

# Documentation

## Freeform Modeling Workshop





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Schwäbisch Gmünd

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# Ideation

## Topic Selection

We selected the *Freeform Modeling Workshop* from a list of various workshops of the Hochschule für Gestaltung Schwäbisch Gmünd:

- Print Workshop
- Wood Workshop
- Metal Workshop
- Rapid-Prototyping/3D Workshop
- Photo-/Video Studio
- \* Freeform Modeling-/Clay Workshop
- Prototyping Lab
- Media Lab
- Hackerspace
- Aquarium

The Freeform Modeling Workshop, which is taught and overseen by Prof. Volkmar Meyer-Schönbohm, consists within it the clay workshop, the gypsum workshop and the ceramics workshop. Out of these three, we decided to focus on the clay and gypsum workshops for documentation and brochure making.

## Brainstorming

Our primary research for the freeform modeling workshop revealed the various materials, tools, texture of processes of clay and gypsum. With some basic knowledge of the fundamentals of freeform modelling, we were ready to delve deeper into building upon that knowledge and finding additional themes and concepts for the brochure.

# Ideation

## Brainstorming

The group agreed upon the idea of having a common theme to the brochure in order to communicate more than just the technical knowledge and information in the brochure. Numerous themes and topics were explored.

A selection of the explored topics:

Calmness and tranquility:

Meditative experience:

Space and time:

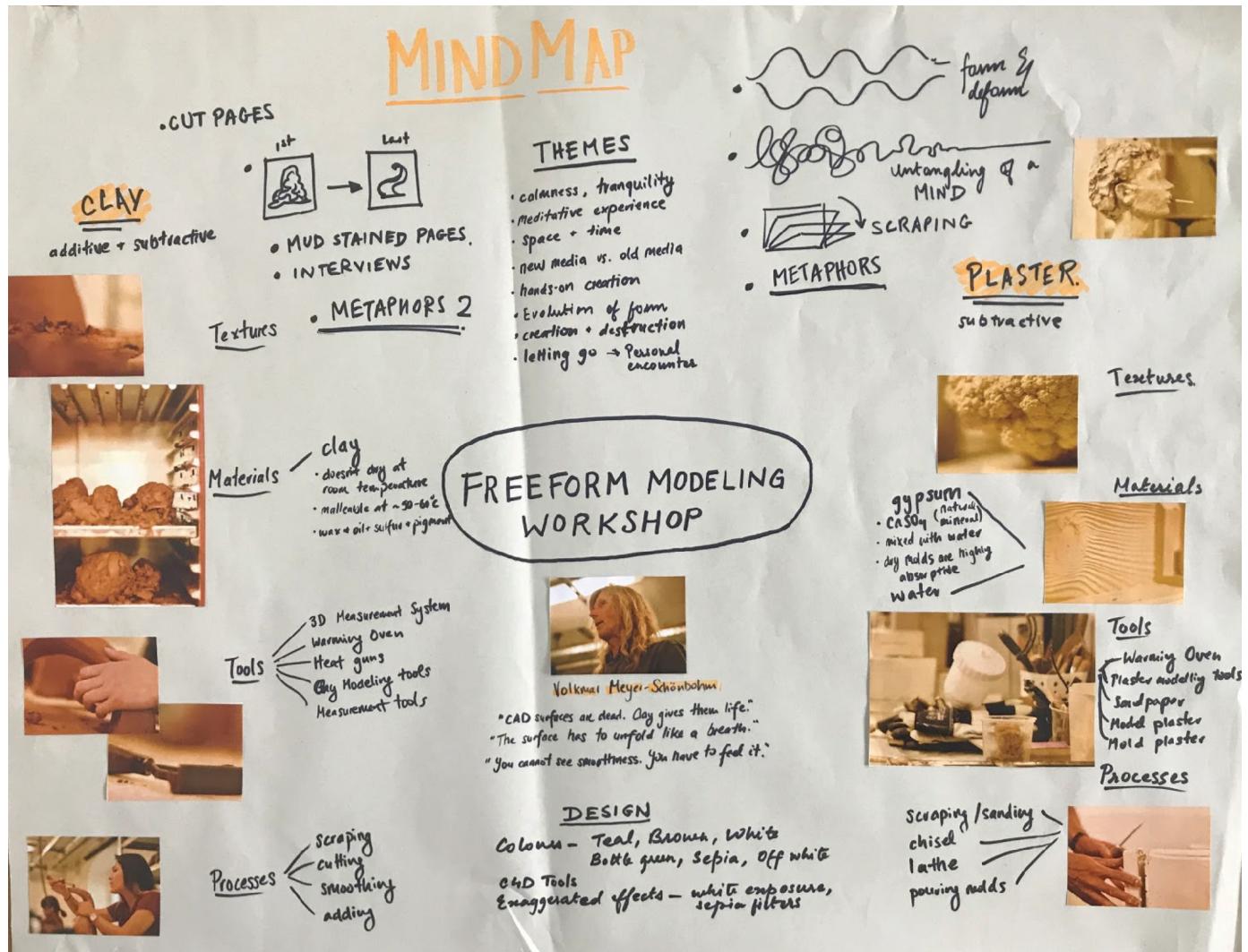
New media vs old media:

Hands on creating;

Evolution of form:

Creation and destruction:

learning to let go:



# Research

## Interviews

Several interviews were conducted in order to get the objective and subjective information out of the people working in the freeform modeling workshop

### Volkmar's interview

*Interview Topic*  
Introduction to the workshop

*Interview Format*  
audio recording

*Interview Duration*  
21.3 mins

In an introductory interview of Volkmar, he showed us around the workshop and explained to us the various aspects and process of clay and gypsum.

