Syllabus - FA19 - Mine(s) and Others

Mine(s) and Others

Overview
A collaboration between MIT’s School of Architecture and Planning, Comparative Media Studies/Writing, and the Transmedia Storytelling Initiative
4.s24 - Special Subject: Architecture Design (graduate course #)
CMS.s60 - Comparative Media Studies (undergrad course #)
Fall 2019 • Units: 1-0-2
5 sessions Weds (9-12 pm)
09/11 (first day of class), 09/25, 10/09, 10/23, 11/13
Location: E15-207 (Weisner Room)
Info Session: 9/4/19 (12-12:30 pm)
Location: Steam Cafe, Building 7 (Architecture)
mjahn@mit.edu, rsegal@mit.edu

Description
As I carve into the earth to remove its contents, over time the byproducts of mining begin to affect my breath, my skin, my mental functioning. What seems most sovereign — my own body — becomes violated by another who profits from my labor and my energetic output. When the abundance of my body confers this abundance to this Other; what seems most intimately mine has become no longer.
— Marisa Morán Jahn, excerpt from forthcoming book

Far removed from the increasingly expanding urban populations, extraction sites remain hidden spaces of violent, environmental transformation. As a consequence, and in spite of our digital hyper-connectivity, the physical distancing of communities from mines contribute to the public’s inability to monitor those powers (corporate, governmental, paramilitary) that profit — at the expense of the environment and public health.

This workshop explores transmedia storytelling’s power to strengthen a sense of connection, strengthen accountability, and call attention to the complexity of extractive landscapes — our dependency and desires, the promise of sustainability, indigenous sovereignty, and a biopolitical revaluation of the subjugation inherent in rapacious extraction. More broadly we ask, how might creative transmedia stories play a key role in deepening and shaping the public imaginary around extraction?

Through case studies, examples of interactive media (XR, machine learning/AI, projection mapping, interactive film, data visualization) and hands-on transmedia production, we’ll work as a group to create a 5-7 minute experimental hybrid documentary film composed of a few individual 59 second microstories. The artist/designer/planner’s ability to ‘read’ the environment, our landscapes and cities, informs the foundational role of stories in imagining notions of place and the instauration of power.
* Keywords: XR, machine learning/AI, projection mapping, interactive film, data visualization

Schedule
Assignments
Due Sept 11 in class
Reflect upon all the things in your life that contain copper. Create a visual diagram or image.

Sept 11: Introduction
Objective: To introduce participants to the subject matter (extraction) and media
<table>
<thead>
<tr>
<th>Timecode</th>
<th>Content</th>
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<tbody>
<tr>
<td>09:10 - 10</td>
<td>Intro and Course Overview: RS + MJ Extraction, copper, urbanism, biopolitics and the impact on the body; What is transmedia</td>
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<tr>
<td>10 - 11</td>
<td><strong>Shey Rivera</strong>, DUSP/Colab transmedia producer Co-designing audio stories with communities in the mining town of Quiblo, Columbia</td>
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<tr>
<td>11-11:45</td>
<td><strong>Ben Murray</strong>, filmmaker: Short form cinema</td>
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<tr>
<td>11:45-12</td>
<td>overview of next steps and how we will produce content - brainstorm with students.</td>
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In 2010, **Benjamin Murray** founded a post production company, The Room, which pioneered post production workflows and worked on top-tier films, series, and documentaries as the medium transitioned from film to digital. After growing the company by ten-fold, he sold the company to Technicolor, where he is now Vice President. Murray’s recent projects include: Her, directed by Spike Jonze; No Direction Home, directed by Martin Scorsese; Capitalism: A Love Story, directed by Michael Moore; The Promise: The Making of Darkness on the Edge of Town, directed by Thom Zimny; Client 9, directed by Alex Gibney; Reagan, directed by Eugene Jarecki; Fog of War, directed by Errol Morris; My Architect, directed by Nathaniel Kahn; Born Into Brothels, directed by Zana Briski and Ross Kauffman; and Once In a Lifetime, directed by Paul Crowder; other regular projects/clients include The Wire, 30 Rock, and Chappelle’s Show. Murray's feature directing debut, Unfinished Spaces, won a 2012 Independent Spirit Award and screened in festivals and competitions worldwide, including the Venice Biennale, the Los Angeles Film Festival, the Palm Springs Int'l Film Festival, the Miami International Film Festival, and was an official selection for Sundance's Film Forward program. Unfinished Spaces is also in the Museum of Modern Art's permanent collection. Murray holds a BFA in Film and Television Production from New York University’s Tisch School of the Arts and an MBA from Wharton, University of Pennsylvania.

