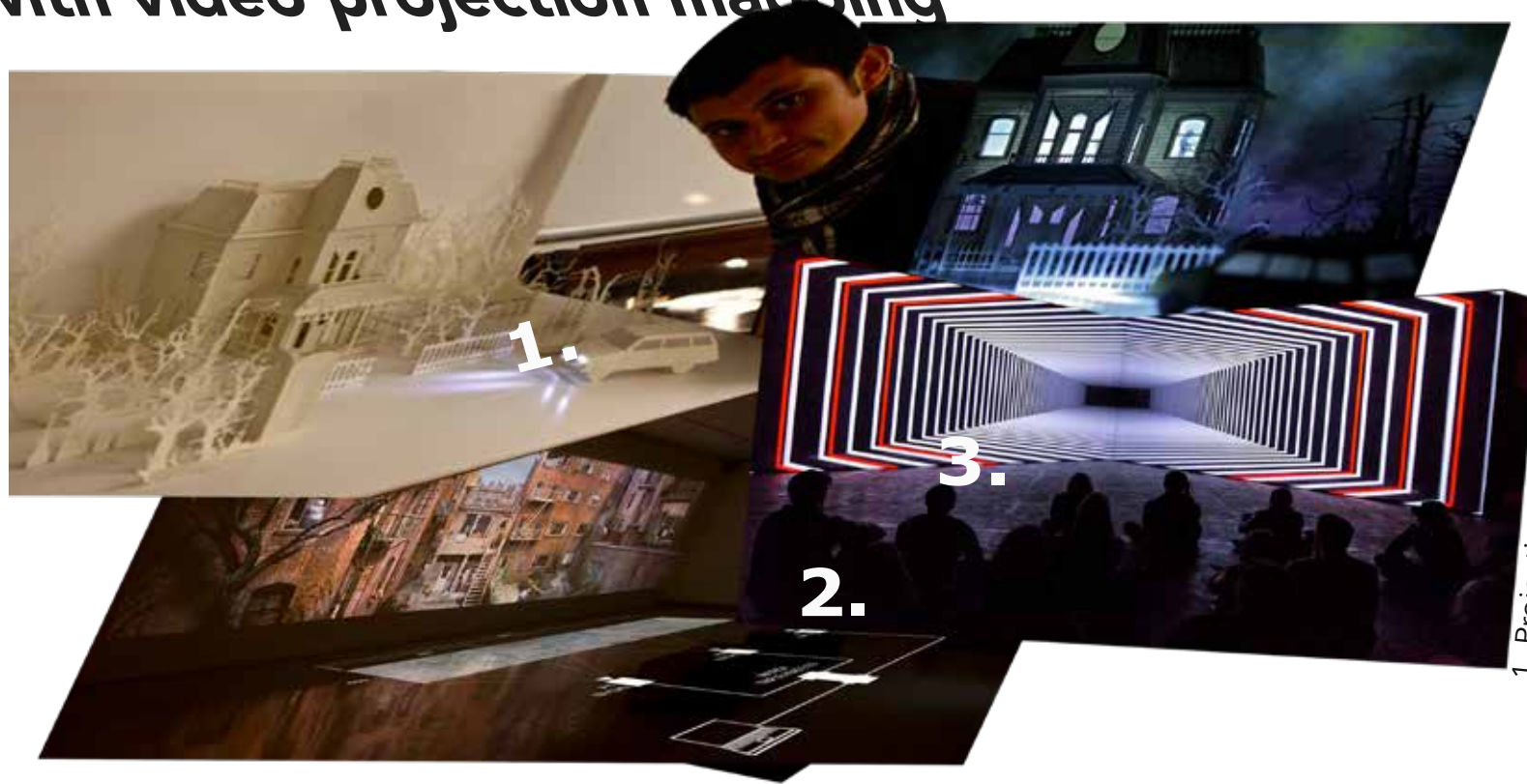


Extruded Cinema: **Animating space over time with video projection mapping**



1. Projection Mapped Hitchcock tribute by Davy + Kristin McGuire
2. 'Rear Window' Video Collage by Jeff Desom
3. Onion Skin by Olivier Ratsi

Tutor: Sean Healy
Dates: 17 July - 9 Oct 2017
Room: 100.5.08
Hours: 3 hours / Mon 3.30-6.30pm
Contact: sean.healy@rmit.edu.au

Extruded Cinema will explore the use of projection mapped video to transform built structures and interior spaces.