### Student Interviews

*Number of Students*  
3

*Interview Topic*  
Meditative experience of clay and gypsum

*Interview Format*  
Audio recording

*Interview Duration*  
46 mins

### *Student 1*

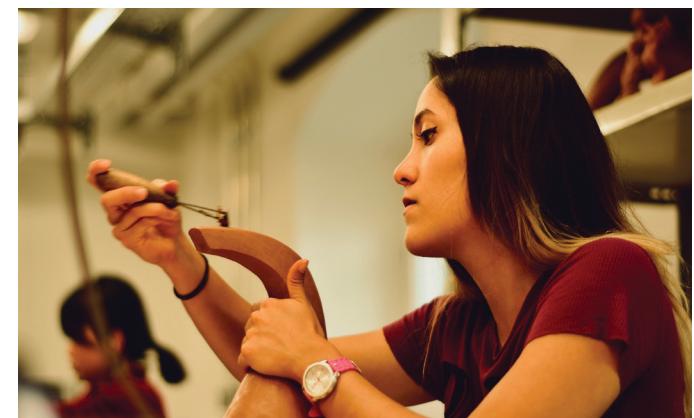
"Clay is a magic medium where it has the ability to grasp feelings that may seem intangible. It is earthy & primal and brings us back to our inner child where we can play and be more spontaneous. When we couple this with learning and practicing new found skills mindfulness meditation, we can discover a deeper sense of wellbeing"

### *Student 2*

"Here, you can enjoy time for yourself and unwind whilst releasing feelings, creativity, thoughts and hopes into the responsiveness of clay. You'll also learn and become skilled in mindfulness so you can easily connect to the calm"

### *Student 3*

"It's very meditative. It turns off a higher level of thinking. You have to let go and give in to the unpredictability of it. You can go in with an idea of what you want to make, and the clay doesn't want to do that."



# Content

## Topic Research

Our content research drew from various sources, including our user interviews, personal experience working in the clay workshop, and a large collection of texts given to us by Volkmar. We synthesized these various sources into a cohesive text for our handbook.ww



Clay-Modelling

Unter der vorgeschlagenen Bewertung 13-47 errechnet man im weiteren Verlauf die Kostenkurve nach speziellen an der Luft nicht verhindbaren Modellbeweisfällen, die sich bei Zimmertemperatur in unerwünschend beschleunigen.

In dieser Form ist CLAY in der Auto-industrie sehr populär geworden. Konkurrenz- und Interieur-modellen sind ebenfalls weit verbreitet. Weitere Einsparungen kann man durch modulare An- und Skalierung von Reihen- und einzelnen Arbeitsaufgaben erzielen und so Material- und Zeitwirtschaftlichkeit erhöhen.

Die Feindzellen führen jeweils unterschiedliche Anteile von neuroplastischen Zytokinen für die Anwendung eines ClAP-Verstärker-Hangeträger-Schwämmen-Materials, was wiederum unterschiedliche Reaktionen verursacht. Gegenwartig Zusammenstellung der ClAP-Systeme ist ein getrenntes Gehirnmodell der Schnecke, die Beobachtung des ClAP und Wirkung des Infektions- und Reizprozesses.

Optimal bestehen bei Gay-Latr. weitem  
geschmolzenem Z-stand beobachteter Dicke  
Konsistenz erreicht die Nassz. nach etwa 4 Stunden  
bei ca. 50 - 65°C in 95% Wasserkonz.

**Hinweis:** Modellbauempfehlungen einer Schneideklasse von 4-7 mm  
Richtig angewendet, hilft die Vorbereitung des Umgangs mit dem A-WV verhindert schädliche Modellklasse, zugeschnitten auf den Unterbau aus Holz, Steinen oder Schutt. Dabei ist etwas Material zu sparen, doch soll sich das Original nach mehr Aufwand problemlos wieder herstellen lassen.

Nachdem sie aufgelöste Chor-Abgesicht und  
dieser wieder hergestellt ist, kann er sich im  
Gegensatz zu normalem Platz in „statischem“ und  
„sozialem“ Werkzeugen beschreiben.

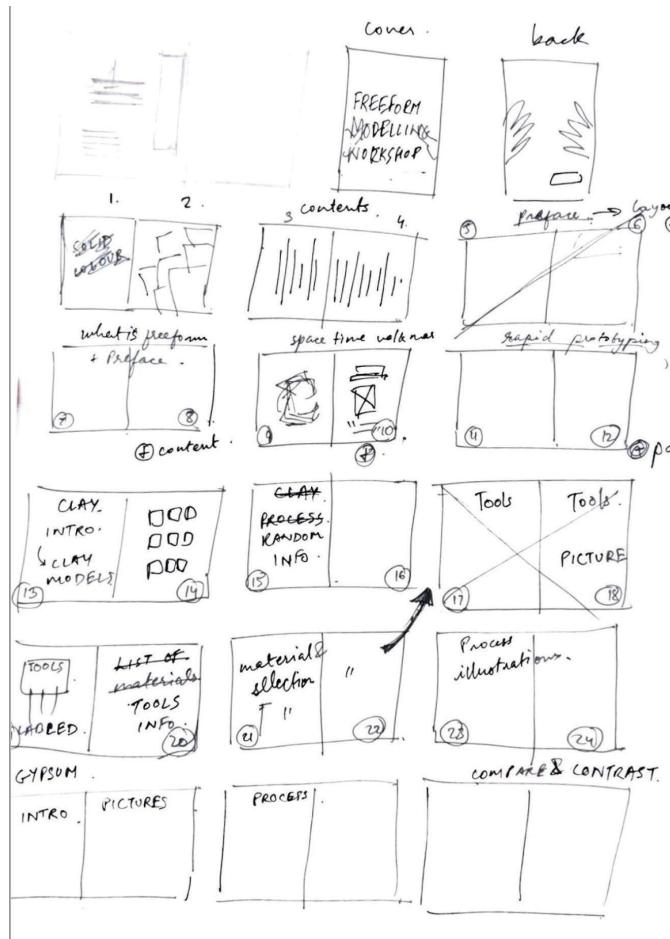
Als Fisch können die Knochenknoten oder mit einer sausseide-Folie (Dynamofolie) auslegen werden.  
Von den Modellknoten kann man nach Anstreichen auch Anspülung in Lippe, Brustseite oder unter dem Kopf (Achtung: Nur kombinieren vermittelnde Kulturen ansonsten kommen)

Hochschule für Gestaltung Schwäbisch Gmünd  
Viktor Mayer-Schönberger

# Content

## Page Hierarchy

- Cover page
- Inner Jacket
- Preface
- Space, Time, Volkmar
- Freeform modeling in general.
- Rapid Prototyping
- Clay
  - a. List of Materials
  - b. Advantages & Disadvantages
  - c. Tools
  - d. How To Make A Clay Model?
- Gypsum
  - a. Advantages & Disadvantages
  - b. How To Make A Gypsum Model?
  - c. Scraps and Models
- Meditative Experience
- Acknowledgements

