

Interior Design _ 2nd & 3rd year Design Studio
Semester 1, 2013

Name of studio leader 1 - (6 hours per week): Caroline Vains

Name of studio leader 2 - (3 hours per week): Sean Healy

PERCEPTION IN MOTION

Design studio statement

When we move we animate our environment in a spontaneous play of relations. Figure and ground start to shift and alternate with each other, and perceptual patterns of continuity and change emerge and disappear. We also animate a soundscape generating sounds through our footsteps and causing other ambient sounds to recede and advance. Touch is also animated as we brush past various textures and move through various air qualities; hot, cold, moving, still, humid, dry. We are effectively directors and composers of our own sensory narrative. This studio will investigate the play of relations that arises out of the particular motion of walking.

We will explore this perception in motion both as a phenomenon that emerges spontaneously and as one that can be intentionally designed.

Concepts

Along the way we will examine a range of concepts inclusive of: walking as an aesthetic practice; the nature of a path as opposed to a place; embedded and mobile media; linear and non-linear narratives; the relationship between perception and motion; the consequences of distilling the experiential world into film and, conversely, of expanding screen media into space.

Media

We will also explore a range of media including maps, graphic novels, film, and video installation. Our investigations will begin in the physical world of walking and paths. The play of relations animated by this three dimensional motion will be progressively distilled into a map, a graphic book and a two dimensional film. Having distilled the experiential path into a two dimensional film, for the final project, students will expand back into physical space to design and construct a video installation as a path. From the moving body to the moving image to the space of moving.

Through this change of media we will move from a focus on the play of relations that spontaneously occurs through our motion, to the play of relations artfully and intentionally designed.

Cartographies & Narratives

In many respects this studio is an exploration of cartographies and narratives and, as well as the impressionistic maps, the graphic novels, films and video installations may all be understood as maps; maps of and maps for.

This studio and the work produced will form the basis of a multi-media submission for publication to a special issue journal called 'Cartography and Narratives'.

Technology

Technology will focus on the various mediums: map, graphic book, film and video installation. Each of your projects should deploy its respective media to make us feel something rather than tell us something, to arouse an experience or feeling in the viewer rather than represent it.

By the term video projection, we mean projections that are animated, or sequenced over time (if still imagery is used). Your projections can include video clips you have made, or can be constructed from single images, animated in sequence. To assist this process, you will learn basic principles and skills related to film-making, motion graphics and animation.

The technology component will also involve your learning software programs for video projection. You also have the opportunity to learn digital mapping software if you choose. Digital mapping software will enable you to map your projections very precisely onto 2D and 3D surfaces, while video projection software will enable you to manipulate the image quality, sequencing and timing of your projections

Theory

There will be strong emphasis on theory as a generative and critical tool for design and you will be given a number of relevant prescribed readings through the semester. These readings are to be used to both generate and critique your design ideas as they develop. Accordingly, we will spend some class time considering your developing design work through the notion of 'theory as practice and practice as theory'.

Significant words:

- perception
- motion
- play of relations
- choreography
- path
- walking and walkscapes
- phenomenology of figure-ground and continuity-change,
- storyboards and graphic novels
- film and video
- projection mapping
- installation design
- mobile media
- expanded cinema
- site analysis

- non-linearity
- modular narrative
- animation
- embedded media

Readings and/or texts:

- Careri, Francesco. Walkscapes: Walking as an aesthetic practice (Barcelona: Editorial Gustavo Gili, 2002).
- Solnit, Rebecca. Wanderlust: A History of Walking (New York, Viking Penguin, 2000)
- Mapping Graphic Navigational Systems
- Understanding Comics by Scott McCloud
- The Map as Art by Katherine Harmon
- You are Here: Personal Geographies and Other Maps of the Imagination, by Katherine Harmon
- The Atlas of Emotion, by Giuliana Bruno
- Getting Back into Place, by Ed Casey
- Mitchell Whitelaw, 'After the Screen: Array Aesthetics and Transmateriality', April 2011.
<http://teemingvoid.blogspot.com.au/2011/04/after-screen-array-aesthetics-and.html>
- Giuliana Bruno, Public Intimacy; Architecture and the Visual Arts, 'Modernist Ruins, Filmic Archaeologies, Jane and Louise Wilson's A Free and Anonymous Monument', (MIT Press) 2007.
- Gene Youngblood, Expanded Cinema, (P. Dutton & Co., Inc., New York), 1970. Part 2, Synaesthetic Cinema: the end of drama.
- Lev Manovich, Language of New Media, (MIT Press), 2002.
- Urban Screens Reader, ed. Scott Mcquire, Meredith Martin & Sabine Niederer, (Pub: Institute of Network Cultures, Amsterdam), 2009.

