tdde151-Digital Video Design
SYLLABUS
Winter 2018
Prof. Victoria Petrovich
GH143 (office-Theater & Dance Dept.)
Office Hours: Tues. 11-12, and by appointment
cell: 760-497-8241
Tuesday 2-4:50 pm
GH321 and GH18b Computer Lab
•No unexcused absences-please contact me if you need to miss class and for any make-up assignments
•If you have any special needs, please contact me so I can accommodate

An introductory studio course that examines the field of projection design for theater and dance performance.
This course will build knowledge and skills in a series of conceptual and technical assignments based on theoretical reading/discussion, practical ideation strategies, motion sequence techniques, and critique-based class evaluation of the assignments. Class participation is essential!

In order to establish a foundation in understanding the art and meaning of video in live performance design, we will examine the power and role of images by viewing artistic work of multi-cultural artists….

• A multiple choice quiz on the reading assignments will be given Wk. 5 and Wk. 9

Depending on the current live performance schedule, 2 written performance critiques will be assigned that must be turned in by Week 11. Details provided in class.

• The final project is a finished 5-10 minute video design/compilation for a text-based performance in lieu of a written exam. Include all research boards, emotional intensity graphs, animatics, sound clips in the G-drive folder
(No previous video/animation experience necessary, tutorials covered in lab).

• **Syllabus is subject to change**

• Reading, bibliography, and supplemental material will be available on course website
(PW given in class):
http://digitalvideodesign.weebly.com/

• **Assignments given in class and details also available on course website pages (contact professor if you have any questions)**

•Basic knowledge of computer OS (either Mac or PC)
• Upload assignments in your folder on the G-drive (instructions given in class)
• Equipment: (GH public computer lab will have multiple editing software available); Digital camera (cellphones/iPads, etc. OK); any other necessary equipment will be available for check-out in T&D Media Lab and/or UCSD Media Lab

• **Recommended Texts:** (all required reading will be provided on course website and/or linked to syllabus)

- • *Entangled-Technology and the Transformation of Performance*–Chris Salter
- • *Live Movies-A Field Guide to New Media*–Malone and Scott
- http://www.uni.edu/fabos/seminar/readings/Live_Movies_Full_Book.pdf
- • *Understanding Comics-The Invisible Art*–Scott McCloud

• Meet in GH321 Collaborative Media Lab unless otherwise noted (some classes will meet in the computer lab GH18b)

Week 1: Course Overview: Introductions

- Read in class: *Visit to a Small Planet*–E. Fuchs /discuss the critical elements of this article and how it applies to the course objectives
- Discuss what is Projection/Video Design? What is the role of the projection designer?
- Plato's Cave Theory
- Projection as a Light source: Shadow Play//Collaboration Portraits in teams
- Reading: *A Short History of the Shadow-An Interview with Victor I. Stoichita;*
- Cabinet–*Darkness Visible*
- Featured artists: Wendall Harrington, Jeff Sugg
- Watch: https://www.youtube.com/watch?v=V2JakQ8dZB8
- americantheatrewing.org/working-in-the-theatre/projection-design/
- Icebreaker portrait assignment-teams of 2

Week 2: Demystification

- Lighting & Projecting Shadows-the basics of projection as a light source
- Early technology: view excerpts from Film Before Film
- Critique Light & Shadow projects
- http://www.youtube.com/watch?v=yvWX6-0_VHU
- Featured Artists: Takashi's Seasons, Kara Walker, Christian Boltanski, Manual Cinema
- Reading: Twyla Tharp's *20 Questions Da Vinci Asked*; and *How to critique a work of art: Critical Response Processes*–Liz Lehrman;
- *Techniques of the Observer*–Crary (excerpts)
- https://itp.nyu.edu/classes/mindseye-spring2014/files/2015/01/Crary_Techniques.pdf

Week 3: Visual Metaphor

- Synergy between emotion, image, motion
- Text 1 Assigned
- 5 senses list: base your content research on this list
- keep imagery separate for more creative flexibility/juxtaposition in discussions
- Featured Artists: Title graphic artists (Art of the Title and Motionographer);

- Reading: *Understanding Comics*–S. McCloud ch. 1-3;
- *Metaphors We Live By*–Lakoff & Johnson
- http://pages.vassar.edu/theories-of-the-novel/files/2013/04/Metaphors-We-Live-By.pdf
- Motion and sequence: proto-cinematic techniques, stop-motion assignment

Week 4: The Sublime:

- Evoking the sublime: momentous experiences
- Table top collages of research imagery
- http://www.youtube.com/watch?v=yvWX6-0_VHU
- Compositing research imagery-discussion on methodologies
- Featured artists: Bill Viola, Robert Wilson, Richard Foreman, TeamLab, Jennifer Steinkamp
- Reading: *A Short History of the Sublime*–Morley
- *Video Black-The Mortality of the Image*–Bill Viola
  http://www.onierafilms.com/readings/videoblack.pdf
- Olafur Eliasson, Barbican's Rainroom
- Review upcoming quiz material

