

EXPERIMENTATION WORKSHOP 3

Bachelor in Architectural Studies BAS SEP-2023 EW3N-AS.3.S.A

Area Architecture and Design

Number of sessions: 15

Academic year: 23-24

Degree course: THIRD

Number of credits: 3.0

Semester: 1º

Category: COMPULSORY

Language: English

Professor: **NADIA HOTAIT SALAS**

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Nadia Hotait is a multimedia artist and filmmaker, in her work she uses video, found footage, and photography to deal with events in contemporary history, emphasizing and prioritizing the experience of individuals above the accepted historical narrative.

She holds a BA in Audiovisual Studies from Complutense University in Madrid and Waseda University, Tokyo. Upon graduating, she received a full fellowship from La Caixa Foundation to study at The School of the Art Institute of Chicago, where she graduated with a MFA in Film, Video and New Media. She pursued a second Master in Audiovisual Management (MEGA) at the Media Business School as a Mohamed Farsi foundation grantee, from which she graduated with honors. Hotait was a selected producer for the ACCESS production program in the Arab Mediterranean region, and she was selected as Berlinale Talent Producer in 2019.

Hotait has shared her passion for filmmaking and 10-year-production experiences as a speaker and consultant for institutions such as: University of Alcalá de Henares (Madrid), Instituto Tecnológico de Monterrey (México), Hakaya Forums in Abu Dhabi, Bahrein and Riyadh, etc, and teaching courses and workshops for IE University, Makers School, La Casa Encendida (Madrid), Intermediae-Matadero (Madrid), The National Museum of Mexican Art (Chicago) and Street-Level Youth Media (Chicago).

Nadia had her first large exhibition at the University of Illinois University Galleries in 2011, and later on at the Numismático Museum of México City in 2016. She has also participated in different exhibitions in venues such as: Arsenale (Venecia), Moscow International Biennale for Young Art, La Tabacalera (Madrid), La Casa Encendida (Madrid), LABORAL Art Center (Gijón), Zolla Lieberman Gallery (Chicago), Zico House (Beirut), Plataforma Revolver (Lisbon), Isabel Ignacio Gallery (Seville), etc.; and broadcasted in BBC Arabic, Documania channel, etc.

She is the recipient of the BBVA foundation award, Injuve award, Circuitos award and Generaciones award for the production and exhibition of her video-installations. She has been artist-in-residence at La Granja (Mexico), WARP-Artist Village Program in Genk, Belgium and Wekalet Behna in Alexandria.

Nadia combines her artistic practice with working in film production; She is currently 'Head of Development' at Lola Films company, where she has developed feature films and TV series, including the latest feature film by Agusti Villaronga, a British-Spanish coproduction, in which she is Associated Producer, and the Arabic remake of 'Campeones'. She is also the Head of Mostra de Valencia Coproduction Forum, aimed at providing funding and viability for the projects of filmmakers from the Mediterranean basin.

Nadia co-founded with her sister, the production company 'Ficciona', where she produces documentaries, short-films and her own video-installations.

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SUBJECT DESCRIPTION

In this class we will explore how narratives are structured and sequenced within a performative or/and video-art work, and how we can translate this into space engaging with video-installation practices, using the moving image as our main material, and examining its spatial capabilities.

We will carry out different practical time-based exercises.

- Develop individual/collaborative video art projects: idea, script (or non-script), video-without-camera, video editing and exhibition form.
- Survey thought-provoking artists and their work, to gain inspiration for our projects and understand their artistic statements using both moving image and performance, and especially those who use space in innovative ways and/or for whom it's a primary concern in their work (space, place, city, territory).

SECTION 1: NARRATIVE -RECYCLING STORIES & IMAGES- VIDEO WITHOUT CAMERA

Just as we make collages with objects and photographs, we will use the moving image, sound, footage or memories to explore different ways to appropriate, reuse and reinterpret video materials.

Throughout history, many artists have made this part of their artistic process and discourse, such as Douglas Gordon's '24 hours Psycho'; Agnès Varda's 'The Gleaners and the Gleaner', or the representative collages by John Stezaker.

We will make use of free software that allows us to appropriate the images, and recycle them into new narratives.

SECTION 2: SPACE & PLACE -PERFORMANCE-

Performance puts the human body at the center of the discussion, we situate ourselves in the world from our perspective: the body as a tool and as territory, the body as artistic object, the body as exhibition space. Through our body, we establish our relationship with the world around us: Me and myself; Me and the others; Ourselves and the others, and so on. 'Performance Art' questions and explores this along with many other topics, using the tool we know how to use best: our own body.

Through this section of the class we will familiarize with the work of artists that have challenged all those limits and the concerns that they bring to the table, as we concurrently experiment with performance narratives and the moving image.

