

Design One Project Four

20th Century Design Book

You will combine type, imagery, and graphics to present the article, "A Visit to the Dessau Bauhaus", written by Julius Posener. Your book will also include the "Bauhaus Manifesto", written by Walter Gropius. As with editorial design, your books will amplify the content of the article through the layout. Your close study of the subject through design practice will help you and others to understand it in much greater detail.

Process

1. Create a multi-page document using InDesign.
 - Develop an organizational structure (grid) that creates unity across the spreads of the book, clarifies the information and also enhances the reader's experience.
 - Use images of the subject that have been provided. Develop graphics that complement both the subject and the overall design. Choose typefaces that are relevant and legible.
 - Binding and Layout will be demonstrated in class. Proofs and trials are especially important with larger projects. A model will become due during the assignment period.
2. Use only two typefaces for your book.
 - Consider carefully your choice in type so that you have a strong, readable, text face with a suitable companion face for emphasis and variety.
 - Use a typeface for which we have many fonts and styles. Look for many weights and variations that have been designed into the typeface family.
3. Research/Project Development
 - Read the articles and research the database of images. Conduct additional research into the topic to create an appropriate context for the text and images.. Consult books and websites for more information. Links are provided on the course homepage.
 - Image/Graphics Research. Search for and organize images that you may want to use in the book. Develop a plan to use imagery and graphics to accompany text. Research typefaces.
 - Thumbnail sketches. Investigate layout ideas, organization and grids. Create quick preliminary sketches to generate ideas and potential solutions to the problem. Don't draw out all the individual letters or images. Use shapes and shades of grey to block out type and graphics. Explore visual/verbal relationships
 - Choice/Refinement. Narrow to one or two layout plans. Use the computer and work to actual size. Work quickly, printing out proofs and revising. Use both drawing and digital output at this stage, experimenting with placement of images and text.
 - Comprehensives. Perfect book design. Produce a full scale, bound mock-up of book for critique.

Final Presentation

1. Critique and comprehensives provide basis to work up completed project.
 - Book will be output and bound (saddle stitch) using InDesign's Print Booklet feature. Each page will measure 8x8". You will have 12 pages total, including the cover for the book
 - Final must be bound according to model. Be sure to include your name on the cover as part of the design.
 - Images and text can be found on the ArtX Server>Teachers>238>Bauhaus Files
 - The article, "A visit to the Dessau Bauhaus", by Julius Posener; and "Manifesto of the Staatliches Bauhaus", by Walter Gropius, must be included in the book.
 - Work with the images that have been provided. You may create modified imagery and graphics to enhance your design and the reader's experience.
 - Books should include additional hierarchical elements such: as pull-quotes, captions, call-outs, etc.Books **must** have page numbers
2. Printing. Plan Ahead! Large files will take longer to print!.
 - With a multi-page document, files will become more complex. Package your document regularly; organize links and fonts. Practice working with Print Booklet and generating printer's spreads pdfs
 - Projects are due on the date announced. **There will be no exceptions or extensions made for binding, printing or access problems.**

Schedule

- Nov 8 **Due Today:** Project Three. Introduction of Project Four.
Homework: Look for three magazine articles that appeal to you. Look for variety. Write a critique of your chosen layouts, outlining hierarchical elements like headers, pull-quotes, captions, etc. Note elements in the design that are consistent, such as color, form, texture. Outline grid structure directly on the pages with a ruler and marker. All layouts will be displayed during a group discussion.
Create 50 thumbnail sketches of layout ideas—consider theme and variation
- Nov 13 **Due Today:** Group discussion of magazine layouts, grids. Book subject.
Layout concepts for individual critique.
Homework: Read the article: "Taking it In" by Kathleen Tinkel. Respond to questions (below) in your workbooks.
Create 3, distinct, full-size black and white layout concepts for critique.
-sample layouts must experiment with typography, multiple columns, grids, hierarchical devices, imagery/graphics.
- Nov 15 **Due Today:** Document spreads and concepts for critique. Tinkel article discussion. Be prepared to discuss overall theme of your book and its relationship to the subject.
- Nov 20 Print Booklet Demo
Homework: Complete Full-Scale, Bound Book required for critique. Books must be printed in color for representation and proofing purposes. Books must be complete with all of the text from the two articles, graphics, imagery, hierarchical devices and covers.
- Nov 22 Thanksgiving Break
- Nov 27 **Due Today:** Polished Comprehensives for critique. Mock-ups must be printed in color, contain all information and be bound.
- Nov 29 Work Day. PDF, Drop Box Demo.
- Dec 4 Work Day.
- Dec 6 **Due Today:** Project Four. Submit along with **all** work completed this semester. Workbooks for all projects must also be submitted. Be sure to include research notes, sources for paper and images. Submit in clean brown paper portfolio, clearly labeled with name and class. Electronic documentation of all projects must also be submitted.
- Dec 13 Individual critiques of portfolios will occur during the last week of the semester. You will meet with me in AC216 during your designated critique time. Check class list for your time and quietly enter the room, setting up your work five minutes before your designated time.

Questions Tinkel Article

Define Readability and Legibility

How did lettering and typography evolve?

What are two important test results about reading?

What is a fixation? regression? doubling?

How is illegibility inherent in the alphabet?

provide specific examples

How do serifs relate to legibility?

What are the negative and positive effects of x-height?

How does leading affect readability?

Why should you indent the first line of a paragraph?

What are some features of "fine typography"?

List three "reading conditions" that affect readability

How many characters are recommended per line?

A Visit to the Dessau Bauhaus

It is not possible to represent the Bauhaus visually. Since it was built (1915–16), more pictures have represented this building than any other, even in this era that is so fond of architectural photography. We all knew it by heart, and recognized or rejected it. And then an ancient man comes to Dessau at last—and sees the Bauhaus for the first time.

Just take the famous and infamous glass building, the workshop building. Even the words glass building that I'm using here smack of prejudice: of positive prejudice: "Well, it's come off at last, this dream of a new architecture has become reality", or negative: "It just doesn't work, glass isn't enough, it dissipates the building". But when you see the famous glass building, the first thing that strikes you is this: how relatively untransparent it seems. This is quite fundamentally because the continuous "glass surfaces" are provided with a continuous close-meshed steel frame. I do not believe that such a close mesh was needed to support the large glass wall. If you look around the Bauhaus for a little longer, you find this tight framing on much smaller windows. So it is probably an element of architecture—or even of decoration.

We all know all too well how impractical glass buildings were—and have remained; you can't work in these workshops in summer because it's too hot and you can't work in them in winter because you freeze. This criticism—and it is justified—was constantly leveled at the Bauhaus's glass structure.

But this is a criticism that is true less of this one famous building than of a marked tendency in the early years of this century; there has never been so much talk about the practical problems of building, and people have never known less about them. The glass roof that Peter Behrens built over the AEG assembly plant before 1914 had to be largely covered over shortly after completion because it was impossible to work there. I could mention other examples. There were probably two reasons why the Bauhaus glass building was persistently criticized: one was that, unlike Behrens's assembly plant, it was impossible to change anything here. The workshop rooms are light to the center, and have to remain so. In the assembly plant, which has wide windows, the glass roof was not needed. So Gropius had miscalculated, perhaps he did not calculate at all, and simply didn't know what he was doing: a magnificent opportunity to criticize something that was later called functionalism! But it is strange that it is not the unbroken run of glass on both sides of these rooms that catch the eye. What does catch the eye is the structure.

These rooms are dominated by the structural concrete frames that follow in sequence within them. The frames are like this: a support stands in the middle of the room—the rooms are very wide—and the two side supports are placed in front of the glazed outer walls. In order to hold these—and the ceiling—the frame above has to protrude as far as the outer wall. This protrusion is not just shown, it is emphasized. It is the frame that is the feature of these rooms, not the outside wall. The oblique frame sections are shown with delight as they rise from the supports to the beam: typical concrete construction elements—at least, as it was understood at the time. And so it was this, showing the supporting frame precisely, that the architect apparently valued; and one finds this delight in explaining the structure everywhere in the Bauhaus. Just take another spatial section, the corridor in front of the rooms in the bridge that joins the two parts of the Bauhaus together. This was an important corridor, because there were important rooms in the bridge, the masters' rooms and Gropius's own office. The ceiling above the corridor consists of diagonally protruding beams: the protrusion is intentionally emphasized. This part of the structure can be called logical: the corridor protrudes, and we are intended to see that. But the fact that the window that runs through the corridor is not a through window but consists of two less wide, but deeper windows on the sides and a wide—and less deep—central window, and that the side windows are positioned further outside than the wide central window, can really not be seen until you walk into the corridor; it is scarcely discernible from the outside. But inside the effect is so strange that you keep going into the corridor—or the corridors. Corridors are always difficult. These are very successful—by artificial means, I admit. In any case, the size and the protrusion of the side windows make it possible to take a close look at the windows, and that means the construction of the windows.

The architect certainly intended us to be constantly aware of the structure: concrete frames and steel windows; of modern construction and what it can achieve. The intention was quite clearly to keep the people who worked there constantly aware of this modern construction and what it can achieve. They should keep being aware of it. And they do stay aware of it all the time.

Incidentally this is not presented in a doctrinaire fashion; and there are “places” in the Bauhaus where this precise presentation is abandoned. The main staircase is interesting in this respect. The continuous window on the stairs is like the Bauhaus glass walls, it is divided into small sections. When you go into the hall, you are faced with a viewing window in one piece! Yes of course, modern technology can do that as well.

The spatial division is essentially simple, and you are constantly brought back to the stairs, the hallways, the corridors. You can see why Schlemmer’s group painting is also a painting of this staircase: yes, it is the heart of the Bauhaus. I should like to add just this about Gropius’s Bauhaus architecture: as everything structural—and spatial— and as I have said it is not possible to separate the one from the other—is always present, present and comprehensible, you very quickly feel very calm, very much as though you belong, animated, in this building that was once considered to be a signal, indeed a blast on the trumpet. Ultimately this may have been Gropius’s intention: he was not interested in sensation for sensation’s sake. But this impression—and it remains, you take it away with you—is the last thing you would have expected. And I constantly wondered what would have become of me if I had subjected myself to this influence when I was a student (when the Bauhaus was built). But I didn’t want to.

The Bauhaus should not be imitated. And it isn’t possible to do so, because the constructions, which were new at the time and presented as sensible by the architect, do not concern us today. Whether the whole question does not concern us is a different matter. I think it does concern us: the fact that a building which, and let us not forget this, is entirely an idiosyncratic architecture has a calming influence on us because it constantly explains itself—that does concern us, in my opinion; that is the aim of any architecture for life. And the fact that any sense of this is constantly decreasing is what makes an encounter with the Bauhaus so important.

Manifesto of the Staatliches Bauhaus

Walter Gropius, *April 1919*

The ultimate goal of all art is the building! The ornamentation of the building was once the main purpose of the visual arts, and they were considered indispensable parts of the great building. Today, they exist in complacent isolation, from which they can only be salvaged by the purposeful and cooperative endeavours of all artisans. Architects, painters and sculptors must learn a new way of seeing and understanding the composite character of the building, both as a totality and in terms of its parts. Their work will then re-imbue itself with the spirit of architecture, which it lost in salon art.

The art schools of old were incapable of producing this unity – and how could they, for art may not be taught. They must return to the workshop. This world of mere drawing and painting of draughtsmen and applied artists must at long last become a world that builds. When a young person who senses within himself a love for creative endeavour begins his career, as in the past, by learning a trade, the unproductive “artist” will no longer be condemned to the imperfect practice of art because his skill is now preserved in craftsmanship, where he may achieve excellence.

Architects, sculptors, painters – we all must return to craftsmanship! For there is no such thing as “art by profession”. There is no essential difference between the artist and the artisan. The artist is an exalted artisan. Merciful heaven, in rare moments of illumination beyond man’s will, may allow art to blossom from the work of his hand, but the foundations of proficiency are indispensable to every artist. This is the original source of creative design.