Week 5: Elements of Cinema: Montage Theory/Cinematographic Principle & the Ideogram
• Mid-term quiz

- Kuleshov Effect-https://prezi.com/mitfjodtxcda/film-studies-montage-effect/
- Montage Theory: Eisenstein//contemporary examples
- Storyboard assignment-how visual research transforms into design
- Featured Artists: Robert Lepage and Ex Machina, The Builder's Association
- Reading: Excerpts from Benjamin's *Work of Art in the Age of Mechanical Reproduction*
- *Cinematic Syntax*– http://accad.osu.edu/~pgarrett/730/readings/;
- *Understanding Comics*-Ch. 4 Time Frames;

Week 6: Aura & Mediation

- Discussion: Excerpts from Benjamin's *Work of Art in the Age of Mechanical Reproduction*
- Space: constructing the world/environment of the play
- Breaking the Frame & introduction to Surfaces
- Featured artists: Josef Svoboda & Laterna Magika,Complicite, Big Art Group, Hotel Modern,
- Reading: http://www.wired.com/2013/10/is-this-the-opera-of-the-future/
- *Understanding Comics*-Ch. 5-9
- Animatics 1 assignment
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Week 7: Simulation and the Uncanny Valley

- Reading: *Bauhaus Theater of Human Dolls*-Koss
- http://la.remap.ucla.edu/puppetarch/images/4/42/Koss_Bauhaus_Theatre_Human_Dolls.pdf
- *Bauhaus Theater-Oskar Schlemmer's Design-in-Motion Concept*
- Featured artists: Duchamp/Rose Selavy, Taylor Mac; George Coates, GSRT,Tony Oursler, The Wooster Group
- Global space as the material for an artwork, virtuality and materiality, projection and the uncanny

- Text 2
- Assignment: research boards for a *mediated characte*r from the assigned text; action breakdown; emotional intensity graph exercise

Week 8: Immersive Environments: Site-specific- Telematic Performance and VR
Moving storyboards-Gh 18b Lab

- Animatics 2-turning stills into motion
- Time-based media
- Reading: *Speech Introducing Freud*-R.Wilson; Immersive Art-*Have Audiences Earned Their Place in the Show?*
- *Interactivity and Immersion in a Media-based Performance*–Bouko
- Global space as the material for an artwork, virtuality and materiality, the omnipotence and vulnerability of the virtually present; the metaphysics of telematic space; the private and the public; transcendence, projection and the uncanny
- Featured Artists: Punchdrunk, Dream Think Speak, Forkbeard Fantasy; Richard Maxwell; Wilson's Video Portraits, Telematic performances (Station House Opera)
- Review quiz material

Week 9: Public Space and Video Graffiti
Meet in GH18b Computer Lab
• Quiz on reading from wk.5-9

- Compositing in 2.5 space, Editing to Sound/music (After Effects intro)
- Mapping video and Volumetric filmmaking
- Reading: *Framing the Fragments*–K. Malone;
- Ch. 5 *Technology as Performance/*Scenography
- Featured artists: Krzysztof Wodiczko, Graffiti Research Lab, Ai Weiwei & Olafur Eliasson (Draw on the Moon)
- (https://www.youtube.com/watch?v=tFqpogR-ki8)

Week 10: Live action and Interactivity
Lab work in GH18b- Performance delivery systems: Isadora/QLab intro

- Live action with film/interactivity
- Reading: http://www.rogerebert.com/rogers-journal/dim-future-for-interactive-film
- http://www.indiewire.com/2014/01/are-interactive-films-transforming-modern-storytelling-sundances-new-frontier-has-the-answer-30702/
- Ch. 8-*Movement*
- *Time Has No Concept*-R. Wilson
- Laser art
- Featured Artists: Cinema Chile, Complicité, heavenly BENTO, Chunky Move, The Inheritance, Chris Milk; (https://www.youtube.com/watch?v=SOPPucQgfPQ) (https://www.youtube.com/watch?v=SOPPucQgfPQ)
- (https://www.youtube.com/watch?v=AIehsaH_rYk&list=PLmQoS9Q8Gs8gp57mE9sTkmo-OI13pwKh5)

Week 11: Final

- Present/perform final projects; upload to your folder on Gdrive: final rendered project (compressed MP4), include all action breakdowns, storyboards, animatic clips, research boards, sound clips, emotional intensity graphs
- all other assignments including any make-up assignments, and written media-based performance critiques are due by this date unless otherwise arranged with professor-hard copy or electronic copies accepted

Guests:
Ryan Brady (Show Imaging Co. project manager); LED walls
Justin Humphres (3d and show display programming)