

**COURSE DIRECTOR: Caitlin Fisher**

**OFFICE: 303F GCFA**

**OFFICE HOURS:** Wednesdays 10-12 and by appointment

**E-MAIL: [caitlin@yorku.ca](mailto:caitlin@yorku.ca) PHONE NUMBER: 416-736-2100, ext. 22199**

**Lab Assistant:** Andrew Roth [aroth21@yorku.ca](mailto:aroth21@yorku.ca)

**CLASS TIME: Wednesdays 2:30-5:30 p.m., LOCATION: 309 GCFA, Augmented Reality Lab**

**WEBSITE: [www.yorku.ca/caitlin/futurecinemas](http://www.yorku.ca/caitlin/futurecinemas)**

*"I'm just interested in exploring the apparatus I'm being threaded through..." Robert Smithson*

*"The greatest avant-garde film is software such as Final Cut Pro or After Effects" Lev Manovich*

*"We stand now at the intersection of lure and blur. The future beckons, but we're only partway through inventing it. We can see the outlines of a new art form, but its grammar is as tenuous and elusive as the grammar of cinema a century ago." Frank Rose*

*"It would never have occurred to the pioneers of cinema to dissociate research on film from research by means of film." -Jean Painlevé, Scientific Film*

### **Course Description**

This hands-on course gives students an opportunity to learn about new screen technologies, approaches and techniques in a lab environment. Students will work in the lab to build prototypes that will function as a testing ground for both new technology and future cinema theory. Our method is iterative: students are encouraged to be both theorists and practical experimenters, to research while doing, understanding that the process of exploring firsthand is an important step toward knowing what kinds of knowledges and ways of understanding these new digital tools and artefacts demand, encourage or make possible.

In 2012, the course will give students the opportunity to learn about Augmented Reality immersive spatial narrative, fiducial-based augmented reality, the Unity game engine, the Ladybug 360 camera, interactive fogscreens, mobile GPS cinema and Korsakow database cinema.

Throughout the course we will be reading theoretical texts to help us think with the objects we create in the lab and put these new technologies into historical and theoretical context even as we try, collectively, to imagine moving images and screens of the future. Students with backgrounds in film, visual design, theatre, architecture, video production, and visual storytelling are welcome, as are students with significant programming, HCI or computer graphics backgrounds. Knowledge of Max/Msp, Unity or intermediate proficiency with computers will be a distinct advantage, but don't worry if you don't have this kind of technical background. Simple pre-made architectures will be provided for you. Above all, creative thinking with and through technology is the most important asset that students can bring to this course. I understand this seminar to be very much an experimental think tank and its success very much depends on your collective enthusiasms and active engagement.

### **Required Texts**

Online Reading kit (available through the course website). The course website has been used for four years for both Future Cinema 1 and 2. In addition to housing many of the required readings for this course, the site is searchable and you can have access to a rich variety of posts that students have offered over the years –

artist works, reading summaries, a record of conferences and exhibitions in the field and discussions of emerging technologies. Please consider the site to be an important resource for your work.

Italo Calvino, *Invisible Cities* (any edition – you should be able to get this from the library or second hand)

Gaston Bachelard, *Poetics of Space* (any edition – you should be able to get this from the library or second hand)

Tracy Fullerton, *Game Design Workshop, Second Edition: A Playcentric Approach to Creating Innovative Games* 2<sup>nd</sup> edition, Moragm Kauffman, 2008.

Public 44: Experimental Media (\$14 – available in class from Caitlin)

### **Recommended Texts**

Frank Rose *The Art of Immersion: How the Digital Generation Is Remaking Hollywood, Madison Avenue, and the Way We Tell Stories* W. W. Norton & Company 2011 ISBN 0393076016

Jeffrey Shaw and Peter Weibel, *Future Cinema: The Cinematic Imaginary After Film*, MIT 2003 ISBN 0-262-69286-4 (this is no longer in print, unfortunately, but you can sometimes find it secondhand or on Amazon. It is also available at the York University library)

Pat Harrigan and Noah Wardrip-Fruin (Eds.), *Third Person: Authoring and Exploring Vast Narratives* May 2009 Narrative strategies for vast fictional worlds across a variety of media, from World of Warcraft to The Wire.