**Shey Rivera** (preferred pronouns: they, them, their) is CoLab’s Director of Inclusive Regional Development focused in Latin America. Inclusive Regional Development works with community, university, business, government, and NGO partners throughout Latin America and the Caribbean - primarily in Colombia - to strengthen the involvement of marginalized communities in the formulation of development priorities and articulate efforts on the local, regional, and transnational scales. Shey is based in CoLab’s office in DUSP, 9-238. Before coming to MIT, they served in leadership positions at AS220, a varied and entrepreneurial community-based arts organization with a mission that focuses on arts and culture as a form of social inquiry and transformation. Arts based activism is an area of increasing strategic importance for CoLab’s work in the Pacific Region of Colombia.

**Assignments**

**Part 1**

**Due Sept 18 via email to instructors**

In 500 words or less, please draft a personal story that connects your life with copper. What you choose to write about should be something that happened to you or that you are personally connected to. Remember: this doesn’t have to be the most hilarious or horrifying things that ever happened to you. It can be, but it can also be something small and meaningful. See if these suggestions prompt a story idea:

- A dependency in your life on copper or copper-based objects, technology
- An element or aspect of your environment with which you interact(ed)
- A relationship with another mediated through copper
- A token, emblem, or symbol that involved or evoked copper.

Note that there are many ways that this narrative will relate to the final piece — for example, it may form the core of your project but alternately, it may function as a springboard or departure point for the final project. Please jot down your thoughts about this in the google doc.
Create this story in Google doc with the share settings to “editable” so that instructors and Kirsty Bennet (The Moth) can make suggestions and give pointers. Emplace a link to your story in this spreadsheet.

**Part 2**

**Due Sept 25**

- Incorporate the feedback you received on your personal story draft. Prepare to share this out to your peers in class on Sept 25.
- Using Google sheets, create a mood board (or association of images) that brainstorms how this story might look and feel. Emplace a link to your moodboard in this spreadsheet.

**Sept 25**

**Objective**: To deepen familiarity with the landscape and media impact production. *Produce media for whom and why? To learn about the storyboarding process.*

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<th>Timecode</th>
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<tr>
<td>9-9:45</td>
<td>Student share out narrative (7 mins x 6 students) — could be that we all read this (could be quicker) - and the students say a few words about it</td>
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<tr>
<td>9:45-11</td>
<td>Storytelling workshop: Kirsty Bennett, Founder, Mitell; former Producer, The Moth Radio</td>
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<tr>
<td>11-11:45</td>
<td>Francesca Panetta, Creative Director, Center for Virtuality, Former Director of VR, The Guardian</td>
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<tr>
<td>11:45-12</td>
<td>Wrap up</td>
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**Kirsty Bennett** is the founder of Mitell, a storytelling program for MIT and the Manager of the MIT Women’s League. Previously, she spent seven years as a Producer and Director for the Peabody Award-winning *The Moth*, designing and running The Moth College Program and teaching storytelling workshops for literary festivals, corporations, schools and colleges. For MIT, she has led storytelling workshops for MIT Museum, SHASS, Course 6, GE&CD and the ICEO, and taught at the 2019 NAFA Conference. In 2018, she curated and directed Synaptic Stories at the MIT Museum, as part of the Beautiful Brain exhibit. She thinks you have a story to tell.

**Francesca Panetta** is executive editor, VR at The Guardian. She leads The Guardian’s virtual reality studio. *6×9: a virtual experience of solitary confinement* was The Guardian’s first VR piece and won plaudits from sources as diverse as the Tribeca Film Festival, Robert De Niro and, most recently, The White House. The studio are now working on a slate of pieces for release over the next year. Francesca’s work at The Guardian has focused on innovation and storytelling. She has commissioned and directed flagship pieces such as Firestorm, The Shirt on Your Back, The View from the Shard, and The First World War.

