

**R E S E A R C H & P R O J E C T**

**P R O P O S A L**

**D I E G O A R I A S A S C H**

## **R E S E A R C H**

A practical approach to screenwriting for writer-directors.

*WHAT?*

## **CONSIDER THIS SITUATION**

You are writing a scene. For that scene you need to figure out very specific pacing changes to transmit the inner state of both the protagonist and his antagonist. You have been struggling with it for three months.

**WHAT DO YOU DO?**

*I GUESS I WOULD APPROACH  
MY SCREENWRITING ISSUE IN  
A PRACTICAL MANNER...*

**WELL, YES. HOW?**

*I WAS JUST...*

*WHAT WOULD YOU DO?*

**A MORE RESPONSIBLE ANSWER WOULD TAKE A CLOSER  
LOOK AT A SET OF VARIABLES I MUST FIGURE OUT,  
BUT FOR THE PURPOSE OF ILLUSTRATING...**

Music affects your mind greatly, right? What if you work out the issue with your friend who is going to be composing the soundtrack for the finished film? Commission a musical piece for which you may find yourself articulating at least about the mood and the context in which these characters manifest. Stay close to his process and use it to meditate on the scene (pacing, structure). The resulting track may continue informing your writing process. You will play the track while rehearsing the scene with the actors and the camera operator, transcending its original purpose.



*FAIR ENOUGH.*

*IS IT A LIST OF IDEAS*

*ON HOW TO OVERCOME*

*SCREENWRITING ISSUES?*

**NO, IT IS A METHODOLOGICAL RESEARCH.**

?

I WANT TO ELABORATE ON A THEORETICAL FOUNDATION  
FROM WHICH YOU WOULD DESIGN EFFECTIVE METHODS  
TO OVERCOME YOUR SCREENWRITING OBSTACLES.

*LIKE A MINDFRAME?*

*A DIRECTORIAL IDIOSYNCRASY?*

I THINK OF IT AS A METHODOLOGICAL TOOL  
FOR IDIOSYNCRATIC WRITER-DIRECTORS.

AT THE SAME TIME IT IS INDEED A CRITICAL  
RENEGOTIATION OF MY OWN IDIOSYNCRASY,  
MY OWN METHODOLOGY.

***WHAT IS THE ELEMENTAL BASIS  
OF THIS PROPOSAL?***

THAT CONSCIENTIOUSLY MOVING BACK AND FORTH

FROM ORDER TO CHAOS

PROVIDES THE MAKER WITH EFFECTIVE SOLUTIONS

THAT DEVIATE FROM WHAT HE COULD HAVE GOT

FROM STRAIGHTFORWARD WRITING.



*SO IT IS CALLED*  
*'A PRACTICAL APPROACH*  
*TO SCREENWRITING*  
*FOR WRITER-DIRECTORS'.*

**Y E A H .**

*THEN EXPLAIN*

*'A PRACTICAL APPROACH'.*

## **'A PRACTICAL APPROACH' AS 'EXTERNALIZING THROUGH ACTION'**

This means playing with your screenplay outside of the bubble constituted by your head, notes and pages. It intends to confront those ideas with the stimulating and vastly unpredictable complexity that real life provides.

*TO PLAY YOU NEED RULES.*

**TO ENGAGE IN EFFECTIVE CREATIVE PROCESSES**

**YOU NEED THE PROPER STRUCTURE**

**AND ENOUGH ROOM TO PLAY;**

**PROPER CONDITIONS.**

***EXPLAIN***

***'TO SCREENWRITING'.***

**' TO SCREENWRITING ' AS**

**' ARTICULATING THOUGHTS FOR A FILM PROJECT '**

Writing arguably starts when you recognize an idea, and you keep on rewriting as the film project moves forward and you reconsider previous statements (materialized in versions of the screenplay). You order those ideas under a number of influences. A number of questions should be raised about the writing conditions.



***LIKE?***

IF I TRUST THE CONCLUSION THAT I NEED TO EXTERNALIZE

MY IDEAS FOR THIS PROJECT BEFORE SHOOTING IT,

WHAT SUPPORT SHOULD I USE TO ARTICULATE THEM?

It could be an oral narration, a novel, or a classical screenplay.

WELL, I AM INTERESTED IN EXAMINING, FOR INSTANCE,

WHAT SHOULD ONE TAKE INTO ACCOUNT

TO ADDRESS THIS QUESTION.