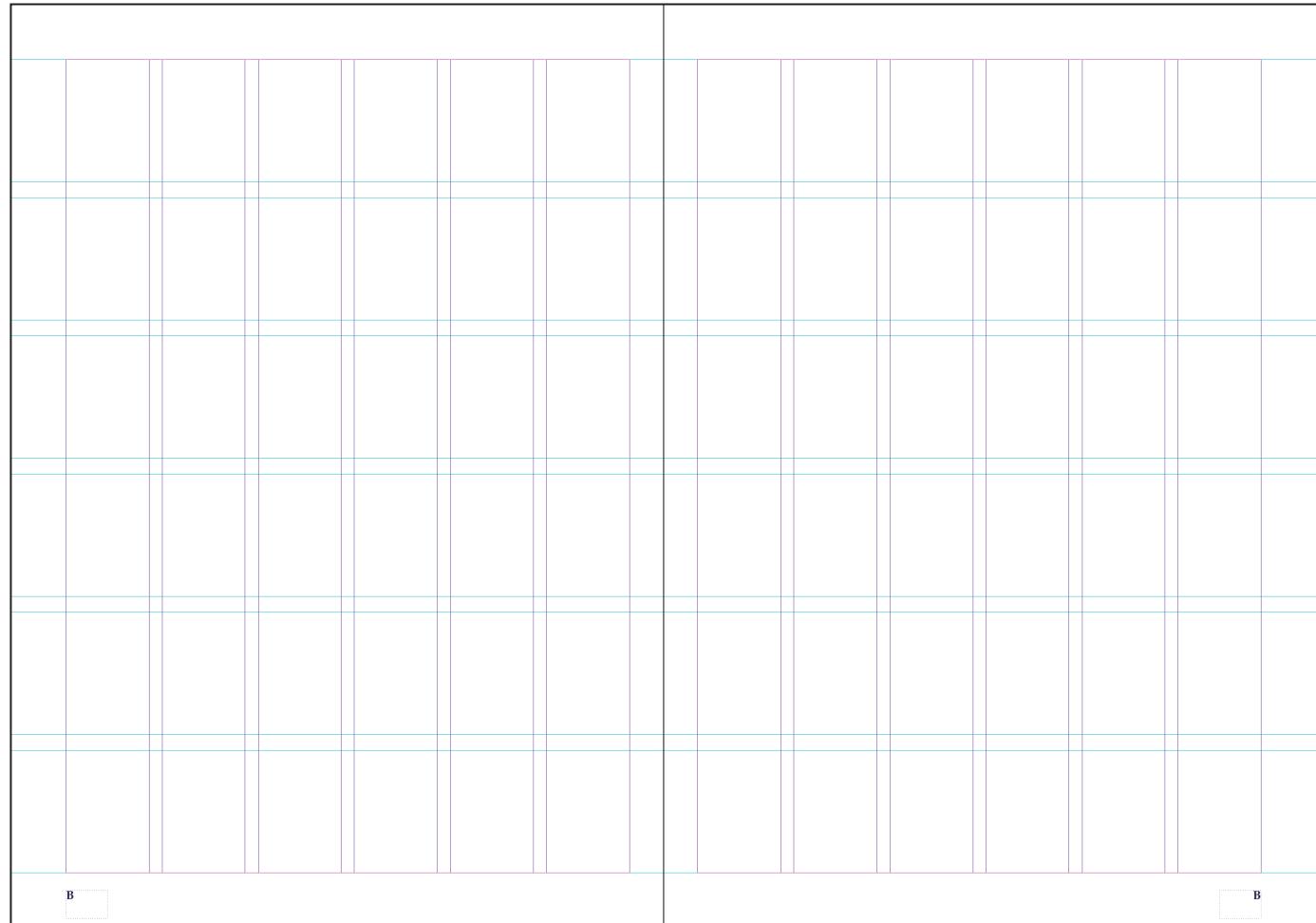


# Typography

## Grid and Layout

The size of the page is A4 with measures of  $210 \times 297$  millimeters. The margins are set at 12.7 mm on all sides. The size of the margins gives the content a general shape, which is a rectangle, in this case.

We used a 6x6 modular grid to organize the text comfortably and in a manner that is easy to read. Since modular grids have equal size modules, this made it easier for us to "break the rules" and use the various spatial zones in different ways. The gutters are equally spaced at 4.7 mm in order to maintain a visual balance.



# Typography

## Typefaces

GT Sectra

GT Sectra is a serif typeface combining the calligraphic influence of the broad nib pen with the sharpness of the scalpel. This sharpness defines its contemporary look. Since clay and gypsum are both subtractive media, that are usually shaped with the help of a chisel, we decided to go with a font that exudes a sharp and chiseled vibe for out headings.

GT Sectra Display Regular (60 pt and above. Not to be used with pastel or dull color)

# Dolor Sit Amet

GT Sectra Fine Bold (30 pt to 59 pt. Can be used over 59 pt if in a pastel or dull color)

# Typography

## Typefaces

### Palatino

Palatino is elegant and smooth, with delicate, straight lines, as well as fun swooshes (such as in the lowercase "g," "a," and uppercase "Q") that carry traces of the personal feel of handwriting. Perfect for longer passages of text, Palatino is a typeface that is most commonly used in books and journals.

Despite the rise of digital tools and rapid prototyping, it has never been more important for designers to make things with their hands. Comfort with three dimensions as a sketch and development tool enhances a designer's sensitivity to form tremendously, and helps them understand how products are made in the real world. If you can build it, you're halfway to knowing how it could be manufactured. Building models by hand is fundamental to Industrial Design—it's what makes our profession a craft. Spending time with CAD makes you a better modeler, but spending time with a physical model makes you a better designer. It allows you to see your design in the real world, in a way that simply superimposing a rendering into an environment cannot replicate. The practice of validating ideas through physical prototyping, whether it be quick and dirty paper mock-ups or high fidelity Clay models, is slowly dying. There needs to be a resurgence of prototyping within the modern work-flow of industrial designers. A slight shift in proportions can make a world of difference in how someone perceives the appearance, function, and value of a product. The automotive industry is a great example of how shifting proportions can lead to very different emotive values within form.

