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
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


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


SELECTED REFERENCE MATERIAL


*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/
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.