

Drawing Attention to Temporal Patterns in Spatial Dynamics
Craig Douglas + Stephen Guerin

Visualizing the Invisible

film
schedule

GSD people welcome
Tuesday's 12pm
Carpenter Center for the Visual Arts
24 Quincy St, Cambridge

Just as AI's structure-forming transformer mechanism reshapes the landscape of language by modelling patterns of 'attention' across sequences, designers reshape the physical, atmospheric, and cultural terrains we inhabit, revealing that all meaning, whether linguistic or spatial, emerges from how elements relate to one another across time and space. This course explores how to make visible the temporal rhythms and spatial gradients that shape our physical and cultural landscapes using image sensors (image + film), AI-assisted abduction, and drawing to extend human perception, creating new forms of spatial awareness and design agency.

Human perception operates within specific temporal frequency bands, missing both rapid fluctuations and slow environmental changes. By time-shifting data - compressing imperceptible slow processes and expanding fleeting events - we can remap environmental signals into perceptible windows, creating salience landscapes that reveal otherwise hidden patterns in any environmental system.

Drawing 'attention' to parallel events occurring across multiple temporal scales acts as both a sensorium and a scaffold that expands the potential of what we pay 'attention' to, how different scales of time interact with one another, and how we might respond to them.

The Jump by Edouard Taufenbach 2019, Silver prints on Ilford MGRC Cooltone paper of an old photograph from the Sébastien Lisitz Collection

09th
September

Introduction by Haden Guest

- Hand Held Day** 1974, Gary Beydler, 16mm, silent, 6 min
Pasadena Freeway Stills 1974, Beydler, 16mm, silent, 6 min
Los Ojos 1974, Beydler, 16mm, silent, 2 min
Venice Pier 1976, Gary Beydler, 16mm, 16 min
Spiral Jetty 1970, Robert Smithson, 16mm, 35 min
Building Gund Hall 1973, Len Gittleman, 16mm, 28 min

16th
September

Introduction by Haden Guest

- Looking for Mushrooms** 1959-67, Conner, 16mm, 3 min.
Looking for Mushrooms 1996, Conner, 16mm, 14 min.
Crossroads 1976, Conner, 35mm, 37 min.

23rd
September

Introduction by Patrick Marshall

- The Turin Horse** 2011, Béla Tarr, 35mm, 146 min.

30th
September

Introduction by Godfrey Reggio

- Koyanisqaatsi** 1982, Godfrey Reggio, 35mm, 86 min.

07th
October

Introduction by Daria Khitrova

- The Mirror** 1975, Andrei Tarkovsky, 35mm, 107 min.

14th
October

Introduction by Amy Sloper

- Science Films HFA** Amy Sloper curated program

21st
October

Introduction by Haden Guest

- A Trip Down Market Street** 1906, Miles Brothers, 35mm, silent, 13 min.
Eureka 1974, Gehr, 16mm, 38 min.
Side/Walk/Shuttle 1992, Gehr, 16mm, 41 min.

28th
October

Introduction by Sharon Lockhart

- Double Tide** 2009, Sharon Lockhart, 99 min.

04th
November

Introduction by Tom Conley

- The Killers** 1946, Robert Siodmak, 35mm, 103 min.

11th
November

Introduction by Brittany Gravely

- Time and Avant-Garde Cinema HFA** Brittany Gravely curated program

18th
November

Introduction by Sarah Keller

- Meshes of the Afternoon** 1943, Deren + Hammid, 16mm, 14 min.
At Land 1944 Maya Deren, 16mm, 15 min.
A Study in Choreography for Camera 1945, Deren, 16mm, 3 min.
Ritual in Transfigured Time 1946, Deren, 16mm, 15 min.
Meditation on Violence 1948, Deren, 16mm, 15 min.
The Very Eye of Night 1955, Deren, 16mm, 15 min.
Pas de Deux 1967 Norman McLaren, 35mm, 14 min.

25th
November

Introduction by Alex Zahltan

- The Man Who Left His Will on Film** 1970 Nagisa Oshima, 35mm, 94min.



Craig Douglas
Seminar VIZ 2476
GSD Harvard University
Fall 2025