Palatino Linotype Regular (10 pt , for body text)  
Leading: 12 pt

*"It enables us to intuitively create a form that appeals to people's hearts and mind."*

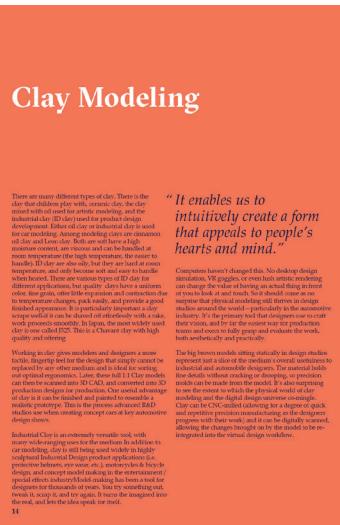
Palatino Linotype Italic (24 pt , for Pull out quotes)  
Leading: 25 pt

**Shape the  
model (roughly)  
with your hands**

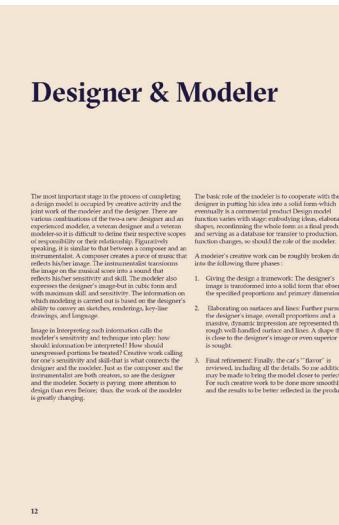
Palatino Linotype Bold (24 pt , for Pull out quotes)  
Leading: 28 pt

# Typography Spacing

The spacing changes depending on the content of the spread. Nevertheless there are a few fixed ways in which we have arranged the text and created a suitable hierarchy



22



32

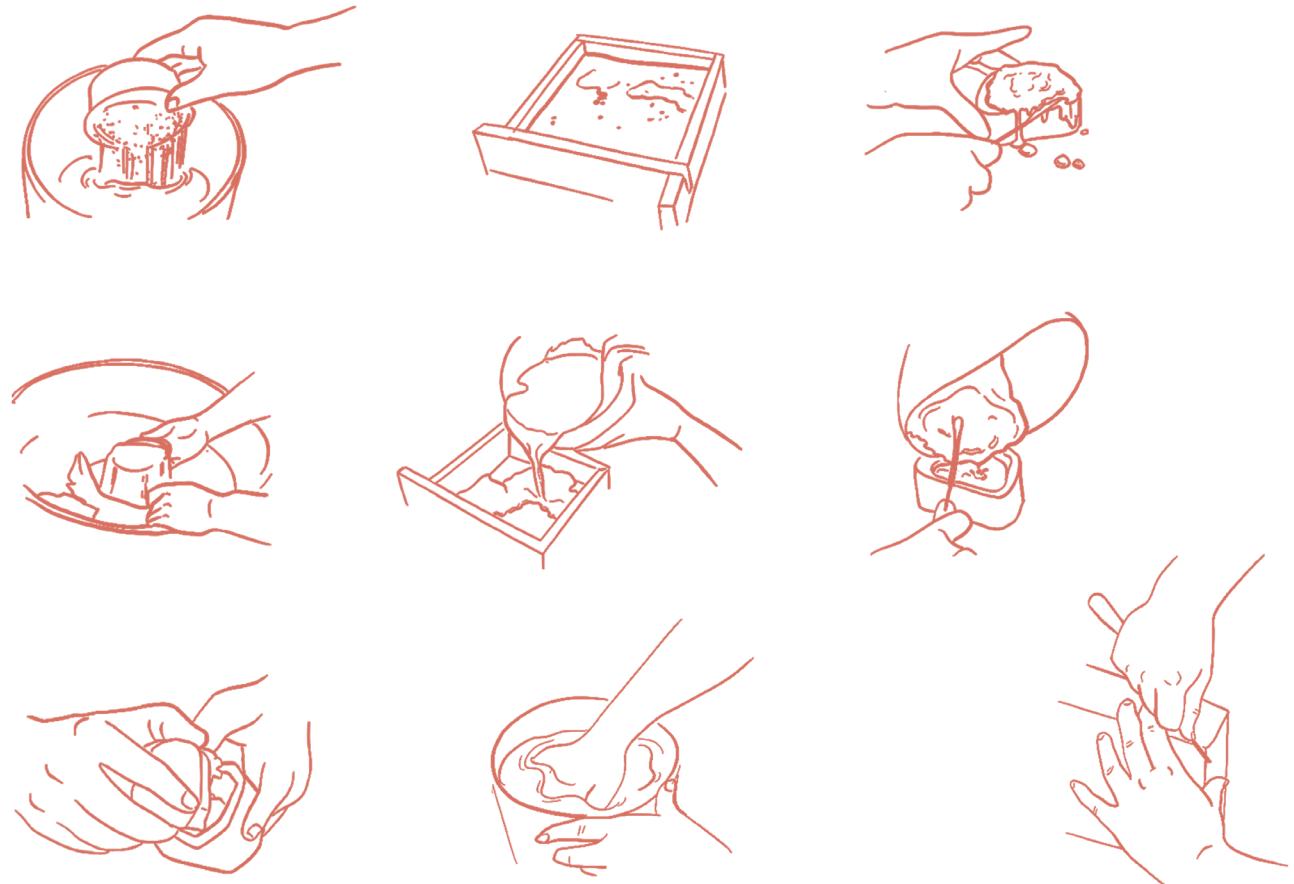


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# Illustrations

## Process diagrams

The illustrations are an integral part of the brochure that have been used to showcase the processes of making a clay and gypsum model. The style of illustrations that have been used are outline illustrations that focus into a singular task of the clay and gypsum making process. These raster illustrations are stylized in a way so as to seem rough and handmade, much like the process of freeform modelling itself.



# Photography

## Session 1

Elements that form the foundation building blocks for these photographs are Texture, Shape, Form and Space. The moods of the photographs are created by both the lighting and the subject itself, which happens to be warm and intimate. Photographing clay was rather organic a process, spending more and more time in the clay lab allowed us to see the relationship between the material and the designer. This intimate bond translated into a theme in very many pictures for us, where the skin of the designer and the brown of the clay forms and melts into some really coherent images.



