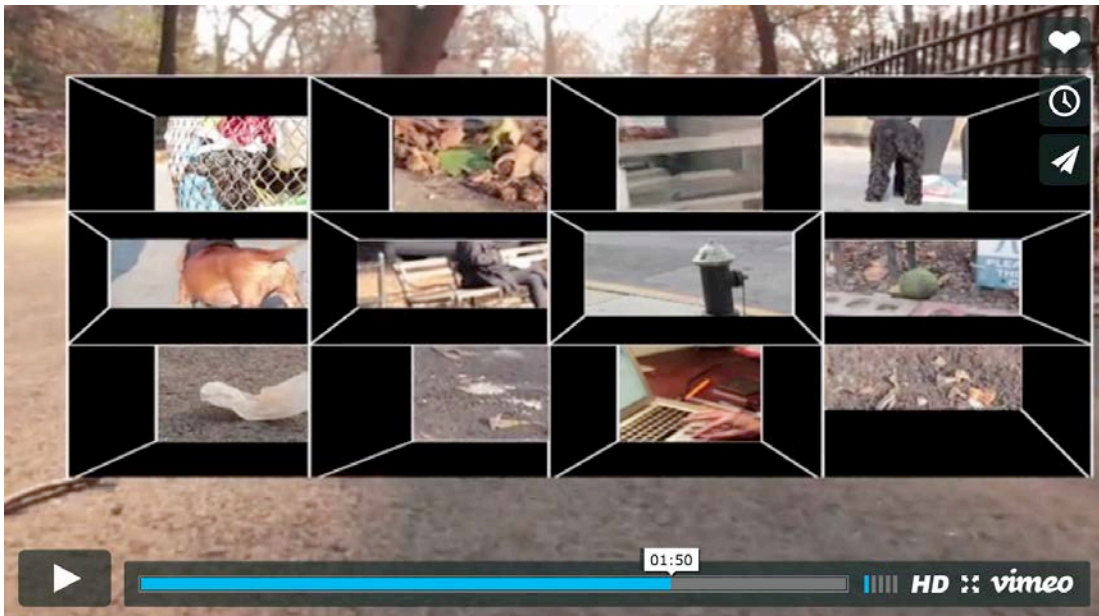


**B+C|A**

Barnard and Columbia Colleges Architecture Program

**Special Topics in Architecture: ARCH\* V3312**  
*Spring 2017*

**VIDEO MAKING LAB:**  
**Conceptualizing Architecture, Narrative and Site Through Animations and Short Documentaries**



Top and bottom: group animation, center documentary by student Luiza Furia

**Instructor:** Madeline Schwartzman

**Madeline Email:** [mks1@columbia.edu](mailto:mks1@columbia.edu) (checking once a day)

**Time:** Tuesday/Thursday 9:00-10:50AM

**Room:** 222 Milbank and IMATS (Sulzberger annex – second floor)

**IMATS Email:** [imats.barnard.edu](mailto:imats.barnard.edu) (for editing sign up and equipment)

**IMATS editing hours:** 9:00am – 8:00 pm Monday – Thursday,  
9:00 – 6:00 Friday

**IMATS Partner:** Melanie Hibbert: [mhibbert@barnard.edu](mailto:mhibbert@barnard.edu)

Abby Lee: [aglee@barnard.edu](mailto:aglee@barnard.edu)

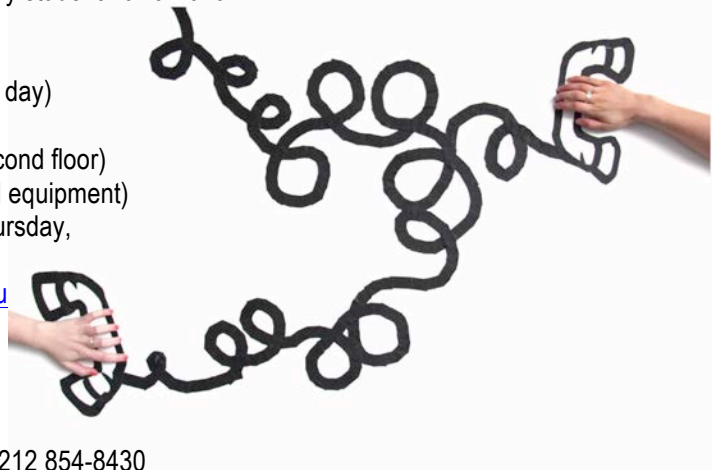
**Office hours:** by appointment (usually before class)