**Assignment**

**Due Oct 2**

- Draft a storyboard for a 59 second long piece. The storyboard can suture together photographic stills, animation, collage, archival material, etc and take into account the medium itself. Your work may but does not have to include your narrated story as the base.

**Due Oct 9**

- Incorporate feedback and further hone a storyboard for a 59 second long piece. You may need to create several versions in order to fully resolve your narrative.
- Prototype in which you practice translating your storyboard into the final medium you choose.

**Oct 9**

**Objective**: To receive feedback on works-in-progress and their relation to the transmedia project as a whole; to begin to suture together the disparate pieces into a cohesive framework that contains the individuated pieces.
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<tr>
<td>9-10</td>
<td><strong>Sheila Leddy</strong>: Impact Producing - Media for whom?</td>
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| 10-11:30 | Share out with guest speakers  
  - **Randy Serraglio**, Advocate for Center for Biological Diversity  
  - **Antoine Allanore**, Associate Professor of Metallurgy, MIT Department of Materials Science & Engineering  
  - **Sheila Leddy**, Executive Director, Fledgling Fund |
| 11:30-12 | Wrap up |

**Randy Serraglio**, Southwest Conservation Advocate at the [Center for Biological Diversity](https://www.centerforbiologicaldiversity.org), works on a variety of public-lands and other conservation issues in Arizona and the Southwest. He joined the Center in 2007 and currently leads the Center's effort to stop proposed copper mines at Rosemont and Oak Flat, advocates for the jaguar and other protected southwestern species, and works to stop the border wall and destructive militarization of the border region. A veteran of many environmental and human rights campaigns, he holds a bachelor's in Latin American studies from the University of Arizona.

**Sheila Leddy** is the Executive Director of [Fledgling Fund](https://www.fledglingfund.org), a small private foundation founded by Diana Barrett and guided by her vision that film and other creative media projects can educate, engage and mobilize us around entrenched and complex social issues that affect the most vulnerable. And, with the right support, at the right time, these visual stories can contribute to social change in important and unique ways. From the beginning, Fledgling has been focused on impact—the social impact of the projects we support and our impact on the field. What does that mean? It means choosing projects that are focused on issues affecting vulnerable populations that are poised for action. It means providing financial and in-kind support for projects at critical points. It means mentoring, sharing knowledge, and helping to build community among our grantees and their stakeholders. It means thinking about how we can help bridge gaps in the field. It means taking risks when needed. It means being committed to understanding the how and why and to sharing what we learn with our grantees and others interested in the intersection of storytelling and social change.

Professor **Antoine Allanore**’s research applies to the development of sustainable materials extraction and manufacturing process. His predilection processing methods rely on, but are not limited to, using electricity as a means to provide energetically efficient processes. Each research project combines theoretical approach (e.g., how does the flow of current can affect the performance of an electrolytic process) and phenomenological approach (e.g. what are the actual lab performance of the foreseen electrolytic process). For mining, one approach consists in developing processing methods that provide maximum use of the elements composing the ore while minimize water usage, chemicals consumption and the amount of residue. In the field of metal extraction, the research focuses on developing innovative processes with higher productivity and metal quality, while targeting minimization of energy consumption and waste generation. On the manufacturing front, Allanore’s current research aims at providing manufacturing methods that reduces the number of unit-operations, ultimately increasing the productivity and limiting the scrap-rate of manufacture-intensive business.

**Shey Rivera** (preferred pronouns: they, them, their) is CoLab’s Director of Inclusive Regional Development focused in Latin America. Inclusive Regional Development works with community, university, business, government, and NGO partners throughout Latin America and the Caribbean - primarily in Colombia - to strengthen the involvement of marginalized communities in the formulation of development priorities and articulate efforts on the local, regional, and transnational scales. Shey is based in CoLab’s office in DUSP, 9-238. Before coming to MIT, they served in leadership positions at [AS220](https://as220.org), a varied and entrepreneurial community-based arts organization with a mission that focuses on arts and culture as a form of social inquiry and transformation. Arts based activism is an area of increasing strategic importance for CoLab’s work in the Pacific Region of Colombia.

**Assignment**

**Due Oct 16**

Incorporating feedback, translate your storyboard into a piece using your chosen medium.
Due Oct 23
Incorporating feedback from Oct 16, translate your storyboard into a piece using your chosen medium. Bring your harddrive (all embedded files) to class so that you can receive post-production support!

**Oct 23**

**Objective:** To receive post-production support and create steps for finalizing works

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<th>Timecode</th>
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<tbody>
<tr>
<td>9-10</td>
<td>Desk crits with post production editors</td>
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<tr>
<td>10-11:30</td>
<td>Feedback from Yael Melamede</td>
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<tr>
<td>11:30</td>
<td>Post-production plans, moving forward</td>
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Yael Melamede is the co-founder of SALTY Features, an independent production company based in NYC whose goal is to create media that is provocative, vital, and enhances the world. Melamede’s newest film and directorial debut, “(DIS)HONESTY - The Truth About Lies,” is based on the work of behavioral scientist Dan Ariely. The film premiered at the 2015 Full Frame and Hot Docs film festivals before being released in May by Bond 360 to great critical acclaim. Melamede’s recent productions include the 2013 Academy Award winner for Best Documentary Short INOCENTE - directed by Sean and Andrea Fine, and DESERT RUNNERS - directed by Jennifer Steinman (Best of the Fest at the Edinburgh International Film Festival and Audience Award Winner at the Vancouver International Film Festival and the Hamptons International Film Festival). Other productions include WHEN I WALK, written and directed by Jason Da Silva and Alice Cook, nominated for an Emmy in July 2015 (Sundance 2013); BRIEF INTERVIEWS WITH HIDEOUS MEN, written and directed by John Krasinski - based on the book by David Foster Wallace (Sundance 2009); THE INNER LIFE OF MARTIN FROST, written and directed by Paul Auster – (New Directors/New Films); and MY ARCHITECT, directed by Nathaniel Kahn and nominated for an Academy Award in 2004. Melamede trained and worked as an architect before becoming a filmmaker. [www.saltyfeatures.com](http://www.saltyfeatures.com)

**Assignment**

**Due Nov 13**

Render final video and export so it’s presentation-ready. Format files: .mov files.

**Nov 13 - Final Presentation**

**Objective:** To share out works to the public

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<tbody>
<tr>
<td>9-9:30</td>
<td>Prep</td>
</tr>
<tr>
<td>9:30-11:30</td>
<td>Public Share Out. Guests TBD.</td>
</tr>
<tr>
<td>11:30-12</td>
<td>Wrap up</td>
</tr>
</tbody>
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**For Further Reading (Bibliography)**

**Public Health, Gender, and Mining**

- *Why Gender Matters,* Rio Tinto. Date not disclosed.
Political Context of Mining Today

Mining Law
- Earthwork’s website about the 1872 Mining Law.
- Earthworks’ Factsheet on The 1872 Mining Law (2019)
- Earthworks’ Factsheet on Hardrock Leasing and Reclamation Act 2019 (2019)
- Earthworks’ Factsheet on Places at Risk (2019)

Rosemont Mine, Arizona
- Court Ruling on “Center for Biological Diversity vs. U.S. Fish and Wildlife Services.” District of Arizona, July 31, 2019. Skim through and highlight parts that stand out to you.

Sustainability
- Paiste, Denis. "Developing New Ways to Advance Copper Production: U.S. Department of Energy grant will Support Allanore’s Lab advancement from copper-based sulfur minerals." MIT News, Sept 25, 2018
- SourceMap - sustainable supply chain mapping
- Sustainable Electronics
- Resolve’s website - sustainable global sustainable supply chains
- Resolve - Suriname case study
- ICRT’s Mobile phone charette - Fair Phone
- Intl campaign for responsible global e-waste practices

Course Logistics, Expectations, Grading, Etc.

Attendance
Regular and on-time attendance is required for all class sessions and reviews. If you miss a class due to health reasons, please inform instructors as soon as possible. If you need to miss a class, please inform instructors ahead of time and provide a document for excuse. It is your responsibility to catch up on missed content through instructors or fellow students. All class work and assignments must be completed on time.

Completion Requirements
- Did you create and document a 59 minute film?
- Did you participate in workshops and complete the short assignments?
- Did you contribute to discussions?
- Did you contribute towards an affirmative and productive classroom environment?
- Did you produce progressive iterations of each project that incorporate feedback?

Final Studio Deliverables for archiving purposes
Selected projects need to be properly prepared and formatted, and delivered to Course Instructors immediately following the review. Detailed requirements and instructions for formatting are posted on the CRON website.

Evaluation / Grading
Students will be given a pass/fail grade. Completion of all projects is required for a passing grade, as is regular attendance.

NAAB Student Performance Criteria
As this workshop is an initiative within MIT’s Department of Architecture, the standards from the National Architectural Accrediting Board (NAAB) are used as evaluative criteria. However, this course focuses more specifically on art and design, rather than architecture (the latter is emphasized below).

Realm A: Critical Thinking and Representation

- A1. Communication Skills: Ability to read, write, speak and listen effectively
- A2. Design Thinking Skills: Ability to raise clear and precise questions, use abstract ideas to interpret information, consider diverse points of view, reach well-reasoned conclusions, and test alternative outcomes against relevant criteria and standards.
- A3. Visual Communication Skills: Ability to use appropriate representational media, such as traditional graphic and digital technology skills, to convey essential formal elements at each stage of the programming and design process.
- A4. Technical Documentation: Ability to make technically clear drawings, write outline specifications, and prepare models illustrating and identifying the assembly of materials, systems, and components appropriate for a building design.
- A5. Investigative Skills: Ability to gather, assess, record, apply, and comparatively evaluate relevant information within architectural coursework and design processes.
- A10. Cultural Diversity: Understanding of the diverse needs, values, behavioral norms, physical abilities, and social and spatial patterns that characterize different cultures and individuals and the implication of this diversity on the societal roles and responsibilities of architects.

Realm C: Leadership and Practice

- C1. Collaboration: Ability to work in collaboration with others and in multidisciplinary teams to successfully complete design projects.
- C8. Ethics and Professional Judgment: Understanding of the ethical issues involved in the formation of professional judgment regarding social, political and cultural issues in architectural design and practice.

Academic Integrity

MIT’s expectations and policies regarding academic integrity should be read carefully and adhered to diligently: http://integrity.mit.edu

Policy on Laptops, Tablets, and Cellphones

We allow the use of laptops and tablets, but only for the purpose of class work (i.e. note-taking, presentations or research), but not during class discussions and peer presentations. The use of cellphones (regardless if calling, surfing or texting) during class time is not allowed.

Writing and Communication Support

The WCC at MIT (Writing and Communication Center) offers free one-on-one professional advice from communication experts. The WCC is staffed completely by MIT lecturers. All have advanced degrees. All are experienced college classroom teachers of communication. All are all are published scholars and writers. Not counting the WCC’s director’s years (he started the WCC in 1982), the WCC lecturers have a combined 133 years’ worth of teaching here at MIT (ranging from 4 to 24 years). The WCC works with undergraduate, graduate students, post-docs, faculty, staff, alums, and spouses. The WCC helps you strategize about all types of academic and professional writing as well as about all aspects of oral presentations (including practicing classroom presentations & conference talks as well as designing slides). No matter what department or discipline you are in, the WCC helps you think your way more deeply into your topic, helps you see new implications in your data, research, and ideas. The WCC also helps with all English as Second Language issues, from writing and grammar to pronunciation and conversation practice. The WCC is located in E18-233, 50 Ames Street). To guarantee yourself a time, make an appointment. To register with our online scheduler and to make appointments, go to https://mit.mywconline.com/. To access the WCC’s many pages of advice about writing and oral presentations, go to http://cmsw.mit.edu/writing-and-communication-center/. Check the online scheduler for up-to-date hours and available appointments.