*SO SCREENWRITING DOES NOT HAVE TO BE DONE*

*ON THE SCREENPLAY FORMAT?*

**FOR THE PURPOSE OF THIS RESEARCH**

**WHATEVER MEDIA YOU USE TO ARTICULATE YOUR THOUGHTS**

**SHOULD DEPEND ON EFFECTIVENESS.**

***IS THIS WHOLE THING ABOUT EFFECTIVENESS?***

I HOPE SO.

ASK ME ABOUT THE 'VALUE STRUCTURE'.

***EXPLAIN 'FOR WRITER-DIRECTORS'.***

## **' WRITER - DIRECTORS ' AS ' THINKERS - DOERS '**

These people follow the idea from its conception to the DCP, and beyond. In the long term they even have to deal with academic discussions, film theory books, you name it. I believe they do their job well when they submit themselves to the project, as channels to complete it in the best possible way, according to the ongoing conditions, available resources.



*WHAT IS 'THE BEST POSSIBLE WAY' TO MAKE A FILM?*

**IT DEPENDS ON WHAT THE PROJECT NEEDS.**

*SO A VALUE STRUCTURE COULD BE SET*

*TO WORK ON THE PROJECT?*

A SET OF VALUES AND A HIGHER VALUE,  
THOSE THAT WILL STRUCTURE AND ORIENTATE  
THE TINY CIVILIZATION BEHIND YOUR FILM PROJECT.  
THAT HIGHER VALUE WILL INFORM YOU ON  
'THE BEST POSSIBLE WAY' TO MAKE THE FILM.

*TOO ABSTRACT, MAN.*

**IT WILL BECOME CLEAR**

**WHEN WE TALK ABOUT MY LAB.**

*THIS ORDER AND CHAOS THING...*

**A H A ?**



*IS IT LIKE... MYTHOLOGICAL?*

I AM STEALING MANY CONCEPTS FROM

PSYCHOLOGY, BUT WHO KNOWS.

*I GOT THESE SUGGESTED QUESTIONS FROM SABIEN...*

**SABIEN SCHÜTTE, YES.**

*M H M .*

*ONE ASKS ABOUT "THE THEORETICAL  
OR CINEMATIC CONCEPTS OR NOTIONS  
THAT YOU INTEND TO WORK WITH, AND WHY?",  
AND HOW YOU UNDERSTAND THEM...*

**BESIDES 'SCREENWRITING' AND 'WRITER-DIRECTOR',  
THERE ARE A FEW SCREENPLAY-RELATED CONCEPTS LIKE**

**NARRATIVE**

Story, sequence of interconnected events.

**PLOT**

Storyline, events that play a key role in telling a story.

**DRAMATIC STRUCTURE**

Order and correlation between the elements

that conform, in this case, a film.

*ABOUT THE PROJECT,*

*ARE YOU WORKING ON A SCREENPLAY?*

**I A M .**



***A B O U T ?***

## **P R O J E C T**

An outsider comes to a small countryside town strictly controlled by women to lead a secret group for unhappy men to cathartically explore their primitive selves. A counter-revolutionary group is formed by the alpha-female to neutralize whatever these men are doing. Means, on both sides, get increasingly ruthless. A man, our man, the alpha-female's partner, tragically stands in the middle of this war, always in the wrong place, at the wrong time.

*WHY IS THE ALPHA-FEMALE'S MAN 'OUR MAN'?*

**HE IS THE CENTRAL CHARACTER.**

*I GET IT. WHY?*

**THE CONFLICT LIES ON HOW HE STRUGGLES  
TO EMOTIONALLY AND PHYSICALLY SURVIVE  
IN INCREASINGLY BAD CIRCUMSTANCES.**

*WHY THIS POINT OF VIEW?*

HE MUST DEAL WITH THE CONSEQUENCES  
OF BECOMING EVERYONE'S ENEMY,  
HIS WORSE NIGHTMARE.



*WHAT HAPPENS INTERNALLY?*

HE IS CONSTANTLY ASKED  
TO ACT AGAINST HIS PRINCIPLES  
AND HE AVOIDS DOING SO AS MUCH AS HE CAN.  
WHATEVER HE DOES, IT ONLY GETS WORSE.