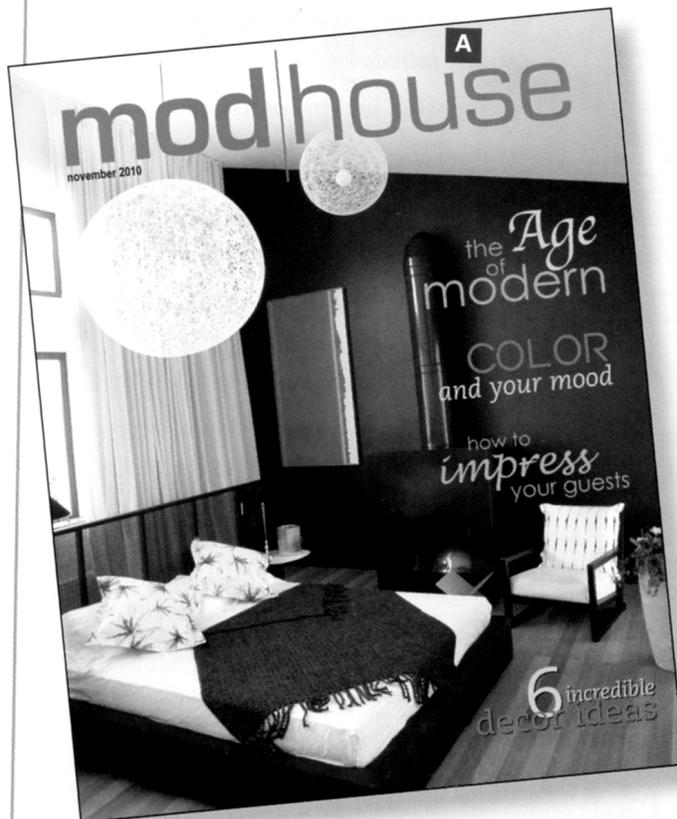
So let us therefore create a new guild of craftsmen, free of the divisive class pretensions that endeavoured to raise a prideful barrier between craftsmen and artists! Let us strive for, conceive and create the new building of the future that will unite every discipline, architecture and sculpture and painting, and which will one day rise heavenwards from the million hands of craftsmen as a clear symbol of a new belief to come.

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anatomy of a publication

Inexperienced designers tend to put all their effort into one part of a publication, for instance, the front cover. Then, they sometimes skim over other parts of a publication that seem “unimportant.” Experienced designers know that design subtleties take a publication from mediocre to outstanding. There are no “throwaway” parts of any project. A well-designed footer is as important as a headline.

These sample magazine pages, designed by student Andrea Peaslee, showcase carefully crafted type and design elements. Refer to them as you read the definitions.



© Andrea Peaslee 2010

- A Nameplate:** The logotype that appears at the top of a publication. Also called “banner” or “flag.”
- B Standing head:** A section of a publication that repeats from issue to issue.
- C Kicker:** Also called “eyebrow.” Appears above a headline and is designed to kick some interest into a headline.
- D End sign:** A glyph that indicates the end of an article.
- E Folio:** Another name for page number.
- F Footer:** An informational element on the bottom of the page that repeats from page to page. Usually includes the folio.
- G Header:** A section divider. This header could also be considered a standing head.
- H Drop cap:** A nice way to set off a paragraph. Use sparingly, only at beginning of articles—only one per page.
- I Pull quote:** A section of body copy that has been designed to stand out—this increases interest and readership.
- J Table:** Charts and tables should be carefully designed to blend with the rest of the content.
- K Recto page footer:** Recto means “right.” “E” shows the verso, or left page footer.
- L Run-in head:** An interesting and space-efficient way to set off a paragraph!
- M Floating rule:** A vertical rule between columns. Usually no heavier than 0.5 pt.
- N Subhead:** A section divider within an article. Notice how it’s visually connected to the paragraph below it.
- O Jump line:** Directs reader to where the article continues.
- P Cont line:** (Continuation line) Tells reader where article came from.
- Q Caption:** Don’t forget photo captions. Captions are read more than articles!
- R Byline:** The author of an article.

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design | entertaining **B**impress your guests **C***how to work with what you have*

If you are one of the many people who cannot visualize an impressive space without spending large amounts of money on new items, then the following tips might be for you. Having a beautiful space has so much more to do with accessorizing and placement than anything else. Impressing your guests doesn't have to be about "one-upping" your friends with the newest and coolest. You can be smart (and maybe step outside of the box once in a while) with the items you already have. You can do all of this by keeping in mind a few ground rules of decorating.

An impressive space is one that is both visually pleasing AND functional. Functionality is usually given a bad name. Without a functional, easy flowing space you have bad design. Most people don't know how to pin-point what it is that makes a room unpleasant, but most of the time it's because the space planning is all wrong. Keep in mind that furniture should be placed in a practical placement within the room. Placing furniture in groupings is best. Leaving a minimum space of 4" from the wall and furniture is a must. Overcrowding furniture is a big "no-no" in decorating. If your coffee table is most often used as a desk or tasking area; move it at least a couple of feet from the edge of seat cushion to allow proper floor and walking space while entertaining.

