

PROJECT 3:

Form (Unity + Variety) in 3-Dimensions

1: Unity ↔ Variety



CONTRAST

unity and variety
in **SHAPE**







12
quartz
3
6

BRAUN

1.6 am fm 88
1.4 90
1.2 92
1.0 94
0.8 96
0.6 98
100
102
104 MHz

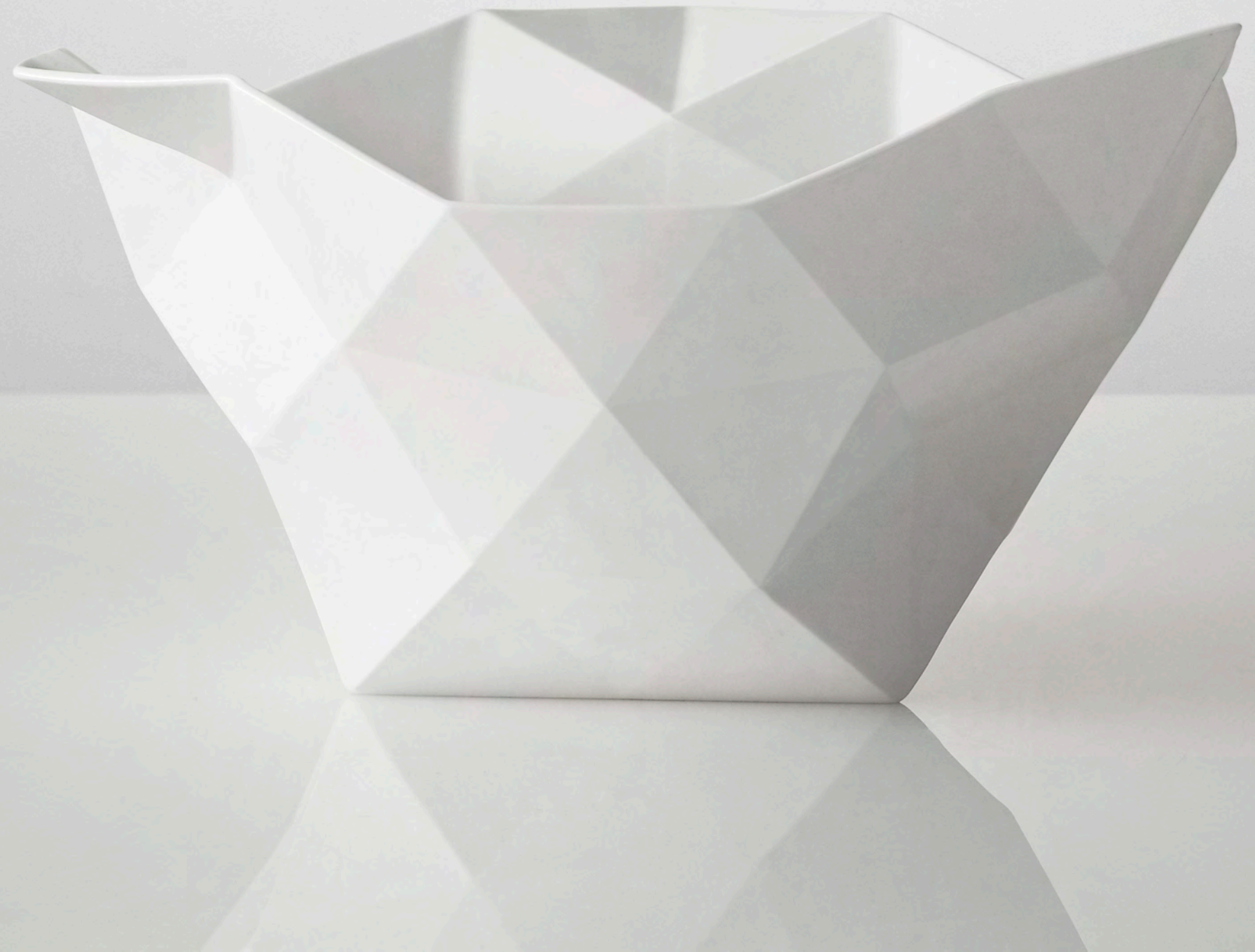
volume tuning

signal radio
alarm am fm













4 8

6 4g

5

3

4

2

3

2

1

1





Marco Zanuso and Richard Sapper
Black Television Set (ST201). 1969
Acrylic plastic, 10 × 11½ × 12" (25.4 ×
29.2 × 30.5 cm). Manufacturer:
Brionvega, Italy (1970). Gift of the
manufacturer

"It has been a great adventure . . . stepping into the factory and into its world," declared Marco Zanuso, condensing in a few words his passion for straightforward industrial design. Zanuso spent his career as an architect and designer focusing on the factory, cherishing its repository of technical knowledge, studying manufacturing processes and their economics, and finding ways to distill beauty out of them. Together with Richard Sapper, with whom he formed a formidable partnership during his most fertile years of design production, Zanuso was able to endow each company he worked for with inimitable examples of industrial lyricism. Testifying to this are the sixteen objects in the Museum's collection by the team. Besides these, each designer has seven more objects in the collection in his name alone.

