

ART 1600, The Aesthetics of Architecture, Interiors, and Design
Fall Semester 2012
Grover Center W115 M,W,F: 12:55 - 1:50

Matthew Ziff, M. Arch, Associate Professor, Interior Architecture Area Chair

School of Art

College of Fine Arts

Office: Grover Center W325

Office Phone: 740. 593. 2869

Email: ziff@ohio.edu

Office hours: MTWTH: 11:00 - 12:00, MW: 2:00 - 4:00

Study Guide for Exam 5: Monday, November 5: 12:55 - 1:50pm

Study for this exam. *It will be a lot like Exam 1 & 2 & 3 & 4. Be sure to go over the lecture/slide sets at least one full time. Be sure to watch the short videos as well. This is not an especially 'difficult' class, but you will need to study to do well on the exams.*

Exam 5 will cover everything that has been presented in class on the power point slide image sets, including the videos that I showed, and everything that I have stated in lecture and discussion.

This includes:

1. Historical Overview: Part 4

slides 1 - 7: know that the qualities of an object, or a space, or a building, are created by using Form, Color, and Material.

In some cases material and form are used, and exist, independently from each other, as in slide 3, where the walls are simply colored surfaces without any material being indicated, or clearly used.

be able to recognize these images as being primarily about 'form' or 'material' or 'color'.

slide 4: this space is clearly about the material, knotty pine. The color is the 'natural' color of the wood.

slides 8 - 11: know that it is common for the design of a surface to include the illusion of real materials; 'fake' wood, marble, et cetera is often used, and when this is the case, how can users of the spaces, or viewers of the spaces, know what is 'real'?

slides 12 - 17: know that this building, in the Netherlands (Holland) is a good example of intentional emphasis upon color as a natural, environmental quality. The colors of the

surfaces of the building change during the day as the color of sunlight and daylight interact with the colored glass of the walls.

slides 18 - 22: know that this building in Belgium is a good example of emphasis being placed upon Form, not material or color.

slides 23 - 27: know that these carved stone wall pieces are a good example of a 'real' material being used in unexpected ways. These modular stone pieces are good examples of form and material being expressed visually.

slides 28 - 32: the idea that a 'fake' brick wall is supposed to be as satisfying, as 'real' or as meaningful as a real one is about as convincing as having plastic mannequins for parents.

As real, living, breathing, human beings, we still have a connection to a reality that is more than just a surface image.

slides 33 & 34: know that Michael Benedikt is the author and professor who wrote the book "For An Architecture of Reality" that I read from in class. Know that he said that it is "Direct esthetic experiences of the real" that are moments in our lives when we feel truly aware, truly alive, and truly in touch the world around us, and that it is the obligation of architecture to try to create these kinds of experiences for us.

slides 35 - 52: know that Richard Meier, American architect, is famous for:
his design of all, or mostly, white colored buildings
for his use of square shaped white porcelain enamel metal panels as surface cladding
for his use of horizontal metal pipe railings

Also know that Richard Meier was strongly influenced by Le Corbusier.

slides 53 - 65: know that Alexander Calder, American sculptor and painter:
was the first artist to make a moving, kinetic, sculpture, and that his are called 'mobiles'
made very large standing sculptures called 'stabiles'

slides 57 & 58: know that Calder's studio is a classic example of a rich, messy, eccentric, and generally fabulous creative environment. He worked in this space for most of his life creating a treasure trove of admired and important pieces of 20th century art.

**Calder Video: on slide 55
created a tiny metal wire 'Circus' that he actually performed repeatedly through his life**

slides 66 - 75: know that Richard Meier designed these buildings and that they all express his ideas about architecture, design and culture.

slides 76 - 79: know that Richard Meier designed these household and furniture items, and that they also express his ideas about architecture, design and culture.

slides 81 - 86: know that this is the Getty Museum, in Los Angeles, California, designed by Richard Meier.

slide 87 & 88: **be sure to watch the video on Bart Prince.** Know that he uses physical models to explore his design ideas, know that he believes that every new building should express the ideas and issues of that moment in that place for those people.

slide 89: know that Bart Prince is greatly influenced by the land and the geography of New Mexico and the western part of the United States, where he grew up.

slides 90 - 109: know that these are all designed by Bart Prince, and that the use of unusual, curving, organic forms that seem to grow 'naturally' from the site is typical of many, if not most, of his buildings.

slides 110 - 121: know that all of these consumer items are examples of Post Modern ideas and imagery.

slides 123 & 124: know that a building such as Baker University Center, on the campus of Ohio University, is not considered a significant work of 'architecture' because it has been co-opted by the requirement to have superficially coherent imagery on the campus, and to represent an exterior image that is nostalgic in a misty eyed but naive way.

2. Foundations of Architecture and Design

slide 4: know that Nicholas Pevsner, famous architectural historian said ""A bicycle shed is a building; Lincoln Cathedral is a piece of architecture" and that what he meant by this was that "the term architecture applies only to buildings designed with a view to aesthetic appeal."

slide 6: know that the term '*Indigenous architecture*' refers to a style of architecture that is specific to a particular region.

slide 7: know these three attributes of 'indigenous architecture'.

