19 Bauhaus and Beyond

Yesterday's post MUST HAVE sketches showing your current plans. ESPECIALLY to illustrate your aesthetic.

Critical Design Presentations starting Monday. Same pods. Prototypes please! Must show aesthetic design. Does not need to function. Small scale is fine.
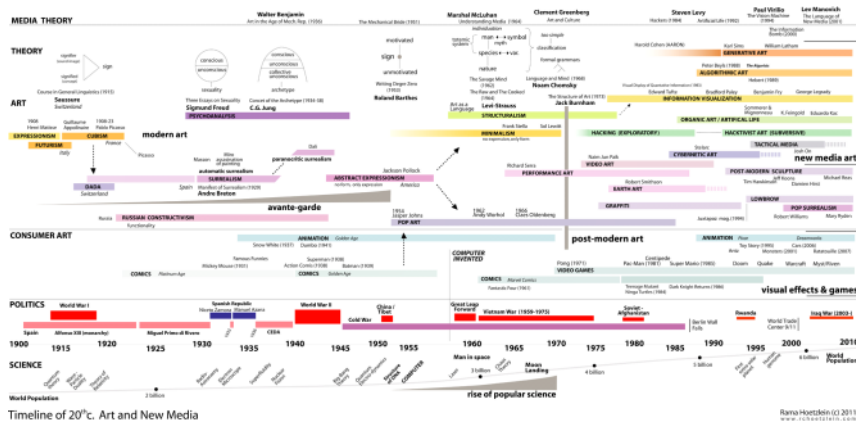Again, report post is due WEDNESDAY
If you present Monday, make your post early so your pod can comment, fill it in for Weds. Everybody, add your video as soon as you can.
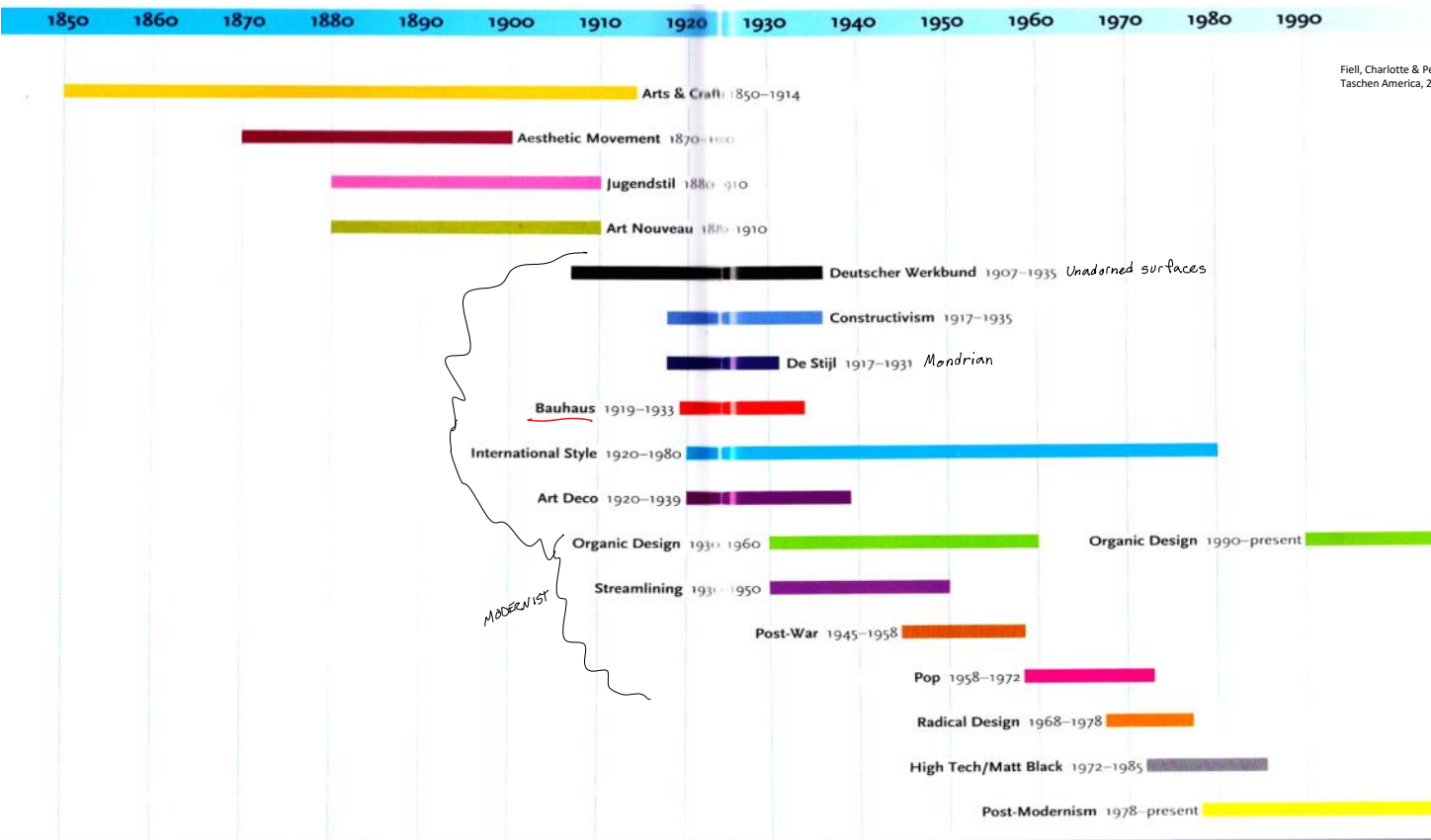
Crit Design	Mar 11	Mar 13	Mar 15
Pod A	ECME 137B	ECME 137B	ECME 137B
Pod B	ECME 137A	ECAD Clark	ECME 137A
Pod C	ECOT 317	ECOT 317	ECAE 199 Onizuka
Pod D	ECAE 153 Seebass	ECCR 150	ECAE 153 Seebass
Backup	ECCR 150		ECCR 150