Two years before this television set appeared on the market, Stanley Kubrick's film *2001: A Space Odyssey* was released, and many critics have compared the Black Television Set to the monolith that punctuates the fundamental steps in the development of human consciousness on the screen. Yet, in the light of other ideas hatched by Zanuso and Sapper, we may also believe that the main inspiration for this arresting home appliance came from the very nature of acrylic plastic itself as a perfectly sealed and yet transparent material, and from the study of the classic television set, just a casing that hides and protects the cathode tube and other mechanisms.

The ST201 is a black box; when the ON button is pressed, it comes alive with black-and-white images. Function is the departure point for every Zanuso/Sapper product, and yet the outcome is always more than the sum of its parts. It is hard to imagine a more literal or more elegant translation of theory into practice than this design, a new interpretation of an established object. —PA.

2.3 Proportion

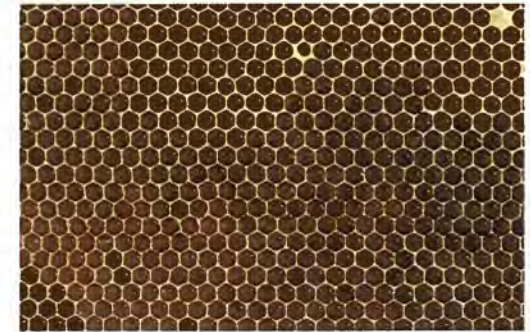
Proportion is the visual or structural relationship between part of an item to the whole, such as the relationship between the size of the text boxes to the overall page, for example. Proportion is a useful tool for achieving a balanced layout by helping to define the size relationship that governs the different design elements, such as their relative size and spacing.

The approximate ratio 8:13 was thought by the ancients to represent infallibly beautiful proportions. Dividing a line by this ratio means that the relationship between the greater part of the line and the smaller part is the same as that of the greater part to the whole, and this is the golden section represented by the Greek letter phi.

Objects and designs based on these proportions are particularly pleasing to the eye. In the field of graphic arts, the golden section forms the basis of paper sizes due to the harmonious proportions it provides, and its principles can be used as a means to achieving balanced designs. The golden section is not to be confused with the golden mean, the middle point between two extremes, or with golden numbers, an indicator of years in astronomy and calendar studies.

