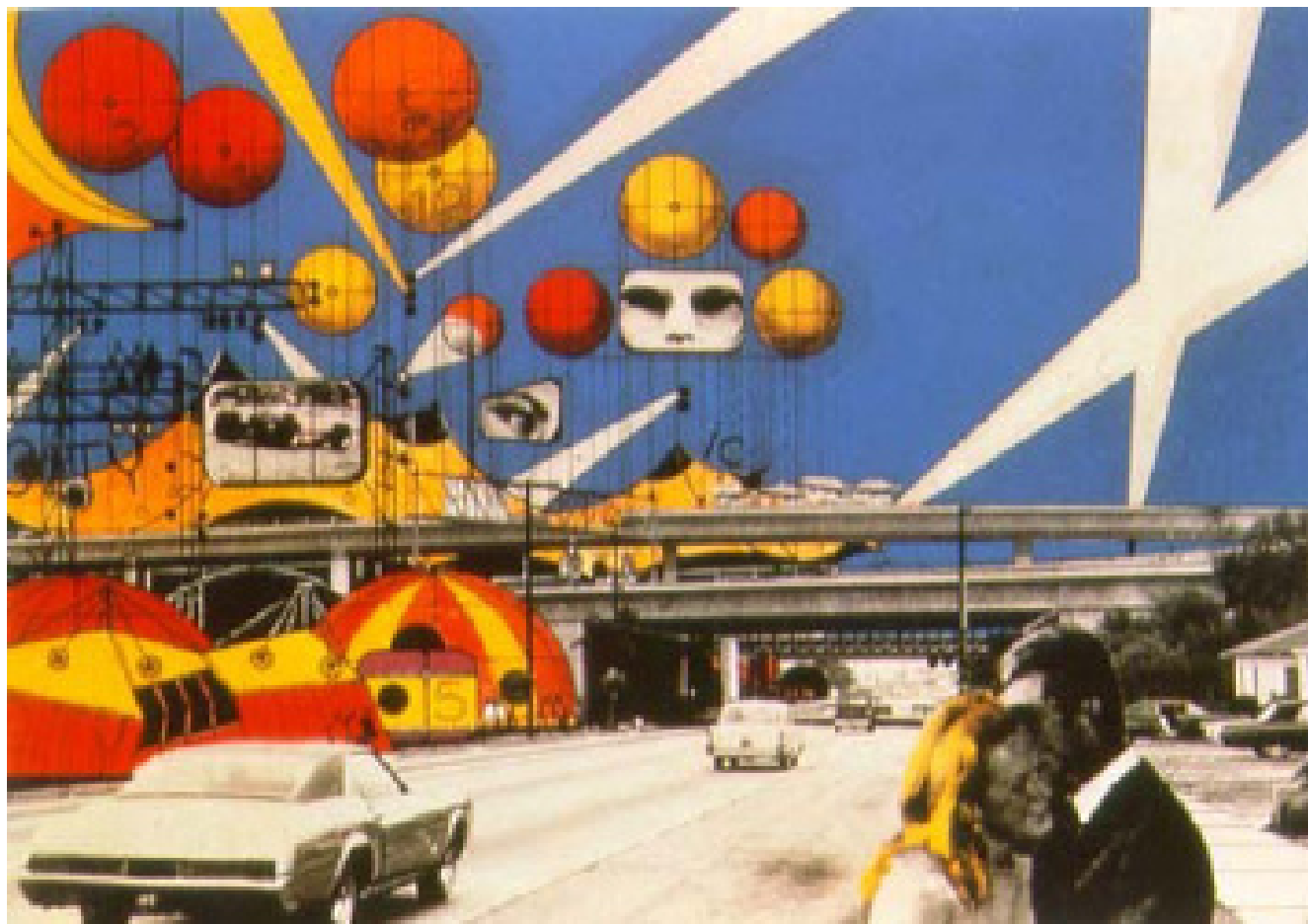


USC School of Architecture

ARCH 420 Visual Communication and Graphic Expression: New Forms and Concepts Spring 2016

Faculty: Gary Paige
Units: 3 Units
Time: Thursday, 9:00a - 12:00p
Room: Harris 115



Instant urbanism and “instant communication”.
Instant City, Archigram, 1968.

CATALOG DESCRIPTION

An exploration of contemporary media and visual communication and graphic expression techniques, to expand and augment the design inquiry and representation process; for architects, landscape architects and other creative misfits. Prerequisite: ARCH 302L or permission of the instructor.

INTRODUCTION

In the past two decades architecture has undergone a paradigm shift that influences the way we think about and approach issues of communication, representation, and production. Clearly, the new breed of computational tools and digital modeling programs offer students and practitioners' alike opportunities for experimentation with new graphic forms and visual concepts. In a global networked culture that often places emphasis on “instant communication”—texting, tweeting, email, LED billboards, urban screens, Skype, WeChat, YouTube, etc., the IMAGE or SOUNDBITE has acquired a newfound significance as the *de facto* means of communication that's unparalleled. Thus, a couple of questions emerge: What bearing does this paradigmatic change have on the practice of architecture—as a medium AND disciplinary project? And, (following McLuhan's lead) how do these advances in technology shape our visual culture and impact the relationship between the medium

and message?

