

J A I M E C A S T R O

COMPUTER GRAPHICS 2:
SPRING 2023 OVERVIEW

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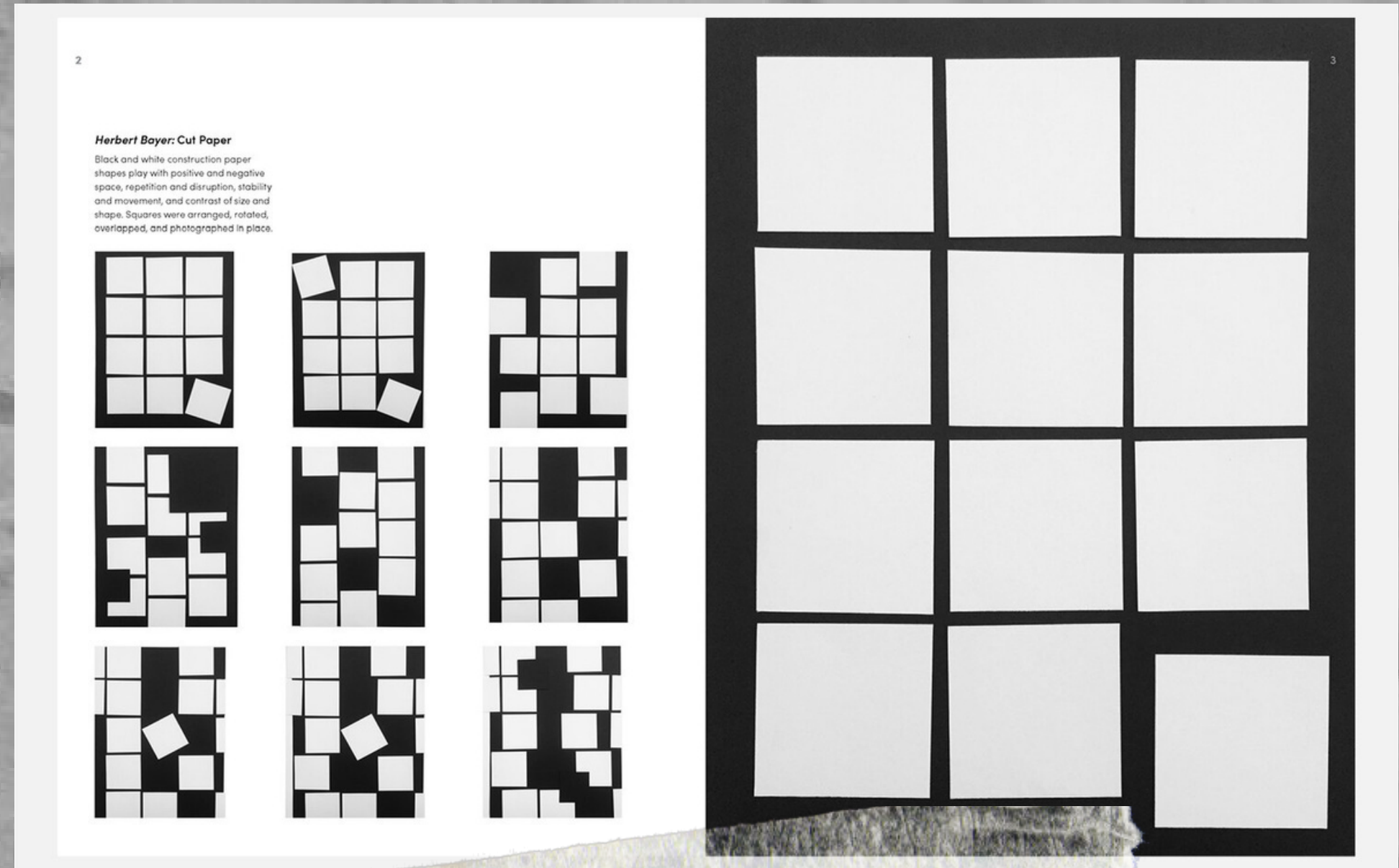
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Armin Hoffman: Opera, Design, or Museum
Poster Design

01: Herbert Bayer: Boxes

MY WORK:

01

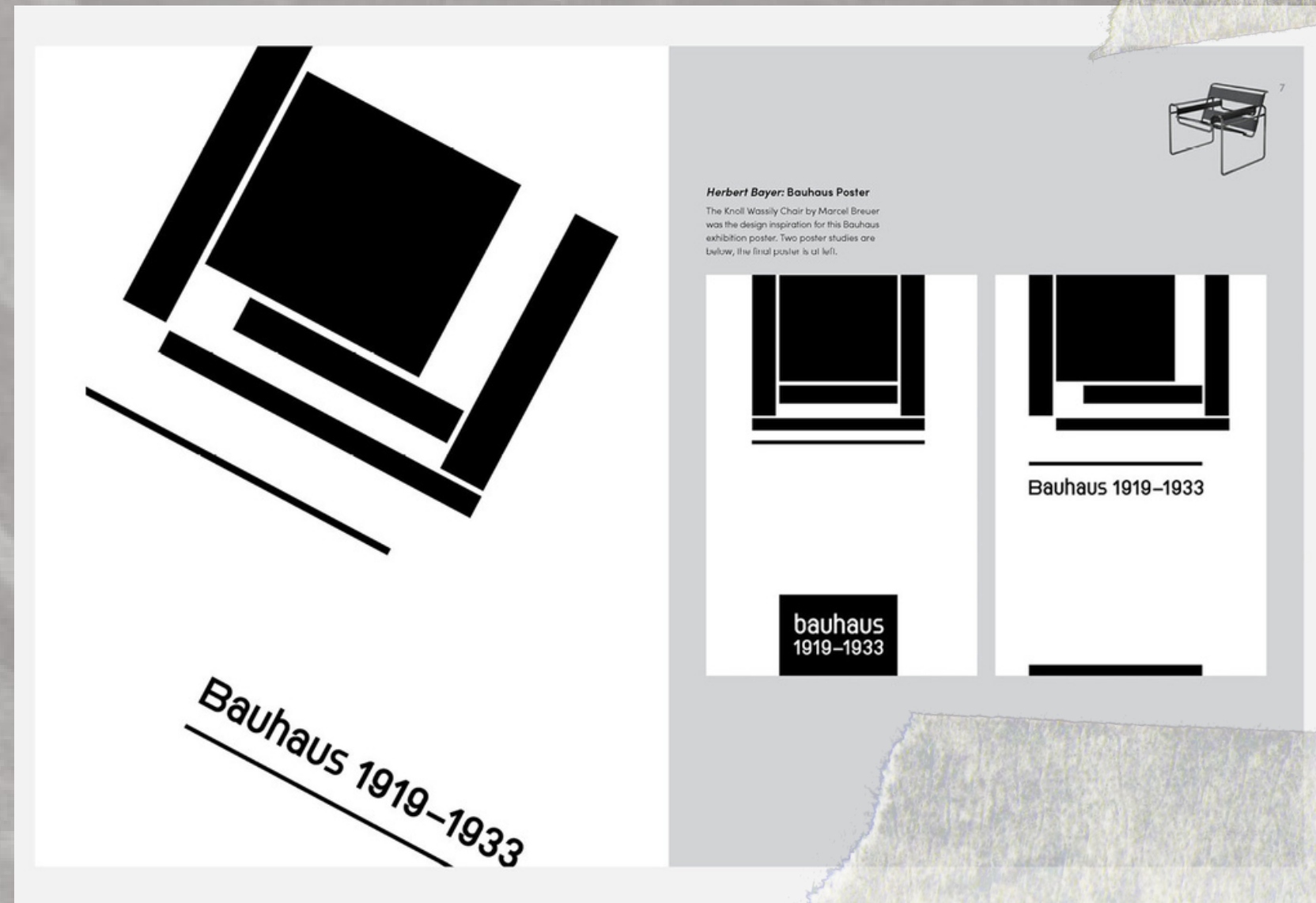


01 In this exercise, we examined **Herbert Bayer** & his ability to play w/ black and white construction paper: creating the *illusion of negative & positive space*, all the while causing disruption in his way of design. Bayer would create contrast in other ways including contrast of size, overlap, and arrangement.

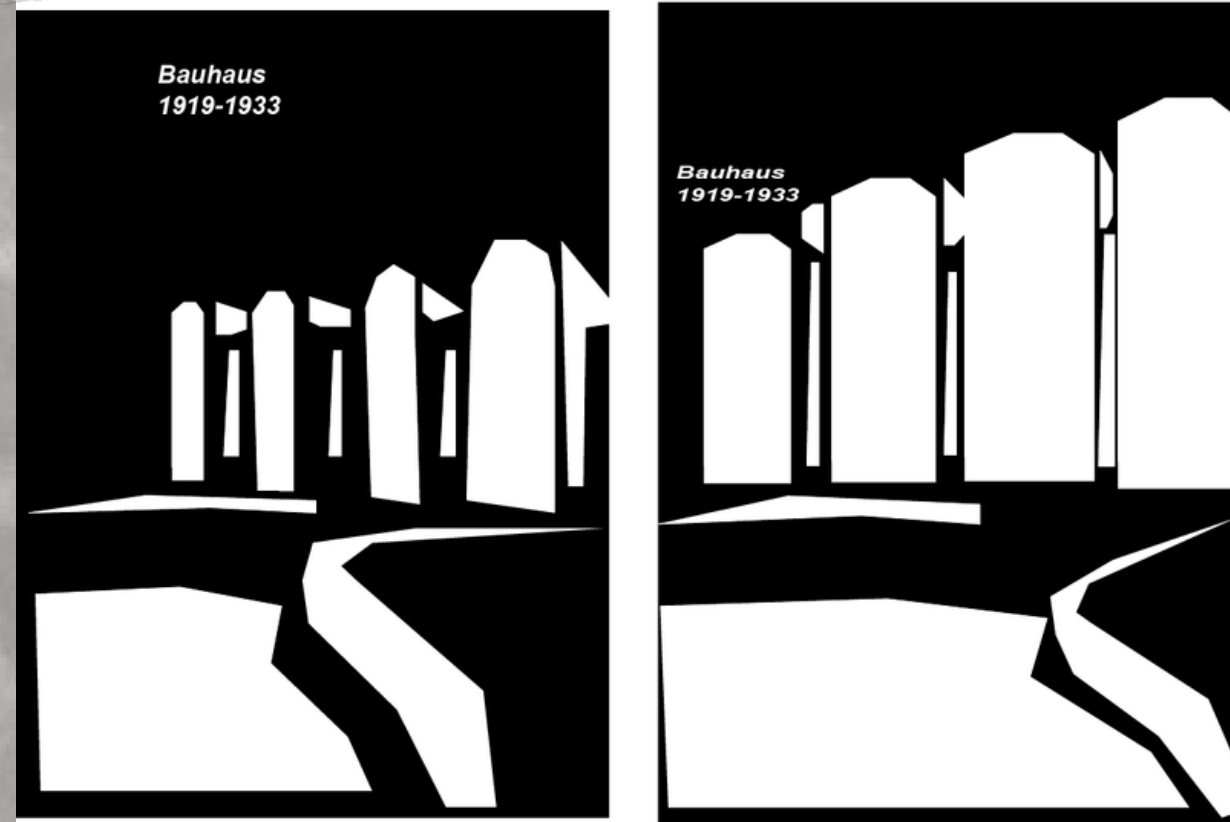
DESC: My interpretation of his work, and how he manages to create meaning w/o anything being *explicit* or *literal*.