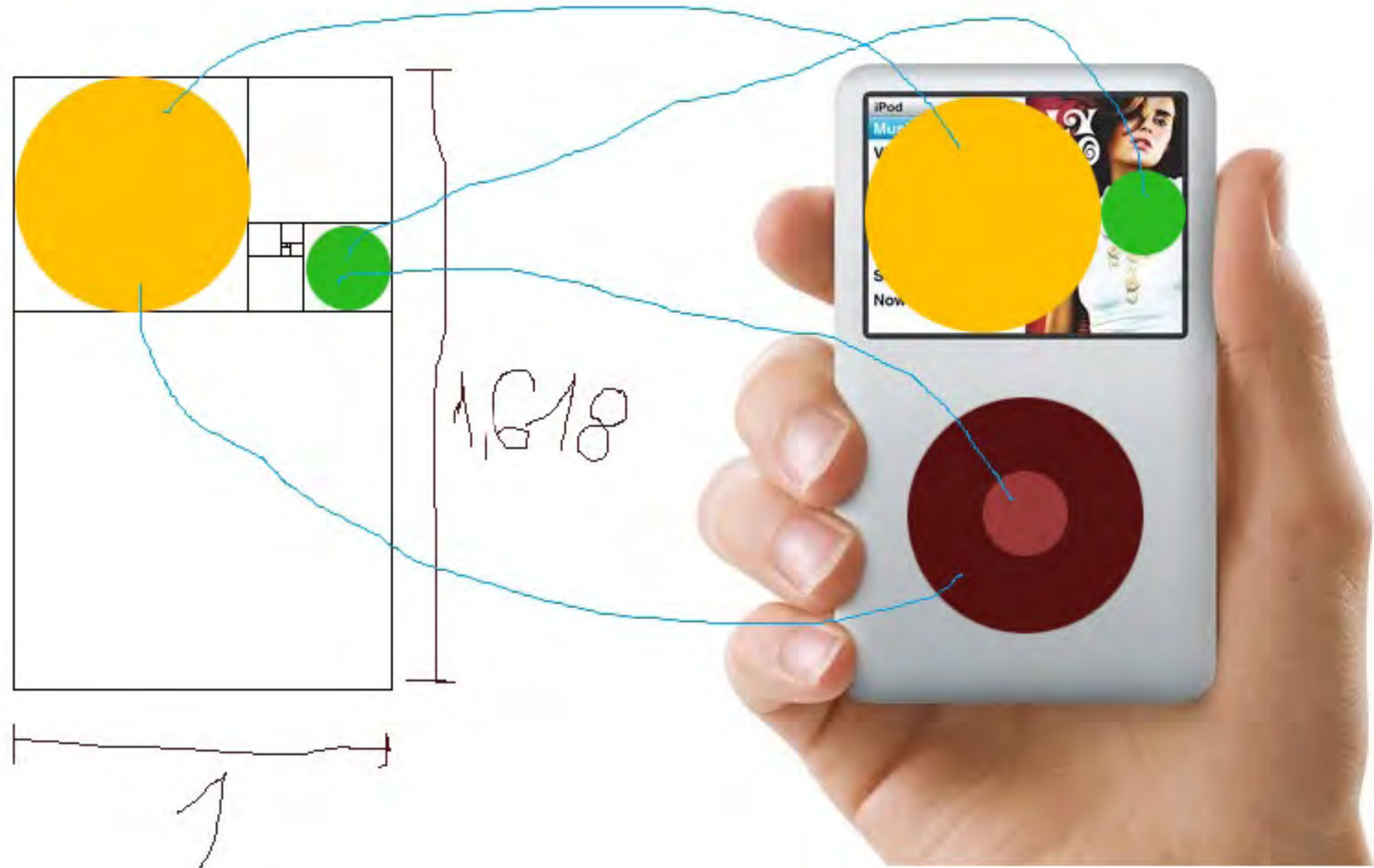
The golden section in nature

The 8:13 ratio of the golden section is present in the natural world and can be found in the natural growth patterns of snail shells, sunflower seeds, honeycombs and in dolphins where the eye, fins and tail fall at golden sections of the length of its body.

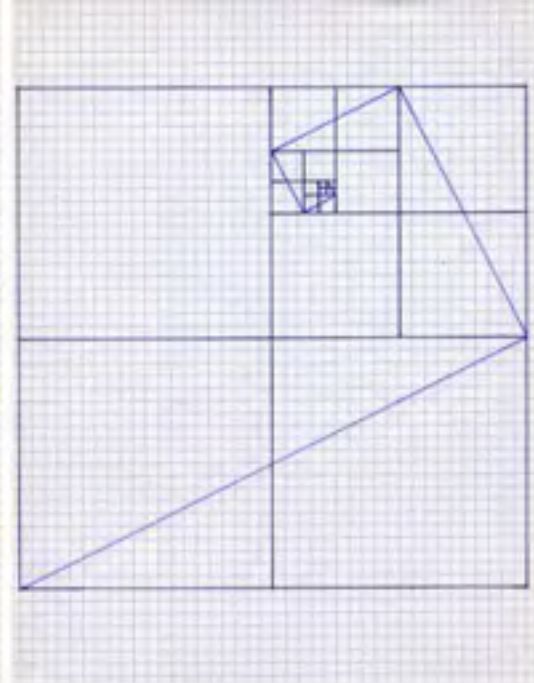
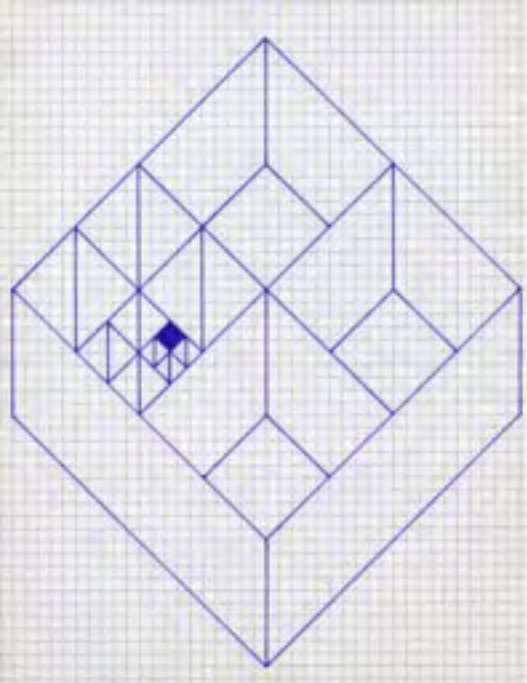


In nature (right)

These natural objects all show the 8:13 golden section ratio in their growth patterns or formation.







unity and variety
in **SIZE**





Detailing



Modern Doorbells

- Square
- Round
- r2
- de-light
- True
- Aluminum
- Black
- Bronze

Chimes

- ring

True > Aluminum Doorbell Button > Amber



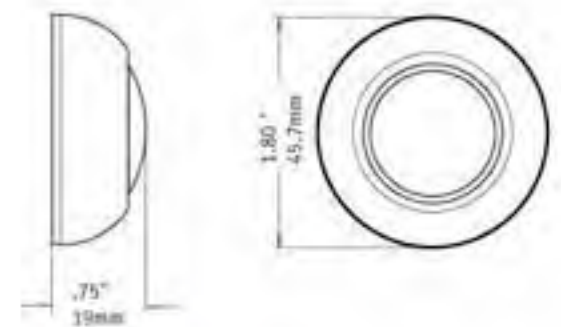
color: amber with anodized aluminum faceplate

Item code: TDB-A-A

about true

True bridges the gap between modern and traditional design. An all-metal push button is surrounded by a thin halo of LED-illuminated color, which also reflects against the mounting surface. Designed to fit well with residences built from 1900 on, True comes in several finishes and three illumination colors, as well as a non-illuminated option. Substantial in feel but narrow in diameter, True mounts well to narrow doorjambs and other tight applications.

Design: Ted Pierson, 2009. Patents apply.



Download the Spec Sheet as a PDF

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unity and variety
in **TEXTURE**





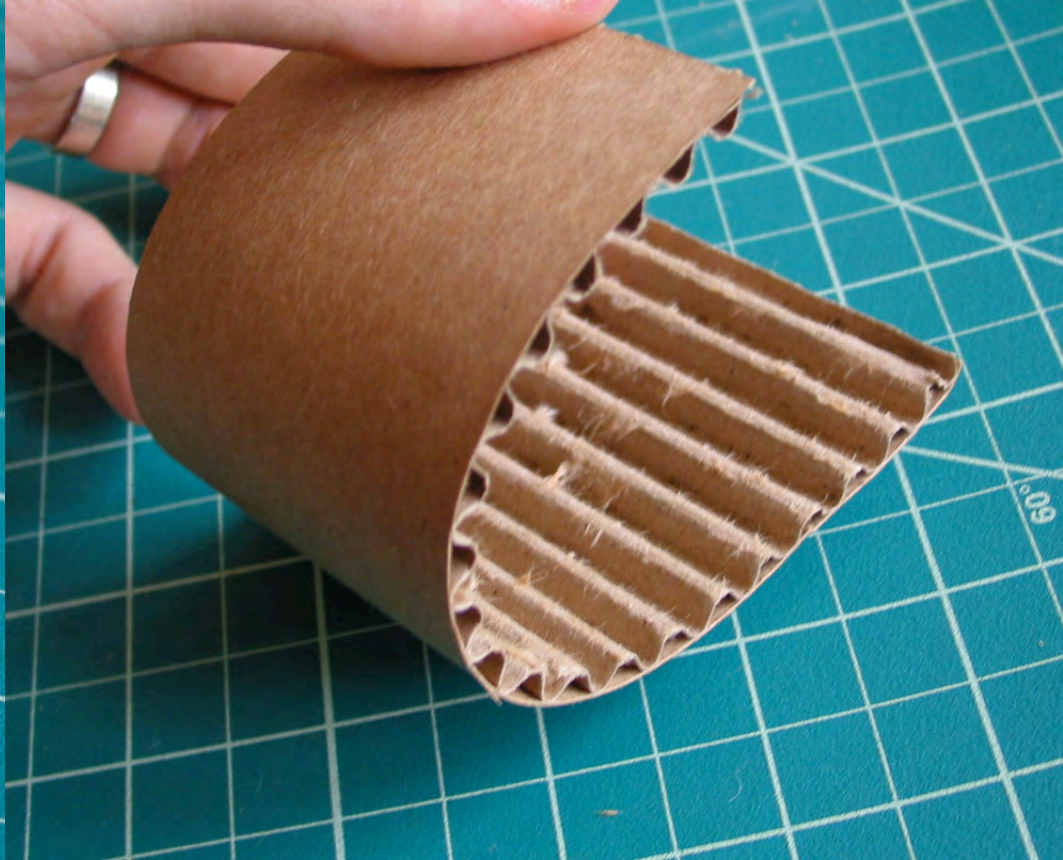
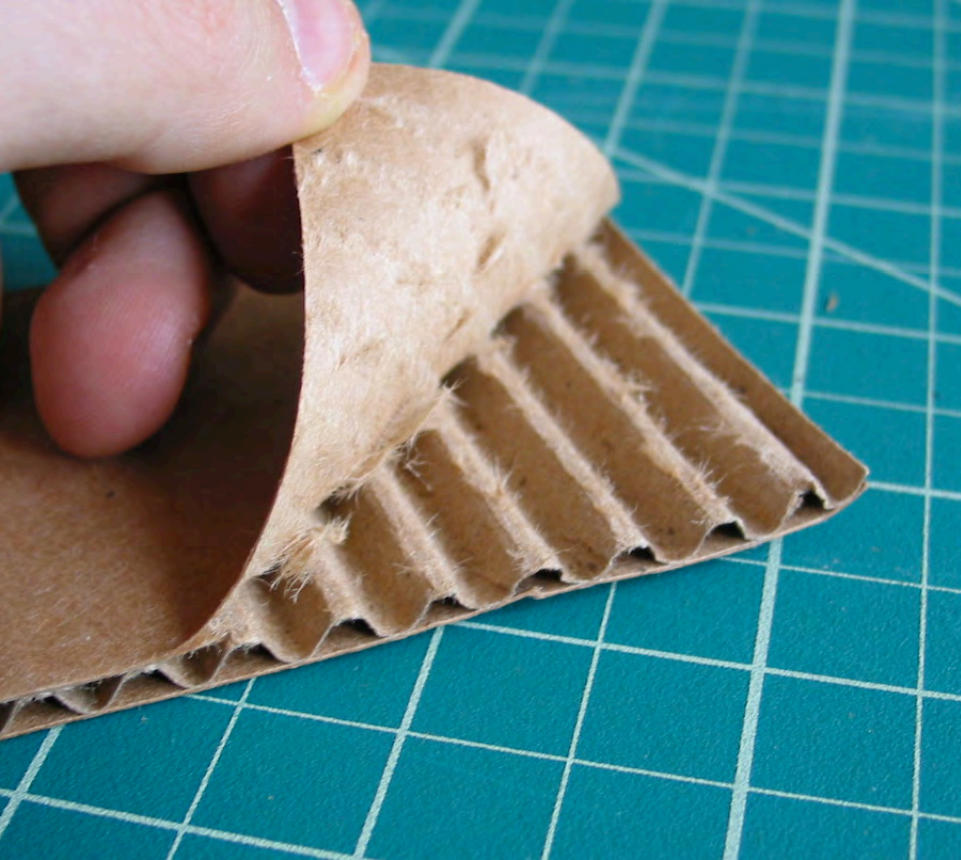
OXO
STAINLESS STEEL

