

12 AI summary

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Quick recap	
<p>We decided to reschedule the design preview to before spring break. We sketched cubes and checked the sketches for errors, then looked at examples of Art Nouveau. We discussed the concept of form following function in architecture, the idea of hanging buildings off a central core, and the work of Louis Sullivan. We introduced the Russian constructivist movement and its impact on Bauhaus. emphasized the significance of primary colors, and discussed the combination of organic and geometric shapes. De Stijl, and the work of Mondrian was put in the Modernist context.</p>	
Summary	
Comparison of Top and Bottom Surfaces in Cube Design	
<p>She then facilitated a discussion about sketching a cube using two-point perspective, explaining the importance of horizontal and vertical lines and the concept of convergence points. She also expressed her intention to perform error checks on the sketch later.</p> <p>Jean Hertzberg discussed the comparison of the shortening of the top and bottom surfaces, emphasizing that the top surface should be flatter and closer to the horizon line. She also touched upon the logistics for the upcoming critiques and mentioned a reorganization of the schedule. Jean further explained the angles and dimensions of a cube, highlighting that the foreshortened side should be shorter and the corner on the most foreshortened side should be higher. She concluded by encouraging the team to review the examples of failures provided.</p>	
Drawing Three-Dimensional Objects for Students	
<p>Jean Hertzberg discussed various exercises aimed at helping students improve their drawing skills, particularly in depicting three-dimensional objects at different angles. She suggested drawing a stack of horizontal and vertical surfaces, noting the foreshortening effect as the surface rotates. Jean also recommended drawing a book with spread-out pages and a rotating cube. She encouraged students to take photos of their work and showcase them in class. The next topic to be discussed in the following meeting would be drawing cylindrical shapes at various angles.</p>	
Art Nouveau and Modernism in Architecture and Art	
<p>Jean Hertzberg discussed the art nouveau movement, its emphasis on beauty and design with fluid shapes, and its reaction against the Gothic and arts and</p>	

crafts movements. Jean also highlighted the influence of art nouveau in local architecture, online artwork, and literature. Samantha Duran brought up Gaudy, a famous architect known for his curvy designs in Barcelona. Jean concluded by noting the increased cost of incorporating curves in architecture. Jean also discussed the impact of World War I on the modernist era in art, architecture, and creative expression, emphasizing the shift from ornate to unadorned surfaces and the emphasis on function over form. The discussion ended with a question about buying into modernism.

Design, Function, and Modernism in Architecture

We introduced Louis Sullivan, father of the concept of hanging buildings off a central core. He authored the "form follows function" law in architecture and mentioned that modern architecture began after 1920. Jean emphasized the significance of the Deutscher Werkbund and the Bauhaus in the history of modernism. She stressed the principle of "form follows function" and mentioned some prominent instructors at the Bauhaus, such as Gropius, Ludwig Mies van der Rohe and Le Corbusier.

Bauhaus Design and Influence Discussed

Jean Hertzberg led a discussion about Bauhaus, a definitive design movement of the modern age that reached its peak between the two World Wars. She emphasized the school's belief in simplicity, minimalism, and the integration of art with craft. Jean also mentioned the influence of Bauhaus in various aspects such as graphic design and architecture. Jean also brought up the Russian constructivist movement and its impact on Bauhaus. The class emphasized the significance of primary colors, especially red, and the use of strong diagonals and long straight lines in the design. Jean also discussed the combination of organic and geometric shapes.