Design And Form Johannes Itten Coonoy

Researched over many years, this book answers the many questions about the purpose and content of design in our culture and the importance of the designer and the designer's role in society. As a general background for students of design, it includes all aspects of the design process including architecture, industrial and graphic design, the decorative arts and how they all relate to the fine arts. An informative and exciting journey through the ages of living with the things we have created.

This book explores the development of abstraction from the moment of its declaration around 1912 to its establishment as the foundation of avant-garde practice in the mid-1920s. The book brings together many of the most influential works in abstractions early history to draw a cross-media portrait of this watershed moment in which traditional art was reinvented in a wholesale way. Works are presented in groups that serve as case studies, each engaging a key topic in abstractions first years: an artist, a movement, an exhibition or thematic concern. Key focal points include Vasily Kandinskys ambitious Compositions V, VI and VII; a selection of Piet Mondrians work that offers a distilled narrative of his trajectory to Neo-plasticism; and all the extant Suprematist pictures that Kazimir Malevich showed in the landmark 0.10 exhibition in 1915.0Exhibition: MoMA, New York, USA (23.12.2012-15.4.2013).

One of the most intriguing questions of our time is how some of the masterpieces of modernity originated in a country in which personal liberty and democracy were slow to emerge. This Companion provides an authoritative account of modern German culture since the onset of industrialisation, the rise of mass society and the nation state. Newly written and researched by experts in their respective fields, individual chapters trace developments in German culture - including national identity, class, Jews in German society, minorities and women, the functions of folk and mass culture, poetry, drama, theatre, dance, music, art, architecture, cinema and mass media - from the nineteenth century to the present. Guidance is given for further reading and a chronology is provided. In its totality the Companion shows how the political and social processes that shaped modern Germany are intertwined with cultural genres and their agendas of creative expression.

How do designers get ideas? Many spend their time searching for clever combinations of forms, fonts, and colors inside the design annuals and monographs of other designers' work. For those looking to challenge the cut-and-paste mentality there are few resources that are both informative and inspirational. In Graphic Design: The New Basics, Ellen Lupton, best-selling author of such books as Thinking with Type and Design It Yourself, and design educator Jennifer Cole Phillips refocus design instruction on the study of the fundamentals of form in a critical, rigorous way informed by contemporary media, theory, and software systems

"Within the space of only 14 years, the Bauhaus permanently altered the course of modern design and Walter Gropius's pedagogical approach revolutionised art schools. Interest in the Bauhaus and Gropius's methods is as lively today as ever*in conscious and unconscious borrowings from his work, or in direct criticism of his ideas. This publication is the only comprehensive account of the main pedagogical concepts behind the work of the Bauhaus. Analytical essays illuminate the various approaches of individual staff members in the Bauhaus, which included Gropius, Hannes Meyer, Mies van der Rohe, Itten, Moholy-Nagy, Albers, Kandinsky, Klee, Schlemmer and Joost Schmidt. Additional chapters investigate the pre-history of the Bauhaus plus its predecessors in matters of art-training, outlining the development of the institution from 1919 to 1933 and the reception of Bauhaus methods in the Weimar Republic, in the 'Third Reich', in both Germanys after the Second World War, and the USA*drawing on otherwise widely-dispersed writings on the Bauhaus as well as on a wide variety of other archive materials."

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Art historian Éva Forgács's book is an unusual take on the Bauhaus. She examines the school as shaped by the great forces of history as well as the personal dynamism of its faculty and students. The book focuses on the idea of the Bauhaus - the notion that the artist should be involved in the technological innovations of mechanization and mass production - rather than on its artefacts. Founded in 1919 by the architect Walter Gropius and closed down by the Nazis in 1933, the Bauhaus had to struggle through the years of Weimar Germany not only with its political foes but also with the often-diverging personal ambitions and concepts within its own ranks. It is the inner conflicts and their solutions, the continuous modification of the original Bauhaus idea by politics within and without, that make the history of the school and Forgács's account of it dramatic.