# Photography

## Session 2

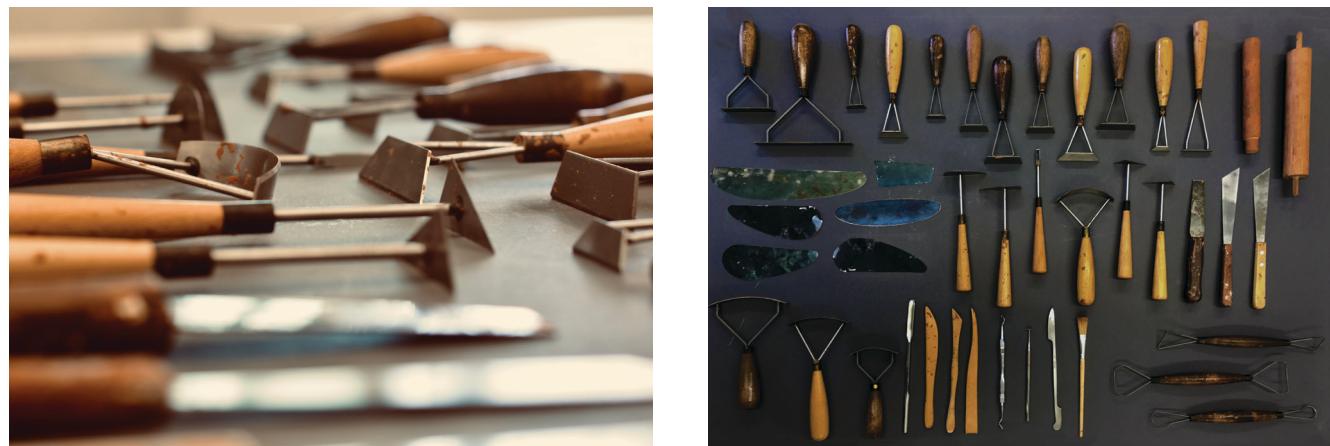
Elements that form the foundation building blocks for these photographs are Texture, Shape, Form and Space. The moods of the photographs are created by both the lighting and the subject itself, which happens to be warm and intimate. Photographing clay was rather organic a process, spending more and more time in the clay lab allowed us to see the relationship between the material and the designer. This intimate bond translated into a theme in very many pictures for us, where the skin of the designer and the brown of the clay forms and melts into some really coherent images.



# Photography

## Session 3

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# Colors

The colours that have been used are inspired directly from the tones and hues of the materials. The clay presents a warm brown tone that has been accentuated to make the colour a pastel shade of orange #d97162. The gypsum gives us the off white colour that has been accentuated in order to make a slightly warmer shade of beige of the hexcode #f5e6d3. All the colours incline towards warmer tones in order to reflect the space of the freeform modelling workshop itself, which is warm and comforting

Orange #d97162



Beige #f5e6d3



Violet #1f1a41



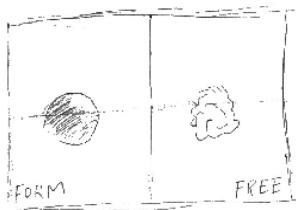
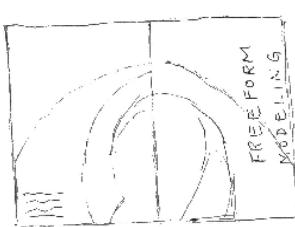
Black #ffffff



# Initial Layouts

## Sketches

COVER PAGE



FREEFORM

- use of brain + white imagery
- "FREEFORM MODELING" is not a pretty form/word
- clay more visually striking than graphic
- think of new title? "FORM"



CLAY

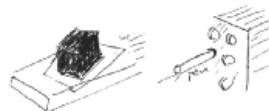
- ① HOW-TO  
1) CUT OUT BASE SHAPE



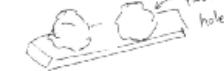
- 2) DRILL SHAPES TO BOARD



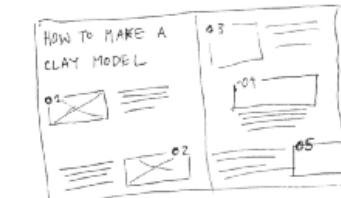
- 3) ATTACH FOAM + POKE HOLES



- 4) ATTACH WARM CLAY  
Poke in holes



5) MOLD ROUGH SHAPE



# Initial Layouts

## 1<sup>st</sup> Iterations

The initial layouts were tried at separately for each of the group members, with each person going with a different approach.

Then we compared and contrasted each of the layouts, compositions and font combinations in order to figure out which one suited the theme the best and looked most elegant.

# SELF EXPRESSION



*"Treeform modeling provides a new, rich language to give voice to your inner self through sculptural form, allowing you to experiment with physical media to discover new avenues of communication with both others and yourself"*

*In an intensive therapeutic environment, you are continuously invited to give verbal expression to your inner self through perception, experiences, and thoughts. However, words are not the right medium for all forms of expression—there are thoughts that are too partial, complex, or overwhelming for words.*

*Treeform modeling provides a new, rich language to give voice to your inner self through sculptural form, allowing you to experiment with physical media to discover new avenues of communication with both others and yourself very. However, words are not the right medium for all forms of expression—there are thoughts that are too partial, complex, or overwhelming for words.*

## 12.00 Self expression and self discovery

## 13.00 Stress relief and relaxation



*In an intensive therapeutic environment, you are continuously invited to give verbal expression to your inner self through perception, feelings, perceptions, and experiences. However, words are not the right medium for all forms of expression—there are thoughts that are too partial, complex, or overwhelming for words.*

*In an intensive therapeutic environment, you are continuously invited to give verbal expression to your inner self through perception, feelings, perceptions, and experiences. However, words are not the right medium for all forms of expression—there are thoughts that are too partial, complex, or overwhelming for words.*



01 INTRODUCTION	04 INTRODUCTION
02 INTRODUCTION	05 INTRODUCTION
03 INTRODUCTION	06 INTRODUCTION
	07 INTRODUCTION
	08 INTRODUCTION

# Initial Layouts

## 2<sup>nd</sup> Iterations

After the initial iterations, we moved onto to the next round of iterations wherein we used pictures from the documentation itself and tried various layouts in order to once again draw out comparisons and contrast among them.