Structural design originating naturally in a region, not imported or copied from elsewhere.

Also termed 'vernacular' architecture, meaning native, or local.

Typically constructed using locally available resources and materials.

slide 8: know these additional three attributes of 'indigenous architecture'

Designed and built by the local people.

Design of the buildings meet the users needs, rather than to present a monumental public, or conceptual image.

Usually these kinds of buildings are responsive to climate, site conditions, and lifestyle and culture of the people living there.

slides 10 - 14: know that these are example of 'Nomadic Architecture'; namely that they are temporary structures and that the residents will move, often, and rebuild in new locations.

slides 15 - 25: know that these kinds of buildings (even the Roman house of slide 19) are made using locally found materials and are built using techniques and traditions that have long histories in that region.

slides 26 & 27: know that these villas, or palaces, built during the Renaissance (1500's) in Italy are NOT examples of indigenous architecture, but rather ARE examples of high design; intellectual in content, sophisticated in material and technology.

slide 28: this is shown as a contrast to 26 & 27; this Dogon house IS an example of indigenous architecture.

slide 29: this townhouse in Havana, Cuba is NOT an example of indigenous architecture: it is sophisticated in material, construction technique, and design thought.

slide 30: the IS an example of Indigenous architecture.

slide 31: This is NOT an example of indigenous architecture: know that this house, called 'Villa Rotunda' is one of the most famous of Andrea Palladio's villas. It is a classic and famous example of intellectual, mathematically oriented ideas being used to develop a very sophisticated design.

slide 32: be sure to watch the short video on Andrea Palladio

slide 34: Yes, this IS indigenous architecture.

slide 35: NO, this is NOT indigenous architecture

You should be getting a reasonable idea of what is and what is not indigenous architecture from these slides and from my lecture content.

slides 42 - 45: know that this is the Italian town of Alberobello, and that it is studied as a wonderful example of indigenous architecture that also makes use of a fairly permanent and much admired building material and technology, namely the very substantial stone construction of the walls and especially of the beautiful cone shaped roofs.

slide 42: be sure to watch the short video about Alberobello

slide 43: know that 'corbelling' is, in architecture, a piece of masonry jutting out of a wall to carry a weight above it.

slide 46: know that technology impacts the kind of architecture and interiors that can be built.

slides 46 - 53: know that technology, and advanced societies produce both good and bad elements; that much of what we enjoy in our lives produces unfortunate, bad, side products, such as pollution, mountains of trash, enormous amounts of electronic waste, and nuclear radiation.

slide 56: READ THIS SHORT ARTICLE: there will be at least two (2) questions based on this article content.

slide 57 - 59: know what an 'ice box' is/was.

slide 62 - 67: know that there are alternative conceptions of fundamental social, economic, and ethical methods and ideas held by diverse people around the world, and that these ideas challenge us to think about the consequences of our beliefs and how they impact the physical world, of the planet, as well as how they impact our society.

slide 63: be sure to watch the video on the Uncontacted Native Peoples

slide 75 - 81: know that the Dutch Row houses are famous for their careful use of daylight, brought into the interior spaces through large windows on the street facing wall of the houses.

slide 78: know that these red shutters are REAL wood shutters that can be opened or closed, that provide visual privacy when closed, some acoustical control when closed, and protection from storm damage when closed.

slide 79: know that these green shutters, on a typical suburban house in the United States, are NOT real, they are functionally FAKE shutters. They are placed on this house as visual ornament, providing color and a physical piece of material to add texture to the surface of the

house, all of which is fine, except that they do NOT open or close, and do not do what shutters are primarily designed to do. They look like shutters, but they are not really shutters.

slides 80 & 81: know that these are both Dutch row houses, but that the ones in slide 80 are contemporary, of the 2000's, and that the ones in slide 81 are of the 1700's. While we may find the old ones 'prettier', they are an expression of a time long past, and the new ones are an expression of contemporary materials, ideas, technologies and needs.

slides 82 - 88: these are all examples intended to show some of the diversity of architecture in the United States in the 1700's and 1800's, simply to point out that the way a building looks, is built, and functions, can be wonderfully varied depending upon the materials, technologies, and ideas behind the design.

slide 89 - 93: know that the 'octagon' houses were a particular, and somewhat eccentric, type of house that was popular in the United States in the mid 1800's.

slide 94: know that this kind of roof is called a 'Mansard' roof.

slide 96 - 101: know that his set of row houses is in Bath, England, and that it is famous for being built in a pure circle, with a high level of visual repetition in the major elements of the buildings.

slides 102 - 105: know that each of these are examples of carefully thought out, intentional, design character.

slides 107 & 108: know that these two images are examples of how people adapt, make do, and create shelter in the face of severe limitations.

slide 109: know that (as I read in class) Michael Benedikt (a design professor at the University of Texas, Austin) urges us to seek and value

"a direct aesthetic experience of the real" world around us, and

"to suggest the following: in our media-saturated times it falls to architecture to have direct esthetic experience of the real at the center of its concerns."

Exam 5 will be multiple choice, approximately 50 questions. Each student will have a paper copy of the exam and a scantron answer sheet.

Bring a pencil for the exam.

Be sure to fill out your name and your PID number on the scantron sheet.