Team time?

I know the aesthetic I'm going to make

- 22% A Yes! → 20
- 44 B Mostly sure | 50%
- 33 C Maybe | 15%
- 0 D Nope, its Panic time | 15%

↑ What

Timeline of 20ᵗʰ c. Art and New Media
Rama Hoetzlein (c) 2011
www.rchoetzlein.com

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

- Arts & Crafts 1850–1914
- Aesthetic Movement 1870–1900
- Jugendstil 1880–1910
- Art Nouveau 1880–1910
- Deutscher Werkbund 1907–1935 *Unadorned surfaces*
- Constructivism 1917–1935
- De Stijl 1917–1931 *Mondrian*
- Bauhaus 1919–1933
- International Style 1920–1980
- Art Deco 1920–1939
- Organic Design 1930–1960 | Organic Design 1990–present
- Streamlining 1930–1950
- Post-War 1945–1958
- Pop 1958–1972
- Radical Design 1968–1978
- High Tech/Matt Black 1972–1985
- Post-Modernism 1978–present

MODERNIST

Everything changed around 1920. Modernist era began. Abstract shapes, unadorned surfaces, function rules

1914-1918 WORLD WAR I

Economies changed
Art changed
See timelines

Bauhaus video
Design in a Nutshell, from the British Open University:
http://www2.open.ac.uk/openlearn/design_nutshell/index.php#

Brian Douglas Hayes. *Bauhaus: A History and Its Legacy*, 2012. https://www.youtube.com/watch?v=xYrzrqB0B8I.
8:38

Deutscher Werkbund

Still trying to integrate craftsmanship with industrialization: 1907-1935. Big change in aesthetics.

The **Deutscher Werkbund** (German Association of Craftsmen) is a German association of artists, architects, designers, and industrialists, established in 1907. The Werkbund became an important element in the development of modern architecture and industrial design, particularly in the later creation of the Bauhaus school of design. Its initial purpose was to establish a partnership of product manufacturers with design professionals to improve the competitiveness of German companies in global markets. The Werkbund was less an artistic movement than a state-sponsored effort to integrate traditional crafts and industrial mass-production techniques, to put Germany on a competitive footing with England and the United States. Its motto *Vom Sofakissen zum Städtebau* (from sofa cushions to city-building) indicates its range of interest.
From <https://en.wikipedia.org/wiki/Deutscher_Werkbund>

Rise of form driving function. Led to Modernist and Bauhaus movements. Stressed over standardization vs individuality; standardization and industrial production won.
1924, published "Form Without Ornament". Functionalism. Simplified, unornamented designs.
Walter Gropius
Ludwig Mies van der Rohe
Le Corbusier (father of the open floor plan)

1917-1935
In Russia (Revolution was 1905-1917), after WWI and revolution, **Constructivists** believed that applied arts could bring about a new social order and so began creating utilitarian "production art" and architecture.
Fiell, Charlotte & Peter. *Design of the 20th Century*. Taschen America, 2012.