### So, What is Freeform Modeling?



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**Space, Time & Volkmar**

*"The surface has to unfold like a breath."*

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**Add & Reduce  
Mold & Shape  
Scrape & Smooth**





**Mastery and Self-Confidence**

Freeform modeling allows you to discover previously unrealized aspects of your personality over the creative process. Developing both the technical skill and expressive abilities. The sense of accomplishment and self-confidence that comes with developing your personal artistic style can be a source of invigoration, enhancing your confidence and well-being during an emotionally vulnerable time in your life. In freeform modeling, there is no competition, no judgment, no comparison, but infinite possibilities for creating pieces that speak to you.

# Final Layouts

## Title Page



# Final Layouts

## Accent Pages

**Clay Modeling**

There are many different types of clay. There is the clay that children play with, ceramic clay, the clay mixed with oil used for artistic modeling, and the industrial clay (ID clay) used for product design development. Either oil clay or industrial clay is used for car modeling. Among modeling clays are cinnamon oil clay and soon clay. Cinnamon oil clay has a high moisture content, is very viscous and can be handled at room temperature (the high temperature, the easier to handle). ID clay are also oily, but they are hard at room temperature, and only become soft and easy to handle when heated. There are various types of ID clay for different applications, but quality clays have a uniform color, fine grain, offer little expansion and contraction due to moisture changes, pack well, and produce a smooth finished appearance. It is particularly important a clay scrape well—if it can be scraped off effortlessly with a knife, work proceeds smoothly. In Japan, the most widely used clay is one called J525. This is a Chavant clay with high quality and offering.

Working in clay gives modelers and designers a more tactile, emergent feel for the design that simply cannot be replicated by working in CAD. Clay can be easily cut and shaped to get the exact ergonomics. Later, these full 1:1 Clay models can then be scanned into 3D CAD, and converted into 3D production designs for production. One useful advantage of clay is it can be finished and painted to resemble a realistic prototype. This is the process advanced R&D studios use when creating concept cars at key automotive design shows.

Industrial Clay is an extremely versatile tool, with many wide-ranging uses for the medium. In addition to car modeling, clay is still being used widely in highly sculptural Industrial Design product applications (i.e. protective helmets, eye wear, etc.), motorcycles & bicycle design, and concept model making in the entertainment / special effects industry. Model-making has been a tool for designers for hundreds of years. You form something out, tweak it, scrap it, and try again. It turns the imagined into the real, and lets the idea speak for itself.

*"It enables us to intuitively create a form that appeals to people's hearts and mind."*

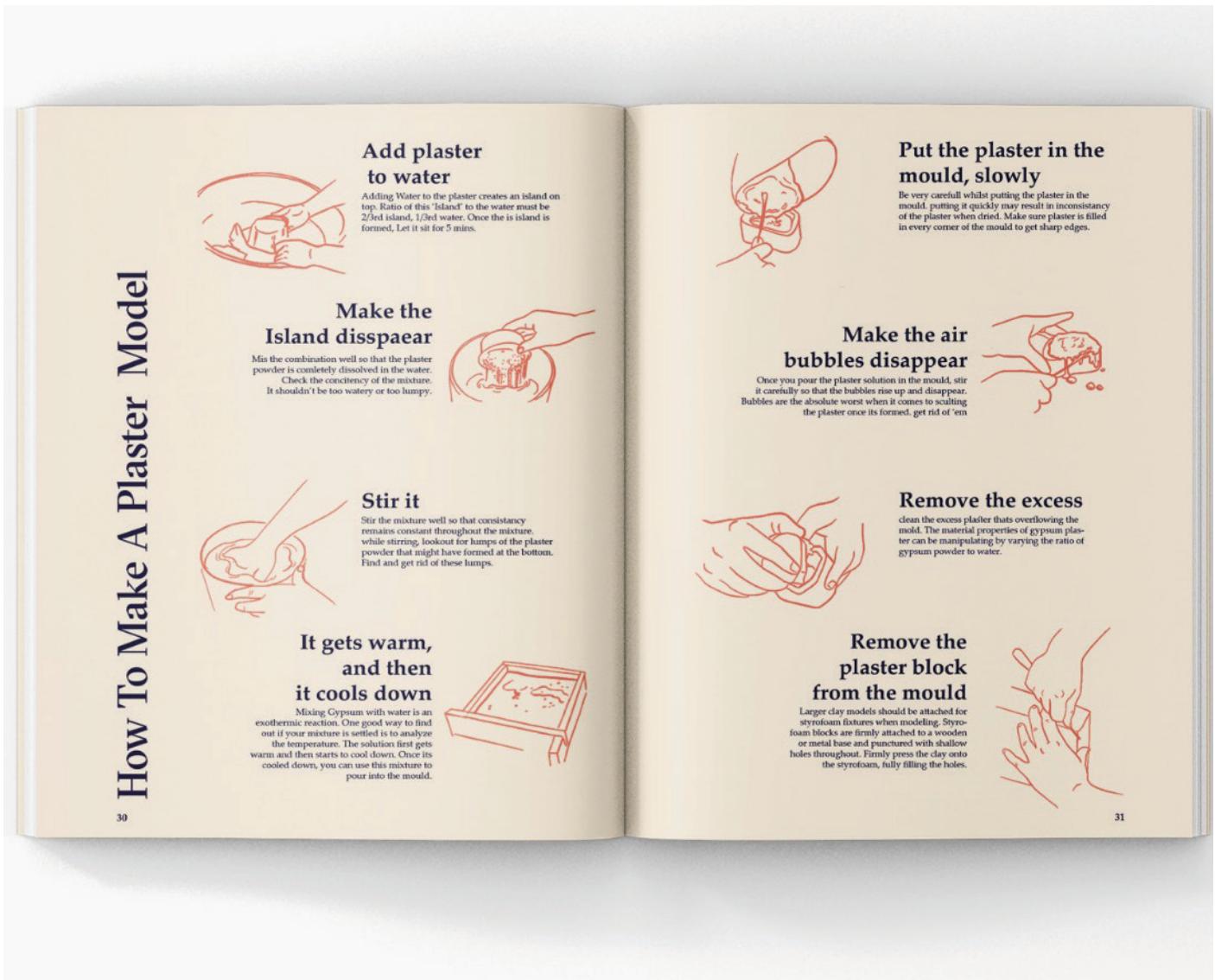
Computers haven't changed this. No desktop design simulation, VR goggles, or even lush artistic rendering can change the value of having an actual thing in front of you to look at and touch. So it should come as no surprise that clay is still the go-to medium for design studios around the world – particularly in the automotive industry. It's the primary tool that designers use to craft their vision, and by far the easiest way for production teams and execs to fully grasp and evaluate the work, both aesthetically and practically.

