

WORD AND
IMAGE

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"BUT THE HUMAN
TONGUE
IS A BEAST
THAT FEW CAN
MASTER."

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UNKNOWN

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2017

WHAT IS A WORD, WHAT IS AN IMAGE, WHAT RELATIONS — SHAPES — DO THEY COMPOSE WHEN THEY ENCOUNTER ONE ANOTHER?

The goal of the course is to create a Spatial_Performative piece and design a Catalogue for it. The content for your book is your research, your project statement and the documentation of your Spatial_Performative piece.

METHODOLOGY : WORD + IMAGE + RELATION

WHAT IS A WORD?

How do we speak, how do we receive? What conditions make speech possible or impossible? Whose voices are heard and whose remain unheard? (human and non-human). Make a list of associations to the word "word," e.g: land, text, ventriloquism, omission, physical binds, etc. Think of what makes words audible or inaudible. What are the material, affective and spatial conditions of voice, body, syntax and distribution? Bring twenty word associations.

WHAT IS AN IMAGE?

How do we see? How do we process an image? What or who is being represented? How are images distributed between the visible, the excluded and the imaginary? Make a list of associations to the word "image," e.g.: spectrum, phantom, projection, desire, private, public, social, political, etc Think of what makes images legible or illegible What are the material, affective and spatial conditions of representation and distribution between sender and receiver, digital and analog, hi and lo res etc. Bring twenty image associations.

WHAT IS A RELATION? (SHAPE, BODY AND COMPOSITION)

A shape or body is a set of plastic relations. Create relations between your word and image associations. Pair them up. What tensions do these relations pose? What shapes or bodies do they propose or dismantle? (positions, proximities, distances and volumes between a shape and another). Think of these relations as aesthetic, material and performative binds. Bring twenty sets of relations. Accompany each new relation with a word and image to total twenty new words and twenty new images.

HOW DO A VOICE AND A SHAPE PERFORM IN SPACE?

Voice includes silence, omission, interruption, translation. Shape includes time, volume and material transformability. Performance includes action and non-action, observer and observed and the blurring of the lines between them. From the above list (c) pick one relation you wish to focus on. This is now the conceptual backbone of your Spatial_Performative piece. Note: the piece can be done in any media (or media combination), but it needs to be a physical intervention in space, e.g. installation, performance, video screenings, events etc.

CONCEIVE AND ARTICULATE YOUR PIECE.

A word or an image is not just something you see or read but a space, an act, something you perform, or that performs itself inside you. Make your concept come to life based on your chosen relation. Ask yourself: How does this bind give shape to the encounter between word and image? How is your voice articulated in space? How does shape speak and transform?

VISUAL LANGUAGE

Name your project and design a mark for it (can be a wordmark, symbol or both). Write a text speaks of the questions your project addresses (a project statement). Generate the piece and document it with images. This, along with your research is the content for your book.

WORD AND
IMAGE
—
PROJECT

T-TH
2-4:50 P.M.
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CREATE A CATALOGUE FOR YOUR PIECE (BOOK)

The book is an exhibition catalogue for your project designed and bound by you. Make sure your final work is ready and available for online publishing at the end of the term.

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OTHER SOURCE MATERIALS (REFERENCES)

Readings will be provided. Use these texts to inform your research. Do they complement, defy or transform your position? Pay attention to form, voice and tone in texts. Who or whom are speaking? Is it a monologue, a dialogue, a found object, a poem, a declaration, a secret? Along with the required images and words, bring media to class that contributes to your research and class discussions.

PRESENTATION

Work must be up on the wall or screen by 2 p.m. For your research printouts please use a landscape tabloid sheet. Keep all prints, we will make a process book out of them (french-fold). Presentations show your thinking process, so make sure they are organized to communicate your ideas and questions to others. Tape sheets to wall, backside only.

LECTURES

Attend as many lectures as possible. You are required to attend Matthew Manos' lecture on January 20th, 2-5pm in 1250 Broad, he will speak about Entrepreneurship.

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COURSE DESCRIPTION

Studio, six hours; outside study, nine hours. Preparation: completion of preparation for major courses. Prerequisites: course 101 or 104 or C106. Focus on relationship of type to content, context, image and materials. Acquisition of graphic sensitivity for the resolution of complex communication inquiries in both print and non-print media. Research, conception and articulation of proposed project.

CLASS STRUCTURE

Classroom time is used to review work either as class discussion and/or individual meetings. You are expected to show project evolution in each class meeting. Work needs to be ready for presentation by 2:00 p.m. Turn off cell phones during class. No eating, messaging, skyping, fb'ing, twitting, or emailing during class.

ATTENDANCE

This class covers a lot of material in a short period of time. Making up for a lost class gets tricky. You are responsible for work due on the day of your absence, and for informing yourself about assignments given on the day of your absence. Please inform me and Eli if you will be absent and why prior to the class meeting. If you are 15 minutes late to class you get a tardy. Every tardy is a half grade point down on your final grade. If you are later than 15 minutes, do not interrupt the class, you'll be marked absent. Each (unexcused) absence equals one full grade letter down. Three absences result in an F.

