



Sudden City
CCA Advanced Architecture Studio
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Phase Two: Planning Suddenness

Reverse Storyboarding

As French director Jean-Luc Godard once said, "Cinema is truth at 24 frames per second."

Cinema generally proposes a reality – a narrative, a possible future, etc. – by chaining still images together. This chain of images constructs time-space relations. As such, it is well-suited to your effort to plan time-space relations in the city. Before starting to record the sites of your interventions in the city, this exercise is intended to look at some classic methods of camera use and cinematic editing techniques. These can be useful to you, both when you shoot and afterwards in editing, as you propose time-space relations, in the city, through video.

Study the film excerpts you are viewing by drawing what you see.

Record the images as they come on screen, in sequence.

Take note especially of the following:

- where images shift in place and time
- where they extend over a long span or are cut into pieces
- how the camera is held / positioned / creates a perspective or subject
- where sound seems intended to alter your sense of the image
- how a narrative is constructed (and sometimes made ambiguous)

Draw images as frames, constructing your own storyboard "after the fact" as a means of understanding how time-space relations (story, in most cases) is assembled.

Today's Selections:

The Wizard of Oz (Jack Haley, Jr. 1939) <montage>

2001: A Space Odyssey (Stanley Kubrick, 1968) <graphic match>

The Shining (Stanley Kubrick, 1980)

Rear Window (Alfred Hitchcock, 1954)

Memento (Christopher Nolan, 2001)

Man with the Movie Camera (Dziga Vertov, 1929) <montage>

Goodfellas (Martin Scorsese, 1990) <long take>

The Celebration (Festen) (also **Dogme #1**) (Thomas Vinterberg, 1998) <dogme95 manifesto>

Also, excerpts from **The Cutting Edge** documentary (2004) and **bonus** "Montage" music video