The big brown models sitting statically in design studios represent just a slice of the medium's overall usefulness to modelers and designers worldwide. The clay holds fine details without cracking or drooping, so precision molds can be made from the model. It's also surprising to see the extent to which the physical world of clay modeling and the digital design universe co-mingle. Clay can be CNC-milled (allowing for a degree of quick and repetitive precision manufacturing as the designers progress with their work) and it can be digitally scanned, allowing the changes brought on by the model to be re-integrated into the virtual design workflow.

14

# Final Layouts

## Process Pages



# Final Layouts

## Content Page



Despite the rise of digital tools and rapid prototyping, it has never been more important for designers to make things with their hands. Comfort with three dimensions as a sketch and development tool enhances a designer's sensitivity to form tremendously, and helps them understand how products are made in the real world. If you can build it, you're halfway to knowing how it could be manufactured.

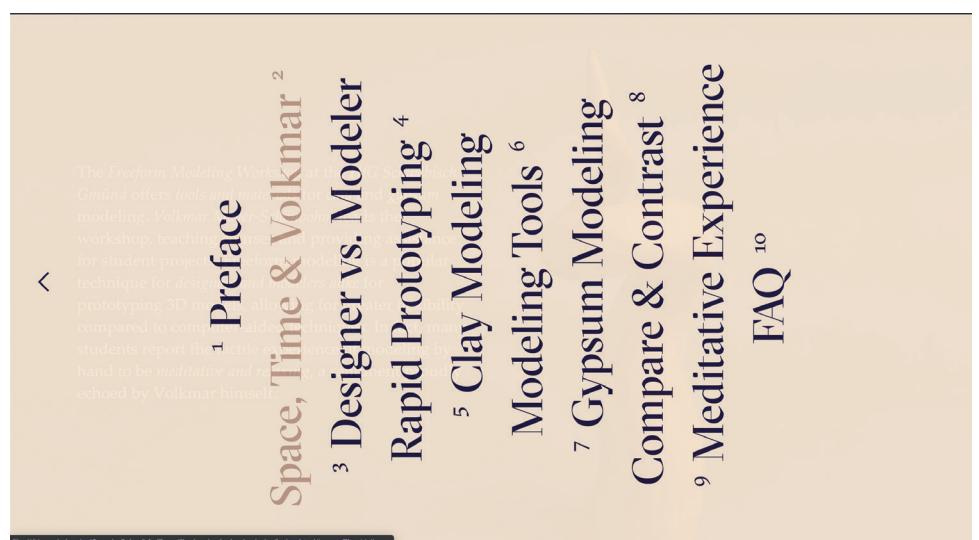
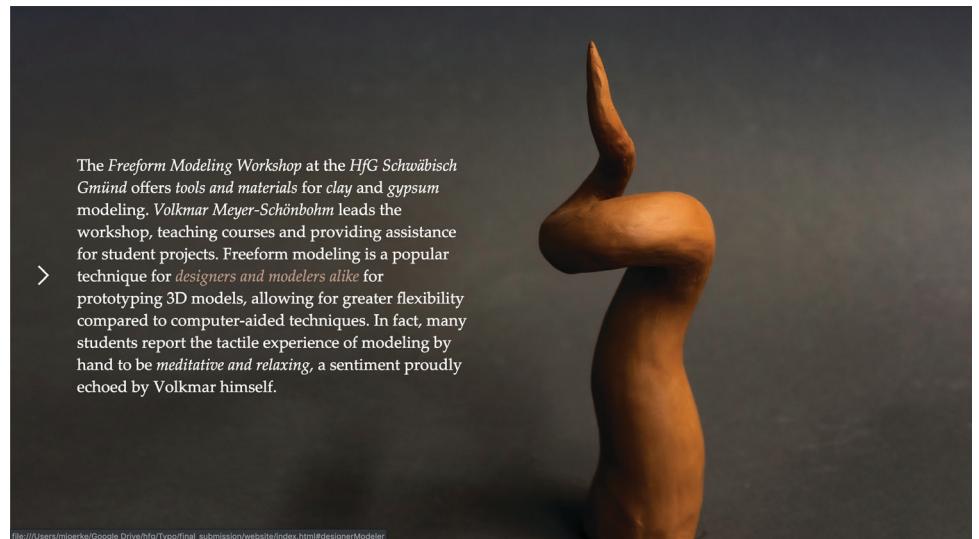
Building models by hand is fundamental to Industrial Design—it's what makes our profession a craft. Spending time with CAD makes you a better modeler, but spending time with a physical model makes you a better designer. It allows you to see your design in the round, to see how it looks and performs before rendering it into an environment cannot replicate. The practice of validating ideas through physical prototyping, whether it be quick and dirty paper mock-ups or high fidelity Clay models, is slowly dying. There needs to be a resurgence of prototyping within the modern work-flow of industrial designers. A slight shift in proportions can make a world of difference in how someone perceives the appearance, function, and feel of a product. The automobile industry is a great example of how shifting proportions can lead to very different emotive values within form. Generally speaking, all automobiles incorporate four wheels, an engine and a trunk, a front / back windshield, and side windows and doors. The spatial relationship and scale of all these components is what defines the difference in various types of automobiles, such as SUVs, sedans and station wagons. Despite the rise of digital tools and rapid prototyping, it has never been more important for designers to make things with their hands. Comfort with three dimensions as a sketch and development tool enhances a designer's sensitivity to form tremendously, and helps them understand how products are made in the real world. If you can build it, you're halfway to knowing how it could be manufactured.