*IT'S A TRAGEDY.*

**A TRAGICOMEDY.**

*DOES HE EVENTUALLY CONFRONT THIS SITUATION?*

**I BELIEVE HE DOES.**

***A N D ?***

I DO NOT KNOW,

BUT THAT'S PROBABLY AROUND THE MIDDLE POINT.



*ANY REFERENCES?*

**'THE BOSS OF IT ALL' BY LARS VON TRIER**

A particular tiny society (office) where trying to keep a secret creates intense chaotic and unpredictable circumstances.

**'A SERIOUS MAN' BY THE COEN BROTHERS**

The protagonist struggles to morally escape his nasty conditions while attempting to understand why does God do this to him.

**'CHINATOWN' BY ROMAN POLANSKI**

The main character finds himself trapped by a brutal mess.

**'FIGHT CLUB' BY DAVID FINCHER**

The secret men's club/cult motive.

*WHAT'S THE RESEARCH/PROJECT RELATIONSHIP?*

THE PROJECT WILL WORK AS A CASE STUDY  
TO EXPERIMENT WITH AND ASSESS  
THE PROPOSED METHODOLOGICAL TOOL (RESEARCH).

THE RESEARCH WILL SERVE  
AS A THEORETICAL SOURCE AND FRAME  
TO GUIDE THE DEVELOPMENT  
OF THE SCREENPLAY (PROJECT).

*ARE THESE RESEARCH AND PROJECT*

*GOING TO BE USEFUL FOR WRITER-DIRECTORS ONLY?*

I BELIEVE CREATIVE WRITERS  
WILL BE ABLE TO BENEFIT FROM THEM AS WELL.

I WILL BE GRABBING AND DIGESTING THEORY FROM  
PSYCHOLOGY AND POLITICAL THEORY THAT  
THOSE PROFESSIONALS MAY FIND USEFUL TO RECONSIDER  
THROUGH THE OPTICS OF SCREENWRITING.

*DOES THE PROJECT RELATE  
TO PREVIOUS WORKS OF YOURS?*

FOR MY DOCUMENTARIES I FOLLOWED MY SUBJECTS  
UNTIL THEY STARTED REVEALING WHATEVER CREATURES  
WERE CRAWLING UNDER THEIR SKINS.

IN THE PROJECT THE MAIN CHARACTER WILL INEVITABLY  
HAVE TO UNFOLD AND DEAL WITH HIS OWN SHADOW.



*WHAT'S INNOVATIVE*

*ABOUT THE PROJECT?*

ITS WRITING PROCESS.

THIS COULD BE A GOOD MOMENT TO MENTION THAT

I DO NOT INTEND TO FINISH THE SCREENPLAY

BY JUNE 2018.

*WHAT? WHY NOT?*

THERE IS A FAIR AMOUNT OF UNCERTAINTY  
IN SCREENWRITING, AND I WILL HAVE TO WORK  
ON THE RESEARCH AS WELL.

*SO...*

*TO DEFINE THE METHODS FOR YOUR PROJECT*

*YOU WILL NEED TO?*

**WORK ON THE SCREENPLAY,  
AND CLASH WITH OBSTACLES.**

*WHAT IF YOU DON'T?*

I SURE WILL.

PART OF MY MOTIVATION FOR THIS RESEARCH

IS MY CURRENT IMPOSSIBILITY

TO WRITE FEATURE-LENGTH SCREENPLAYS.



*WHAT IF YOU CAN NOT WRITE AT ALL?*

**I ALREADY HAVE AN IDEA AND HALF OF THE PLOT.**

Also, I must revise the whole process, which may take me to the conclusion that I do not need to write a proper screenplay, but a fake history book, or to shoot a series of video annotations.

*WHAT ABOUT THE METHODS*

*FOR THE RESEARCH?*

## **BIBLIOGRAPHICAL REVIEW**

Making of, interviews, screenwriting, psychological and political theory,  
ancient history.

## **COMPARING & EXTRAPOLATING**

Personal life, Texas Hold-em poker, drawing and painting.

## **REVIEWING & INTERVIEWING**

Professional knowledge and experience, annotations on this subject, my  
current film, other professionals' experiences.

*HAVE YOU MET ANY EXPERTS SO FAR?*

IN THE PAST TWO MONTHS I HAVE MET WITH  
THE PRESIDENT OF COSTA RICA,  
AND A WRITER-DIRECTOR FROM COSTA RICA.