**Architecture Office:** messages (212) 854-8430

**Architecture Office Location:** 5<sup>th</sup> Floor Diana Center

**Architecture administrator:** Rachel Garcia-Grossman: 212 854-8430

[rgarciag@barnard.edu](mailto:rgarciag@barnard.edu)



## Course Description:

Movement and time are fundamental components of inhabiting space and architecture. We are continually moving forward, passing through and pausing temporarily between walls, floors, ceilings and landscapes in a never-ending tracking shot that is the unfolding of our lives.

This course is about movement, time and narrative captured through the time-based media of video. Stop-motion narratives and experimental documentaries, created both individually and in groups, using digital video for production and Adobe Premiere for editing, will be the medium for our storytelling. Video and audio editing explorations, both technical and conceptual, will promote cinematic craft, narrative arc, mood, rhythm, a point of view and sensation. The goal of this course is the production of two (or more) finely crafted and thoughtful short "films."

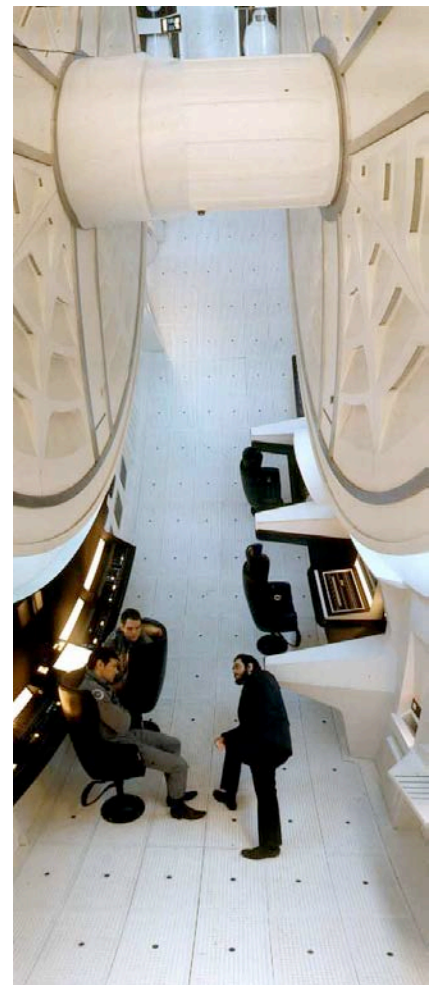
As architectural design and process hurdle ever more quickly toward representation in time, it is critical for students of design to recognize, understand and implement cinematic structure and methodology. Our explorations will be architectonic in nature, but not strictly about architecture. Production and editing workshops will alternate with the seminar component of this class: screenings of short and feature length films, film analysis and readings. Students will choose from a list of classic narrative, experimental and documentary films and make public in class presentations that support the concepts discussed in class. Presentations will include the preparation of short visual or audio exercises for the class.



Film still: Stanley Kubrick's 2001: A Space Odyssey (close-up with facial expression and reflection), Film Still: Last Year at Marienbad: Dir. Alain Resnais (mid shot with playful mirror long shot)



Learning Objectives:



Students in *Video Making Lab* should be able, at an introductory level, to:

1. Demonstrate an understanding of “architectural” components of video making:
  - idea development: foundation to final construction, conceptualizing and materializing
  - shot construction as building blocks: linear and non-linear construction
  - composition: symmetry, balance, framing
  - shot adjacency: montage as related to journey through “real” space
  - tempo and rhythm: as related to processions through space, creation of emotional space
  - audio: sound and voice over: space through sound layering
  - “story” construction and narrative (beginning, middle and end)
  
2. Group and individual projects:
  - demonstrate an understanding of design methodology as a step-by-step, iterative and incremental process of research, synthesis and feedback
  - demonstrate ability to research and filter information, and scale work to feasibility of new medium
  - demonstrate an understanding of design thinking as responsive to and shaper of social and cultural context
  - demonstrate the ability to work independently and collaboratively
  - demonstrate an ability to collaborate: to brainstorm; communicate; problem solve and resolve conflicts
  