How technologies, from the mechanical to the computational, have transformed artistic performance practices. This ambitious and comprehensive book explores technology's influence on artistic performance practices in the twentieth and twenty-first centuries. In Entangled, Chris Salter shows that technologies, from the mechanical to the computational--from a "ballet of objects and lights" staged by Diaghilev's Ballets Russes in 1917 to contemporary technologically-enabled "responsive environments"--have been entangled with performance across a wide range of disciplines. Salter examines the rich and extensive history of performance experimentation in theater, music, dance, the visual and media arts, architecture, and other fields; explores the political, social, and economic context for the adoption of technological practices in art; and shows that these practices have a set of common histories despite their disciplinary borders. Each chapter in Entangled focuses on a different form: theater scenography, architecture,

video and image making, music and sound composition, body-based arts, mechanical and robotic art, and interactive environments constructed for research, festivals, and participatory urban spaces. Salter's exhaustive survey and analysis shows that performance traditions have much to teach other emerging practices--in particular in the burgeoning fields of new media. Students of digital art need to master not only electronics and code but also dramaturgy, lighting, sound, and scenography. Entangled will serve as an invaluable reference for students, researchers, and artists as well as a handbook for future praxis. "COLOR is literally the 'wavelength' medicine of the future. Itcalls to us and asks us to recognize its value as an alternativemedicine that the environment can provide." --from The Power ofColor THE FIRST PRACTICAL GUIDE TO CREATING HEALTHY INTERIORS WITHCOLOR Working from the scientifically based premise that the use offull-spectrum color on finishes and surfaces is essential tocreating a healthy man-made environment, Sara O. Marberry andLaurie Zagon arm design professionals with: * A complete methodology and clear, easy-to-follow guidelines todesigning with full-spectrum color without compromising style orclient preferences * A concise refresher course in color theory * Detailed analyses of more than 20 projects for a wide range ofpublic and private spaces, including healthcare facilities,schools, day-care centers, hotels, and offices * Color charts that break down proportions of hue, value, andchroma for each project discussed * A project showcase featuring more than 40 full-color photographs,bringing vividly to life all of the examples discussed Thanks to the efforts of a handful of visionaries working in avariety of disciplines, our knowledge of the role of light andcolor in human health has taken a quantum leap during the pastdecade. For instance, clear links have been established betweencolor and academic performance among grade-schoolers, and medicaljournals now routinely feature reports of color being usedsuccessfully to assist in the treatment of everything fromdepression to AIDS. Now, in a book that is as inspiring as it is instructive, designprofessionals can learn how to use color to create interior spacesthat support the health and well-being of all who live and work inthem. The first and only practical guide to creating healthyinterior design using color, The Power of Color provides a simplemethodology and set of guidelines that can easily be integratedinto professional practice. The book begins with a concise, accessible refresher course incolor theory. From there, the authors embark on a fascinatingexploration of the healing properties of color as documented in thescientific literature. This is followed by in-depth, practicaldiscussions of surface colors and lighting, the importance of usingfull-spectrum color in interior design, and techniques for usingfull-spectrum color without compromising the design professional'sunique sense of style or the demands of his or her clients. The remainder of The Power of Color is devoted to the detailedanalyses of more than 20 projects executed in the United States andEurope. Chosen for their use of a full-spectrum color palette, theexamples include designs for many different types of public andprivate spaces--from healthcare facilities and schools to hotelsand offices. Each project is accompanied by color charts that breakdown proportions of hue, value, and chroma. A project showcasecontaining more than 40 full-color photographs vividly brings tolife all of the examples discussed. The most complete, practical guide to the use of color to createhealthy interior spaces, The Power of Color is an indispensableresource for interior designers, architects, and all other designprofessionals.

A practical, step-by-step guide to Maya 2011 Four previous editions can't be wrong: this book is the perfect introduction to 3D and Maya. Learn to build and animate your own digital models and scenes with step-by-step instruction and fun and practical examples, while you draw inspiration from the striking examples included from talented Maya users. You'll create a simple animation of the planets in the solar system, learn to model a human hand and a decorative box—among other projects—and master all essential tools. Provides a thorough, step-by-step introduction to Maya 2011 Explains the core concepts of CG and working in 3D Covers modeling, rigging, HDRI lighting, mental ray rendering, and more Provides project files on CD and walks you through the creation of several projects; the CD also includes images, movies, and scene files Includes a color insert with pages of striking examples from talented Maya beginners Build your Maya and animation skills from the ground up with this practical, thorough guide. Note: CD-ROM/DVD and other supplementary materials are not included as part of eBook file. For Instructors: Teaching supplements are available for this title.