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# Website

The website design adapts the brochure's design language to a digital, interactive context. The homepage features an introduction text with italicized, inline links to the individual pages. An arrow on the left invites the user to explore the slide-out navigation menu.

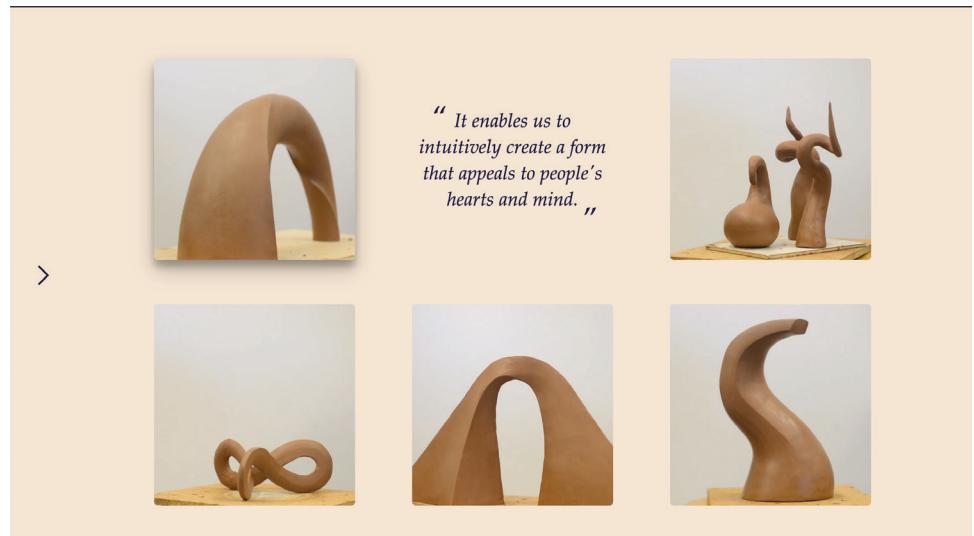
The navigation menu is a digital adaptation of the brochure's table of contents. The table of contents page, perhaps the most striking page in the brochure, is permanently accessible in the website adaptation. It is initially hidden, but slides out to reveal the individual pages. The website version makes each heading interactive, with functional links to the individual pages.



# Website

The main content navigation utilizes the javascript library fullpage.js to create full-height scrollable page sections, as opposed to the default continuous-scroll static page. This interaction forces the user to stop and consider the content of the page instead of impulsively scrolling to the bottom, echoing the meditative themes of the workshop. Content is formatted on a 3-column grid using a flexbox layout.

The clay modeling section features a grid of clay models from the workshop that begin to rotate on hover. A drop-show appears on hover to communicate that the elements are interactive.



>

**Self-Expression and Self-Discovery**

In an intensive therapeutic environment, you are continuously invited to give verbal expression to your thoughts, feelings, perceptions, and experiences. However, words are not the right medium for all forms of expression—there are thoughts we have that are too complex or overwhelming for words to hold. Freeform modelling provides a new, rich language to give voice to your inner self through sculptural form, allowing you to discover new avenues of communication and introspection of the mind.

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**Stress Relief and Relaxation**

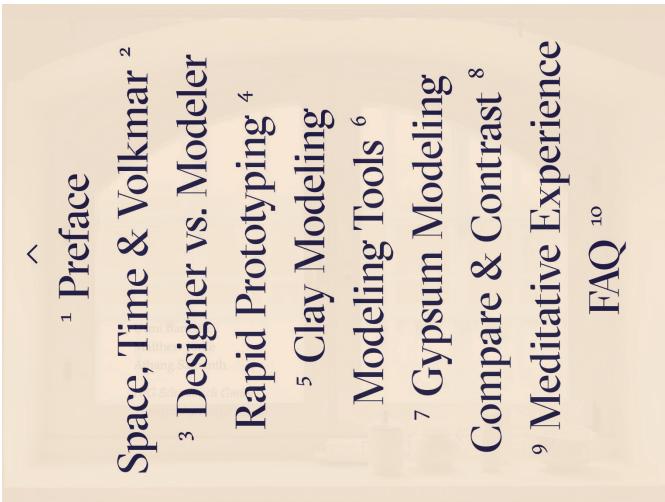
The tactile experience of clay and plaster can invite a deep sense of relaxation and well-being. As your mind and body become enveloped in the world of creativity, your heart rate and blood pressure lower and your stress level naturally sinks. The clay disrupts intrusive thoughts that interfere with your ability to live in and enjoy the moment. By allowing you to step outside of yourself and devote your energies to the production of something new, pottery can provide a much-needed emotional reprieve and new perspectives.

**Mastery and Self-Confidence**

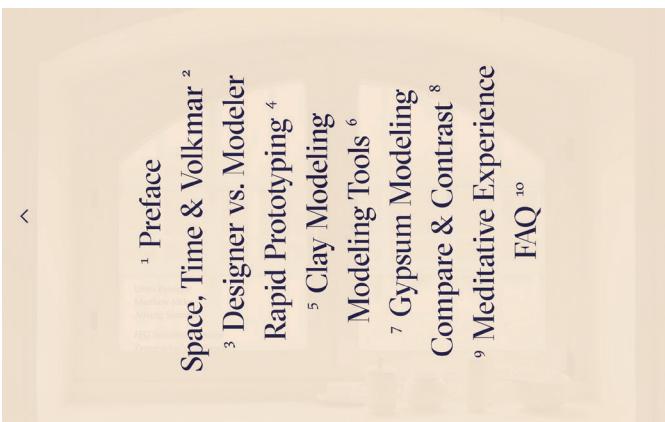
Freeform modelling allows you to discover previously unrealized strengths as you gain mastery over the creative process, developing both technical skill and expressive abilities. The sense of mastery you gain as you develop your personal artistic style can be a source of invigoration, enhancing your confidence and sense of purpose at an emotionally vulnerable time in your life. In freeform modelling, there is no competition, no right way or wrong way, but only there are infinite possibilities for creating pieces that speak to you.

# Website

The website is intended for a laptop/tablet viewing context and is moderately responsive within these screen sizes. Exploring mobile device or desktop layouts would have been interesting to design, but given time constraints, we focused on the most general use case.



iPad (10")



Macbook (13")



Macbook (15")