3. Film commentary, narrative exploration, conceptual ideas;
  - verbally communicate conceptual strategies involved in experimental, narrative and documentary films and videos
  - prepare and organize in class preparation, identifying conceptual ideas and utilizing excerpts to communicate ideas
  - make public presentation using selections to articulate original ideas about space, time, narrative and movement through space
  
4. Be proficient with tools of video making and including:
  - Principles of pre-production: storyboarding, writing, narrative arc, research, sound exploration idea, development, verbal communication of conceptual strategies, interviewing techniques, location scouting, group negotiation, delegation and organization, equipment reservation.
  - Production principals:  
shoot organization and planning, crew formation, scheduling, equipment management, trouble shooting, time management, safety practices, safeguarding equipment and work.
  - Production: camera:  
use and manipulation of standard handycam digital video camera and DSLR: both production, camera manipulation and file transfer
  - utilize a range of analog and digital techniques in the video design process
  
5. Be proficient with tools of video and sound editing including:
  - editing software: Adobe Premiere
  - principals of picture editing: sequence, rhythm, duration, adjacency, montage, jump cuts, cutting on motion, cinema history.
  - sound editing: diegetic and non-diegetic sound, sound design and quality, sound layering, room tone, foley processes, sound effects, music
  - titles, subtitles

- rough cuts, fine cuts, final cut
- organization, file management, trouble shooting
- project exporting and final preparations

Film Still: William Kentridge: Stereoscope



### Format:

The course will have both a production and a seminar component. A significant portion of our time will be spent in the editing suites at IMATS of Barnard Library (Quad). We will have tutorials for the use of Adobe Premiere and you will sign up individually and in teams for editing time at the library stations. The staff of IMATS (Instructional Media and Technology Services) will be assisting the class in tutorials and in problem solving after class.

Students will lead a discussion on a video or short works of a filmmaker or video artist. Students will be responsible for screening a work or a portion of the work, presenting a conceptual analysis of the body of work of the “artist” (the context for a particular film/video, the conceptual and structural tissue of the work itself), and creating a series of questions and exercises for discussion, themed on the topic of the class. Students should not be paraphrasing the work of other critics. We are specifically interested in an “architectonic” analysis of a work (concept / narrative / style / content / mood). We will attempt to define this notion through the duration of the class. Be prepared to watch a work three or four times in order to formulate an original thesis. Can we tease apart what lies beneath time-based media, rather than simply be passive observers? How can we use what we discover as inspiration in our own work? Students will also submit two short (max. two pages) mini-essays one on the film presented, one on another student’s presentation. These will be more conceptual and investigative in nature, based on observation and research.

The format of this course will be exploratory and investigative. Assignments will have certain restrictive parameters, but these exist to encourage creativity in concept and production. Students are expected to collaborate and bring a creative spirit to the class. Collaboration can be a tricky business. You will be expected to engage in varied strategies for collaboration, including changing roles, “threeing,” and conflict resolution. Each of you will have to let go of a marvelous idea over the course of the semester, for the sake of the functioning of the group.

### Projects

We will create a minimum of two significant projects over the course of the semester: a group stop-motion animation using drawing in the city a medium (an installation-type drawing) and a short experimental documentary that will have a bifurcated structure (inversion, opposition etc). It will essentially be two films in one. Both projects will utilize sound, including sounds for the stop-motion video, and sounds and voice over for the documentary. There may be additional in class exercises.

In addition to the videos, you are required to make one seminar presentation on a chosen film, and one two page paper discussing conceptual content.

**Requirements:**

Attendance is mandatory at all scheduled classes. As per department policy, three consecutive absences or four non-consecutive absences will mean that you have dropped the course, or failed. The only excused absences are those for reasons of extreme health problems or crisis (you must receive written documentation (note from physician or dean). Unexcused absences (two) will reduce your course grade, as will late arrivals or early departures from class. Late arrivals to class (after five minutes) or missing a group review (not even an option) will lower your grade as well. Plan to spend your class time productively and always attend when you are scheduled to present.

**Sketchbook/journal/notebook:**

Students are required to maintain a sketchbook/notebook that will contain all drawings, sketches, notes etc. This is an important supplement to the videos, and should be a place to begin to develop a consistent process. Bring your sketchbook and media to all class meetings. Use the sketchbook to brainstorm, to make lists of concepts, to formulate conceptual diagrams, and to initiate a creative diary.

**Materials:**

IMATS recommends that you buy your own memory card: SD card 16 or 32 Gig, Class 4 or above. available at Staples or B&H, or other office supplies stores, for around \$20.00. Compact/CF cards can be checked out at IMATS.

It is highly suggested that you purchase an external harddrive (USB). I like G-Technology 1 TB G-Drive Mobile Portable External Drive (Silver) \$159 plus or minus, at [bhphotovideo.com](http://bhphotovideo.com). or their cheaper 500 Gig. There are less expensive drives and 500 Gig will work too. There are a few drives available at IMATS if necessary, but we strongly recommend your own drive. Some drives are Firewire. You can buy a small converter to fit your laptop.

**IMATS:** we are very fortunate to be supported by Barnard IMATS. Our key partners are:

- Melanie Hibbert (Associate Director of Instructional Media; (212) 853-0729
- with organizational support from Alexis Seeley (Associate Dean for Teaching, Research, and Technology Services)
- Abby Lee: (equipment room Manager) [aglee@barnard.edu](mailto:aglee@barnard.edu) (212) 854-2418
- equipment room employees (who must be treated with the respect and patience)

**Equipment must be reserved 24 hours in advance online.**

**Grading:**

Projects are evaluated according to the student's success in fulfilling the objectives of the project with emphasis on creative problem solving, process, development, imagination and the rigor of individual interest, output and craft. Success in group projects and all manner of group collaboration and communication will factor significantly into the course grade. Colleagues will evaluate group members throughout the semester. Individual brainstorming, research, and idea generation, and individual progress will be considered. Seminar participation and focus will also be a large factor in the evaluation of the semester. The idea is to delve into this new media and develop a vocabulary for critique and exploration.

As with all B+C Architecture Program courses, attendance, prompt arrival, and timely submission of assignments will play a role as well. You will be given a midterm review of your work and a final grade.

Individual and group reviews will help you to guide your work and evaluate your strengths and weaknesses. Critical response to videos in progress should be considered and incorporated. There are no incompletes (unless Dean is involved). Work for each problem must be completed within the specified time frame allotted. We will screen this work at the end of the semester and in the exhibition at the start of the spring semester.

**Grade factors:**

- 20% Seminar Presentation and paper
- 10% Class Participation
- 30% Group work and production role
- 40% Process and final project

**Students with Disabilities:** Please see me as soon as possible so that I can arrange classroom accommodations and register in advance with the Office of Disability Services (ODS).

