

The Fogbank

Spring '08 MediaScapes Vertical

Juan Azulay, Instructor.



The contemporary city is more than ever defined in the wake of a relation game of continuities and discontinuities, visibilities and invisibilities arguably best characterized by William James as 'reality falling in passing'.

The Spring '08 MediaScapes Studio, through the study, conceptualization and conjectural positioning of Los Angeles as the product of a series of recurring 'nested genetic doubles' will exorcise an encounter for forces of matter seen and unseen, extended over a time-based narrative machine.

In asking what is L.A.'s New Orleans, or what is L.A.'s Abu Dhabi, or even L.A.'s Middle East - not only a demarcated immigrant urban settling ("Little Whatever") is being implied, but rather nested spatiotemporal formations that redefine urban morphology side by side with evolving cultural vessels that elliptically recondition place on the planes of the real and the ghost.

The Fogbank emerges through those who seek to track the ethical force we use to navigate its peculiar density. Previous models for Fogbank navigation couplings have been shown as Chris Marker's "The Zone" in Sans Soleil, Palahniuk's "Fight Club" in Fincher's Fight Club or Godard-Lang's "Ulysses" in Godard's Contempt. These are organizations of time and matter that proactively drive from nested mechanisms, precarious genetic codes that can alter matter and bend with it as it is instantly inscribed in culture.

The studio will be conducted as an essay film project (from film stills to direct cinema, from cinema verite to sci-fi), with the ambition of producing what we'll reductively call documentary shorts, to be submitted to film festivals and other venues around the world.

There will be writing, mapping, modeling, art direction, shooting, vfx/animation, coding, blogging, editing and performing components to the project. Knowledge of filmmaking and/or visual narrative is a plus but not necessary, commitment to around the clock work, unfamiliar schedules and insatiable curiosity for Los Angeles (even in the form of hatred), a requirement.

Methodologies and Schedule

The studio will be run like a film school project, which implies different priorities from traditional architecture studio – which is more process-based.

Filmmakers are sensitive to their project mainly in terms of narrative and timing. Until all the footage is “in the can” (filmed, acquired, shot) students will be free to spend their time in pursuit of the story, shot, character, condition that they are trying to portray. This means that for the first $\frac{3}{4}$ of the semester, the studio will be a “dailies lab” functioning from 7-10 PM Monday through Thursday – 12 hours - (Monday is screening night). Saturday will be our collective/review environment, set to run from 12 to 5. This could shift to Sunday and/or Friday at the studios convenience.

Note: Weekends are important for independent filmmakers because of rental rates. You can rent gear for one day on Friday and get it for the entire weekend, as the return date is Monday.

Also, for everyone’s convenience, I will be available by appointment MWF from 12-6.

Please take advantage of what makes the studio’s working conditions unique – they are there to take advantage of light, sound and narrative events.

If you have concerns and scheduling issues please contact me at juan@ma77er.com or 310-497-7303 so that we can review them and find solutions to all problems.