We also have a number of specialized texts available for loan – augmented reality handbooks, creating vr worlds for games etc.

### **Specific Requirements**

In order to participate fully in this course you must be able to log in regularly and contribute to the course website. Having access to a computer at home will be an advantage (we use macs in the lab). While I will do my best to allow for as much in-class time as possible to be spent working in the lab, this can't be at the expense of our discussions. I have also tried to construct assignments that will allow you to do some of your creative work on your own time, away from the lab, but you must be prepared to access the lab at least occasionally during the term in order have access to the specialized equipment and assistance you will sometimes need to complete your assignments. In past years we have set up a separate, optional workshop day. Owing to the larger number of students this year, a fixed time may not work -- we will all need to be flexible.

### **Associated/Ancillary Fees**

None.

### **Evaluation and Grading**

#### **1. Participation and peer evaluation: 10% Ongoing evaluation.**

being part of an intellectual community means attending class regularly and punctually, reading thoughtfully in advance, being prepared to share your work with others and involving yourself in class discussions in a way that enables you and other students to learn. You will also be graded on the quality of your responses to

other's work and ideas. You are expected to respond formally, on the blog, to at least one student project per assignment.

**2. Snapdragon AR assignment 10% Due week 3**

**3. Immersive cinema assignment (COSM or Unity): Invisible Cities 20% Due week 5**

**4. Mobile cinema assignment (GPS Cinema or Unity+ipad)10% Due week 8**

**3. Future Cinema Group Project workplan or Paper Proposal** directly pertaining to the theoretical and creative work discussed in this class. **(if you chose to opt out of the group project), 5% Due week 7**

Because I anticipate the class to be large this year, collaborative projects are encouraged. This class may have the opportunity to be involved in a mobile or AR project that would link us to a Los Angeles elementary school. Students there would like to have a chance to 're-write' their neighbourhood, overlaying it with digital traces and distributing via the app store. If we can get Unity + an AR plug-in working in time, we could help them to realize this vision. Takers? We will evaluate this option in January. Group projects of your own choosing, using lab technology with which you feel comfortable are also welcome. You will need to submit a workplan, listing all members of your group, assigned roles, and intellectual and artistic goals and context of your proposed project.

If you chose instead to submit a formal paper, you are required to submit a project or research proposal with bibliography.

**4. Seminar presentation 10%** of one of the assigned texts (or, possibly, the general week's theme, depending on student background) with a written summary due at least two days before oral presentation, posted to class blog 10% These will be assigned the second week of class. Be creative and give the kind of provocative, engaged presentation you would like to sit through. Invite conversation. (yes, yes, you will be required to summarize the major points or themes of the text or project, compare and contrast the viewpoints expressed in the piece with those of other artists and thinkers and critically assess the piece and its relationships to the broader themes and issues considered in the course. You must also prepare two or three questions from the reading to facilitate class discussion.... But the class expects you to care about what you are presenting ;- ) Students are evaluated on the quality of ideas and material presented and the ability to generate response amongst seminar participants. Your presentation should not exceed 30 minutes in length – within these constraints, do feel free to bring in related artist works, your own projects etc. The contents of the written summary should not be more than three double-spaced pages and you are encouraged to engage in multi-modal scholarship if you feel comfortable doing so – to post slides or a video presentation instead, for example.

**5. Major Paper or Project, Due: week 12, March 28<sup>th</sup>, 35%**

Students undertake the research essay or a group creative project approved by the course director. The length of an essay should not exceed 22 double-spaced pages, including notes. An artist statement and bibliography must accompany creative work. Students who require an additional week may hand in their projects April 4<sup>th</sup>, but you **MUST** have something to present to your peers the final day of class.

**Last date to drop course**

Please note that the last date to drop a Winter Term course online without receiving a grade is March 9<sup>th</sup>.

**Statement on Academic Honesty:** Students are subject to policies regarding academic honesty as set out by the Senate of York University. Breaches of academic honesty include such things as the submission of one piece of work to satisfy two assignments without prior informed consent by both course directors, plagiarism or the appropriation of someone else's work and presenting it as one's own, and obstruction of the academic activities of another. Penalties for academic dishonesty are serious and can jeopardize your academic future..