*WHAT DID YOU LEARN FROM THE PRESIDENT?*

**I THINK HE HAS DONE A GREAT JOB**

**UNDER HARD CONDITIONS.**

As a well respected historian and political scientist presiding an undomesticated population, I wondered why did he choose for open dialoguing and conflict resolution, even for some initiatives he could have pushed in. These actions have been constantly criticized by the media and his political adversaries as signs of weakness, which affected his political capital.



***A N D ?***

**AND I ASKED HIM:**

"What about effectiveness!?",

"What would Machiavelli say!?".

??

**HE SAID THAT HE CHOSE THIS APPROACH**

**PRECISELY FOR THE SAKE OF EFFECTIVENESS.**

Even though Costa Rican presidents remain symbolically powerful, through time they have lost a series of powers, so people expect them to perform with the entitlement of an authoritarian figure, but that is not legally possible.

The only way to get things done nowadays, he said, is through constant, honest and open dialogue with the many social actors that take part in every issue they are working on.

As a maker who wants to work with the same people over and over again, this made me rethink some of my ideas on how to exercise power on-set.

*WHAT DID YOU LEARN*

*FROM THE WRITER-DIRECTOR?*

HIS CRUDE AND HONEST QUESTIONING  
OF MY RESEARCH PROPOSAL WAS CRUCIAL  
FOR ME TO BETTER ARTICULATE  
THIS DOCUMENT THAT MIMICS  
THAT INTERACTION.

*I SEE. OK.*

*ON THE PAPER THAT SABIEN GAVE TO ME...*

**T H E P A P E R , Y E S .**



*THEY ASK FOR EVIDENCE*

*ON THE DEVELOPMENT*

*OF YOUR RESEARCH.*

WELL, FOR THE SAKE OF THIS EXAM,

THAT IS ALREADY ON MY CRITICAL REVIEW

AND SOME OTHER PIECES CAN BE FOUND ON MY BLOG:

[DIEGOARIASASCH.COM/MOF](http://DIEGOARIASASCH.COM/MOF)

***WHAT ABOUT EVIDENCE***

***FOR THE DEVELOPMENT OF YOUR PROJECT?***

WELL, THE INSPIRATION AND THEME  
CAN CLEARLY BE TRACED ON MY CRITICAL REVIEW,  
ON WHAT I MENTION ABOUT IDEOLOGICAL POSSESSION,  
BUT ALSO THE PROJECT IS STEALING FROM THE RESEARCH  
(I.E.: ORDER AND CHAOS), AND VICE VERSA (I.E.: DESIGNING  
A CULTURE FOR THE FICTION, DESIGNING A CULTURE TO WORK  
ON THE PROJECT).

*I KNOW WHAT YOU MEAN, YEAH.*

**DID YOU READ MY CRITICAL REVIEW?**

*I DID.*

**WHAT DID YOU THINK?**



*I LIKED SOME OF THE DRAWINGS.*

**T H A T ' S A L L ?**

*BACK TO SABIEN'S PAPER...*

**I JUST FOUND A NOTE FOR ANOTHER REFERENCE**

**FOR THE PROJECT: 'AMERICAN BEAUTY' BY SAM MENDES.**

As a consequence of his mid-life crisis, a man decides to take his life back from the company he works for and the family he lives with. In his opening speech he actually tells us that a year from now he will be dead.

A peculiar case-study since the screenplay, the director's intention and the film we know have little to none similarity.

*FOR YOUR GRADUATION,  
HOW DO YOU WANT TO PRESENT  
YOUR RESEARCH AND PROJECT?*

**A N O R A L P R E S E N T A T I O N**

**S U P P O R T E D B Y A U D I O V I S U A L M A T E R I A L .**

*WHAT AUDIOVISUAL MATERIAL?*

**ASK ME ABOUT THE LAB.**



*WAIT. IF YOU ARE THINKING  
THAT YOU WILL PRESENT A PROPOSAL...*

I DO THINK SO.

***DESCRIBE ITS ELEMENTS.***

HIGHLIGHTS OF ITS TRAJECTORY,

AND THE CURRENT VERSION OF THE SCREENPLAY.

THAT IS FOR A WRITTEN PROPOSAL IN ORDER TO GET

FUNDED TO CONTINUE DEVELOPING THE PROJECT

AND RESEARCHING IT.

