How do we tell, and how do we read, stories? The answer to those questions reveal essential aspects of narrative, the way parts can stand for wholes, the distinction between mood and plot, the difference between things that happen in sequence and things that happen simultaneously, and the way details reveal truths. We will investigate those issues through careful reading and watching, but most importantly, by making.

We come to this material from two distinct points of view: Michael is a designer and Whitney a documentary filmmaker. Graphic Narratives is closely linked to our own practices dealing with the relationship between form and meaning. We have both been engaged in the way that ideas are broadcast through things like films, books, magazines, posters, diagrams, collages, videos, websites, and so on.

Michael has been exploring the way the graphic and the architectural inform one another. In addition he is engaged with the question of how architecture reveals itself both as a process and as a spatial experience. Whitney’s work explores the relationship between representation and truth, and how process drives form and meaning.

In this class we aim to look at multiple aspects of narrative: both how we tell the story of an architectural project and how thinking about narrative informs the design process.

The class is a hybrid of a workshop and a seminar. The content of the class is your studio project. In the first half of the semester there is a very straightforward visual project every week that will be critiqued and discussed in class. These short assignments are designed to investigate a single facet of making narratives.

At the same time, there are weekly readings and viewings that support the work in class. Each student will make at least two presentations on the readings or films.

In the second half of the semester we will concentrate on a multi-week project that uses your own work, or your own interests, as a subject. You will develop a short film or AV presentation that both describes your process and reveals your project using the techniques developed in together in class.

Our intention is that Graphic Narratives is an extremely practical class – the tools you acquire should be immediately applicable to problems of presentation and documentation of your work. Simultaneously, we hope that through practicality
we can investigate the structure of narrative itself in precise and profound ways that will influence the way you think about making design. – WD, MR

REQUIREMENTS

- Attendance is mandatory. 3 absences will result in a failing grade.
- 3 unexcused tardies will count as an absence
- Always follow the provided format guidelines
- Access to and basic knowledge of simple video editing tools
- Smartphone with camera and video function

ASSIGNMENT | READING | VISIONING
---|---|---
1 | 8-6 | Visit to the Bronx Museum of the Arts in times of crisis
2 | 8-12 | Making MV Project A
   | 9-12 | Jordan Windle, Chapter 1
   | 9-19 | Diagrams and Their Potential
   | 9-26 | Exploring Potential Project C
   | 10-3 | Researching, Exploring, Researching the site
   | 10-10 | Comparing Explorations, Discover Images E
   | 10-17 | Reading: The Apartment
   | 10-24 | Written Analysis
   | 10-31 | Lighting Project G.1
   | 11-7 | Michael Feigenbaum, “The Art of Light”
   | 11-14 | Treatment
   | 11-21 | Roger E. Kaloon, Project G.3
   | 11-28 | Thankgiving
   | 12-5 | Final Review Project G.MP
   | 12-12 | Final Review Project G.1

CLASS PRESENTATIONS

Each student is required to give a presentation of their project and recieve feedback from their peers. Students should be prepared to present in class, not just verbally but also with a visual aid. Each presentation should be approximately 10 minutes in length.

PRESENTATION MATERIALS

Preparation should be supported by at least 10 slides, titles, images, etc. and all of the following.

- 6x6 studio audiences
- 6x6 studio tables
- 6x6 studio projectors

PROJECTS

1. Bring to class a personal project that relates to a work of art or a work of fiction or a work of non-fiction that you believe has a strong narrative structure.
2. Create a timeline of events that occurred in your personal project. Highlight any significant events or turning points that occurred.
3. Create a visual representation of your personal project, such as a map or a chart. This could include locations, characters, and other important elements.
4. Write a paragraph describing the overall narrative structure of your personal project. Discuss any themes or motifs that you believe are present in the story.
5. Create a video that captures the essence of your personal project. This could include interviews with key figures or scenes from the project.

 inexplicably.

STUDENT EVALUATION

Students will be evaluated on their participation in class discussions, the quality of their presentations, and the overall coherence of their projects.

STUDENT RESPONSIBILITIES

- Attend all class meetings
- Complete all assignments
- Submit all work on time

STUDENT RESOURCES

Students are encouraged to use the resources available on campus, including the library, computer labs, and counseling services.

STUDENT DUTIES

- Respect the privacy and confidentiality of others
- Avoid all forms of discrimination or harassment
- Follow all policies and procedures outlined in the Student Handbook

STUDENT FEES

There are no additional fees associated with this course. However, students are responsible for any fees associated with materials or resources used in class.

STUDENT INFORMATION

For more information about the course, please contact the instructor at [instructor@email.edu].