02: Bauhaus Movement: Deconstruction

02



MY WORK:

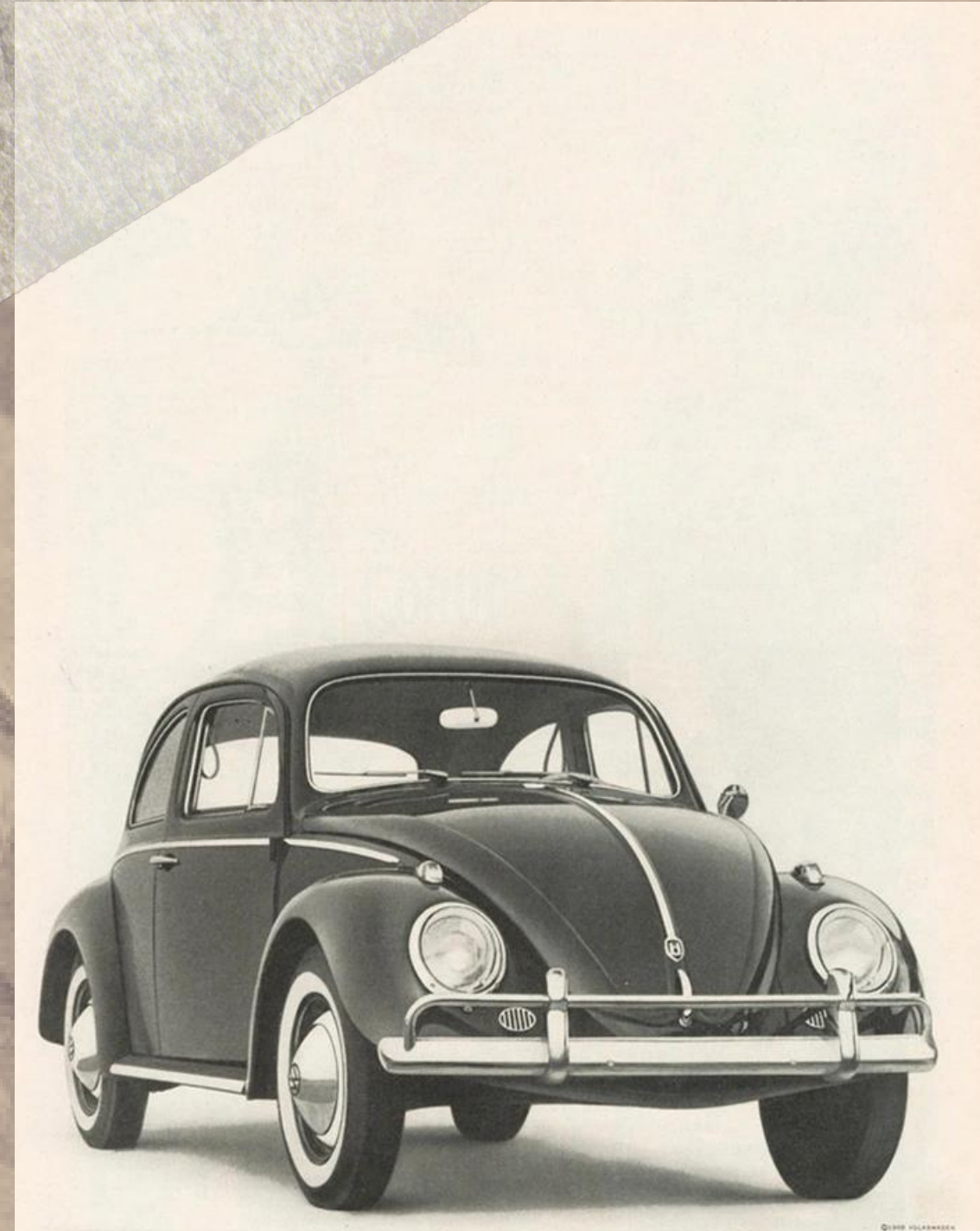


Reens, LouisGropius, WalterTAC
(The Architects Collaborative) **O-
heb Shalom Synagogue
and Community Center,
Baltimore/ Maryland**
1958 - 1959, photo taken around
1963

02 In this exercise, we examined the **Bauhaus architectural style**, and the alternative ways we could have interpreted already existent pieces within the **Bauhaus Archives**. These Bauhaus poster designs were meant to characterize the **universality, economy, and visual hierarchy** that propelled Bauhaus into being studied today by new age architects, and designers alike.

DESC: My interpretation of a *synagogue* from the **Bauhaus Archives**, most defined by the **economy (making the most of the least)** design principle: which is what stood out the most in all works + what I personally strive to do in my own works.

03: Retro VW Bug Advertisement



Lemon.