*TELL ME ABOUT THE LAB.*

**ON MY CRITICAL REVIEW...**

*WHAT ABOUT IT?*

I GO A LITTLE BIT INTO  
ANCIENT CIVILIZATIONS.



***SOCIAL ORGANIZATION, LEADERSHIP, YES.***

**YES, THE PROPER CONDITIONS**

**FOR HUMAN GROUPS**

**TO BECOME AND REMAIN PROSPEROUS.**

*BUT THE RESEARCH IS ABOUT SCREENWRITING.*

**'FOR WRITER-DIRECTORS'.**

***LEADERS...***

IT IS CRUCIAL FOR THEM TO SCRUTINIZE  
THEIR ROLE IN RELATION TO THE WHOLE PROJECT  
AND  
THE VALUE STRUCTURE THAT WOULD BETTER SERVE,  
AGAIN,  
THE PROJECT.

***IN WHICH LEVELS?***

**IN EVERY LEVEL,**

My hypothesis is that the film should be seen as a tiny and ephemeral civilization. A shared existence that must find cohesion through a shared value structure, personified in their gods, reinforced by their traditions, flawlessly embodied by a leader.



*SO YOU WANT YOUR COLLABORATORS TO PRAY  
TO CONVENIENTLY CREATED GODS.*

**T H A T ' S T H E D R E A M .**

*WHAT'S THE ORIGIN OF THIS... DREAM?*

## TWO YEARS AGO...

A friend of mine and I were commissioned to co-direct an artistic animation with a third man we did not know that well. It is a big deal to co-direct. To co-direct with two more people is not an everyday venture. What happened was that we tuned perfectly, flawlessly, and I believe that was highly correlated to the fact that early on we developed our own microculture, with goofy customs and bad music selections. Customs like placing the napkins on the top of our heads while having a meal, either in private or public spaces: in the beginning it was funny, then it became normal, but always distinctively ours. Throughout the whole making process, even tedious tasks, like building a large green screen from sheets of A4 paper, were funny because we were like kids surrounded by a satisfactory game. We came up with particular words to refer to everything from a pen to the green screen.

It was truly a microculture.

*YOU SUSPENDED YOUR DISBELIEF AND  
EMBODIED THE FICTION.*

AND IT WORKED OUT WELL.

WE STILL SPEAK ABOUT IT FREQUENTLY,

THE THREE OF US.

'TO GROW PARAKEETS'

password: TGP

***AND YOUR LAB?***

FROM WHAT STARTED AS A FIVE PEOPLE GROUP,  
THREE OF US KEPT ON MEETING FOR MORE THAN A YEAR,  
EVERY FRIDAY,  
TO PAINT  
FOR HOURS.



***S A M E G U Y S ?***

ONE IS THE FRIEND WITH WHOM WE CO-DIRECTED THAT SHORT,

THE OTHER ONE I MET TEN YEARS AGO.

*WHAT ABOUT THIS PAINTING SESSIONS?*

**AGAIN, COHESION.**

***DID YOU SHARE CANVASSES?***

OCCASIONALLY, WITH LAME RESULTS.

*SO?*

**THE WORKING CONDITIONS SERVED FOR THE  
THREE OF US TO REMAIN PRODUCTIVE  
WHILE FLUIDLY SHARING IDEAS  
AND ACHIEVING SATISFACTORY RESULTS.**



*AND YOU DID NOT PRODUCE ANYTHING TOGETHER.*

FOR THE FILM I AM EDITING,

'YOUR MARIO DANCING',

ONE OF THEM PLAYED A CHARACTER

AND COMPOSED THE MUSIC.

THE OTHER ONE WAS MY ASSISTANT DIRECTOR,

PLAYED ANOTHER CHARACTER

AND RECORDED THE MUSIC.

*SO YOU WANT TO*

*SPEND SOME TIME WITH THEM*

*IN ORDER TO?*

**TO CONCEPTUALIZE ON THE MECHANICS BEHIND**

**THIS PROPOSAL OF THE FILM AS A TINY CIVILIZATION.**

A mindframe that I believe forces you to decide and act according to what is best for the project, to exercise leadership in a proper fashion, while dealing with the risks of insurrection by people who would rarely accept hierarchical impositions from you (your friends). If they embrace the culture as well, they will wake up, go to bed and breath it. No escape.