OXO



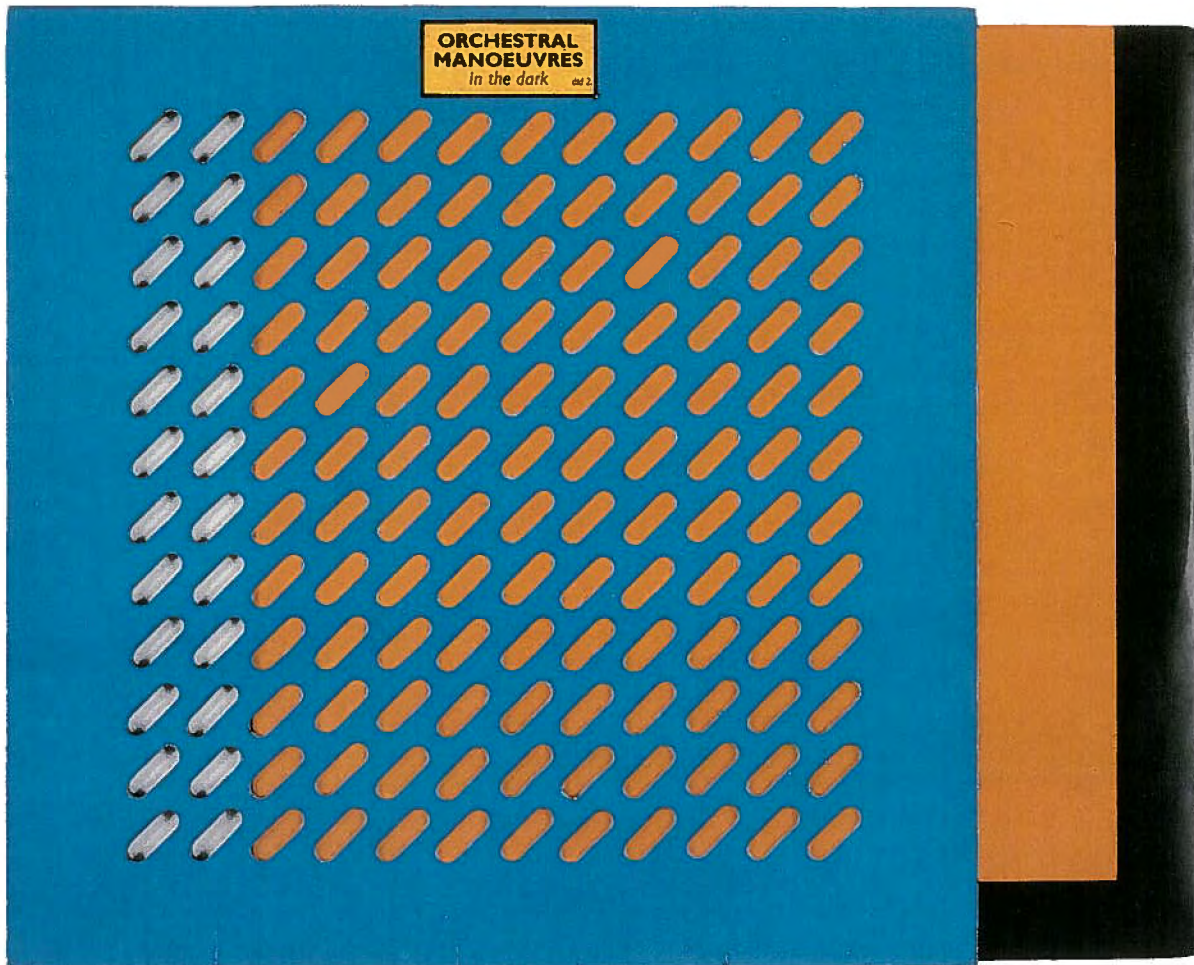
The GP1 BioKork is an ergonomic bicycle grip with 40 per cent cork material in the grip body. Antibacterial, antiallergic, and skin-friendly by nature, cork features good damping properties and is also very light. All elements of the grip were manufactured according to eco-friendly standards; grass fibres in the interior replace 40 per cent of the plastic, and renewable vegetable oils replace the mineral oils in the handrest. To cater to the individual needs of riders, the GP1 BioKork is available in two different sizes.