This Volkswagen missed the boat. The chrome strip on the glove compartment is blemished and must be replaced. Chances are you wouldn't have noticed it; Inspector Kurt Kroner did. There are 3,389 men at our Wolfsburg factory with only one job: to inspect Volkswagens at each stage of production. (3000 Volkswagens are produced daily; there are more inspectors

than cars.) Every shock absorber is tested (spot checking won't do), every windshield is scanned. VWs have been rejected for surface scratches barely visible to the eye. Final inspection is really something! VW inspectors run each car off the line onto the Funktionsprüfstand (car test stand), tote up 189 check points, gun ahead to the automatic

brake stand, and say "no" to one VW out of fifty. This preoccupation with detail means the VW lasts longer and requires less maintenance, by and large, than other cars. It also means a used VW depreciates less than any other car. We pluck the lemons; you get the plums.



03 In this exercise, we examined older **VW Bug adverts** from the 50's which relied heavily on the **image placement** of what was being advertised, and the **typography** that came along with it. These two design elements and how they worked off of each other-- solidified this style of advert into what it was, and how future generations used it for their own advertising purposes.

DESC: My interpretation of what a cheesecake being advertised in this style would have looked like. Although, my work uses **color** to give it a more **modern feel** (as oppose to the sepia or grayscale used in the example).

03 MY WORK:



RIPE FOR THE PICKING.

Strawberry cheesecake is back! Er, well it'd never left! But now, make it in your own home for your kiddos pf all ages! It's the bees knees! A real superb treat! You'll just be wishing you had more!

Follow the steps! on the following page!

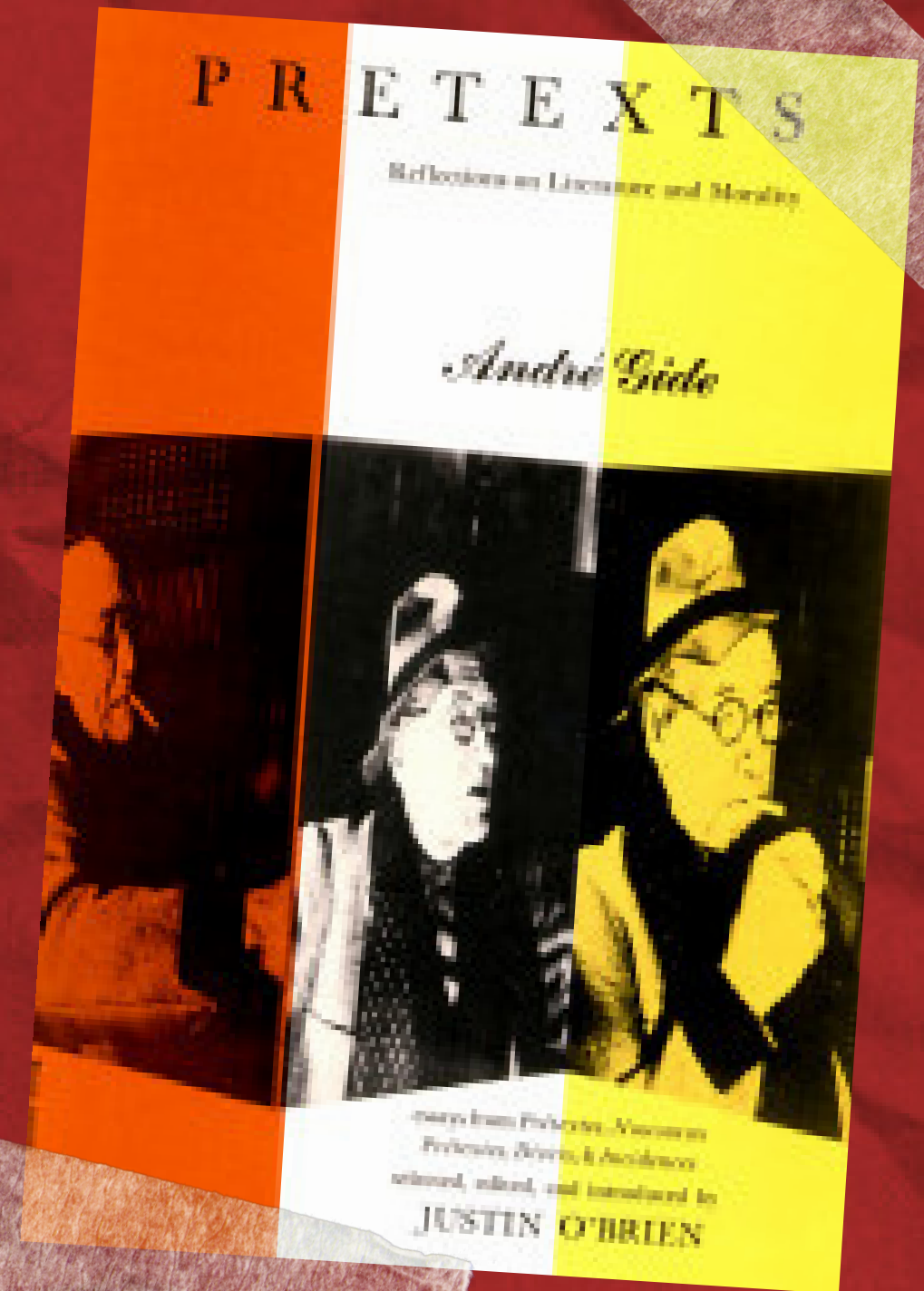
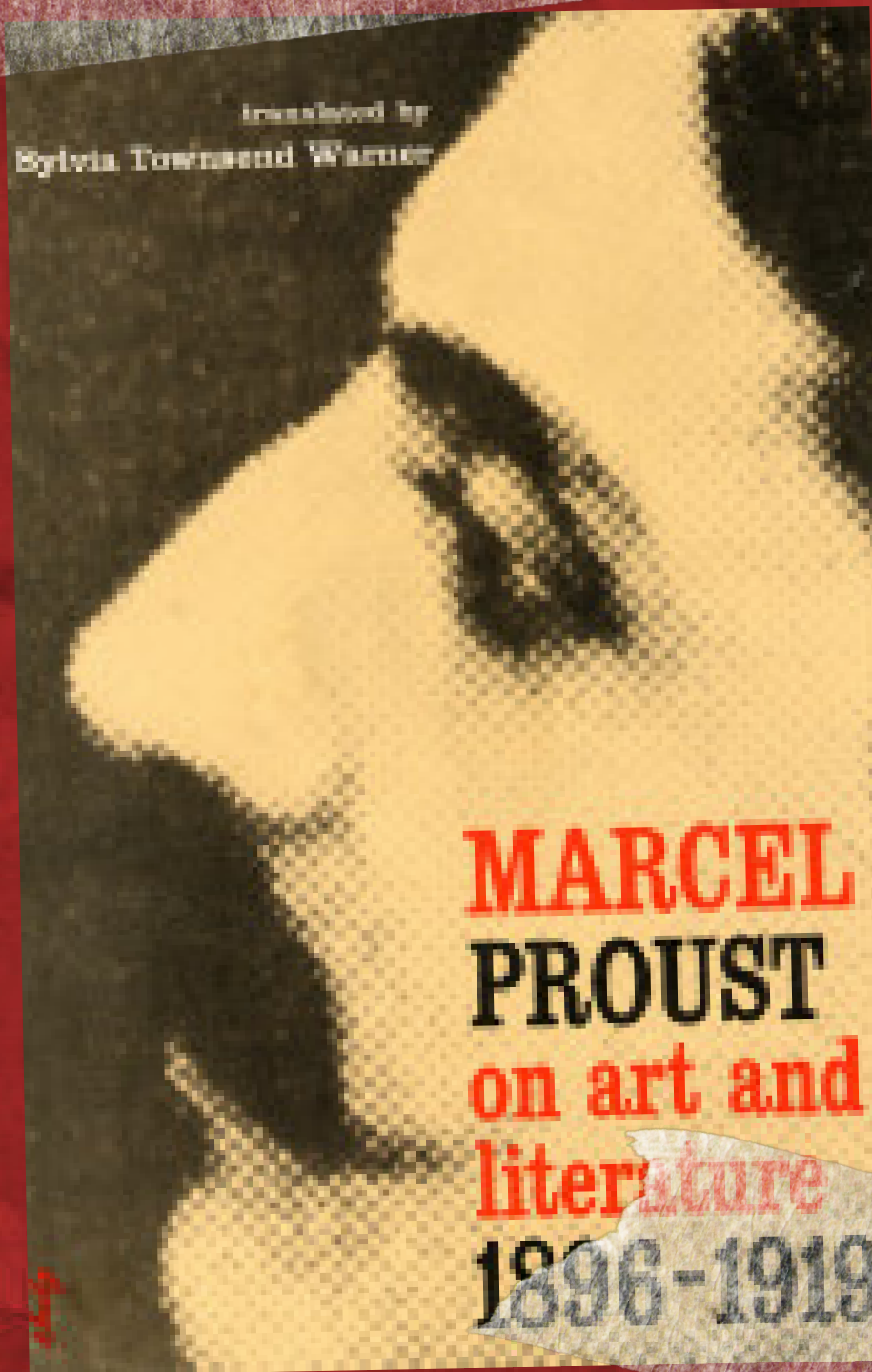