Here for the first time is a complete description of one of the landmarks of modern art education - the famous Basic Course at the Bauhaus in Weimar, Germany - written by the teacher who organized it at the invitation of Walter Gropius in 1919. The Bauhaus and its leaders, among them Gropius, Feininger, Itten, Muche, Schlemmer, Klee, Kandinsky and Moholy-Nagy, have had a determining influence on the development of art and teaching in the United States. -- The Basic Course was used as a trial period to judge the students with varying educational backgrounds who arrived from all parts of the country. -- Itten describes his describes his methods for encouraging the student to highly individual and creative uses of light and dark, material and texture, rhythm, expressive and subjective form, and color. Each of the 197 plates has a detailed description which will help the reader to understand the purpose of art educations. -- This is still an excellent and practical book for art educators today, as well as providing some of the best historical information on the Bauhaus.

Profiles the Basic Course taught by Johannes Itten at the Bauhaus in Weimar, Germany and discusses how it helped students determine their creative talents, choose a career, learn elementary design. "Few sites within the university open a richer critical reflection than that of the M.F.A., with its complex crossing of professionalism, theory, humanistic knowledge, and the absolute exposure of practice. Howard Singerman's Art Subjects does a magnificent job of both laying out our current crises, letting us see the shards of past practices embedded in them, and of demonstrating—rendering urgent and discussable—what it now means either to assume or award the name of the artist."—Stephen Melville, author of Seams, editor of Vision and Textuality "Art Subjects is a must read for anyone interested in both the education and status of the visual artist in America. With careful attention to detail and nuance, Singerman presents a compelling picture of the peculiarly institutional myth of the creative artist as an untaught and unteachable being singularly well adapted to earn a tenure position at a major research university. A fascinating study, thoroughly researched yet oddly, and movingly, personal."—Thomas Lawson, Dean, Art School, CalArts

This work provides an introduction to the visual arts in Germany from the early years of German unification to World War II. The study is an analysis of painting, sculpture, graphic art, design, film and photography in relation to a wider set of cultural and social issues that were specific to German modernism. It concentrates on the ways in which the production and reception of art interacted with and was affected by responses to unification, conflict between left and right political factions, gender concerns, contemporary philosophical and religious ideas, the growth of cities, and the increasing important of mass culture.

Design and FormThe Basic Course at the Bauhaus and LaterJohn Wiley & Sons

"This book comprises a collection of authors' individual approaches to the relationship between nature, science, and art created with the use of computers, discussing issues related to the use of visual language in communication about biologically-inspired scientific data, visual literacy in science, and application of practitioner's approach"--Provided by publisher.

Fuses design fundamentals and software training into one cohesive book! Teaches art and design principles with references to contemporary digital art alongside basic digital tools in Adobe's Creative Cloud Addresses the growing trend of compressing design fundamentals and design software into the same course in universities and design trade

schools. Lessons are timed to be used in 50 to 90 minute class sessions with additional materials available online Free video screencasts demonstrate key concepts in every chapter All students of digital design and production—whether learning in a classroom or on their own—need to understand the basic principles of design. These principles are often excluded from books that teach software. Foundations of Digital Art and Design reinvigorates software training by integrating design exercises into tutorials fusing design fundamentals and core Adobe Creative Cloud skills. The result is a comprehensive design learning experience. This book is organized into six sections that focus on vector art, photography, image manipulation, typography, web design, and effective habits. Design topics and principles include: Bits, Dots, Lines, Shapes, Rule of Thirds, Zone System, Color Models, Collage, Appropriation, Gestalt, The Bauhaus Basic Course Approach, The Grid, Remix, Automation, and Revision.

Providing a synthesis of practical blueprint and theoretical field guide to managing design, this comprehensive reference shows how the various disciplines of design - product, packaging, graphic and environmental - create value and contribute to company performance.

