ARCH423 Light, Color and the Character of Material
SP17
USC SOA
WATT HALL B7
Mondays: 10:00 – 11:50
Valery Augustin, Assistant Professor of Practice

“If I want to see things, I do not trust anything else. I put them in front of me, here on paper, to be able to see them. I want to see, and for this, I draw. I can see an image only when I draw it”
- Carlo Scarpa

Course Introduction
ARCH 423 is a course situated at the intersection of theory and technique. An exploration of the connection between the corporeal act of drawing and of architectural intention. Alongside readings that discuss drawing and representation in a historical and contemporary cultural context, students will explore the phenomena of light, color, and materiality through a series of drawing exercises. Contemporary art practice, visual perception and architectural projects. The exercises will utilize a variety of hand-applied media and incorporate digital technology as tools to investigate the architectural image as mimetic device, a tool for reasoning, an artifact, an abstraction of intent, a means of communication and as a cultural production. The process of drawing will be utilized primarily as a lens through which students can engage critically with the act of making. The primary goal of the class is not only to develop and hone technical skills, but to reexamine traditional notions of architectural representation in the development
Course Outline
The course will cover the topics of light, materiality, and color. The work of artists such as James Turrell, Ellsworth Kelly and Mark Rothko will be explored alongside that of theoreticians Josef Albers, Johannes Itten and others. The topics will be explored primarily through class discussions, readings and drawing exercises. The first third of the course emphasizes skill building and development of technique with a variety of media. The second third of the course will address the course topics in sequence and focus on effect. Finally, students will analyze, deconstruct and re-interpret an iconic piece of Los Angeles architecture through a series of large format images that constitute a visual thesis incorporating the media and techniques introduced over the course of the semester.

Referential Bibliography:

The Elements of Color: Johannes Itten
Kunst Der Farbe, 1970
ISBN 0-442-24038-4

Drawing from the Modern, 1880-1945: Jodi Hauptman
The Museum of Modern Art

The Stage of Drawing: Gesture and Act: Avis Newman, Catherine De Zegher
Tate Publishing and Drawing Center, 2003

Architecture of the Twentieth Century in Drawings: Vittorio Magnago Lampugnani
Rizzoli International, 1982

Chromophobia: David Batchelor
Reaktion Books, 2000
ISBN 1-86189-074-5

Architecture and Body: Scott Marble, ed.
Rizzoli, New York, 1988
ISBN 0-8478-0947-1

Mask of Medusa: John Hejduk
Rizzoli International, 1985
ISBN 0-8478-0567-0

From Models to Drawings: Marco Frascari, ed.
Routledge, New York, 2007

Perfect Acts of Architecture: Jeffrey Kipnis
MOMA/Thames & Hudson, 2001
ISBN 0-87070-039-1

Tools of The Imagination: Drawing Tools & Technologies from the 18th Century to the Present: Susan C. Piedmont-Palladino
Princeton Architectural Press, 2007
Grade Criteria:
In-Class Projects 60%, Final Project 25%, Attendance/Improvement/Participation 15% Attendance policy follows School of Architecture policy, 2 absences (excused or unexcused); after missing 2 classes you have the option of withdrawing from the class to avoid the possibility of obtaining a failing grade.

Required Materials
The following materials should be purchased for you to proceed with the class assignments. It is advised that you carry an ART Bin or similar product so that numerous materials are at your disposal at all times.

1X ‘Charkole’ or equal brand of compressed charcoal sticks. You need only purchase (1) set and they should be all black. Do not purchase the sets that contain a range of values from white, through gray to black. Most exercises will concentrate on manipulating numerous applications of black.

1X Nupastel, or equal brand of compressed chalk pastels (minimum 24 color set). Do not purchase a set that contains a graduated set of a single hue. Note there is a difference between oil and chalk pastels. Also, make sure you purchase compressed chalk as opposed to traditional chalk.

1X Prismacolor, or equal brand, color pencils (minimum 24 color set). If you choose to purchase another brand make sure they are soft colored pencils rather than the hard variety (do not buy Verithin type). They will have to be soft to allow the application of multiple layers.

2X Arches Hot Press Watercolour Paper Pad, 9” x 12” (or similar) for course exercises

TBD Arches Hot Press Watercolor Paper, 22” x 30” sheets (or similar) for final project

1X Staedtler trace paper, maximum 12” width, 6” width is preferred. This can be white or yellow depending upon your preference. This paper will be used predominantly for masking purposes and studies

1X Frisket low tack masking film (or equal) paper, 12” width.