In this simple, powerful record sleeve design, die-cut holes in the blue outer sleeve reveal the contrasting orange inner sleeve inside. The design, done in 1980, was inspired by perforated steel used in industrial architecture.

designed by
Ben Kelly, London
art director
Peter Saville
client
DinDisc



Tacility

On the Surface
At the Edge



reddot

Drehbleistift zum Schreibenlernen

red dot award: product design 2010
red dot



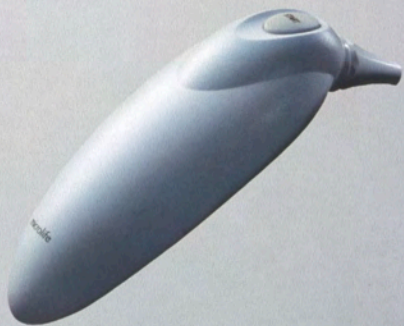
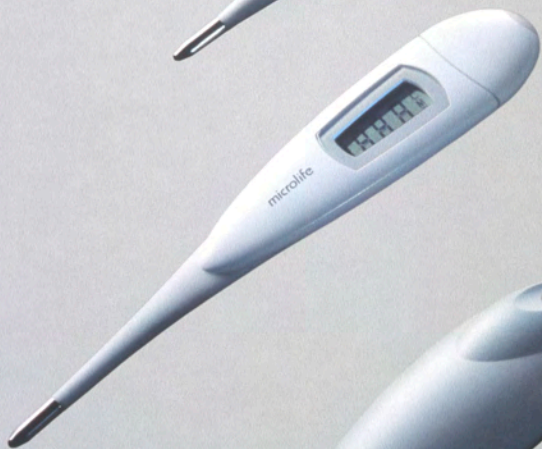


Milk Cartons

2006.

Courtesy Raw Edges.







Designer Karim Rashid created a travel flask for Kenzo perfumes. Each small spray bottle holds 20 milliliters of perfume and comes in different colors, depending on the fragrance inside. Its reduced size and its oval and malleable shape make it ideal for traveling or simply for carrying inside a purse.









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さ 3 DEF

た 4 GHI

な 5 JKL

は 6 MNO

ま 7 PQRS

や 8 TUV

ら 9 WXYZ

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Elderly Phone (cp11) Mobile Phone

red dot award: product design 2010
red dot

Manufacturer

Newplan Design Co., Ltd., China
[\[home\]](#)

In-house design

Yan Lu, Bin Liu, China
[\[home\]](#)

The design of the Elderly Phone is tailored to the requirements of older people. Each key has only one function, which diminishes the risk of operating errors on the part of the user. The SOS emergency key can also be preset to dial a specific number, which is, when activated, rung continuously until answered by the designated person. The screen has been dimensioned to accommodate the display of large digits. Orange-coloured background lighting also contributes to improved legibility.