I suspect that I should conceptualize what our value structure and higher value will be, so we can, for instance, define and design our gods to then worship them, so we can artificially or coincidentally figure out our traditions and rituals, to practice them on the proper frequency.

*SOUNDS LIKE A CULT.*

**NO MASS SUICIDES, THOUGH.**

Naturally, part of the deal is that they will support me on a few practical methods regarding my screenwriting process, both as actors and musicians. But I also look forward to deviations, surprises, unexpected ideas from them and from myself, suggested by these conditions.

***FOR HOW LONG ARE YOU PLANNING***

***TO ENGAGE IN THE CULT?***

**T H R E E   W E E K S .**



***WHEN?***

**F I R S T   W E E K S   O F   S E P T E M B E R .**

*WHY ON SEPTEMBER?*

THEIR AVAILABILITY.

AND I WANT TO WORK ON THE THEORETICAL COMPONENTS,

AND THE SCREENPLAY

FOR AS LONG AS POSSIBLE BEFORE WE MEET.

*WOULDN'T YOU BE DISTRACTED IN COSTA RICA?*

WE WOULD, FOR SURE,

AND WE WOULD NOT BE STIMULATED IN THE SAME WAYS

AS IF WE MET ABROAD.

I PLAN TO BRING THEM HERE.

*WHAT ABOUT THE COSTS?*

**INSTEAD OF PAYING THEM FOR THEIR**

**MUSIC, ACTORAL AND INTELLECTUAL SERVICES,**

**I WILL PUT THE MONEY IN FOOD, SHELTER AND TRANSPORTATION.**



*DO THEY KNOW ABOUT THIS?*

**THEY DO!**

*YOU WILL BE SURROUNDED BY THE EXPERIENCE,*

*HOW TO YOU PLAN TO TAKE NOTES?*

*HOW ABOUT ASSESSMENT?*

## **IT WILL BE A SHARED TASK.**

We will always be carrying a main camera and occasionally shoot B-roll from our cellphones, both from the experiences and experiments and from our thoughts. One of them is always making visual annotations, I will be carrying my journal. There will be other results like drawings, paintings and original music, which may throw some notions or theories as well. All this will be articulated in the form of a making of type of film, a tool that will feed from the theory to question it back.

***WHAT ABOUT SPECIFIC EXPERIMENTS?***

**I DREAM OF SHOOTING A**

**DRAFT VERSION OF THE SCREENPLAY WITH THEM.**

A low-quality approach to exploring it in an intuitive and goofy fashion, to later on reflect on pacing, cinematography, sound ideas, to rethink scenes, to add depth to them, this will depend on my screenwriting needs.

*WHAT ABOUT MUSIC?*

**I WOULD LIKE TO EXPLORE THE NARRATIVE AND THEMES THROUGH  
THEIR MUSICAL INTERPRETATIONS OF THEM.**

And this is connected to a film I made during this semester, in which my girlfriend takes control of the camera and the film itself. By having registered her point of view, I was able to reflect in her camera movement decisions, her directorial style and how it affected me, the performer. It is on my blog under the 'Now it's your turn' title.

Rational thought is great, but it not always works, so I want to very much explore the irrational influence of music, to daydream and deviate. Writing fiction is not far away from daydreaming, isn't it? Well, and this whole 'tiny civilization' and 'worshipping our gods' thing goes beyond reason for sure, though it aims for effectiveness.



*ON THE FIRST WEEK OF SEPTEMBER*

*THEY GET TO AMSTERDAM AND?*

**WE GO THROUGH THE PLANS, RULES**

**AND PURPOSE**

**FOR THE NEXT WEEKS.**

***NO TOURISM?***

**WE WILL HAVE TO SPEND SOME REFRESHING MOMENTS**

**BY OURSELVES AS WELL, FOR SURE.**

**THIS IS SOMETHING I HAVE TO TAKE A LOOK AT:**

**THE NEGOTIATION BETWEEN**

**INDIVIDUAL NEEDS AND IDENTITIES**

**AND GROUP NEEDS AND INDENTITY.**

*THAT IS WHAT 'OUR MAN'*

*SEEMS TO DEAL WITH.*

**I N D E E D .**

*ARE THE THREE OF YOU SPENDING*

*THREE WEEKS IN AMSTERDAM?*

**THEY WILL BE STAYING WITH  
MY GIRLFRIEND AND I IN AMSTERDAM.**

She has an office job but her presence will produce several affectations for sure, worth noticing. I want to make some comparative annotations on us on our own as well. On the second week we will rent a car and travel to the Czech Republic. Do you see another correlation with my project?



