

8 Slide IDs - 3-5 min/slide

6 Short Answer

1 Essay Question

Example Slide ID

Name: Wisteria Lamp

Designer: Tiffany & Driscoll

Date: 1901 or 1900s

Movement: Aestheticism or American Aesthetics

Location: New York

Example Short Answer

Who was John Ruskin and what were some of the points he was making in the *Stones of Venice*?

Please discuss the participation of the women at the Bauhaus. Why did they enroll, what were some of their challenges, and how did they respond?

Properly Cite All Objects

- ie. one example is the Wisteria Lamp (Driscoll & Tiffany, 1901, American Aestheticism) that took on natural forms and represented art for art's sake.
- ie. Appropriation took many forms in objects such as Legrain's Stool (1923, France).

Cite Readings

- ie. Ruskin mentions the importance of craft in his writing *The Stones of Venice*...
- ie. ...as Raizman mentions in his writing about the exotic...

Essay Question

- Pick one of the 5 questions given
- Properly cite at least 4 objects
- Properly cite readings
- Well written
- Well organized
- Answers total question

Essay Preparation

What is Modernism and how is it reflected and how is it reflected in design? Please use at least four examples.

Intro:

What is Modernism?

Is not only an art form, but a school of thought or philosophy.

- Urge to establish a new style
 - Express the truth of the object in clarity and purity of form
- Rejection of history, break with tradition
- Utopian ideal
 - No longer concerned with the production of the individual
- Abstraction (doesn't have representational form, an idea)
- Innovation — power and beauty of machinery = inspiration for new generation of designers (practicality)
 - “Mechanical Aesthetic”
 - Reduction of decoration, simplicity
 - Removed from romantic vagueness and animal spontaneity
 - Opposites in apposition
 - Limitless possibilities

Theo Van Doesburg

- Dutch painter, designer, architect, and theorist
- Founder, in 1917, of the avant-garde magazine De Stijl

Le Corbusier

- Swiss/French architect and designer Charles-Edouard Jeanneret
- A house is a “machine for living in”
- Relates standardization in automobile design to standardization in architecture
 - Aim at the fixing of standards
 - Standards are a matter of logic, analysis and minute study
 - Establish by an experiment
 - Competition comes at once and violently into play
 - In order to win you must do better than your rival in every minute point
 - The social contract fixes standardized classes, functions and needs producing standardized products
 - Civilizations pass through ages and attain culture

- Selection means rejection, pruning, cleansing — emergence of the Essential
- Evoke those that a highly cultivated man may have seen, felt and loved

Paris Exhibition

- Just after WWI 1914-18
 - Mechanized war
 - Start of the 20th century (consciousness shifted)
- Same time as Art Deco, but different

Art pieces to write about:

1. Osbert Lancaster, “Modern Home”, 1939
 - Line drawings of Art Deco vs. Modern
 - Has more within the drawing
 - Class distinction
 - bookshelves (intellectual) vs. records (pop culture)
 - Modernism more serious
 - male vs. female
 - smoking a pipe vs. drinking a cocktail
 - taking care of cactus vs. cats/dogs
 - modern art on the wall vs. mirror
 - heater vs. fireplace
2. Le Corbusier and Pierre Jeanneret, Pavillon de L’Esprit Nouveau, 1925 Paris Exhibition
 - Le Corbusier modern architecture
 - Flat roof, glass, look of concrete (6)
 - “The house is a machine for living”
 - Meant for mass urbanism
 - Standardization leading to mass production
 - Not looking at historical objects but to the machine and technology
3. Le Corbusier, Pierre Jeanneret and Charlotte Perriand, B306 Chaise Longue, 1928
 - “We don’t embroider cushions here” - Le Corbusier to Charlotte Perriand
 - Women had a hard time entering the movement
 - Bringing the radical to the interior
 - Rational
 - New materials
 - Stainless steel tubing
 - Healthy living
 - Legs above head
 - Surfaces are washable

- Moveable parts
- 4. Gerrit Reitveld, Red and Blue Chair, 1917-18
 - a. Gerrit Reitveld, Schroder House Interior, 1924
 - Breaking down to most elemental forms
 - Celebration of process (similar to Pugin)
 - Form and function
 - Neo-plasticism - parts are movable, flexible
 - Kids could hear adult conversations (progressive) in the Schroder house