

## ARCH423 Light, Color and the Character of Material

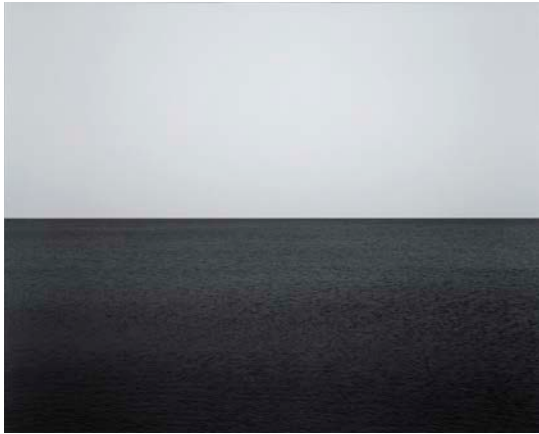
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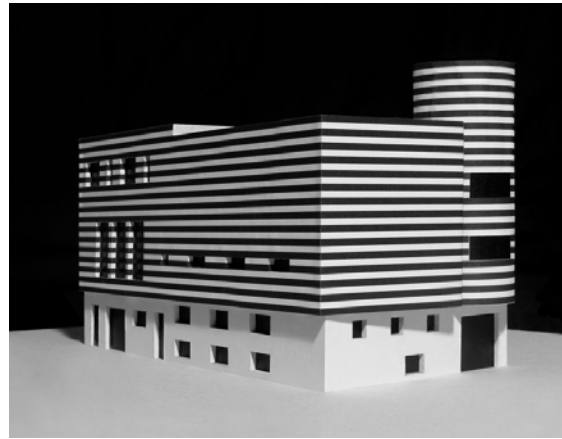
WATT HALL B7

Mondays: 10:00 – 11:50

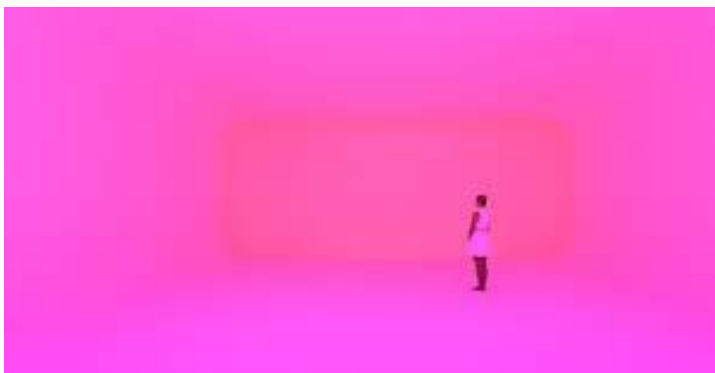
Valery Augustin, Assistant Professor of Practice



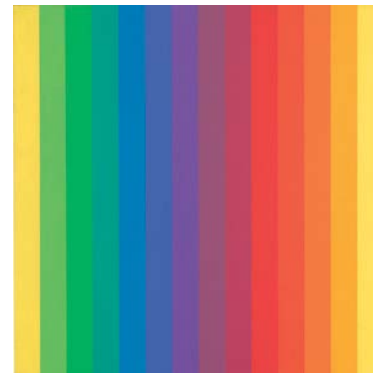
*Baltic Sea Near Ruegen, Hiroshi Sugimoto, 1996*



*Josephine Baker House, Unbuilt, Adolf Loos, 1927*



*Virtually Squared, James Turrell, 2014*



*Spectrum, Ellsworth Kelly, 1953*

*"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 ISBN 1-85437-488-5
Architecture of the Twentieth Century in Drawings	Vittorio Magnago Lampugnani Rizzoli International, 1982 ISBN 0-8478-0464-X
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 <i>Models</i> to Drawings	Marco Frascari, ed. Routledge, New York, 2007 ISBN 978-0-415-43113-2
Perfect Acts of Architecture	Jeffrey Kipnis MOMA/Thames & Hudson, 2001 ISBN 0-87070-039-1
Tools of The Imagination: Drawing Tools & Technologies from the 18 <sup>th</sup> Century to the Present	Susan C. Piedmont-Palladino Princeton Architectural Press, 2007 ISBN 978-1-56898-599-2

**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:**

Week 1		
Monday	01.09	Class Introduction
Week 2		
Monday	01.16	<b>NO CLASS, Martin Luther King Holiday</b>
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 No. 4: Charcoal field @ 50% black
Friday	01.27	<b><i>Last day to register, add classes and/or drop without "W"</i></b>
Week 4		
Monday	01.30	Lecture: Let There Be Light - Light as Material Lab: Light Effects in Reality and Representation Media: Graphite, Charcoal  Reading: Oechsli, Werner. "How the Architect Emerged from the Shadows of the Painter" <u>The Secret of the Shadow: Light and Shadow in Architecture</u> , 2002. pp. 78-83.  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  Reading:  Brandi, Ulrike, et al. "Drawing Shadows" <u>The Secret of the Shadow: Light and Shadow in Architecture</u> , 2002. pp. 96-101  Exercises No. 1 Four panel charcoal application study No. 2 Shade as volume drawing

Week 6 Monday	02.13	<p>Lecture: From Front to Back: Light and Color  Lab: Monochromatic and Polychromatic Fields – Color Theory  Media: Colored Pencil, Pastels</p> <p>Exercises  No. 1 Four panel pastel application study  No. 2 Three color interaction drawing  No. 3 Color transparency drawing</p> <p>Reading:  Batchelor, David. “Chromophobia”, 2000. <u>Colour</u>, edited by David Batchelor, Whitechapel, London, UK &amp; The MIT Press, Cambridge, MA, 2008. pp. 221</p> <p>Jeanneret, C.E. &amp; Ozenfant, Amedee. “Purism”, 1920. <u>Colour</u>, edited by David Batchelor. Whitechapel, London, UK &amp; The MIT Press, Cambridge, MA, 2008. pp. 72-74</p>
Week 7 Monday	02.20	<b>NO CLASS, President’s Day Holiday</b>
Week 8 Monday	02.27	<p>Lecture: The Space of Color: Spatial Implications  Lab: Color Application – Theory, Technique and Effect  Media: Colored Pencil, Pastels, Graphite</p> <p>Exercises  No. 1 Spatial Depth Drawing 1 – Receding Space  No. 2 Spatial Depth Drawing 3 – Objective Space</p> <p>Reading  van Doesburg, Theo. “Space-Time and Colour.” 1928. <u>Colour</u>, edited by David Batchelor. Whitechapel, London, UK &amp; The MIT Press, Cambridge, MA, 2008. pp. 84-88</p>
Week 9 Monday	03.06	<p>Lab: Multi-layered Colored Pencil and Pastel Techniques  Media: Colored Pencil, Pastels</p> <p>Reading  Le Corbusier, “A Coat of Whitewash: The Law of Ripolin”. 1925. <u>Colour</u>. edited by David Batchelor. Whitechapel, London, UK &amp; The MIT Press, Cambridge, MA, 2008. pp. 82-84</p> <p>Koolhaas, Rem. “The Future of Colours is Looking Bright”. 1999. <u>Colour</u>, edited by David Batchelor. Whitechapel, London, UK &amp; The MIT Press, Cambridge, MA, 2008. pp. 219-220.</p>

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