GRADES

Each class you are evaluated on the following: class participation and engagement, ideation process and finally, successful project completion. Your final grade is the average of all grades in combination with your attendance records.

WORD AND IMAGE — SCHEDULE

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ONE TUESDAY: WHAT IS A WORD?

Introduction to course and project. Discussions. We begin with the question: What is a word? In class assignment: generate twenty word associations to the word "word." Review. Prepare your findings for presentation on Thursday.

THURSDAY: WHAT IS AN IMAGE?

Presentation: Review word associations from Tuesday (refined) Assignment: twenty image associations that respond to the question: What is an image?

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TWO TUESDAY: WHAT IS A RELATION?

Presentation: Review twenty word and twenty image associations that respond to the question: What is a relation? Assignment: chose one relation as the conceptual backbone for your piece.

THURSDAY: RELATION + CONCEPT

Presentation: How do a voice and a shape perform in space?. Bring three formal ideas for your Spatial piece based on your chosen relation. Think of materials, location (private or public space), etc. Bring material samples (eg: cotton is your material, explain why and show how you are thinking of using it). Assignment: pick one idea and develop it in form and space.

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THREE TUESDAY: FORM + ACTION + CONCEPT

Presentation: Review your idea in context (form, material, space, action). Bring any media, sources or materials that help articulate your concept. eg: location images, material choices, etc. Propose actions that respond to the question: how is your voice articulated in space? How does shape speak and transform? Assignment: refine and produce your idea for thursday.

THURSDAY: PRODUCE YOUR IDEA

Presentation: Review refined idea based on tuesday's critique. Secure location, materials and all necessary conditions for your piece. In class discussion about photography and documentation. Assignment: bring a comprehensive test of your spatial_performative piece to class (strategy + documentation).

FOUR TUESDAY: PROOF OF CONCEPT

Presentation: Review Spatial_Performative piece with all components in place. Assignment: think of a name for your piece and begin drafting your project statement.

THURSDAY: FINAL PROPOSAL, IN FORM.

Presentation: Final review of Spatial_Performative piece prior to execution. Review project names and project statements. Assignment: Your piece is due next tuesday, make sure all your questions are answered prior to that date. If your project is outside school please let us know where and at what time so we may be present.

FIVE TUESDAY: PRESENTATION OF SPATIAL_PERFORMATIVE PIECE.

Presentation: Please coordinate with Eli if you need school materials for your presentation, particularly if your action is outside school. (see above), Assignment: project name, book format and grids.

THURSDAY: VISUAL LANGUAGE

Presentation: Review project name, project statement and book samples. In class discussion: anatomy of a book: type, rhythm, sequence, tactility, photography. Assignment for tuesday: propose three different book formats, typefaces and accompanying grids for your book (i.e. typologies with dummy text). Bring ten project marks to class.

SIX TUESDAY: VISUAL LANGUAGE + BOOK DESIGN

Presentation: Review book formats, typefaces, grids and project marks. Each format must be articulated in a sequence of at least four spreads. Make sure to focus on main sections of your project narrative: chapters,

sequences etc, so as to hit the main structural elements of your book and content. Assignment: select one direction for refinement and execution. Place project content in your grid. Bring 10 spreads to class for next thursday.

THURSDAY: BOOK DESIGN

Presentation: Review selected book format per student, including visual language (mark, typography, photography, materials, binding). Assignment: prepare a full dummy of your book, all content and hierarchies in place.

SEVEN TUESDAY: BOOK DESIGN

Presentation: Review book design with all content and hierarchies in place
Assignment: continue refinement for thursday.

THURSDAY: BOOK DESIGN + BOOKBINDING WORKSHOP.

Presentation: Review book design, project statement, photography and mark.
Bookbinding workshop. Assignment: bring in three book covers, spine and back covers.

EIGHT TUESDAY: BOOK DESIGN, REFINEMENTS

Presentation: Review book designs. Assignment: continue refinement, make final decisions.

THURSDAY: BOOK DESIGN, FINAL DECISIONS

Presentation: Review book designs, final decisions including binding and printing materials. Bring samples of these to class (i.e. prints on the paper you will use, etc). Assignment: continue refinement.

NINE TUESDAY: SEMI-FINAL BOOK DESIGN

Presentation: Review book designs. Assignment: continue refinement. Plan production. i.e. printing location and time, availability of your materials etc.

THURSDAY: SEMI-FINAL BOOK DESIGN

Presentation: Review book designs. Assignment: final refinement. Create an archive of your work for online publishing. Prepare a presentation (slide or video) or your project to be showcased in class for your final presentation.

TEN TUESDAY: FINAL BOOK DESIGN

Presentation: Last book design review. Last review of updated spatial_performative piece. Assignment: complete project for final presentation.

THURSDAY: FINAL PRESENTATION

Presentation: Display all books neatly on tables. Hand in your presentation slides or videos to Eli so she can cue them in for projection. The content of your slide presentation is your Spatial_Performative piece.

CONTACT

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