SECTION 3: A SPACE'S NARRATIVE -VIDEO INSTALLATION-

Video-Installation is the discipline that has the capability of integrating film, performance and space, although it does not necessarily imply all of them at the same time.

In this final section, the use of the space, light and the throw of the projector, the projected image and narrative will be at the center of our conversation and experimentation. How video has used architecture to its own advantage? And vice versa?

We will delve into how video can change our approach to space, and literally conduct our body through a room or a landscape.

Keywords: Recycle, Performance, Video-installation, Sequencing, Storytelling, time-based media.

LEARNING OBJECTIVES

General Objectives and Competences (Orden ECI/3856/2007.BOE 312)

Basic Competencies:

- CB1: Students have demonstrated knowledge and an understanding of a given area of study, building upon the foundation of secondary education, supported by advanced texts, and including aspects that engage the latest advances in their area of study.
- CB2: Students know how to apply their knowledge professionally to their work or vocation and possess the competencies that are often demonstrated through elaboration and defense of arguments and the resolution of problems within their area of study.
- CB3: Students can gather and interpret relevant facts (usually within their area of study) in order to make judgments that include reflection on relevant social, scientific, and ethical topics.
- CB4: Students can transmit information, ideas, problems, and solutions to both specialized and non-specialized audiences.
- CB5: Students have developed the necessary learning skills to continue their studies with a high degree of autonomy.

General Competencies:

- CG1: Knowledge of the history and theories of architecture, as well as that of the arts, technologies and human sciences related to the field.

Specific Competencies:

- CE48: Adequate knowledge of the general theories of form, composition, and architectural typologies.
- CE54: Adequate knowledge of aesthetics, and the history and theory of fine and applied arts.

Crossed Competencies:

- CT1: Ability to identify the main characteristics of cultural identities that characterize the contemporary world through the knowledge of central ideological currents.
- CT2: Ability to exercise professional behavior in accordance with constitutional principles and ethical values of the respective profession.

- CT3: Manage unforeseen situations with the capacity to respond to changes within organizations.
- CT4: Use disciplinary knowledge to analyze and evaluate current situations. CT5.
- CT5: Integrate oneself into interdisciplinary and multicultural teams to achieve common goals in a context of diversity.

Objectives and Specific Competencies

- The main goal of this class is to become familiar with artistic practices, experience and engage in critical thinking through fine arts, specifically within one of its most contemporary languages: videoart.
- Learn how to utilize video material to achieve our artistic goals, understanding its cultural background (fiction, TV, online content).
- Secondly, we will learn the different exhibiting capabilities of video and its integration within architecture (outdoors, gallery space, site-specific installations). Understanding how interdisciplinary research aids design processes.
- And, ultimately enriching the student contemporary art scope and art history appreciation, through the work of its most inspiring representatives, this will be encouraged as a resource for invention and to be applied on their architectural practice.

TEACHING METHODOLOGY

IE University teaching method is defined by its collaborative, active, and applied nature. Students actively participate in the whole process to build their knowledge and sharpen their skills. Professor's main role is to lead and guide students to achieve the learning objectives of the course. This is done by engaging in a diverse range of teaching techniques and different types of learning activities such as the following:

The working method will be a combination of theory and visual analysis, practical exercises and development of a final group project.

- The class is structured in three lectures and three main practical projects, in a sequence that begins with a performance project introducing some anthropological techniques and concepts, an video-editing project , and finally a video-installation that tackles space and narrative.
- We will carry different exercises in each section that will build up to each section final project.
- In every lecture we will introduce artists and techniques, and their creative approaches to different concepts, specifically focusing on: place, space, urban and domestic spaces, and the body. We will analyze strategies that create poignant and inspiring work, and how we can apply these approaches.
- The cooperation of the students will be important to create a dynamic learning environment and individually in their collaborative projects. The individual project will be a key element for each student to find and develop his or her own language through time-based art, finally materializing in a collective screening or exhibition.

| Learning Activity | Weighting | Estimated time a student should dedicate to prepare for and participate in |
|--------------------------|------------------|-----------------------------------------------------------------------------------|
| Lectures | 20.0 % | 15.0 hours |
| Discussions | 20.0 % | 15.0 hours |

| | | |
|-------------------------------------------------------------|---------|------------|
| Exercises in class, Asynchronous sessions, Field Work | 13.33 % | 10.0 hours |
| Group work | 33.33 % | 25.0 hours |
| Individual studying | 13.33 % | 10.0 hours |
| TOTAL | 100.0 % | 75.0 hours |

PROGRAM

SESSIONS 1 - 2 (LIVE IN-PERSON)

Lecture: Narrative –Recycling Stories & Images, Video-Without-Camera.

Video Art Practice.