Reassess your artwork and accessory placement. The center of your wall art should be no higher than 60" high. Most people place artwork too high. An easy, and eye-pleasing solution is to lower that art! You'll be surprised how

much more aesthetically pleasing it will look. Grouping accessories in threes is one of the easiest solutions to decorating. Grouping items in threes is a fundamental rule in decorating. Minimizing accessories and differentiating sizes is a great way to use what you have to create an impressive space, as well.

Following these easy pointers will assure an impressive space to wow your guests. So, next time you feel overwhelmed and are ready to head to your local department store just remember you can do a lot with what you have. And you don't even have to get out of your pajamas to do it. ■ **D**



Adding simple accents like throw pillows creates interest and gives visual impact.



Display art at the proper height to create a sense of balance.

6 incredible design ideas

by Andrea Peaslee

**E**

- Create texture with foliage
- Use books for accessories
- Make textiles your room barriers
- Paint your old picture frames
- Use lighting as a design element
- Use rugs as art for the floor

4 november 2010 mod|house **F**

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G design | in the now

the age of modern

by Andrea Peaslee

H Modernism in interiors isn't singly based on the clean, streamlined interiors you see in many homes and office spaces today. Modern interior spaces began as early as the 1920s, during the Bauhaus movement in Germany. The Bauhaus philosophy followed the theory that form should combine with function in all interior designs, and through this approach a modern aesthetic was created. The Bauhaus idea of functionality meant simplified spaces, streamlined furniture and new building materials such as steel and glass in interiors.

Although modernity in interiors stood fairly consistent through the times; it has gone through some distinct periods of alteration. Take the 1950s, the design of interior spaces and furniture was a new concern for the individual. Soon after the war people finally had the funds to embellish their interiors and felt that this was a new sense of self-exploration and status. New materials such as plastic were starting to be used in interior spaces, and color was bright and bold. Design was linear and simplistic with much of the accessories embracing the shape of star bursts and boomerangs.

Interiors of the 1970s consisted of often renovated spaces due to the economical slowdown of this time. People sought to create community by taking away interior walls which were seen as rigid space dividers. The space age interiors of the

earlier decades gave way to the textures of shag pile carpets, cork tiles, wood paneling and olive-tone textiles. Brown, cream and orange, vinyl wallpapers in large overall patterns were the norm in many homes of suburbia. Reclaimed furniture and building materials were used often as the focus was mainly on preservation.

I *“Space isn't considered as empty but rather as an important element.”*

The modern interiors of the 2000s are derivatives of the previous decades. In today's spaces you will find many of the motives of the 50s such as stylized florals, starbursts and birds. Color is reminiscent of the 70s with a focus on neutrals and earth-tones. Silhouetted and abstracted nature motifs with little ornamentation are abundant. Building materials seen in modern day interiors include cork, wood flooring and other sustainable products. Much of the inspiration for the new modern interior design style is from the uncluttered, geometric architectural features of Japanese design. In Japanese design, space isn't considered as empty but rather as an important element. As the age of modern design goes through time this basis of modern is always echoed; form follows function. And through functionality you have simplicity. ■

J

modernity in time		
1950	1970	2010
star bursts	boomerangs	stylized motifs
bright colors	earth-tones	neutrals
steel & glass materials	reclaimed materials	sustainable materials

Linda Falkenstein, "Interior design in the 2000s picks from the best of modernism." www.isthmus.com Friday 04/03/2009

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classic modern

simplicity within your favorites



L *Simplify* a space by using a mix of your existing classics, and possibly adding a bit of flavor with something new. Adding a large piece of furniture such as a modern painted buffet to a space will give your room a breath of fresh air while creating additional storage and accessory space. A rustic chest, painted in a accent color is a modern way to add storage and interest to any room. The classic dining room table can be easily accessorized with unfussy florals grouped in simple vases.

Focal points in any room are one of the most important aspects part of interior design. A large bubble feature hanging fixture, in a subdued color such as white or cream is a fabulous addition to a room that needs a focal point with simplicity. Wall art is one of the easiest ways to add a focal point to a room. Look for works of art that relate to your style and aren't too obtrusive to the space. A tasteful treatment in any room will add a focal point while maintaining simplicity.

