

Core I Spring semester, 2018

First Year Studio: Thursdays, 1-6pm 6 credits

Core Faculty Sheila Levrant de Bretteville

Manuel Miranda

Core Workshops

Julika Rudelius Video

Paul Elliman Sound

Michael Rock Loops (Podcast as a model)

All of us, to some extent, borrow from others, from the culture around us. Ideas are in the air, and we may appropriate, often without realizing, the phrases and language of the times. We borrow language itself; we did not invent it. We found it, we grew up into it, though we may use it, interpret it, in very individual ways. What is at issue is not the fact of "borrowing" or "imitating," of being "derivative," being "influenced," but *what one does with what is borrowed or imitated or derived; how deeply one assimilates it, takes it into oneself, compounds it with one's own experiences and thoughts and feelings, places it in relation to oneself, and expresses it in a new way, one's own.* (italics are mine)

- Oliver Sacks, "The Creative Self" *The River of Consciousness*, 2017

Situation: The starting point of your series of projects in Core 1 Spring 2018 is a SITUATION in much the same way that SITE was the prompt during the Autumn Semester. Situations can be enhanced, amplified, and represented in visual form by designers. Situations provide the potential for storytelling, which Oliver Sacks describes as one of the "primary human activities, a fundamental way of making sense of our world". You may find it helpful to create a sentence that describes a narrative cluster of content that can be reconstituted into experiences for other. The situation you choose should capture *your* attention in order for it to capture the attention of your audience. Choose your situation carefully. Be specific and succinct - you should be able to describe your situation and its components in one sentence at our first meeting. On January 18, 2018

Think of all the projects you make this semester as things that are situated in the world, connected to other objects, events and contexts, and experienced by particular people and audiences here and beyond those of us at Yale. We ask you to become adept at choosing your own content, without a clear notion of what your work will ultimately look like; that you explore, research and sketch alternative ways to represent your ideas; that you imagine a narrative path of a viewer's seeing and project a genuine interest in what others might make of your work. It is this connection with a participating public that we in this area of study see as central to graphic design.

M E E T I N G S + L O G I S T I C S

The Core class meets in groups of 17, 9, 6, 3 or 1:1. These meetings will be augmented by !! meetings with visiting faculty, and should be augmented by your own small group discussions. All are useful ways to test the reading of the forms you are making. As with any language, use and interpretation are critical; it is important to consider these factors in the construction of your work and test it out among your colleagues as one of the audiences for your work.

You are in fact required to come to class each week with new work on your projects; that shows us you are developing and moving your work forward. We will meet to review your choices at the first class. Unless otherwise specified, we will most often meet in either groups of 1, 3, 6, 9. The faculty will meet you together and alternate the groups between us as well.

Stage 1 – Presentation

Craft a vivid one-minute screen-based visual project, representing your situation. Present the potential of your choice's qualities and meanings. The time used to construct this narrative is short, so be concise in making a convincing position of your own on this situation that is engaging enough to linger on and open enough to invite more questions. Don't hesitate to take a position that is critical of the normative attitudes and accumulated knowledge embodied in the conventions associated with your chosen situation.

Stage 2 – Distill

Develop a graphic project that embodies ideas inherent in your situation and suggest strategies for fresh graphic intervention. Pinpoint basic visual strategies that express and extend the ideas set forth in Part 1. Move beyond documentation in order to embody a fresh position in your work.

For this stage, your project could consist of a set of designed objects that are visually dynamic, and could incorporate any number of graphic forms. Sketch and prototype expansively and explore the many ways you might explicate this set of things graphically. One object may initiate the design of another, or a set of objects may be initiated at once and diverge from the same starting point. Think about how manifesting the work in one media reveals opportunities for articulating your hypothesis in another.