04: Elaine Lustig Cohen:
Typography Book Cover

04 MY WORK:



04

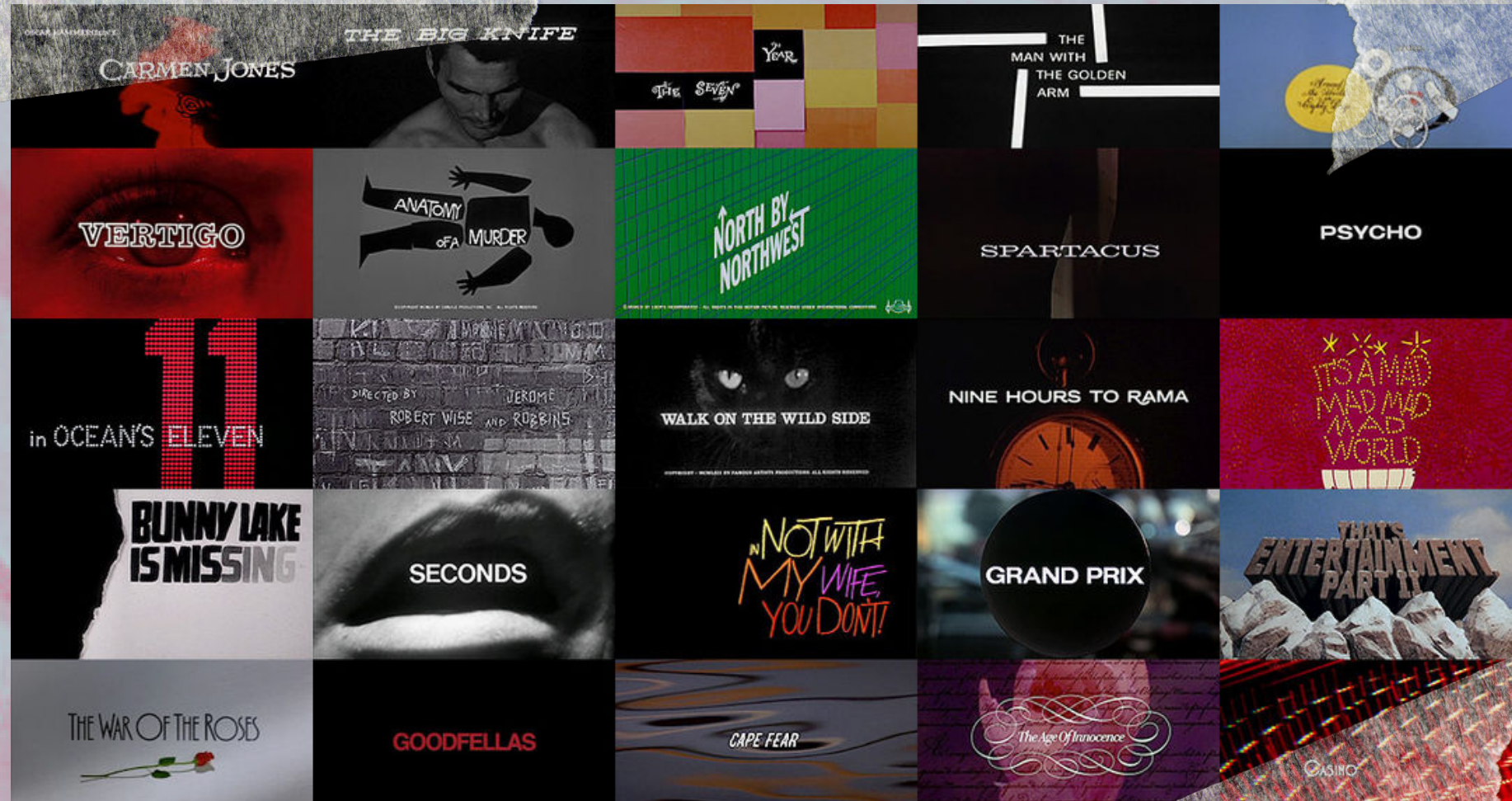


DESC: My interpretation of what a **book jacket** for the show "Mad Men" by Matthew Wiener would look like, utilizing Lustig's "**cut out**", "**paper-like**" technique that gives the show the exact vintage feel I was going for— given it takes place in the 50's.

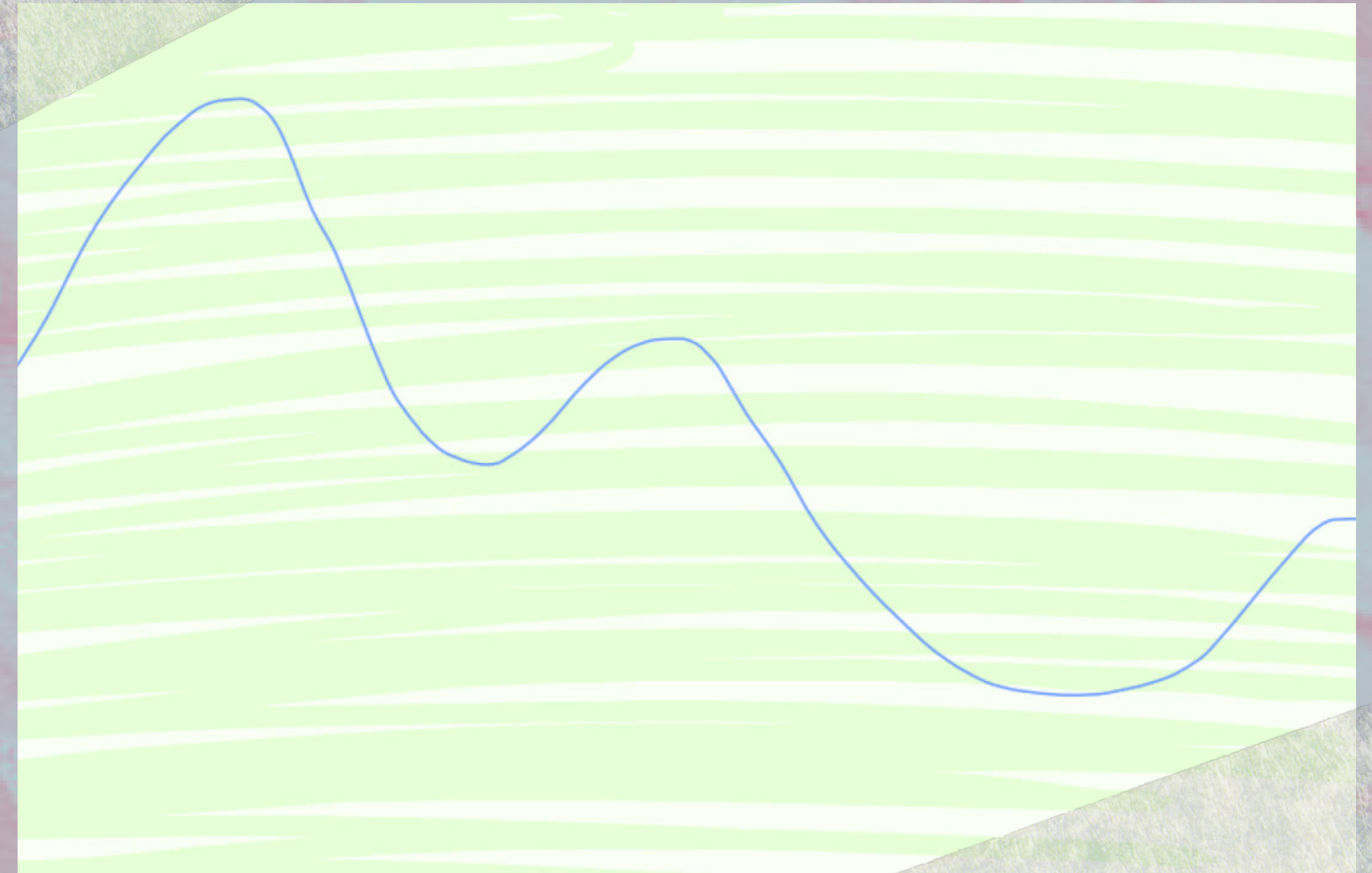
In this exercise, we examined **Elaine Lustig's** work (for me specifically her book covers) which are characterized by concepts executed through **type, color, & form**. The covers pictured above are my favorite works of hers because of the use of posterization, texture, and color harmony. There's a tangible **balance** between all these elements.