This book develops important new insights into the conditions that enable effective collaborations between arts and humanities researchers and SMEs in the creative economy. Drawing on the work of Creativeworks London, an AHRC-funded Knowledge Exchange Hub for the Creative Economy, this is an in-depth study of how co-created and collaborative research projects work on the ground and will be of immense value to all these audiences. Chapters by researchers and practitioners examine a range of collaborative research projects supported by Creativeworks London's vouchers, which cover a large number of creative industry sectors and academic disciplines. The book identifies key learning from these projects that has wider relevance for academics, funders, policy makers, and SMEs in the creative economy. Morag Shiach is Professor of Cultural history at Queen Mary University of London, UK, where she is also Director of Creativeworks London and Vice-Principal for Humanities and Social Sciences. Her publications include Modernism, Labour and Selfhood in British Literature and Culture; Feminism and Cultural Studies; Hélène Cixous: A Politics of Writing; and Discourse on Popular Culture. Dr. Virani obtained his PhD from King's College London, UK. He is a full time researcher for Creativeworks London research project at Queen Mary University of London, UK. His research interests include the role of knowledge in the cultural economy, artistic knowledge within locally bounded artistic communities, and new work spaces in the creative and cultural economy. /div

The philosophy of the artist-teacher is not a new phenomenon. In fact, many artists working within the Bauhaus, nineteenth century Schools of Design, and The Basic Design Movement all applied this method of thinking to their teaching. The Artist-Teacher explores the many facets of this methodology, and the various ways art has been taught over the centuries, using several important artist-teachers (George Wallis, Walter Gropius, Richard Hamilton, Hans Hoffman) to illustrate the rich and deep ways artists are able to facilitate learning. The Artist-Teacher will serve as a foundational text for.

Includes color circles, spheres, and scales as well as suggested exercises.

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The original edition of this ambitious reference was published in hardcover in 1998, in two oversize volumes (10x13"). This edition combines the two volumes into one; it's paperbound ("flexi-cover"--the paper has a plastic coating), smaller (8x10", and affordable for art book buyers with shallower pockets--none of whom should pass it by. The scope is encyclopedic: half the work

(originally the first volume) is devoted to painting; the other half to sculpture, new media, and photography. Chapters are arranged thematically, and each page displays several examples (in color) of work under discussion. The final section, a lexicon of artists, includes a small bandw photo of each artist, as well as biographical information and details of work, writings, and exhibitions. Ruhrberg and the three other authors are veteran art historians, curators, and writers, as is editor Walther. c. Book News Inc.

Provides a critical history of Western architecture theory from the ancient world to the present day. It looks at how the architect generates architectural form in order to explain a number of issues, including the origins of style, the persistence of tradition and the role of genius.

Introduction: a peculiar experiment -- Kinaesthetic knowing: the nineteenth-century biography of another kind of knowledge -- Looking: Wölfflin's comparative vision -- Affecting: Endell's mathematics of living feeling -- Drawing: the Debschitz school and formalism's subject -- Designing: discipline and introspection at the Bauhaus -- Epilogue

Welcome to the School of Art! Here you will learn how to make great art with this fully-illustrated collection of fun and informative lessons. Follow the five professors as they work togetherto deliver 40 demonstrations - each one accompanied by a guided activity for you to try at home - to help you to understand the basics of art and design, including composition, color, line, shape, and perspective. - See more at: http://quartoknows.com/books/9781847807007/The-School-of-Art.html?direct=1#sthash.alslhwv7.dpuf

"Twentieth-Century Pattern Design combines photographs - including many newly published images - with soundly researched text, creating an essential resource for enthusiasts and historians of modern design. The book also serves as a creative sourcebook for students and designers, inspiring new flights of fancy in pattern design."--Jacket.

During the last three decades or so there has been a substantial shift in architectural design education. These changes have manifested in an increased criticism of the traditional design education; attempts to reconsider/rethink the basic assumptions, theories and practices of traditional design education; and calls for major changes in studio culture. The drivers of this change include epistemological, social, and economical forces among which are new knowledge and technological developments; increased use of computers and information technology in design education and practice; pressure on institutions of higher education to reduce space use; and changing student demographics. Forty five authors from all over the world come together to address new discourse in architectural design education. The 45 articles of the book are organized under nine themes: virtual and distributed design education, digital design education, digital visualization and design teaching, reflections on architectural design education, integration of studio with other teaching, theoretical issues in learning and teaching design, creativity & critical thinking, alternative studio/design built studio, and teaching studio.

????:Basic design:the dynamics of visual form

Cohen traces a history of modernism in migration through the composer Stefan Wolpe, from the Bauhaus to Black Mountain College.