Stage 3 – Extend

Locate a new visual strategy that presented itself during the previous stage. Shift your focus to a metaphor from the initial specificity of your situation, and weave a new visual narrative around your situation beyond prescriptive signification. Through design, how can you transform your subjective take on the situation into a replicable and inhabitable experience for others? Be ambitious with this stage: think of how design can make your position and visual strategy visible and navigable at public,

urban and global scales. Consider this project the culmination of your semester's work.

S C H E D U L E

Stage 1

January 18 @ 1:00pm

Describe your situation and describe the context associated with it. Bring the object and use photographs and diagrammatic sketches to describe the situation. Be prepared to present and discuss what attracted you, and the initial ideas you see inherent in this situation. *Meet in group of 18*

V I S U A L D I G I T A L J U R Y

Sunday, January 21 review of applicants to our two programs; all students are invited to attend and vote. It is from this review that those invited to interview are chosen.

January 25 @ 1:00pm, 3:00pm, and 5:00pm (group signups)

Bring sketches that present a range of approaches for your screen-based presentation of your situation.

Signup to meet in 3 groups of 6 with Sheila and Manuel

February 1 @ 1:00pm, 3:00pm, and 5:00pm (group signups)

Project 1 due: Present final one-minute screen-based visual project for stage 1 and bring initial thoughts for stage 2 in sketch form

Signup to meet in 3 groups of 6 with Sheila and Manuel

(in relationship to signing up for meetings with Paul)

Stage 2

February 8 @ 1:00pm, 3:00pm, and 5:00pm (group signups)

Presentation of Stage 2 sketches in Groups of 3. Bring visual ideas that represent an array of potential projects for this stage.

Signup to meet in 6 groups of 3 with Sheila and Manuel

February 15 @ 1:00pm (individual signups)

Development of your Stage 2 projects.

Sign-up for individual desk crits

Group A with Sheila and

Group B with Manuel. *(in relation to signing up for meetings about video work with Julika)*

February 22 @ 1:00pm (individual signups)

Development of your Stage 2 projects.

Sign-up for individual desk crits

Group A with Manuel and

Group B with Sheila.

March 1 @ 1:00pm, 1:50pm, 2:40pm, 3:30pm, 4:20pm, 5:10pm, 6pm (group signups)

FINISH Part 2 Final presentation of visual work for Stage 2, and bring initial thoughts for stage 3 in sketch form
Signup to meet in 6 groups of 3 with Sheila and Manuel

Stage 3

March 8 @ 1:00pm, 1:50pm, 2:40pm, 3:30pm, 4:20pm, 5:10pm, 6pm (group signups)

Bring sketches that present a range of ideas for stage 3. Discuss metaphors and visual strategies that presented themselves during the previous stage. Shift your focus from the initial specificity of your situation and expand to cultural and political scales implied by your chosen situation and the work developed from it in the previous stage.
Signup to meet in 6 groups of 3 with Sheila and Manuel

S P R I N G R E C E S S March 10 - 25

March 29 @ 1:00pm

Presentation of significant progress on Stage 3 project.
Meet in 2 separate groups of 9
Group A with Sheila and
Group B with Manuel.

April 5 @ 1:00pm

Presentation of significant progress on Stage 3 project.
Meet in 2 separate groups of 9
Group A with Manuel and
Group B with Sheila.

April 12 @ 1:00pm

Development of your Stage 2 projects.
Sign-up for individual desk crits
Group A with Sheila and
Group B with Manuel.

April 19 @ 1:00pm

Sign-ups for individual desk crits
Group A with Manuel and
Group B with Sheila.

April 26 @ 1:00pm

Sign-ups for individual or group crits

Y E A R E N D R E V I E W S

April 30 & May 1

Initial Groupings

A

Micah Barrett
Severin Bunse
Evan Chang
Hyungseuk Cho
DhoYee Chung
Emma Gregoline
Willis Kingery
Haeok Shin

B

Tania Alvarez
Simone Cutri
David Knowles
Zhongkai Li
Rosa McElheny
Zack Robbins
Hua Shu
Soomin Shon
Liyan Zhao