Watch the video –before class- :

Other / Complementary Documentation: The Five Obstructions (DVD, IE Library)

SESSION 3 (ASYNCHRONOUS)

Technical Demonstration and Individual Exercise

SESSIONS 4 - 5 (LIVE IN-PERSON)

Video Art Lecture/practice & Critique.

SESSIONS 6 - 7 (LIVE IN-PERSON)

Lecture: **Space & Place -Performance-**

Performance Practice.

Watch the video –before class-:

Other / Complementary Documentation: Marina Abramovic: The Artist is Present (DVD, IE Library)

SESSIONS 8 - 9 (LIVE IN-PERSON)

Performance Practice.

SESSION 10 (LIVE IN-PERSON)

Lecture: A space's narrative –video-installation-.

Watch the video –before class-:

Other / Complementary Documentation: Manifesto, Julian Rosenfeldt (2017) 95 min (DVD, IE Library)

Other / Complementary Documentation: Conversations with other women Hans Canosa (2005) 84 min, (IE Library)

SESSIONS 11 - 12 (LIVE IN-PERSON)

Video-Installation Practice.

SESSIONS 13 - 15 (LIVE IN-PERSON)

Video-Installation Exhibition and Critique.

EVALUATION CRITERIA

Students will be evaluated continuously, taking into account attendance and student commitment and participation in class, especially during discussions and construction.

Special consideration will be made for students' commitment to and engagement with the material, their participation in the discussion and debate sessions, as well as their initiative and creativity in their personal investigation.

| criteria | percentage | Learning Objectives | Comments |
|-------------------------|------------|---------------------|----------|
| Individual Work | 20 % | | |
| Individual Presentation | 15 % | | |
| Group Work | 50 % | | |
| Class Participation | 15 % | | |

RE-SIT / RE-TAKE POLICY

1. Students have access to a total of four enrolments, in two consecutive academic years.
2. Students must attend at least 70% of all class sessions. Students who do not meet this minimum percentage automatically fail both first and second enrolments, and pass directly to the third enrolment.
3. Grading of students in the extraordinary enrolments will follow the following guidelines:
 1. Students that have failed the subject in first enrolment pass to the second enrolment, except those who do not meet the minimum attendance percentage, and that therefore pass directly to the third enrolment.
4. The maximum grade that a student may achieve in second enrolment is an 8.

BEHAVIOR RULES

Please, check the University's Code of Conduct [here](#). The Program Director may provide further indications.

1. Be on time: Students arriving more than 5 minutes late will be marked as "Absent". Only students that notify in advance in writing that they will be late for a specific session may be granted an exception (at the discretion of the professor).
2. If applicable, bring your name card and strictly follow the seating chart. It helps faculty members and fellow students learn your names.
3. Do not leave the room during the lecture: Students are not allowed to leave the room during lectures. If a student leaves the room during lectures, he/she will not be allowed to re-enter and, therefore, will be marked as "Absent". Only students that notify that they have a special reason to leave the session early will be granted an exception (at the discretion of the professor).
4. Do not engage in side conversation. As a sign of respect toward the person presenting the

lecture (the teacher as well as fellow students), side conversations are not allowed. If you have a question, raise your hand and ask it. If you do not want to ask it during the lecture, feel free to approach your teacher after class. If a student is disrupting the flow of the lecture, he/she will be asked to leave the classroom and, consequently, will be marked as "Absent".

5. Use your laptop for course-related purposes only. The use of laptops during lectures must be authorized by the professor. The use of Social Media or accessing any type of content not related to the lecture is penalized. The student will be asked to leave the room and, consequently, will be marked as "Absent".
6. No cellular phones: IE University implements a "Phone-free Classroom" policy and, therefore, the use of phones, tablets, etc. is forbidden inside the classroom. Failing to abide by this rule entails expulsion from the room and will be counted as one absence.

Escalation policy: 1/3/5. Items 4, 5, and 6 above entail expulsion from the classroom and the consequent marking of the student as "Absent." IE University implements an "escalation policy": The first time a student is asked to leave the room for disciplinary reasons (as per items 4, 5, and 6 above), the student will incur one absence, the second time it will count as three absences, and from the third time onward, any expulsion from the classroom due to disciplinary issues will entail 5 absences.

ATTENDANCE POLICY

Please, check the University's Attendance Policy [here](#). The Program Director may provide further indications.

ETHICAL POLICY

Please, check the University's Ethics Code [here](#). The Program Director may provide further indications.

PREREQUISITES

Please, watch the following films before the indicated sessions (you can watch them all before the course, as well):

- Watch before Session 01: The Five Obstructions. Jørgen Leth, Lars von Trier. 87 min.
- Watch before Session 06: Marina Abramovic: The Artist is Present. (2012) Matthew Akers. 106 min.
- Watch before Session 10: Manifesto. Julian Rosenfeldt (2017) 95 min.
- Conversations with Other Women. Hans Canosa (2005) 84 min Watch before Session 06: