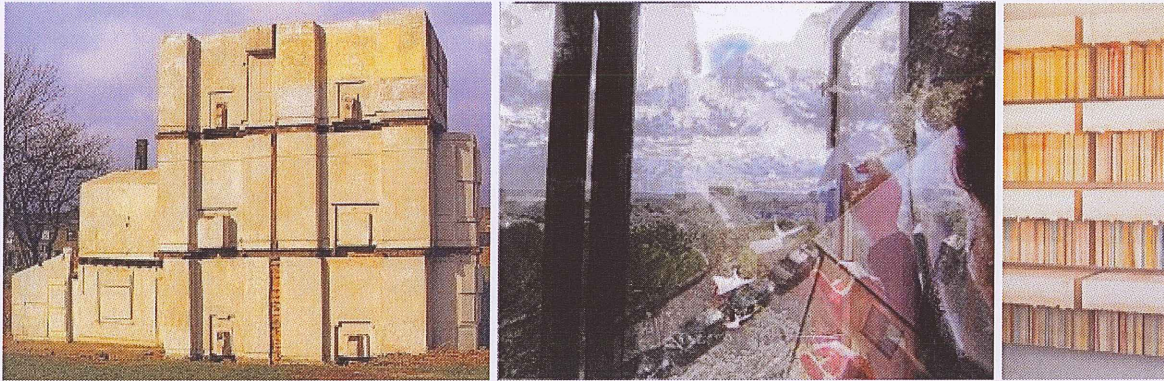


## COURSE 1: THE ART OF MAPPING SPATIAL [e]MOTION

### -tracing a geography of the moving image

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-playing-experiencing-registering-retracing-casting-re-constructing-re-experiencing  
-casting certain spatial conditions picked from a sequence of [e]motion.

Sergei Eisenstein, 1930: *An architectural ensemble...is a montage from the point of view of a moving spectator....Cinematographic montage is, too, a means to 'link' in one point –the screen –various elements (fragments) of a phenomenon filmed in diverse dimensions, from diverse points of view and sides.*

The architect Bernhard Tschumi's theoretical project *The Manhattan Transcripts* (1981) offers a contemporary example of Eisenstein's way of thinking motion in architecture. Proposing to outline the movements of the various individuals traversing and architectural set, Tschumi declared that "the effect is not unlike an Eisenstein film script". He suggests that the reading of a dynamic architectural space "does not depend merely on a single frame (such as a façade), but on a succession of frames or spaces," and thus draws explicit analogues with film.

The workshop will be carried out in intervals with a *push and pull* work flow, stretching a tension chord between a state of intuitive play with its serendipitous outputs and a state of conscientious interpretation and production. Another state of tension will be explored between the fluid language of film (ever-changing sequential space) and the static tactility of a frozen detail (cast).

The aim is to generate an up-tempo state of production where delirium and precision can go hand in hand. While encouraging material to emerge from within all the stages of the creative flow, initial narratives are put in continuous dialogue and *conflict* with the output each student creates.

The workshop will start with a one-day intensive intro to process, film and narrative, followed by two days of intuitive and continuous workflow using plaster casts and film, and finally one day of critical assessment of material; -A creative journey from playful experience and uncritical serendipitous outputs (filming, editing, casting, drawing), to a strict and editorial freeze, tying the flow back to an initial intention..(spatial montage). In the beginning and during the 5 day period the students will be given short inspirational reference lectures/screenings about different artists and philosophers. The workshop will last for a total of 5 full and intense days, 4 days work + 1 day presentations and discussion at the end.

#### Mediums and tools :

- Normal digital cameras with simple short video function
- I movie, or other simple film editing software
- Plaster and material for cast molds

Given to each student by us:

- A narrative (excerpt from existing literary work)

#### Options for Final presentation:

- Plaster cast models in the scale of 1:10-1:50
- A sequence of stills from film
- Photomontage: mixing the spaces of the film, the cast, the drawings and the narrative.