This exploration will be framed around analysis of a cinematic scene, and playfully translating this to a three dimensional structure, investigating how atmosphere and spatial dynamics can be modified over time through the projection mapping of custom-made animations, video and motion graphics.

Creatively and cinematically documenting the installation will be emphasised.

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Cinematically documenting the installation will be emphasised, for later onscreen viewing.

What project is proposed?

Develop a projection mapped video installation, based on a cinematic segment, translating the dynamics of that scene, into a physical and spatial context.

- Analyse a 1 minute slice of cinema (examples to be provided)
- Develop a projection mapped video installation response:
 - build a structure
 - generate video material suited to the structure
 - choreograph 1 minute of video projection onto structure
- Execute a creative and cinematic documentation of the installation

What are the techniques, approaches, strategies for spatial production?

- Film analysis
- Technology analysis (software and hardware)
- Budget analysis
- Development of control system and interface
- Storyboarding of light colour and movement over time
- Development of motion graphics
- Exploration of projection mapping techniques for multi-planar animation
- Animation and subsequent onsite testing, refining
- Documentation of spaces using cinematic conventions

How does the project relate to interior design, interiority and spatial practice?

It will explore :

- colour and light on surfaces, materials and geometry
- mediated spaces, and the shift from screens to integrated and embedded media
- changes in spatial relationships over time
- audience perspectives
- site and architectural transformation
- documentation and cinematic representation

Mécaniques Discursives
An installation by Fred Penelle & Yannick Jacquet



Projections at
MONA FOMA 2015



Concert Visuals
for Hermitude,
2015

Animation and live projections at
the Sydney Opera House, for the
Elefant Traks record label and The
Graphic Festival, 2012.



Projections onto Car wrecks, Alice Springs

About The Tutor

Sean Healy is a video producer who specialises in audiovisual relationships, camera motion, and hybrids of moving image that combine custom animation and cinematography - specifically purposed for use in live events and installations.

His work encompasses livetriggered video set designs for theatre productions, audio- responsive animations for concert backdrops, or projection mapped installations for festivals and events - and he has shown work at most major music festivals in Australia, as well as performing in Mexico, Italy, Turkey, Germany, New Zealand and Indonesia. He has also toured with Gotye, developed custom concert visuals for Hermitude, and performed at ACMI and the Sydney Opera House.

He currently works with several music and theatre groups in Melbourne and regularly contributes to MONA's festivals in Hobart.

<http://skynoise.net/projects>

Professional practice dimension (WIL)

Specialisations are part of the Interior program's professional practice stream and need to fulfil criteria for what the university refers to as 'work integrated learning' (WIL). This means their content and learning outcomes needs to relate directly to the 'real world' of professional practice one way or another.

This specialisation will focus on : Event specific installation

Conventions for 'event specific installations' include:

- client briefing
- site analysis
- technical analysis
- storyboarding and concept development
- onsite testing and client liaison, iteration and feedback
- developing control mechanisms or interfaces for live operation/performance.

Learning Outcomes

1. Design and construct temporary installation environments for public reception and interaction.
2. Apply skills in video projection and digital mapping software in a spatial context
3. In a spatial context use video projectors as a light source.
4. Test + evaluate proposed full scale designs at model scale
5. Develop video documentation skills.

Student Capabilities

Students will learn to:

- analyse technology and budget
- storyboard light, colour and movement over time
- generate light rhythms with animation and motion graphics
- design mediated spaces
- design projection mapping for multi-planar animation
- integrate embedded media within explorations of space over time
- analyse projected colour and light on surfaces, materials and geometry
- design site-specific video suited to particular structures
- choreograph atmosphere design for experiential spaces



Assessment Breakdown:

Brief 1 – 25%

Brief 2 - 50%

Brief 3 - 20%

Digital archive – 5%

Readings:

