselves. Collages were a great way to explore the principles of design due to being able to quickly find a variety of source material.

Compositional decisions were critical to making our collages work well. Thinking about the best place to put certain elements in order to create balance or movement would be seen throughout.

Another important part to this project was creating a sort of scene with meaning without giving it away obviously. Good design leaves room for the audience to interpret and question the meaning of a work. Instead of going overboard and making it obvious that this piece is a statement on a different perspective of what we consider sins, a more subtle touch of using imagery of plants and the grim reaper is used.
Lines are everywhere, in your handwriting, in your clothes, and in your food. Because you can find lines everywhere, there is an enormous variety to describe them. Lines can be straight or curved, frenetic or passive, and even graceful. Zooming in on ordinary objects like water fountains, sidewalks, and toilets, I was able to take pictures of unique and exciting lines.

One of the most important types of line used in art is directional line. These lines can be used to create depth and perspective, as well as draw the viewer’s eye to the focal point of the piece. Directional lines are frequently straight and pointed lines, but can be created through implied lines. These implied lines create the most interesting dynamics because they do not reveal themselves to the audience directly. Instead, the audience feels the power of the line without actually seeing it.

The final poster of lines is not present to solely document the lines, but it is there to tell a story. Finding inspiration from the world around us drives the work we do and creates a natural, comfortable medium. After finding inspiration one can create a whole new language of design.