05: Saul Bass: Stop Motion OR Animated GIF of Title Sequence

05



MY WORK:



05 In this exercise, we examined the stop-motion/digital animations of **Saul Bass**, which are characterized by their **visual narrative** & excellent **use of time** within said animations. Saul Bass is very purposeful in his work, and his animations get their points across often with the use of typography (*ie. title cards for Vertigo, Psycho, etc*).

DESC: A short digital pencil test of sorts where I practice tracking of an object. The narrative is very **"in the air"** for people to interpret, but I think that's what makes it interesting. **You as the audience: get to decipher what it means.**

06: Betye Saar: Art + Society | Window, Symbolic Self-Portrait



06



06

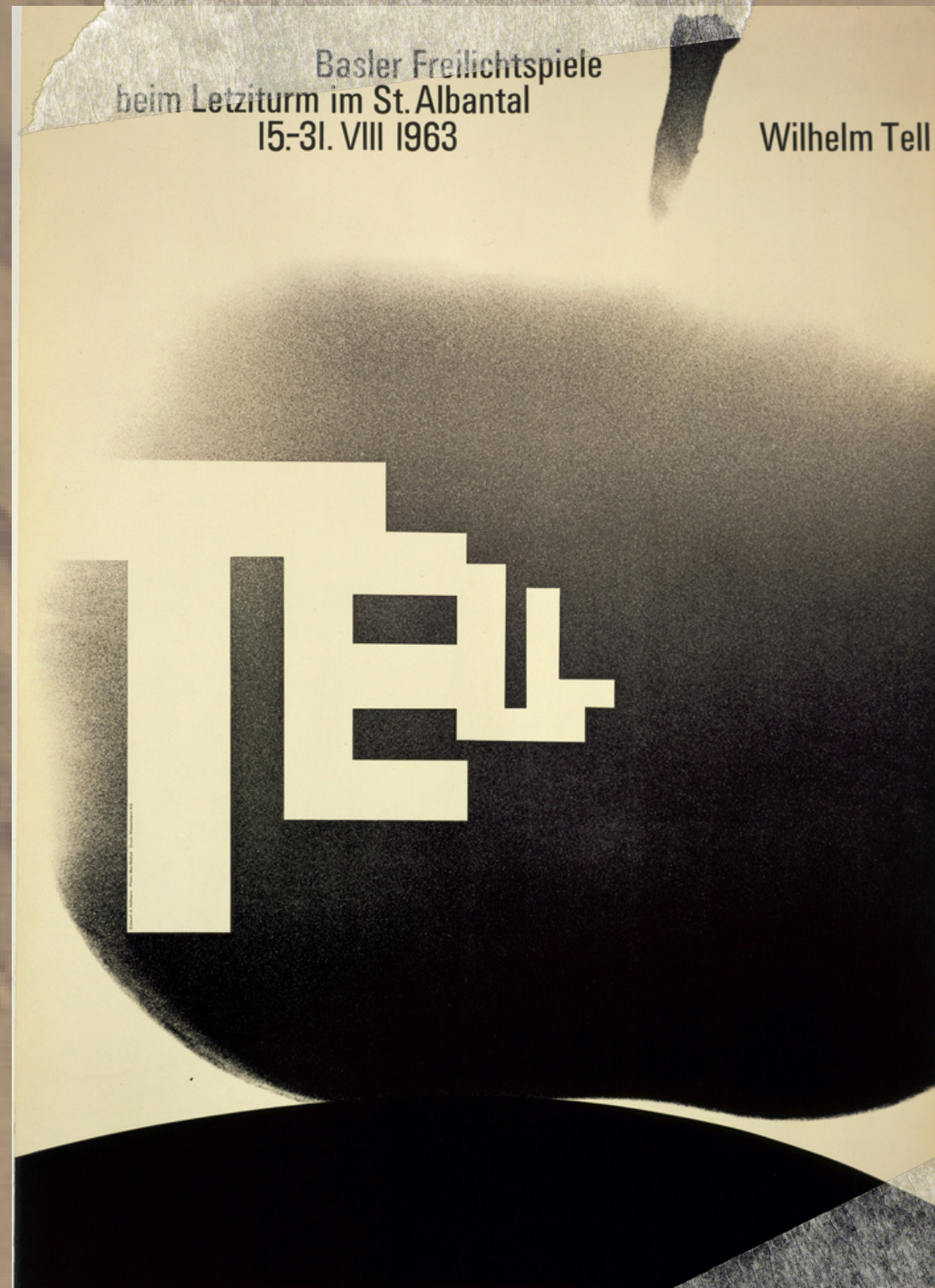
In this exercise, we examined the **self portrait** work of **Betye Saar**, and how her "**assemblage**" of self referential things work to build a proper summary about herself to someone who may not know her. As a designer, it's *vital* to know how to get your point across without needing to clutter your piece (i.e.: **more showing, less telling**).