After the Screen : Array Aesthetics and Transmateriality (Part 3. Projection Mapping and Extruded Light)
- Mitchell Whitelaw, <http://teemingvoid.blogspot.com.au/2011/04/after-screen-array-aesthetics-and.html>

Film Analysis Guide by Yale University, 2002, <http://filmanalysis.yctl.org/>

Gene Youngblood, Expanded Cinema, (P. Dutton & Co., Inc., New York), 1970. (Esp. part 6 : Intermedia)

PDF : <http://www.ubu.com/historical/youngblood/>

References :

Course, links and notes posted weekly: <http://www.skynoise.net/edu/extruded-cinema/>

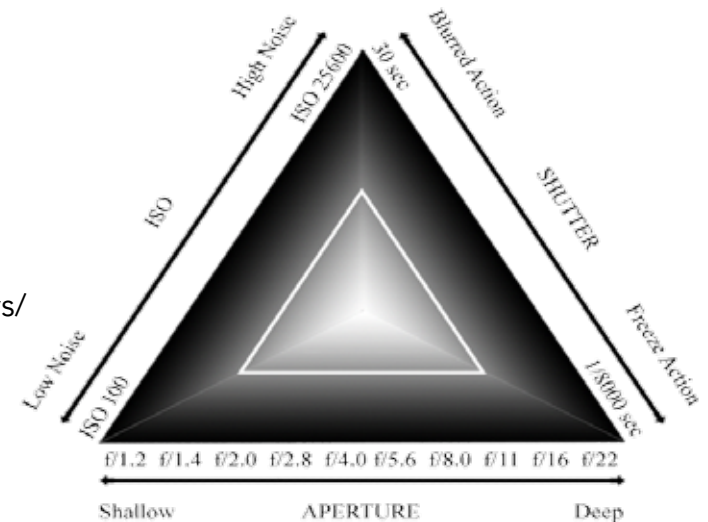
"What is projection Mapping?", <http://projection-mapping.org/whatis/>

"Survey of Alternative Displays", Blair Neal, <http://blairneal.com/survey-of-alternative-displays/>

Precedents:

- Expanded Cinema from the 1960s onwards
- German Expressionist film from 1910 onwards
- Jeff Desom's panoramic recreation of Hitchcock's Rearview Window, <http://jeffdesom.com/hitch>
- Davy + Kristin McGuire's installation of Hitchcock's Psycho, <http://www.davyandkristinmcguire.com/psycho.html>
- Installations by Yannick Jacquet (Legoman), <https://vimeo.com/legoman>
- Installations by Romain Tardy, <http://www.romaintardy.com>
- "A Forest of Projects: projects and installations that involve projection, light or interactivity", <http://aforestofprojects.tumblr.com/>
- "Sound+Visual+Movement: audiovisual interactive systems and hypersensory immersive media", <http://s-v-m.tumblr.com/>

Weekly updates: <http://skynoise.net/edu/extruded-cinema/>



CALENDAR

Month	Week begin	Week num	Weekly class content	Assessments
	17 July	1	Monday 17 July Semester 2 classes begin, first week teaching Class introduction + course overview to students Cinematic Analysis	
	24 July	2	Cinematic Analysis Video Editing and Composition	
	31 July	3	Video Editing and Composition	
August	7 Aug	4	ASSESSMENT 1 DUE	Brief 1
	14 Aug	5	Assessment Feedback, Group Planning Introduction to animation and motion graphics	
	21 Aug	6	Introduction to Projection Mapping	
	28 Aug		MID SEMESTER BREAK - 28 Aug – 1 Sept	
September	4 Sept	7	Animation + Projection Mapping Installation development	

	11 Sept	8	Animation + Projection Mapping Installation development	
	18 Sept	9	Animation + Projection Mapping Installation development	
	25 Sept	10	Assignment 2: Projection Installation in class	Brief 2 CES SURVEY in class
October	2 Oct	11	Editing, Animation and Colour Grading	
	9 Oct	12	LAST TEACHING CLASS – FINAL ASSESSMENTS (presentation or hand-in) Friday 13 October Digital archive submission due	Brief 3
	16 Oct	13	Swot vac	
	14 Oct		Tuesday 24 October - Moderation of class grades (evening) Friday 27 October - Finalised Specialisation grades due	