Also influenced Bauhaus.

De Stijl
(/də ˈstaɪl/; Dutch pronunciation: [də ˈstɛil]), Dutch for "The Style", also known as **neoplasticism**, was a Dutch artistic movement founded in 1917 in Amsterdam. The De Stijl consisted of artists and architects [1] In a narrower sense, the term *De Stijl* is used to refer to a body of work from 1917 to 1931 founded in the Netherlands.[2][3] Proponents of De Stijl advocated pure abstraction and universality by a reduction to the essentials of form and colour; they simplified visual compositions to the vertical and horizontal directions, and used only primary colors along with black and white.

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

Yup. Mondrian, among others.
Black, White, Red Effect anyone?

Modernism
Design in a Nutshell, from the British Open University:
http://www2.open.ac.uk/openlearn/design_nutshell/index.php#

International Style 1920-1980

The **International Style** is the name of a major architectural style that is said to have emerged in the 1920s and 1930s, the formative decades of modern architecture, as first defined by Americans Henry-Russell Hitchcock and Philip Johnson in 1932, with an emphasis more on architectural style, form and aesthetics than the social aspects of the modern movement as emphasized in Europe. The term "International Style" first came into use via a 1932 exhibition curated by Hitchcock and Johnson, *Modern Architecture: International Exhibition*, which declared and labelled the architecture of the early 20th century as the "International Style". The most common characteristics of International Style buildings are said to be: i. rectilinear forms; ii. light, taut plane surfaces that have been completely stripped of applied ornamentation and decoration; iii. open interior spaces; iv. a visually weightless quality engendered by the use of cantilever construction. Glass and steel, in combination with usually less visible reinforced concrete, are the characteristic materials of the construction. [1]

With the surge in the growth in cities in the first half of the twentieth century, particularly after World War II, the International Style provided an easily achievable style option for vast-scale urban development projects, "cities within cities", intended to maximize the amount of floor space for a given site, while attempting to convince local planners, politicians and the general public that the development would bring much-needed wealth to the city while, on the other hand, rejecting the proposal would lead to the development being taken to a different, competing city. [2]

Activity: Can you recall any International Style architecture from your home town?

From <https://en.wikipedia.org/wiki/International_Style_(architecture)>

Daily Camera
BOULDER NEWS

News ▾ Business ▾ Sports ▾ Entertainment ▾ Lifestyle ▾ Opinion ▾ Recreation ▾ M

HOT TOPICS: Fatal crash   Buff lineman arrested   Student injured camping   St. Patrick's Day Parade

Home › Boulder News › Story

'Iconic' or 'eyesore'? Colorado Building up for landmark status in Boulder

Nine-story, 100-foot tall downtown building would be illegal under city's height limit

By Erica Meltzer
Camera Staff Writer

International Style architecture is ugly
1. Strongly agree   14%
2. Agree   36
3. Neutral   32
4. Disagree   19
5. Strongly disagree   0

International style furniture

International Style furniture is ugly
1. Strongly agree   9%
2. Agree   32
3. Neutral   9
4. Disagree   32
5. Strongly disagree   18

Sketching Practice

To verify whether the cube you have drawn is in correct perspective or not, several quick checks can be made:

- Compare the shortening of the top surface with that of the ground surface; the top surface should be 'flatter', as it is closer to the horizon (see A, A').
- Check the two angles of the ground line with the horizontal line; they should differ, as should the width of the two vertical sides (see B, B').
- The most foreshortened vertical side (here on the left) should be much smaller that its opposite side (see C, C').
- Only in the case of a cube, the corner on the most foreshortened side should be 'higher' than that of the less foreshortened side.
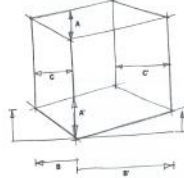
When the block you have drawn is incorrect, it is important to find out why, and try to avoid making the same mistake again. Here are some common beginners' mistakes. Starting at the top left, there is a block shape (1) using parallel lines instead of perspective convergence, an axonometric image. Next to it is a shape (2) where the amount of convergence is estimated incorrectly. The vanishing point on the left is closer, so lines in that direction should converge more than those in the right direction, not the other way around. Block (3) shows a one-side frontal view, so it should actually be a central perspective, and not show the left side. It can easily be avoided using a horizontal guide line as you see next to it.
The last block (4) shows an incorrect perspective of the ground surface. It may help to extend and use the lines already there as a guide when you draw the ground surface.
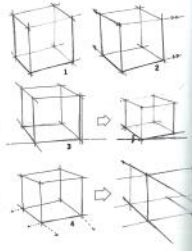
As horizontal surfaces of a column get closer to your horizon, the more foreshortened they become.

