

ARCH423 Light, Color and the Character of Material

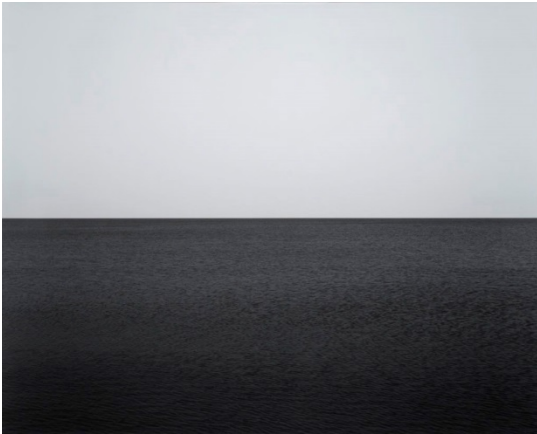
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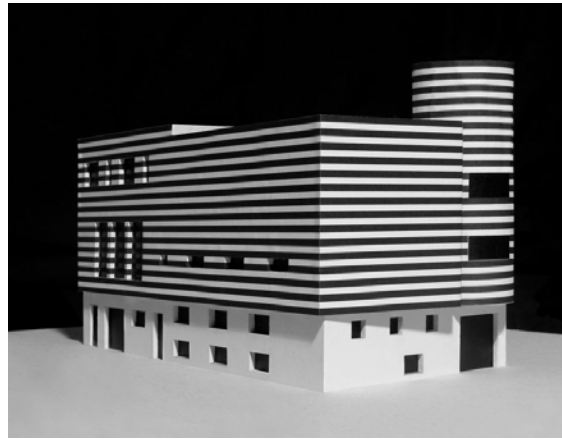
WATT HALL B7

Fridays 12:00 – 11:50

Valery Augustin, Associate Professor of Practice



Baltic Sea Near Ruegen, Hiroshi Sugimoto, 1996



Josephine Baker House, Unbuilt, Adolf Loos, 1927



One Hundred Spaces, Rachel Whiteread 1997

"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 |
| 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 & | |

Grading 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 wood pencils 2B, 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 (subject to change):

Week 1	08.30	Class/Lecture: Course Introduction, Syllabus Review Homework: Reading 1 – Tanizaki – In Praise of Shadows
Week 2	09.06	Class/Lecture: 50 Shades of Grey: Black Is The New Black Technique: Monochromatic Fields 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 Homework: Complete Monochromatic Fields <i>Last day to add/Last day to drop without a "W" and with a 100% refund</i>
Week 3	09.13	Class/Lecture: Let There Be Light - Light as Material Lab: Light Effects in Reality and Representation Media: Graphite, Charcoal Reading: Oechslein, 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 4	09.20	NO CLASS – President Installation
Week 5	09.27	Class/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" The Secret of the Shadow: Light and Shadow in Architecture, 2002. pp. 96-101

Exercises

- No. 1 Four panel charcoal application study
- No. 2 Shade as volume drawing

Week 6 10.04

Class/Lecture: From Front to Back: Light and Color
Lab: Monochromatic/Polychromatic - 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:

Batchelor, David. "Chromophobia", 2000. Colour, edited by David Batchelor, Whitechapel, London, UK & The MIT Press, Cambridge, MA, 2008. pp. 221

Jeanneret, C.E. & Ozenfant, Amedee. "Purism", 1920. Colour, edited by David Batchelor. Whitechapel, London, UK & The MIT Press, Cambridge, MA, 2008. pp. 72-74

Week 7 10.11

Class/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

van Doesburg, Theo. "Space-Time and Colour." 1928. Colour, edited by David Batchelor. Whitechapel, London, UK & The MIT Press, Cambridge, MA, 2008. pp. 84-88

Week 11 10.18

NO CLASS – FALL BREAK

Week 12 10.25

Class/Lecture: Multi-layered Colored Pencil/Pastel Techniques
Media: Colored Pencil, Pastels

Reading

Le Corbusier, "A Coat of Whitewash: The Law of Ripolin". 1925. Colour. edited by David Batchelor. Whitechapel, London, UK & The MIT Press, Cambridge, MA, 2008. pp. 82-84

Koolhaas, Rem. "The Future of Colours is Looking Bright". 1999. Colour, edited by David Batchelor. Whitechapel, London, UK & The MIT Press, Cambridge, MA, 2008. pp. 219-220.

Week 13	11.01	Class/Lecture: Final Project Introduction Final Project Workday – Building Selection/Assignment Homework: Building Research + Graphic Studies
Week 14	11.08	Class/Lecture: Final Project – Student Presentations Final Project Workday - Individual Consultations Homework: Final Project – Building Research + Graphic Studies
Week 15	11.15	Class/Lecture: Final Project – Student Presentations Final Project Workday – Individual Consultations Homework: Final Project - Final Image Production
		<i>Last day to drop a class with a mark of "W"</i>
Week 16	11.22	Class/Lecture: Final Project – Final Image Production Final Project Workday – Final Image Production
Week 17	11.29	<i>Thanksgiving Holiday – NO CLASS</i>
Week 18	12.06	Final Day of Class – Exhibition – Final Project Due