MY WORK:

DESC: This digital painting, although straying away from the examples given of Saar's work, is very much **self referential**, but also ties into deeper struggles rooted to me as an individual, and I think the **religious-spiritual** connection here is also evident in Saar's work- which is a nice callback (**totally incidental**).



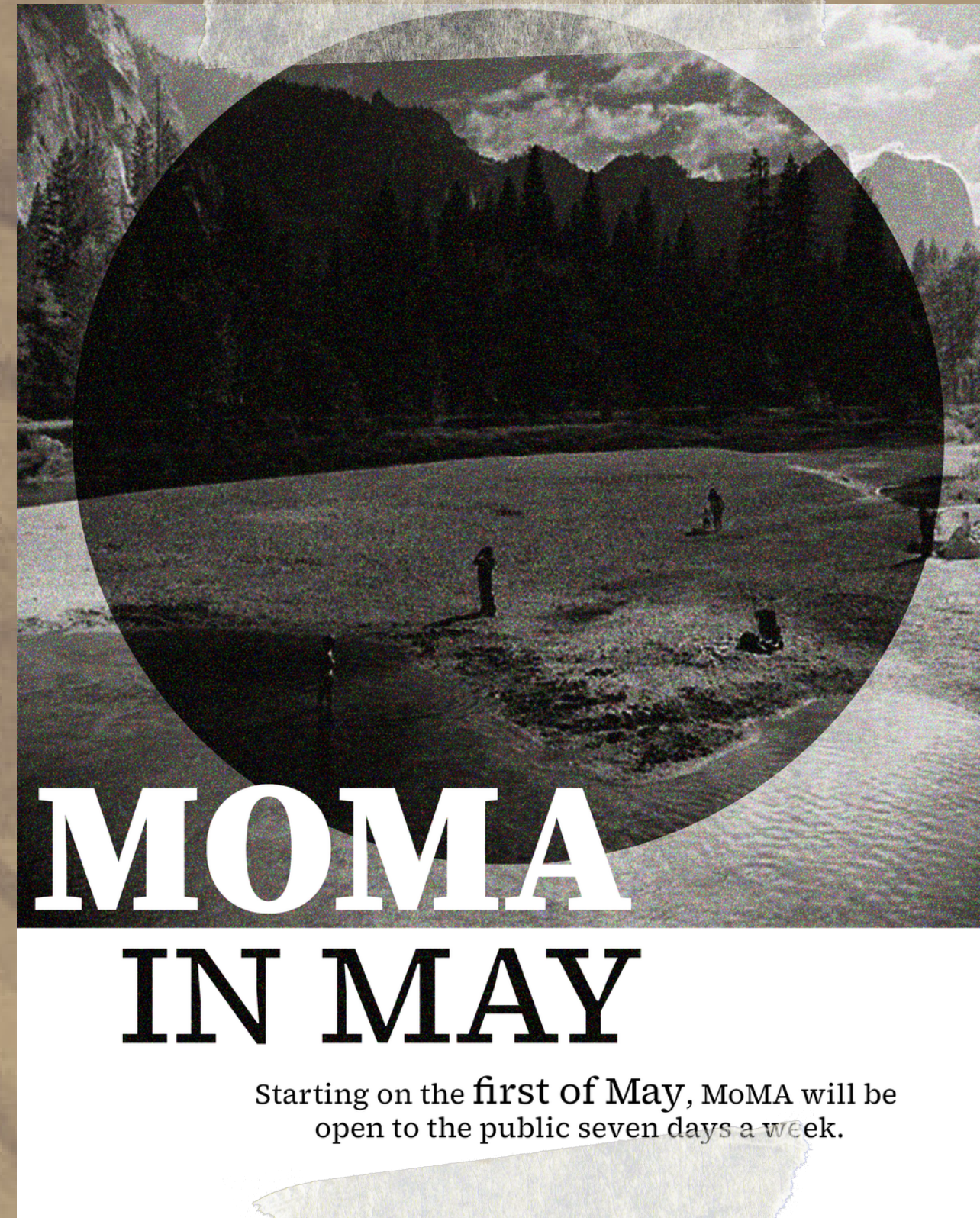
**07: Armin Hoffman: Opera, Design or Art
Museum Poster or Advertising Collateral
New Attempt**



07

In this exercise, we examined the work of **Armin Hoffman**, and his use of **typography** as an **icon or shape & signature "blown out"** photography. this aspect of his work is probably my *favorite* thing about it.

MY WORK:



07

DESC: This digital painting, although straying away from the examples given of Saar's work, is very much **self referential**, but also ties into deeper struggles rooted to me as an individual, and I think the **religious-spiritual** connection here is also evident in Saar's work-which is a nice callback (**totally incidental**).