Sound Man by Cassandra Nozil, with Professor Brad Garton



**COURSE SCHEDULE** \*\*\*(deadlines and screenings subject to change - see assignments for final dates)

**Special Topics in Architecture:**

**Video Making Lab**

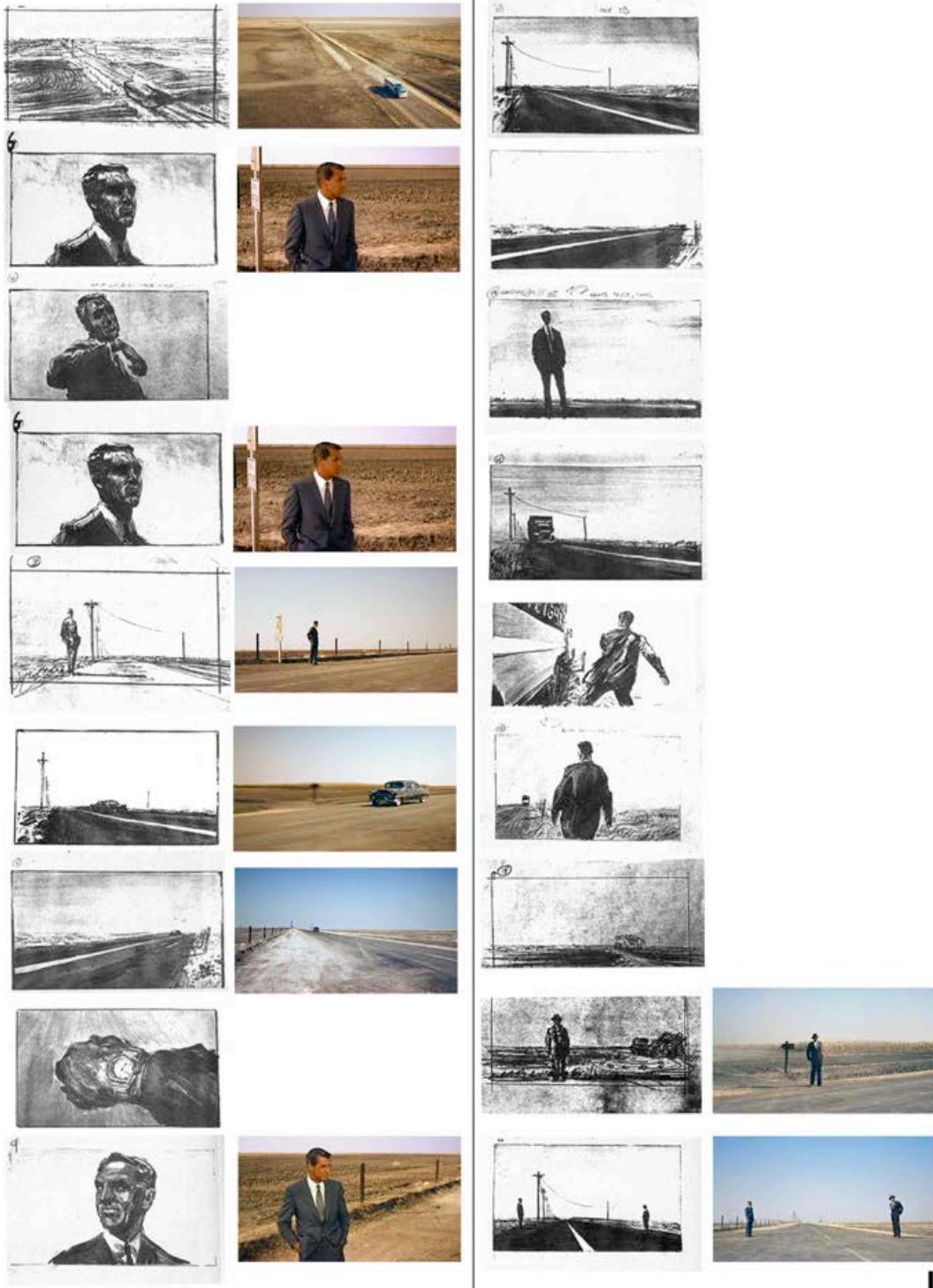
<u>week</u>	<u>date</u>	<u>class</u>
1	Tues 17 Jan.	<ul style="list-style-type: none"><li>• ORIENTATION</li><li>• <b>project 1.1</b> assigned: <b>Stop motion -animation character research</b></li><li>• <u>Adobe Premiere EDITING TUTORIAL 1</u></li><li>• screening of short stop-motion animation</li></ul>
	Thurs. 19 Jan.	<ul style="list-style-type: none"><li>• seminar discussion: Stop Motion research and CONCEPTS</li><li>• discuss story boarding</li><li>• <i>in class screening: The Five Obstructions: Lars Von Trier</i></li><li>• <u>Adobe Premiere EDITING TUTORIAL 2</u></li></ul>
2	Tues. 24 Jan.	<ul style="list-style-type: none"><li>• <b>project 1.1</b> due: <b>animation character research</b></li><li>• <b>project 1.2</b> assigned: <b>group research and storyboard</b></li><li>• <i>in class screening: Aileen McCormack: Carla Cope</i></li><li>• Introduction to equipment room</li><li>• CAMERA BASICS: IMATS</li><li>• IMATS mini-shoot and EDITING TUTORIAL 3</li></ul>
