



GRAPHIC NARRATIVES

DESCRIPTION

This class focuses on the continuing application of graphic design to architecture problems, specifically narrative forms such as books, films, animations, and slide presentations. Narrative is derived from the late latin narrativus: telling a story. This class will focus on the imposition and implication of narrative both in design process and in explaining and articulating architectural projects. We will look at both the synchronic and diachronic aspects of narrative and consider the effect of media on storytelling. The class is designed to learn by doing therefore the emphasis will be on a number of short exercises that must be completed in the designated time. In the process of accomplishing these short projects, you will consider the implication and meaning of graphic imagery and language without overlooking formal issues such as color, balance, sequence, and composition. We encourage you to sketch extensively, experiment and take risks. This class is primarily about proposing visual ideas and solutions. Both quality and quantity are important. The ultimate objective is to develop your graphic skills and foster a singular design method. Personal understanding and individuality are paramount.

RESOURCES AND MATERIALS

Roland Barthes and Lionel Duisit, An Introduction to the Structural Analysis of Narrative, from New Literary History, Vol. 6, No. 2, On Narrative and Narratives, (Winter, 1975) pp. 237-272

Robert Bringhurst, The Elements of Typographic Style, Vancouver: Hartley & Marks, 1996

*Peter Brooks, Reading for the Plot: Design and Intention in Narrative, New York: Knopf, 1984

*Alain de Botton, How Proust Can Change Your Life: Not a Novel, New York: Random House, 1997

*Scott McCloud, Understanding Comics; The Invisible Art, New York; Harper Collins, 1993

James Wood, How Fiction Works, New York: Farrar, Straus and Giroux, 2008

Smartphone with Camera and Video function
Instagram account
Adobe InDesign

GUIDELINES

- Always follow the format guidelines.
- Pin-ups will be a time to critique your work. You will have an opportunity to incorporate comments from these pin-ups before turning in the final version of each assignment.
- Presentation should be in slide format from pdf files that can be shared with the class.

ATTENDANCE**Attendance is mandatory**

— You will receive a failing grade if you have more than 3 unexcused absences

— 3 unexcused tardies will count as an absence

OFFICE HOURS

— On/off-campus office hours will take place intermittently on a sign-up basis

SCHEDULE

- Jan 21 Introduction**
 Brief introduction to the semester.
 In class: Assignment 0: Write your biography that fits on one side of an index card.
 Assignment 1: Choose five objects that when considered together suggest a narrative.
 Reading: Brooks, Chapter 1
 View: *Slacker* by Richard Linklater
- Jan 28 Review Assignment 1**
 Assignment 2: Choose any film you admire. Describe the plot of the film in 5 sentences.
 Summarize the same film in a sequence of 5-10 images.
 Reading: McCloud: Chapters 3+4
 Reading: de Botton: *How Proust Can Change Your Life*, Chapter 3: *How to Take your Time*,
 View: *Boyhood* by Richard Linklater
- Feb 4 Review Assignment 2**
 Assignment 3: Using simple video editing tools and your smartphone, create a one minute film that traces your route from your apartment to Avery Hall.
 View: *La Jette* by Chris Marker
 Reading: Robert Coover, *The Babysitter*
- Feb 11 Review Assignment 3**
 Reading: Janet Malcolm, *Forty-One False Starts*
 View: Alfred Hitchcock, *Rope*
- Feb 18 Review Assignment 3**
 Assignment 4: Take the front page of the October 8 print edition of the New York Times and transform it from a single page format to a multiple page booklet. The booklet must use only (and all) the elements of the front page. You may include either black or white pages as needed. Booklet should be 8x10" portrait format, no less than 16 pages over all.
 View: *The Draughtsman's Contract* by Peter Greenaway
- Feb 25 Review Assignment 4**
- March 4 Review Assignment 4**
 Assignment 5: Create an illustrated version of the text *Cities and Signs* based on your studio trip. Using Instagram create a sequence of images with the entire Calvino text distributed in the comment area. The texts should be in order but you may include as many images you would like and break the text into any units that fit your concept. The first and last image must be the same.
 Reading: *Cities and Signs* from Italo Calvino, *Invisible Cities*
 Listen: RadioLab, *Loops* (<http://www.radiolab.org/story/161744-loops/>)

March 11 Review Assignment 5

Assignment 6: The next set of projects will focus on a project you are currently developing in your studio. The intention is to develop narrative strategies for both analyzing the project and articulating your approach,

6a: Describe your project in one tweet, calling one the single most important point about the project. Expand the tweet in a short narrative of five sentences

Reading: Koolhaas, Strategy of the Void, from SMLXL, pages 603-661

Reading: Koolhaas, Byzantium, from SMLXL, pages 354-361

View: BIG Escher Tower, (<http://vimeo.com/3504980>)

March 18 Spring Break**March 25 Review Assignment 6a**

Assignment 6a: Illustrate assignment 6a in a descriptive diagram.

Reading: Office for Metropolitan Architecture: Seattle Public Library

Reading: FOA - Phylogenesis

April 1 Review Assignment 6b

Assignment 6b: Illustrate the points from 6a & 6b in 2 conceptual collages. Collage 1 should be relying solely on visual representation. Collage 2 should be annotated in such a way so as to direct the viewer to see it in a narrative fashion.

Reading: OMA. Domus d'Autore - Rem Koolhaas: Post-Occupancy

View: OMA Univ Studios User Experience book (<http://m.youtube.com/watch?v=exS2FOJrZb8>)

April 8 Review Assignment 6c

Assignment 6c: Make a 16 page presentation book of your project based around assignments 6a, b & c for a non architectural audience.

Reading: BIG, Yes Is More: An Archicomic on Architectural Evolution

Reading: Office for Metropolitan Architecture: Content

Reading: SANAA: 21st Century Museum of Contemporary Art Kanazawa

April 15 Review Assignment 6d**April 22 Review Assignment 6d****April 29 Review Assignment 6d**