*THE MOST OBVIOUS ONE.*

**WHICH IS?**

***YOU GUYS FEAR WOMEN?***

**DON'T KNOW ABOUT THAT ONE,  
BUT THE MEN'S CLUB/CULT MOTIF.**

*THAT IS WORTH NOTICING.*

IT WILL PROBABLY BE ALL OVER OUR MATERIAL

THE ONE FROM OUR TINY CIVILIZATION,

OUR GOOFY NATURE.

***WHAT ABOUT THE PLANS PER WEEK?***

## **FIRST WEEK**

We tune in. In Amsterdam, we talk about the project and research and we correlate it to current issues we are following, and knowledge and experiences we carry. We establish the structural base of our tiny civilization and mess up with the camera.



*SECOND WEEK.*

## **S E C O N D   W E E K**

We move on. Like nomads, we carry our culture with us while we move to an environment new to all of us, the Czech Republic. In Prague we explore through our particular mindset, always discussing and producing cultural heritage that reflects our experiences, future myths. Possibly the draft version of the film will be shot throughout the next two weeks.

***LAST WEEK.***

### **T H I R D   W E E K**

We renegotiate. Knowing what we now know about our tiny civilization, we reflect on its flaws and virtues, and their causals, for the sake of the project and the research. We also negotiate their future involvement and finish shooting the draft version of the film.

*THIRD SEMESTER?*

A BACK AND FORTH MOVEMENT

FROM CRITICAL REFLECTIONS ON THE LAB

TO WRITING THE SCREENPLAY FROM THIS REFLECTIONS

AND VICE VERSA.

MAKING ANNOTATIONS ON THE PROCESS

AND GRADUALLY WORKING ON THE EDITING OF

THE MAKING OF FILM (FROM THE LAB).

***FOURTH SEMESTER?***

**FINISHING THE MAKING OF FILM**

**WHILE ARTICULATING THE METHODOLOGY.**



*AND THE UPCOMING SUMMER VACATIONS?*

MY FAMILY IS VISITING

AND WE WILL MOVE AROUND

THE NORDIC COUNTRIES UNTIL MID JULY.

***SWEET. AND THEN?***

WORKING ON THE FILM I AM EDITING,  
WORKING ON THE CONCEPTUAL AND THEORETICAL BASE  
OF THE RESEARCH,  
REFLECTING AND EXECUTING  
THE PERTINENT PREPARATIONS FOR THE LAB.

*WHAT ABOUT MONEY?*

## B U D G E T

Two airplane roundtrip tickets (SJO-AMS)	€ 2 3 0 0
Car rental for ten days (inc. insurance)	€ 6 0 0
Gasoline (AMS-PRA-AMS)	€ 1 2 0
AirBnB for nine nights (Germany and Cz.R.)	€ 7 5 0
Food for three people for three weeks	€ 1 8 0 0
6 train roundtrips (NETHERLANDS)	€ 2 0 0
Bike rental for two people for fifteen days	€ 2 5 0
Painting materials	€ 5 0
Props for the draft version of the film	€ 1 0 0
Hard drive + mirror	€ 4 0 0
Trips to interview advisors	€ 4 3 0
Advisors (editor, sound designer, psychologist, writer-directors)	€ 1 2 5 0
Graduation	€ 1 7 5 0

*WHO ARE THOSE ADVISORS?*

## **EDITOR**

To judge on the structure, pacing, story and plot of the screenplay.

## **SOUND DESIGNER**

For the making-of film that will come out as a result of the lab.

## **PSYCHOLOGIST**

To assess on my interpretation of psychological theory, and the psychological assumptions I will make will scrutinizing the lab, the project's characters and the conditions for creative work.

## **WRITER-DIRECTORS**

To collect anecdotal input for the research,  
and to criticize the research as well.



***ANY NAMES?***

**N E E .**

*THAT WOULD BE IT.*





**SHORT AUDIOVISUAL EXERCISE**

**'THE UNPLEASANT TIME WHEN' (NEW CUT)**