	Thurs. 26 Jan.	<ul style="list-style-type: none"><li>• animation preparation, story boarding, craft</li><li>• continued camera / SOUND work IMATS</li><li>• <u>IMATS mini-shoot and edit – EDITING TUTORIAL 4</u></li><li>• <u>IMATS SHOOT AND EDIT</u></li></ul>
3	Tues. 31 Jan.	<ul style="list-style-type: none"><li>• <b>project 1.2</b> due: <b>group research and final storyboard due</b></li><li>• <b>project 1.3</b> assigned: <b>rough cut scene 1</b></li><li>• <i>in class screening: Joel Schlemowitz: Moving Images - the Film-Makers Cooperative relocates Christian Marclay: The Clock</i></li><li>• <b>STUDENTS CHECK OUT EQUIPMENT THIS WEEK</b></li><li>• <u>IMATS SOUND AND EDIT TUTORIAL 5</u></li></ul>
	Thurs. 02 Feb.	<ul style="list-style-type: none"><li>• In class production</li><li>• <u>IN CLASS GROUP TAPE SHOOT: EDITING TUTORIAL 6</u></li></ul>
4	Tues. 07 Feb.	<ul style="list-style-type: none"><li>• <b>project 1.3</b> due: <b>rough cut scene 1</b></li><li>• in class production</li><li>• <b>project 1.3</b> assign: <b>rough cut scene 2</b></li></ul>
	Thurs. 09 Feb.	<ul style="list-style-type: none"><li>• in class editing, <b>RESHOOT</b></li></ul>