The aim of this course is twofold: to introduce the work of architects and artists that use novel forms of representation as tools to communicate innovative ideas AND sensibilities; and, to develop proficiency in a range of contemporary media and techniques with the objective of developing a unique graphic language and voice.

FOUR PROJECTS

Pedagogically, the course employs an empirical approach to learning: knowledge and skill is acquired through direct participation and experience by working on a series of projects that involve contemporary media such as blogging, posters, postcards, comic books, zines or graphic novels and, smart phone movie shorts. The focus of our research will involve looking at a several of these forms for their creative potential, and then translating them into projects that materialize an architectural idea and sensibility... with an emphasis on sensibility. Of particular importance is producing work that not only delineates an interest or communicates an idea, but also is *visually evocative, possessing a charged atmosphere or mood.*

In addition to the experimental works of architects such as Archigram, Superstudio, Archizoom, Haus Rucker, Lebbeus Woods, Morphosis and others, the work of artists, filmmakers and graphic designers will also be examined and discussed and serve as tactical references for the development of your projects.

PROJECT SUMMARY

Project 01: Brand Identity

Lecture Poster and Mailer

Duration: 3 weeks

Project 02: Serial Narratives

Comic books, manga, graphic novels

Duration: 3 weeks

Project 3: Los Angeles: A Taxonomy

Brochure, small book

Duration: 4 weeks

Project 4: Movie Short

Smart Phone/YouTube Movie Short; Blog

Duration: 3.5 weeks

GRADING

20% Project 01

20% Project 02

20% Project 03

20% Project 04

10% Class Attendance and Participation

10% Project Portfolio

ATTENDANCE

Attendance at all classes is mandatory. Excused absences must be documented with the course instructor. Students with unexcused absences will see a significant impact on their grade.

TEXTS: RECOMMENDED

Aitken, Doug. *The Idea of the West*. (Los Angeles: MoCA, 2010).

Bos, Ben. *The Image of a Company: Manual for Corporate Identity*. (London: Architecture Design and Technology Press, 1990).

Crouwel, Wim. *Digital Catalogue*. (London: Unit Editions, 2012).

iPad download (for free): <http://www.uniteditions.com/shop/wim-crouwel-digital-catalogue>

McLuhan, Marshall and Quentin Fiore. *The Medium is the Massage*. (Berkeley, CA: Gingko Press, 2005).

McLuhan, Marshall & David Carson. *The Book of Probes*. (Corte Madera, CA: Gingko Press, 2003).

Olbrist, Hans Ulrich. *Ai Weiwei Speaks*. (London: Penguin Global, 2011).

Poulin, Richard. *Graphic Design and Architecture: A 20th-Century History*. (Beverly, MA: Rockport Publ., 2012).

SELECTED REFERENCE MATERIAL

Brook, Tony and Adrian Shaughnessy. *Supergraphics: Transforming Space: Graphic Design for Walls, Buildings & Spaces*. (Tokyo: BNN, Inc., 2011).

Blackwell, Lewis and David Carson. *The End of Print*. (London: Laurence King Publishers, 2012).

Eisenstein, Sergei. "The Cinematographic Principle and the Ideogram," in *Film Form*. (Boston: Harcourt, 1969).

Muller, Lars. *Helvetica: Homage to a Typeface*. (Zurich: Lars Muller Publishers, 2009).

Designer Websites

David Carson

<http://www.davidcarsondesign.com/>

http://www.ted.com/talks/david_carson_on_design.html

Karel Martens

<http://vimeo.com/31486228>

Bruce Mau Design

<http://www.brucemaudesign.com/>

2 x 4

<http://2x4.org/>

Experimental Jetset

<http://www.experimentaljetset.nl/>

Michael C. Place / BUILD

<http://wearebuild.com/>

Ed Fella
<http://www.edfella.com/>

Lars Muller
<http://www.lars-mueller-publishers.com/en/>

SCHEDULE

Week 01 Thursday, Jan. 07	Course intro; Project 01 assigned
Week 02 Thursday, Jan. 14	Project 01 Draft 02 due; pin up, working critique and lab
Week 03 Thursday, Jan. 21	Project 01 Final draft due ; mount exhibition; Project 02 assigned
Week 04 Thursday, Jan. 28	Project 2 Draft 1 due; pin up, working critique and lab
Week 05 Thursday, Feb. 04	Project 2 Draft 2 due; pin up, working critique and lab
Week 06 Thursday, Feb. 11	Project 2 Final draft due ; mount exhibition; Project 3 assigned
Week 07 Thursday, Feb. 18	Project 3 Draft 1 due; pin up, working critique and lab
Week 08 Thursday, Feb. 25	Project 3 Draft 2 due; pin up, working critique and lab
Week 09 Thursday, Mar. 03	Project 3 Draft 3 due; working critique and lab
Week 10 Thursday, Mar. 10	Project 3 Final draft due ; mount exhibition; Project 4 assigned
Week 11 Thursday, Mar 17	Spring Recess
Week 12 Thursday, Mar. 24	Project 4 Draft 1 due; working critique and lab
Week 13 Thursday, Mar. 31	Project 4 Draft 2 due; working critique and lab
Week 14 Thursday, Apr 20	Project 4 due ; screen movies
Week 15 Thursday, Apr. 27	Last day of class; curate and mount exhibition of exemplary work. Digital and printed project portfolios due.

Note: The schedule is subject to revision.