References and/or precedents:

- Delicious site of bookmarked links <https://delicious.com/carolinevains>
- Situationists
- Stalker
- Bill Viola
- Louise & Jane Wilson
- Pipilotti Rist
- Drawing artist: Dan Perjovisch
- HC Gilje - <http://hcgilje.com>
- Anti-VJ - <http://blog.antivj.com>
- 1024D - <http://1024d.wordpress.com>
- Rafael Lozano Hemmer <http://www.lozano-hemmer.com>
- Film: Man with a Movie Camera by Dziga Vertov
- Film: Berlin: Symphony of a Great City by Walter Ruttmann
- Film: Stalker by Tarkovsky
- Paris Invisible City by Bruno Latour
<http://www.bruno-latour.fr/virtual/paris/english/frames.html>
- Jake Barton's Performance Maps: an essay By John Krygier
http://localprojects.net/lp/media/press/Cartographic_Pers.pdf
- Stalkerlab website

<http://digilander.libero.it/stalkerlab/tarkowsky/manifesto/manifesting.htm>

- Walking as Knowing and Making website and its various links http://straddle3.net/context/03/en/2005_04_15.html
- Tobias Harris, 'Liveness: Designing for Audiences and Interaction', 2012, (available online) <http://tobyz.net/tobyzstuff/diary/2011/05/live-live-cinema-4000-words>
- Mini-documentary on projection mapping, with key artists: <https://vimeo.com/43385747>
- Article about Amon Tobin's projection mapping: <http://www.derivative.ca/Events/2011/AmonTobinVSquared/>
- <http://vjforums.com> - one of the central gathering points for VJ discussion...
- Links from Sean: <https://delicious.com/jeanpoole/perceptioninmotion> (bookmarks specifically for this subject) <https://delicious.com/jeanpoole/video> (wide-ranging collection of video-related bookmarks)
- A history of Australian Live Projection: <http://www.skynoise.net/2005/01/27/a-brief-history-of-vjing-in-australia>
- Examples of Sean's video: <http://skynoise.net/projects>

Student capabilities

Throughout this studio students will engage with a range of concepts, processes and techniques that will create skills and abilities in the following areas;

- Honing of motion perception skills.
- Developing the ability to design for occupants in motion.
- Film and video making - both production and post-production
- Familiarity with a range of mobile and embedded media.
- A range of techniques and principles for the design of storyboarding and graphic novels
- Design and construction of a site specific video installation.
- Site analysis skills.
- Ability to work at the interface between digital and physical worlds.
- Walking as an instrument of phenomenological research.
- Skills in collaborative, team based group work as well as individual idea development.
- Projection mapping software if desired.

ASSESSMENTS

There will be three assessment projects.

PROJECT ONE a + b

Part a: due week 2

Each student will take a walk along a path of their own choice and make an impressionistic map that distills the path and the perceptual play of relations that occurred along the way.

The site of the path must be somewhere in the city. As well as a very urban site in the heart of the city, students may choose a site such as the Yarra river, docklands, or a city park.

Part b: due week 4

The non-linear map format produced in part a will then be unpacked and adapted into the linear format of the graphic book or storyboard. The final design of this book will somehow incorporate the map produced in part a, ie. outcome may be a book with a map in it, or a map with a book in it, or something else.

It is expected that both book and map are resolved to a high level of artifact production.

Project one a + b should not involve film media.

Students will work in groups of 2 or 3 to do the research for this project. Each student will have a designated area of research – terrain, encounters, atmospheres. After the research is done each student will produce his or her own map and graphic book.

Each student will also produce a short folio that outlines their exploration and findings of their particular aspect of the group research (terrain, encounters, atmospheres). Students are encouraged to make this a visual rather than a written piece.

PROJECT TWO – due Week 8

For project two these storyboards will be developed into films that take on the nature of film as a moving image that overtly choreographs perception. In doing this, students will expand their understanding of the choreography of perception, and explore it as something that can be intentionally designed for, as well as something that spontaneously occurs.

Films will be approximately 3 minutes long. This may be one 3 minute clip or 6 thirty second clips woven together in a meaningful way, or something else entirely.

At least 20% of the final work must be video footage you have shot (in addition to other moving images you have animated, photographs you have panned across etc.)

Each student will produce their own film but will work in groups of 2 or 3 to help each other on their respective films. In the production of each film, each student will have a designated responsibility: cinematographer, lighting &/or set designer, writer-director.

Again each student will also produce a short folio that outlines and reflects on his or her area of the group work. Students are encouraged to make this a visual rather than a written piece.

PROJECT THREE – due Week 14

For the final project, each group will design and construct a video installation in a site of their choice. This installation will choreograph a path, or paths, through the site with the intention of animating an intended play of perceptual relations. Particular focus will be given to the relationship between video and physical space in this project.

This project is purely group work and there will be one installation for each group of 2 or 3 students. Students are encouraged to organize themselves so that each person has specific responsibilities within the group.

Again each student will also produce a short folio that outlines and reflects on his or her area of the group work. Students are encouraged to make this a visual rather than a written piece.

Total assessment breakdown

All assessment projects are hurdle tasks

Design - 60%

Technology - 30%

Folio - 10%

Rooms & Tutors

Classes will be run out of the 8.11.51 suite on level 7 (Tuesday morning and afternoon), and the 8.11.42 computer lab (Friday afternoon).

Classes will be run as workshops. Students should bring necessary tools and equipment.

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CALENDAR

MONT H 2013	WEEK BEGIN	TEACH WEEKS	TUESDAYS	FRIDAYS	ASSESSMENT
MARC H	4	1	Assessment 1a briefing		
	11	2	Assessment 1b briefing		Assessment 1 a due
	18	3			
	25	4a	Assessment 2 briefing		Assessment 1b due
			EASTER BREAK MARCH 28-APRIL 3		

APRIL	1	4b			
	8	5			
	15	6			
	22	7			
	29	8	Assessment 3 briefing.		Assessment 2 due
MAY	6	9			
	13	10	CES survey		
	20	11			
	27	12	Last class - design	Last class - tech	Assessment 3 presentations - interim
JUNE	3	13	No class/swot vac		
	10	14	Final assessments all day		Assessment 3 presentations
	17	15			Hand in folio Friday. End semester exhibition
	24	16			moderation