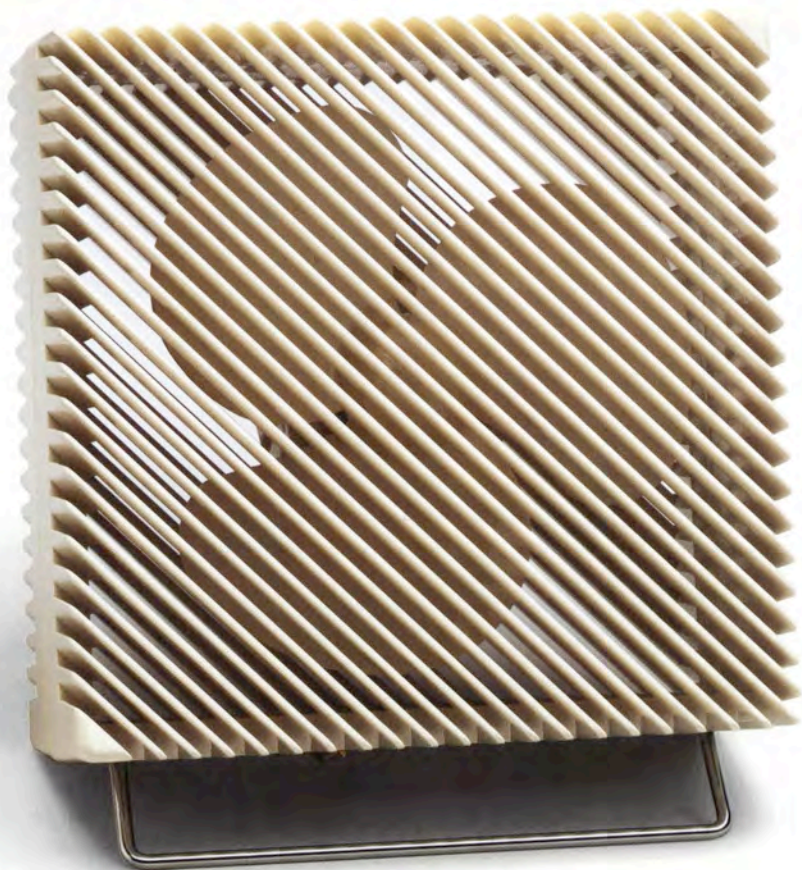
unity and variety
in **RYTHYM**

Rythm

Regular

Alternating

Increasing



Marco Zanuso

Table Fan. 1973

ABS plastic, 8½ × 7¼ × 4¼"

(21.6 × 18.4 × 10.8 cm). Manufacturer:
Vortice Elettrosociali, Italy. Gift of the
manufacturer











