

Written by Brian Ambroziak

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I started the series in spring 2008 as an extension of my research and as part of my seminar 434 Visual Thinking in Time-Based Digital Media (I believe that TK had run a series many years prior). As well as a support mechanism for 434, I realized a huge need as many of our students had seen countless films but never truly experienced a great cinematic work (an important differentiation - film vs cinema - put forth by Roland Barthes in his essay "The Third Meaning"). I believe that the paucity of architecture in thoughtful relationship to aspects of time becomes apparent when we acknowledge the existing prejudice towards an architecture in stasis. The moving image is critical to understanding, portraying, and creating our world and most valuable to our design community.

Following is my introduction to the 434 course that might provide some useful material:

Once reserved for an elite few possessing the necessary mechanical expertise and financial backing, significant increases in computing power and shifts in film industry standards now grant a broad audience access to the production and editing of the moving image. These advances over the past several years provide a laboratory setting previously unimaginable to designers that transcend our role of mere mass spectator and allow us to enter the realm of composer with a medium ideally suited for conveying space and time – architecture.

Traditionally, the use of video in architectural education and practice has been relegated to the end of the design process as a mere tool for presentation. Three-dimensional models or fly-throughs, as they are appropriately called, provide individuals not fluent in the two-dimensional orthographic conventions used by architects a means of visualizing three-dimensional space. Stringing together a series of stationary fragments or perspectives at thirty frames per second, a linear narrative is generated that relies predominantly on previous modes of thought for its motivation. The limited result is a product trapped in existing two-dimensional static representational conventions that does not capitalize on the potential of the medium.

An advantage of time based digital media as an integrated design tool is that it allows for the simultaneous combination of several mutually exclusive variations in a single act of comprehension – a montage. Working with a flow of information, in contrast to static images, a designer is equipped with a tool that is far less constraining and closer to his or her own method of invention that advances its course through uninhibited metaphorical association. The virtual realm exists as an environment capable of easily transforming and navigating layers of information and, unlike conventional two-dimensional representational methods, it possesses the added dimension of time. It embodies a feature capable of connecting individual thoughts into an argument whose whole embodies something not legible in an interpretation of its individual parts; it provides INTERSTITIAL READINGS.

This course will investigate the potential of the moving image as an architectural design tool. One which rests in the ability of designers to work outside of existing representational systems, to address the unique possibilities afforded by a temporal medium and the features of montage, and to remove it from the realm of mass consumption and focus on an audience of one – the critical designer.

Objectives:

(01) Consider the creative act and the development of the artistic conscience.

(02) Examine current methods of visual thinking - visualization and representation - and investigate alternative processes.

(03) Supplement an existing palette of digital tools with the introduction of digital video as an integral part of the design process. Develop the skills, techniques, and knowledge that allow for the creation and manipulation of time based digital media.

I try to establish a theme for each series such as *Fragmented Realities* (FALL 2013), an *Overview of Italian Cinema* (2008), the *Voyeur* (FALL 2011)... I have also allowed the teaching assistants for my Visual Design Theory course to each choose one film for the past couple of Spring Series. I'm always trying to strike a balance between intellectually stimulating work and films that provide a really fun group experience and generate relevant discussion. It's always nicer to have a filled auditorium and not hear the cricket's over the soundtrack

This semester's series are all documentaries about artists and engage the creative act and the development of one's *artistic conscience*. I chose the six films for this series to supplement what I am teaching in my 102 Visual Design Theory course and 434 seminar this semester. I also hope that the current series will attract an audience outside our college.