- |                |                |   |
|----------------|----------------|---|
| 5              | Tues. 14 Feb.  | <ul style="list-style-type: none"> <li>• <b>project 1.3</b> due: <b>rough cut scene 2</b></li> <li>• <b>project 1.4</b> assign: <b>entire rough cut with sound</b></li> <li>• reshoot <ul style="list-style-type: none"> <li>• <b>screening film discussion 1:</b> _____</li> </ul> </li> </ul>   |
|                | Thurs. 16 Feb. | <ul style="list-style-type: none"> <li>• <b>in class screening:</b> short works of Madeline Schwartzman</li> <li>• <b>screening</b> assigned (all students for student discussion):<br/><i>Alan Berliner: Intimate Stranger</i></li> </ul>  |
| <hr/>          |                |   |
| 6              | Tues. 21 Feb.  | <ul style="list-style-type: none"> <li>• <b>project 1.4</b> due: <b>entire rough</b></li> <li>• <b>project 1.5</b> assign: fine cut</li> <li>• <b>project 2.1</b> assigned: <b>DOCUMENTARY</b> research <ul style="list-style-type: none"> <li>• <b>student film discussion 2:</b> _____</li> </ul> </li> </ul>   |
|                | Thurs. 23 Feb. | <ul style="list-style-type: none"> <li>• final REVISIONS due, project 1.3</li> <li>• review documentary research: discuss characters</li> <li>• subject requests <ul style="list-style-type: none"> <li>• <b>screening film discussion 3:</b> _____</li> <li>• <b>screening</b> assigned (all students for student discussion 4): <i>Woody Allen: Sleeper (1973)</i></li> </ul> </li> </ul>   |
| <hr/>          |                |   |
| 7              | Tues. 28 Feb.  | <ul style="list-style-type: none"> <li>• <b>project 1.5</b> due: fine cut</li> <li>• <b>project 1.6</b> assign exported .MOV</li> <li>• determine documentary character and research</li> <li>• subject secured: schedule two shoots for weeks: 10-14 <ul style="list-style-type: none"> <li>• <b>screening film discussion 4:</b> _____</li> </ul> </li> </ul>   |
|                | Thurs. 02 Mar. | <ul style="list-style-type: none"> <li>• <b>project 1.6</b> due: FINAL ANIMATION and SCREENING</li> <li>• <b>project 2.1</b> due: <b>experimental documentary research</b></li> <li>• <b>project 2.2</b> assigned: <b>experimental doc story board</b></li> <li>• concept and shooting strategies</li> <li>• subject secured: schedule two shoots for weeks: 10-14</li> <li>• documentary prep and organization <ul style="list-style-type: none"> <li>• <b>student film discussion 5:</b> _____</li> </ul> </li> </ul> |
| <hr/>          |                |   |
| <b>Midterm</b> |                |   |
| 8              | Tues. 07 Mar.  | <ul style="list-style-type: none"> <li>• <b>project 2.2</b> due: <b>experimental doc story board</b> <ul style="list-style-type: none"> <li>• <b>screening film discussion 6:</b> _____</li> </ul> </li> </ul>  |
|                | Thurs. 09 Mar. | <ul style="list-style-type: none"> <li>• <b>student film discussion 7:</b> _____</li> <li>• <b>student film discussion 8:</b> _____</li> <li>• <u>discussion SYNC AUDIO PRODUCTION and LIGHTING:</u><br/><u>IMATS TUTORIAL 7 (in classroom)</u></li> </ul>  |
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9	Tues. 14 Mar.	• Spring Break
	Thurs. 16 Mar.	• Spring Break
10	Tues. 21 Mar.	<ul style="list-style-type: none"> <li>• experimental documentary storyboard due</li> <li>• <b>project 2.2:</b> assigned: <b>experimental documentary PRODUCTION</b> <ul style="list-style-type: none"> <li>• <b>student film discussion 9:</b> _____</li> </ul> </li> <li>• SYNC AUDIO PRODUCTION and LIGHTING 8: IMATS TUTORIAL 8</li> </ul>
	Thurs. 23 Mar.	<ul style="list-style-type: none"> <li>• <b>project 2.2:</b> production</li> <li>• experimental documentary production and footage review <ul style="list-style-type: none"> <li>• <b>in class screening of work of Kuchar brothers</b></li> </ul> </li> <li>• SYNC AUDIO PRODUCTION CAMERA TEST SHOOT: IMATS TUTORIAL 9</li> </ul>
11	Tues. 28 Mar.	<ul style="list-style-type: none"> <li>• <b>project 2.2:</b> production</li> <li>• experimental documentary production and footage review <ul style="list-style-type: none"> <li>• <b>student film discussion 10:</b> _____</li> </ul> </li> <li>• DSLR: IMATS TUTORIAL 10</li> </ul>
	Thurs. 30 Mar.	<ul style="list-style-type: none"> <li>• experimental documentary production and footage review</li> <li>• <b>project 2.2:</b> production / rough cut <ul style="list-style-type: none"> <li>• <b>student film discussion 11:</b> _____</li> </ul> </li> <li>• DSLR: IMATS DSLR CAMERA TEST 11</li> </ul>
12	Tues. 04 Apl.	<ul style="list-style-type: none"> <li>• <b>project 2.2:</b> Rough cut, revision, RESHOOT <ul style="list-style-type: none"> <li>• <b>student film discussion 12:</b> _____</li> </ul> </li> </ul>
	Thurs. 06 Apl.	<ul style="list-style-type: none"> <li>• <b>project 2.2:</b> Rough cut, revision, RESHOOT <ul style="list-style-type: none"> <li>• <b>screening film discussion 13:</b> _____</li> </ul> </li> </ul>
13	Tues. 11 Apl.	<ul style="list-style-type: none"> <li>• <b>project 2.2:</b> Rough cut, revision, reshoot <ul style="list-style-type: none"> <li>• <b>student film discussion 14:</b> _____</li> </ul> </li> </ul>
	Thurs. 13 Apl.	<ul style="list-style-type: none"> <li>• <b>project 2.2:</b> Rough cut, revision, reshoot</li> </ul>
14	Tues. 18 Apl.	• Fine cut editing, sound, titles
	Thurs. 20 Apl.	• Fine cut editing and sound refinement/layering
14	Tues. 25 Apl.	• fine cut editing and review
	Tues. 27 Apl.	• <b>project 2.2 Final Class: Public screening of work</b>