Functionality is the epitome of classic modern design. Creating a space that flows, is easily maneuvered and yet has a sense of style creates simplicity in any space. Simplify your room by keeping your floor space clear of obtrusive objects, such as large vases or ottomans. Create a space that flows by grouping your seating together and functional tables close by. Remove all items from the floor that are not furniture items. A random basket of magazines follows the rule of functionality, but use sparingly. ■

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COLOR & your mood

Color psychology is the study of the effect that colors have on our moods, behaviors and feelings. Color psychology is a new field of psychology, whose science is not widely accepted by the mainstream. It's use is found primarily in interior decorating and marketing. Individual colors evoke negative or positive feelings which are used to promote products or create a desired atmosphere inside of a home or business.

Green is the color of wealth, money, growth, nature, peace and can have a calming effect on people. Negative associations of green include envy and illness. The color blue arouses thoughts of the sky and the ocean, which are tranquil and peaceful. Marketers and decorators use a lot of blue because of its tranquil properties and also, darker shades of blue, which display a sense of loyalty. Purples have a reputation of stimulating creativity, imagination, spirituality and compassion. Shades of purple are also used to counter emotional shock and disturbance. Most often purple is a symbol of royalty and sophistication.

Red can actually increase a person's heart rate and adrenaline production in the body because it is such an extreme color. It is also the color of love, fire, energy, passion, anger. Orange is the color associated with all things happy, fun and flamboyant. The color is used to inspire trust, warmth and happiness and it has no negative connotations. Similar to orange, yellow inspires feelings of happiness because the color is associated with sunshine and optimism. Serotonin levels increase in the brain after a person has seen yellow. Some basic palettes seen in many interiors include cool, warm and neutral color palettes.

cool palette

Blue, green, and violet are considered colors within the cool palette. Cool colors tend to have a calming effect. In some spectrums they can be interpreted as cold, clinical and impersonal. There are many cultural influences to color, as well. In the United States white is a common color for weddings. In Eastern cultures white is the color for mourning. In nature blue is the color of water and green is of plant life. Combining

O *continued on page 8*




School for
New Organic Growers
helping you get started in small-scale vegetable production and marketing
January 14 – 17, 2013
8:00 a.m. to 4:30 p.m.
300 Jacobs Avenue, Northfield, Minnesota

Emphasizing...

Organic production and Direct marketing

Intensive three-day school demonstrates what it takes to set up and run a successful market garden or small farm. Topics include:

- soil fertility and crop rotations
- greenhouses
- pest management
- tools and equipment
- post-harvest handling
- USDA updates and regulations
- marketing...and more!




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blues and greens will give a natural feel to a space. Because these colors have a tendency to feel like they are receding (or backing away from you), cool tones are often used to paint the walls of a small room to make the room appear larger. To give an all blue palette some warmth, use deeper blues with accents of purple.

warm palette

Warm colors convey emotions from simple optimism to strong violence. The neutrals of black and brown also carry warm attributes. The colors of red, orange, and yellow are considered warm colors. These hues are also said to advance, meaning they appear to come forward, making the walls feel closer. Thus, they can actually make a room feel cozy when used in decorating. As mentioned earlier, warm colors can be extremely stimulating, so be mindful of this when painting children's rooms or office spaces. To tone down the strong emotions tied to warm colors use a lighter shade such as pinks, pales yellows, and peach or other neutral hues.

neutral palette

The neutral colors of black, white, silver, gray, and brown make good backgrounds and unify diverse color palettes. They often stand alone as the only or primary focus of a design. Neutral colors help to put the focus on other colors or serve to tone down colors that might otherwise be overpowering on their own. ■



Novelty, dynamism and bright colors exemplify the avant-garde style. **Q**

AVANT-GARDE

in today's interior spaces

by Andrea Peaslee **R**

Avant-garde represents the pushing of boundaries of what is accepted as the norm. Color and shape are the main elements, usually as a form of contrast. There are no rules, stressing the independence and freedom of the owner. This style embodies bright, clean colors like white, black, red, yellow, and green. The use of contrasting colors adds to the interior with expression and dynamics. This method of contrast is also used in the design of walls. For instance, one wall can

be framed in a completely different color or a wall in one color, and the second would be colored in another. This style can use many materials, but advanced building materials designed that introduce novelty and dynamism are what exemplify the avant-garde style. The main element in this style is the desire and ability to experiment with new styles and creating a look that's outside of the "norm". ■