4X Berol-Eagle 314 wood pencils, Ebony, 3B-4B

1X X-Acto knife with blade refills

A number of soft white erasers, both bar and stick variety. A kneaded eraser.

White artist’s tape or drafting tape.

Lead pointer, lead sharpener and a series of soft leads, 2B-4B.

Pencil sharpener

2X Chamois cloth (or equal)
**Software:**
A working knowledge of basic scanning, Adobe Photoshop and Adobe Illustrator, while not a prerequisite, will be helpful for completing the course.

**Course Schedule:**

<table>
<thead>
<tr>
<th>Week 1</th>
<th>Monday 01.09</th>
<th>Class Introduction</th>
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</thead>
</table>

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<thead>
<tr>
<th>Week 2</th>
<th>Monday 01.16</th>
<th><strong>NO CLASS, Martin Luther King Holiday</strong></th>
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</thead>
</table>

| Week 3 | Monday 01.23 | Technique: Graphite Fields: Black is Black  
          |              | Media: Graphite, Charcoal |
|--------|--------------|-----------------------------------------|
|        |              | No. 1: Graphite powder field @ 100% black  
          |              | No. 2: Graphite powder field @ 50% black  
          |              | No. 3: Charcoal field @ 100% black  
<pre><code>      |              | No. 4: Charcoal field @ 50% black |
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<table>
<thead>
<tr>
<th>Friday</th>
<th>01.27</th>
<th><strong>Last day to register, add classes and/or drop without “W”</strong></th>
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| Week 4 | Monday 01.30 | Lecture: Let There Be Light - Light as Material  
          |              | Lab: Light Effects in Reality and Representation  
          |              | Media: Graphite, Charcoal |
|--------|--------------|-----------------------------------------|
|        |              | Exercises  
          |              | No. 1: Graphite rub drawing – Depth drawing abstract  
          |              | No. 2: Graphite rub drawing – Depth drawing from photograph |
|        |              | Week 5  
          |              | Monday 02.06 | Lecture: The Secret of the Shadow  
          |              | Lab: Light and Shadow in Orthographic Projection  
          |              | Media: Graphite, Charcoal, Ink Wash |
|        |              | Exercises  
          |              | No. 1: Four panel charcoal application study  
          |              | No. 2: Shade as volume drawing |
Week 6
Monday 02.13
Lecture: From Front to Back: Light and Color
Lab: Monochromatic and Polychromatic Fields – Color Theory
Media: Colored Pencil, Pastels

Exercises
No. 1 Four panel pastel application study
No. 2 Three color interaction drawing
No. 3 Color transparency drawing

Reading:

Week 7
Monday 02.20
NO CLASS, President's Day Holiday

Week 8
Monday 02.27
Lecture: The Space of Color: Spatial Implications
Lab: Color Application – Theory, Technique and Effect
Media: Colored Pencil, Pastels, Graphite

Exercises
No. 1 Spatial Depth Drawing 1 – Receding Space
No. 2 Spatial Depth Drawing 3 – Objective Space

Reading

Week 9
Monday 03.06
Lab: Multi-layered Colored Pencil and Pastel Techniques
Media: Colored Pencil, Pastels

Reading
<table>
<thead>
<tr>
<th>Week 10</th>
<th>Monday 03.13</th>
<th><strong>NO CLASS, Spring Recess</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Week 11</td>
<td>Monday 03.20</td>
<td>Skin Deep – Surface + Materiality/Material at One to One Material as Effect, Realism, and Abstract Intent Media: Graphite, Colored Pencil, Charcoal</td>
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<tr>
<td>Week 12</td>
<td>Monday 03.27</td>
<td>Final Project Introduction - Reinterpreting an Icon: Building Assignment and Research Final Project Workday</td>
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<td>Week 13</td>
<td>Monday 04.03</td>
<td>Reinterpreting an Icon Final Project Workday</td>
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<td>Friday  04.07</td>
<td><strong>Last day to drop with a “W”</strong></td>
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<td>Week 14</td>
<td>Monday 04.10</td>
<td>Reinterpreting an Icon Final Project Workday</td>
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<td>Week 15</td>
<td>Monday 04.17</td>
<td>Reinterpreting an Icon Final Project Workday</td>
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<tr>
<td>Week 16</td>
<td>Monday 04.24</td>
<td>Exhibition/Final Project Due</td>
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<tr>
<td>Final Exam</td>
<td>05.08</td>
<td><strong>8AM – 10AM</strong></td>
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