Course Syllabus

Jump to Today

Columbia GSAPP Fall 2019

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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 – thetools 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

How does the work connect to the broader ideas under consideration?

				ASSIGNMENT		READING	VIEWING	PROJECTS	PROJECTS G The next set of projects will	
1	9/5		MW-	Intro to the Structure	of Narrative		In class		continue to focus on your studio this semester. The intention is to	continue to focus on your studio
_			20.75	Present: In class post				A Bring in five objects related to your	A tell a story of the studio that may or	A tell a story of the studio that may or of the Flying Kicks
2	9/12	2	MW	Making Meaning		Discuss: Brooks, Chapter 1	Discuss: Nolan, Memento (2000)	studio project that when taken as a	studio project that when taken as a developing. Think of it as a kind of	studio project that when taken as a developing. Think of it as a kind of
_		_		Present: Project A		(section I + II)		group tell a story.	the assignment, your professor,	the assignment, your professor, Sweetest Sound (2001)
3	9/19	9	W	Diagram and Time Present: Project B		Discuss: Goodman, Twisted Tale	Discuss: Linklater, Slacker (1991)	B Make a narrative diagram or time	Make a narrative diagram or time internal state. There are several	Make a narrative diagram or time internal state. There are several Sophie Calle,
4	9/26	6	M	Explaining		Discuss: McCloud, Chapters 3+	Discuss: Figgis, Timecode (2000)	line of your studio project. This can be interpreted the time of the		
_				Present: Project C		Read: Mullican, Essex		architecture, the history of the site, the dynamics of the program, or all		
5	10/3	3	W	Synchronic/Diachroni Present: Project D	ic	Discuss: Eisenstein, Beyond the Shot, Pages 15-25	Discuss: Vertov, Man w/ (1921)	of the above to gether. Pay attention to how you measure, expand, and		
-	10/1	10	M	Compression/Expans	ion	Discuss: de Botton, Chapter 3	Discuss: Dow/Williams, Two Towns	compress time. Size: 17 x 22"		
_	107.50			Discuss: Project E			of Jasper (2002)	C Using only pictures and diagrams		C G-1
7	10/1	17	W	Retelling Present: Project F		Read: Perec, The Apartment	Discuss: Von Treir, The Five Obstructions (2003)	create an instruction slide show that explains how to accomplish a	create an instruction slide show descriptions of your studio. Each	create an instruction slide show descriptions of your studio. Each Williams, The Two Towns
_	10/2			Midterm Reviews			Obstructions (2005)	process essential to your work in studio. PDF in landscape format.	process essential to your work in voice and suggest a distinct	process essential to your work in voice and suggest a distinct
۰	10/2	-4		No class				Studio. PDF in landscape format.	lay, children, political, etc. Each	lay, children, political, etc. Each Sheman's March (1985)
9	10/3	31		Log Lines		Discuss: Queneau, Exercises	Discuss: 3 short films	Using the front page of the print	Using the front page of the print followed by a log line describing a	Using the front page of the print followed by a log line describing a Mike Figgis, Timecode
_			10000	Present: Project G-1		and a set of the constant of the Paris Se	Secret Resource and the	edition of the 9/27 New York Times transform it from a single page	transform it from a single page is "a brief (usually one-sentence)	transform it from a single page is "a brief (usually one-sentence)
10	11/7	7	MW.	Manifesto Present: Project G-2		Discuss: Malcolm, 41 False Start	Discuss: Political ads	format to a multiple page booklet in a way that uses design to		
11	11/1	14	M	Treatment		Discuss: Atwood, Happy Endings	Discuss: High Rise (Out my	interprets the news of the day. The booklet must use only (and all) the		
_				Present: Project G-3			Window), Bear 71, Pine Point	elements of the front page. You may include either black or white pages	elements of the front page. You may and an emotional 'hook' to stimulate	elements of the front page. You may and an emotional 'hook' to stimulate Transformers the
12	11/2	21	W	Rough Edit Present: Project G-4		Discuss: BIG, Yes is More OMA, Content	Discuss: Bandersnatch (2018)	as needed. Booklet should be 8 x 10" portrait format and at least 24	as needed. Booklet should be 8 x	as needed. Booklet should be 8 x
_	11/2		M			OMA, CONTENT		pages including the cover.		pages including the cover. Using only the text and sound make Bear 71 (2012)
12	11/2	28	NI.	THANKSGIVING				E	E serves as a personal manifesto for	E serves as a personal manifesto for Errol Morris, The Thin
13	12/5	5	MW	Desk Crits		Read: Murch, In the Blink of an E	re	Using simple video editing tools and your smart phone, create an exactly	your smart phone, create an exactly	your smart phone, create an exactly
_				Present: Project G5 W	TIP .			one minute film that represents the trajectory A to point B. Consider how	trajectory A to point B. Consider how Write a detailed single-page	trajectory A to point B. Consider how Write a detailed single-page Memento (2000)
14	12/1	12	MW	FINAL REVIEW Present: Project G5				you compress time to tell your story. Quicktime movie in 1920x1080		
_								landscape format.	landscape format. read like a story told in the present tense that describe in details the	
Clas	ss Pres	sen	tation	3			OCUS ON DEEPTHEMATIC ISSUES.	F Create an exactly 90 second video	F events of the film/project you intend	F events of the film/project you intend
Eac	h stud	dent	t is req	uired to give a	is their sign		O NOT SUMMARIZE OR REITERATE ATERIAL WE HAVE JUST READ OR	portrait of the site for your studio project. The site could be shot	portrait of the site for your studio	portrait of the site for your studio Point (2011)
minimum of two pre				o presentations: one Whating and a film. (Sign up on		e themes and ideas	ATCHED.	if it is accessible, or it could be	if it is accessible, or it could be Develop a storyboard/sketch/work	if it is accessible, or it could be Develop a storyboard/sketch/work Dziga Vertov, Man with a
each on a reading Courseworks.)			reading and a nim. (Sign up on				fter your presentation be prepared to	recreated from found footage. The video should have a clear trajectory,		video should have a clear trajectory, all the various materials you could
PRE	ESENT	TATI	ONSI	NUST BE LIMITED TO		ideas explored?	ake questions from the class.	starting, and ending. You may use one shot in which the camera	starting, and ending. You may bring to bear for the final narrative.	starting, and ending. You may bring to bear for the final narrative. Lars Von Treir, The Five
10 MINUTES MAX					What is the	argument?		moves, all the rest should be lock- offs (fixed frames).	moves, all the rest should be lock- animations, sound references, etc.	moves, all the rest should be lock- animations, sound references, etc.
				ld be supported by		he work relate to the broader		Quicktime movie in 1920x1080	Quicktime movie in 1920x1080 G-5	Quicktime movie in 1920x1080 G-5
it le	east 10	o sli	des, cl	ips, or excerpts and	body of wor	rk of the creator?		landscape format.	landscape format. Make a film or scripted slide	landscape format. Make a nim or scripted since