As vertical surfaces get closer to the vanishing point, the more foreshortened they become.

Learning to draw a cube at different angles will give enough experience to create a correct-looking perspective drawing. Keep this rule in mind: never exceed the measurement of the closest vertical. The width of the book's pages appears much smaller and foreshortened as the pages turn.

In this picture you see perspective distortion due to the fact that the third vanishing point is above the horizon, but also used incorrectly for every vertical below the horizon (see 3-point perspective rule). It is, however, subordinate to the spatial effect due to the effective use of perspective colouring and contrast.

Exercise 3: Draw a stack of horizontal and vertical surfaces. Note the foreshortening, how a surface narrows as the surface normal moves away from the central perspective.

Exercise 4: Draw a rotating cube in flip book format, maybe at the corner of your sketchbook. Have something come out of the cube at the end for fun.

Why so much focus on boxes? Boxes are boring, but they make great *scaffolds* for other objects
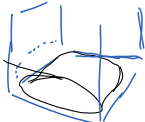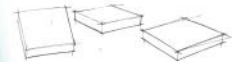

From Morgan Ulrich
Box sketching with close vanishing points
https://www.facebook.com/5min.crafts/videos/919907748151811/

This is a handy technique if you have fixed vanishing points, fairly close together. And you have a string or rubber band.


2.2.2 The Viewpoint

With the first lines of the drawing, the viewpoint is 'chosen'. Make sure all surfaces of the block are perceived well. These three viewpoints are dismissed owing to too much foreshortening on one of the surfaces. Or in the case of the shape on the right, the shape is drawn symmetrically, which may turn out confusing.

When drawing a typical block like this at the start, the drawing sequence of the block itself may differ slightly to that of a cube. Perspective rules and general sequence, however, stay the same. The basic idea behind this sequence of drawings is to show what to expect while drawing a little too. For example, to be successful in drawing the lid of the box, it is important to know possible solutions in advance. What angle suits best to create clear shape information?

Which lines could be stronger and what angle of light creates informative shading?

Finally, when the basis of perspective and shading are grasped, digital enhancement of the surface of the structure can give it a quick transformation in 'look and feel'.
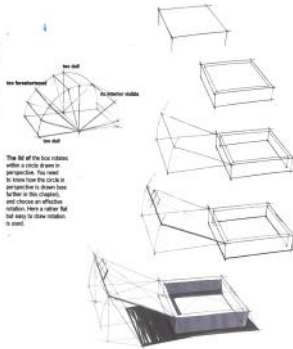
2.2.3 Shading and Cast Shadow

Shading is used to emphasise the volume of an object, and to position it in its surroundings.

Shading refers to the differences in darkness of the object's sides, as related to a light source. Cast shadow is the projected shadow onto a surface.

In general, parallel light (sunlight) creates an effective cast shadow. One point light (lamp light) often does not show an appropriate cast shadow. It can create a shadow that is not related to the object's perspective. It is more difficult to construct and less predictable. Cast shadow from a parallel light source is easier to predict and perceived as realistic.

Choosing a direction of the light source is done by two lines: the actual light direction or 'slope' A, and the projected light direction B. Imagine a parallel light source just over your left shoulder. It will have a relatively steep slope A, and B will point slightly towards the upper right.

All the actual light directions (slopes A) in a drawing can be drawn parallel, and all projected light directions will slightly converge.
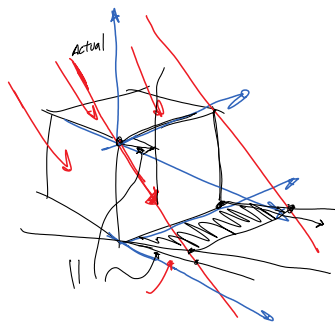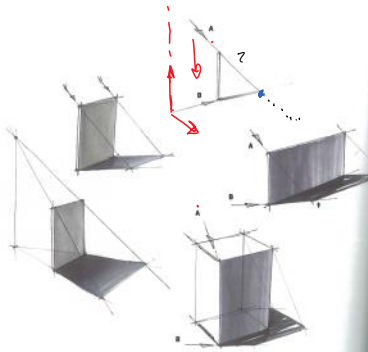
A lot of shape characteristics of an object can be seen by the shape of its shading, such as 'open' and 'closed' volumes, or edgy and rounded volumes.

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