unity and variety
in **DENSITY**





Symmetric and Asymmetric Balance

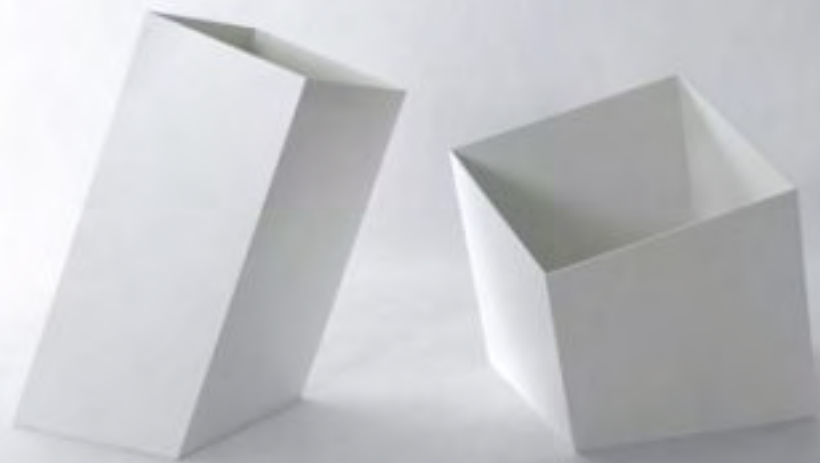


特選大豆
しょうゆ



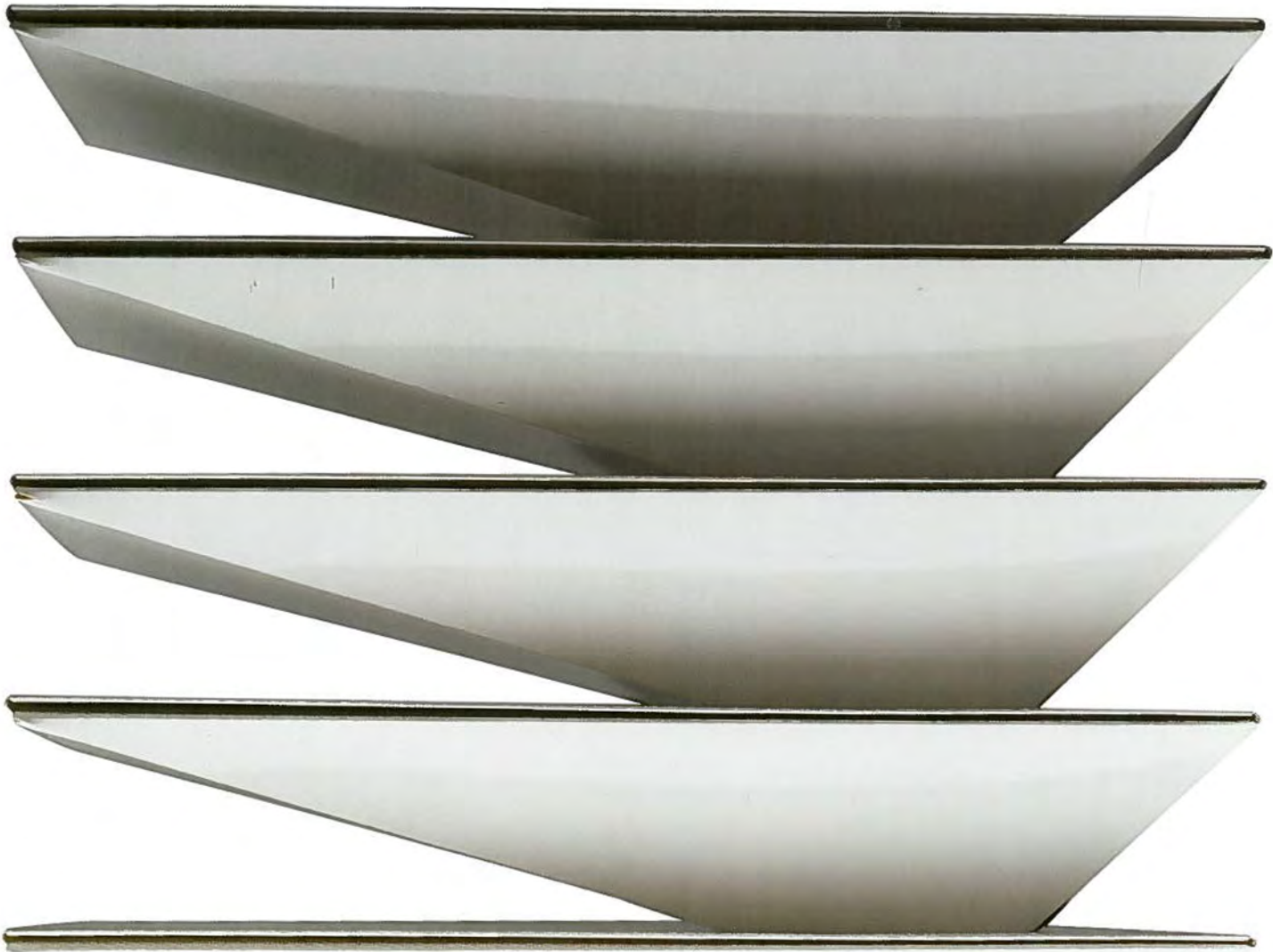








display box: cardboard



Movement (in 3-d space)









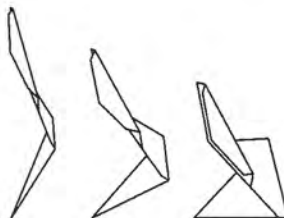
Bold in shape but light in weight, the Papton Chair is created by applying a few simple folds to a specially cut panel of composite cardboard. Fuchs+Funke Industrial Design divided the panel into loadbearing and bending zones, and devised a pattern of polygons that form the seat, back, and leg supports of the folded chair. The designers brought precision to the folding process by removing the top layer of the panel along the fold lines. They aimed to make the chair as easy to build as a paper plane. It weights just two kilograms, and up to fifty unfolded chairs can be stacked on a standard Euro pallet for shipping.

\1: Precision cutting and folding transform sheets of composite cardboard into origami-inspired Papton Chairs.

\2, 3: Scoring the cardboard surface along the fold lines allows for the very tight folds. Once folded, only the edges reveal the true nature of the material.

\4: The chair is produced in red and white.

\5: This diagram of the folding sequence shows the transformation from flat sheet to chair.



Breaking Large Masses

with Shape
with Opacity









Cliché Shapes

position:



Like 2D with an extra... D







Photo Courtesy of
Jefferson Smith



die-cut recycled cardboard/4-color, clear recycled plastic, plastic straw



Aesthetic Analysis





