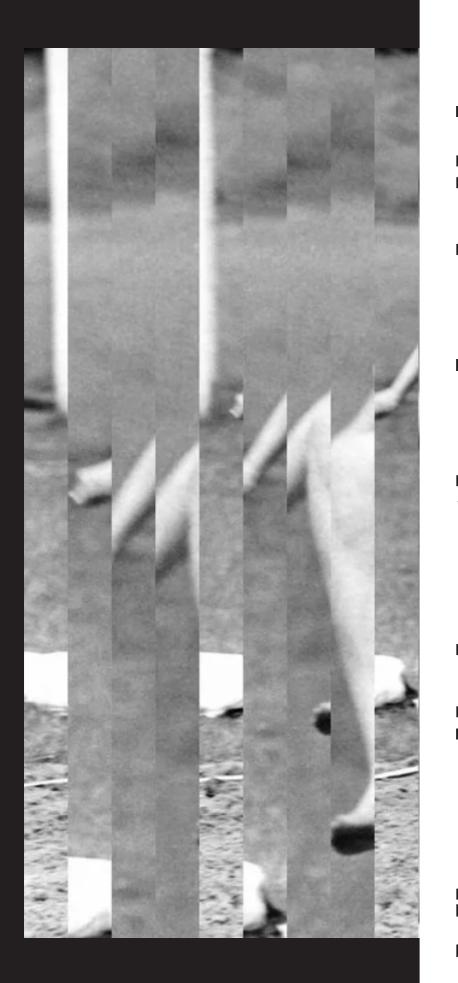
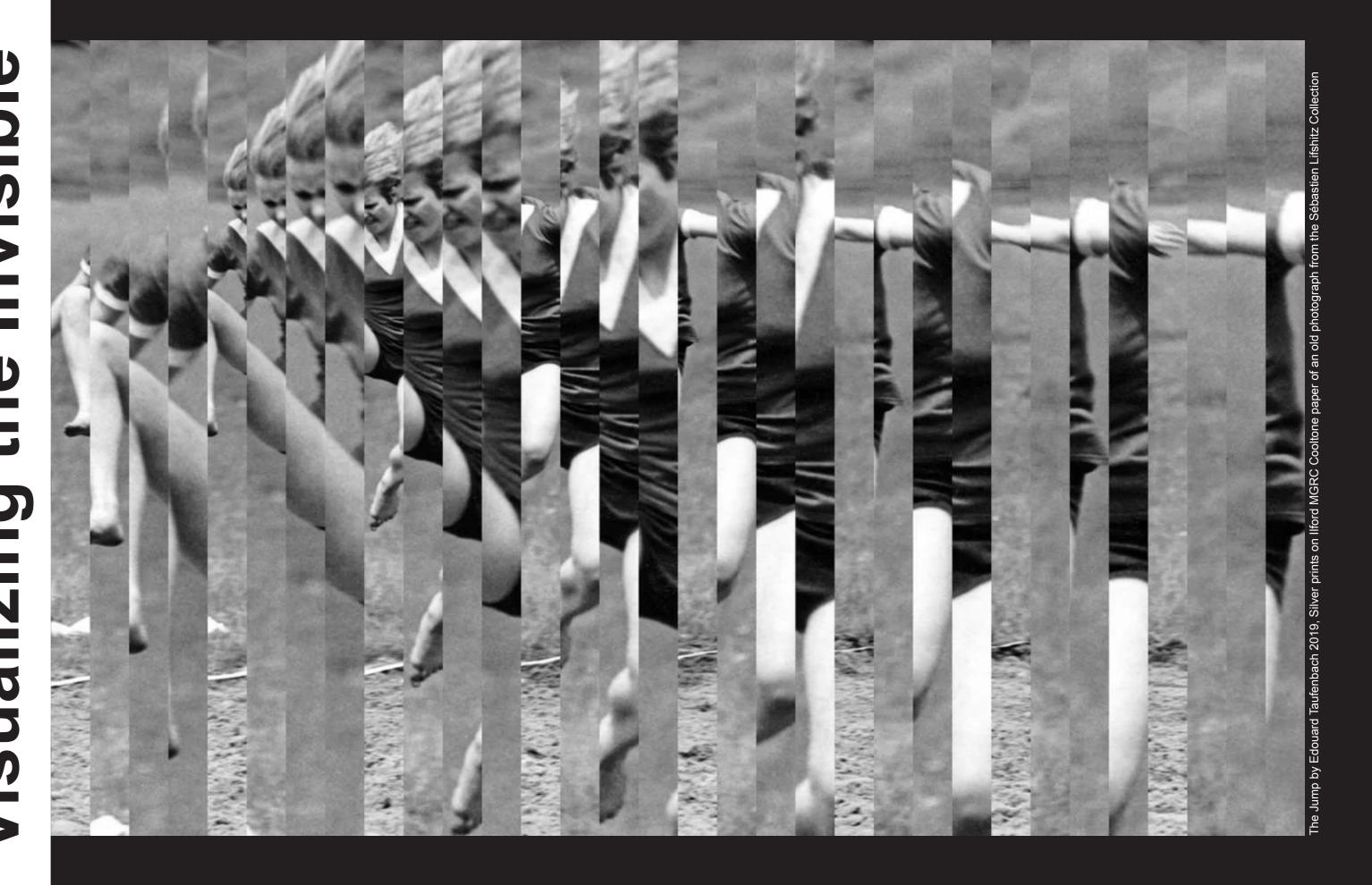
Drawing Attention to Temporal Patterns in Spatial Dynamics Craig Douglas + Stephen Guerin





film schedule

GSD people welcome Tuesday's 12pm Carpenter Center for the Visual Arts

24 Quincy St, Cambridge

Just as Al'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), Alassisted 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.

September

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

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.

September

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

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

September Introduction by Godfery Reggio

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

October Introduction by Daria Khitrova

October Introduction by Amy Sloper

Science Films HFA Amy Sloper curated program

October

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.

October

Introduction by Sharon Lockhart

Double Tide 2009, Sharon Lockhart, 99 min.

November Introduction by Tom Conley

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

November

Introduction by Brittany Gravely

Time and Avant-Garde Cinema HFA Brittany Gravely curated program

November Introduction by Sarah Keller

November

Introduction by Alex Zahltan

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.

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