# NORTH BY NORTHWEST storyboard/film comparison



Story board for North by Northwest, Director: Alfred Hitchcock

**PRESENTATION FILMS: Special Topics in Architecture:**  
**Space in Time: Video Production, Editing and the Architectural Narrative**

In class screening: Lars Von Trier: *The Five Obstructions*  
Aileen McCormack: *Carla Cope*  
Joel Schlemowitz: *Moving Images - the Film-Makers*  
*Cooperative relocates*  
Christian Marclay: *The Clock* (2011)

*Presentation by:*

*Short Paper by:*

\_\_\_\_\_ Stan Brakhage: short experimental works \_\_\_\_\_  
\_\_\_\_\_ Alan Berliner: *Intimate Stranger* \_\_\_\_\_  
\_\_\_\_\_ Jean Luc Godard: *Breathless* (1960) \_\_\_\_\_  
\_\_\_\_\_ Luis Bunuel: *The Discreet Charm of the Bourgeoisie* (1972) \_\_\_\_\_  
\_\_\_\_\_ Woody Allen: *Sleeper* (1973) \_\_\_\_\_  
\_\_\_\_\_ Michael Snow: *Corpus Callosum* \_\_\_\_\_  
\_\_\_\_\_ Akira Kurosawa: *High and Low* (1933) \_\_\_\_\_  
\_\_\_\_\_ Stanley Kubrick: *2001: A Space Odyssey* \_\_\_\_\_  
\_\_\_\_\_ Federico Fellini: *8 ½* (1963) \_\_\_\_\_  
\_\_\_\_\_ Alain Resnais: *Last Year at Marienbad* (1961) \_\_\_\_\_  
\_\_\_\_\_ Takashi Ito and Ken Jacobs: short films \_\_\_\_\_  
\_\_\_\_\_ George Kuchar: *Weather Series* \_\_\_\_\_  
\_\_\_\_\_ Agnes Varda: *The Gleaners and I* (2000) \_\_\_\_\_  
\_\_\_\_\_ Robert Altman: *The Player* (1992) \_\_\_\_\_  
\_\_\_\_\_ Werner Herzog: *Cave of Forgotten Dreams* (2011) \_\_\_\_\_  
\_\_\_\_\_ Jennifer Reeves: Experimental films \_\_\_\_\_  
\_\_\_\_\_ Matthew Barney: *Cremaster 3* (2002) \_\_\_\_\_  
\_\_\_\_\_ Camille Henrot: *Grosse Fatigue* (2013) \_\_\_\_\_

## **READINGS:**

Selected readings on stop-motion animation from:

- Priebe, Ken A.. *The art of stop-motion animation*. Boston, Mass.: Thomson Course Technology PTR, 2007. Print.

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Selected readings on documentary filmmaking:

- Hewitt, John, and Gustavo Vazquez. *Documentary filmmaking: a contemporary field guide*. New York: Oxford University Press, 2010. Print.

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Selected readings on Woody Allen's work:

- Allen, Woody, Robert E. Kapsis, and Kathie Coblenz. *Woody Allen: interviews*. Jackson: University Press of Mississippi, 2006. Print.
- Lee, Sander H.. *Eighteen Woody Allen films analyzed: anguish, God and existentialism*. Jefferson, NC: McFarland & Co., 2002. Print.

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Selected readings on Alan Berliner:

- Weinstein, Max. "Cineaste Magazine - Articles - A Life's Work in Progress: An Interview with Alan Berliner (Web Exclusive)." *Cineaste Magazine - Home*. N.p., n.d. Web. 15 July 2013. <<http://www.cineaste.com/articles/a-lifes-work-in-progress-an-interview-with-alan-berliner-web-exclusive>>.

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Selected readings on Stan Brakhage:

- Collection, Brakhage: The Act of Seeing . . . - From the Current - The Criterion. "By Brakhage: The Act of Seeing . . . - From the Current - The Criterion Collection." *The Criterion Collection*. N.p., n.d. Web. 15 July 2013. <<http://www.criterion.com/current/posts/272-stan-brakhage>>.

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Selected readings on Werner Herzog:

- Rohter, Larry. "Werner Herzog: Cave of Forgotten Dreams, Filmed in Chauvet Cave - NYTimes.com." *The New York Times - Breaking News, World News & Multimedia*. N.p., n.d. Web. 15 July 2013. <[http://www.nytimes.com/2011/04/24/movies/werner-herzogs-cave-of-forgotten-dreams-filmed-in-chauvet-cave.html?pagewanted=all&\\_r=0](http://www.nytimes.com/2011/04/24/movies/werner-herzogs-cave-of-forgotten-dreams-filmed-in-chauvet-cave.html?pagewanted=all&_r=0)>.

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Selected readings on Stanley Kubrick's 2001:

- Kolker, Robert Phillip. *Stanley Kubrick's 2001: a space odyssey new essays*. New York: Oxford University Press, 2006. Print. Selected readings on Michael Snow: "Experimental Conversations à Articles à MICHAEL SNOW IN INTERVIEW." *Experimental Conversations à Home*. N.p., n.d. Web. 15 July 2013. <<http://www.experimentalconversations.com/articles/185/michael-snow-in-interview/>>.
  - Issue. "A Conversation between Jesse Stewart and Michael Snow. | Stewart | Critical Studies in Improvisation / Études critiques en improvisation." *Critical studies in improvisation / Etudes critiques en improvisation*. N.p., n.d. Web. 15 July 2013. <<http://www.criticalimprov.com/article/view/78/437>>.
-