**Procedures For Submitting Work:** Students must submit work to the instructor at the beginning of class – either printed or on data key or cd, with a cover sheet and clear identification – (please don't just email your assignment to me! I get a lot of email and I don't want to miss your assignment) - with the exception of the summary of assigned reading to be submitted two days in advance of the class and posted to the class website for circulation. Students are encouraged, but not required, to post all assignments or video documentation of assignments to the course website so that others may benefit from your work. In the event of medical illness or personal emergency, please contact me to make alternate arrangements.

### **Ethics Reminder**

If your final project will involve human participants (*e.g.* conducting interviews with anyone outside of the class; videotaping people for your project etc.) you will need to demonstrate familiarity with the ethics requirements of the university when you submit your proposal. You can find the university policy regarding ethics here: <[www.yorku.ca/ffares/Ethics.htm](http://www.yorku.ca/ffares/Ethics.htm)>

### **Attendance Policy**

Please see participation requirements, above. It will be impossible to do well in this course if you do not attend regularly.

---

### **Seminar Schedule (subject to change)**

I will make every effort to follow the syllabus as outlined, but reserve the right to make scheduling changes when further discussion of a given topic is required, to take advantage of unforeseen events and opportunities or in the event of technological challenges (yes, that's a euphemism for equipment failures;-) . Web resources will be added throughout the term for enrichment and to reflect students' interests. Please check the class blog for up-to-date scheduling information and last minute changes.

### **Week 1, January 4<sup>th</sup>, Introduction to the course**

#### **New stories for new screens and challenges to cinema**

class intro + lab show and tell

View:

Screens : <http://flowingdata.com/2010/06/03/data-life-of-the-future/>

ted talk [http://www.ted.com/talks/john\\_underkoffler\\_drive\\_3d\\_data\\_with\\_a\\_gesture.html](http://www.ted.com/talks/john_underkoffler_drive_3d_data_with_a_gesture.html)

NYT screens issue: <http://www.nytimes.com/indexes/2008/11/23/magazine/index.html>

<http://www.dawn-productions.com/videos/a-day-made-of-glass/>

future interfaces: [http://news.cnet.com/Making-Minority-Report-computer-navigation-a-reality/2100-1008\\_3-6181699.html](http://news.cnet.com/Making-Minority-Report-computer-navigation-a-reality/2100-1008_3-6181699.html)

**Week 2, January 11<sup>th</sup> (last day to add a winter term course w/out permission is January 16<sup>th</sup>)****Augmented stories**

**DUE:** Snapdragon assignment due – be prepared to share your project (10%)

**Tech:** max/Msp + pentag – basic architecture

**Make: Snapdragon AR Assignment 1** -- what new story/structure/conventions can you devise? Due next week. Students will be selected at random to show/discuss their work, so please be prepared.

**Read:** Italo Calvino *Invisible Cities*

Explore: Helen Papagiannis <http://augmentedstories.wordpress.com/> -- especially the handheld AR projects

**Week 3 January 18<sup>th</sup> Spatial AR 1**

**Tech:** introduction to COSM and/or Unity game engine

**Screen:** DART and COSM student assignments

**Read:**

Steve Dixon “Liquid Architectures and site-specific fractures in reality” Digital Performance

A History of New Media in Theater, Dance, Performance Art, and Installation (CW)

Anne Friedberg “THE SCREEN and Lens IV: Virilio's Screen” (CW)

Blair McIntyre, Jay Bolter, Maribeth Gandy “Presence and the Aura of Meaningful Places”

A History of New Media in Theater, Dance, Performance Art, and Installation (CW)

**Make: indoor AR**

**Week 4, January 25<sup>th</sup> Spatial AR 2– continued: Making Invisible Cities**

**Read:** Tracy Fullerton Game Design Workshop (you do not have to read the entire book this week – but take a look and think about how game structures might relate to cinema, to interactive environments etc.)

Gaston Bachelard *Poetics of Space* “The classic book on how we experience intimate spaces. "A magical book. . . . A prism through which all worlds from literary creation to housework to aesthetics to carpentry take on enhanced—and enchanted-significances. Every reader of it will never see ordinary spaces in ordinary ways.”

*Make: continue with spatial Ar project*

**Week 5, February 1<sup>st</sup> Mobile 1 Distributed Storyworlds/storyscapes**

**Due: COSM/Unity Indoor Ar Project**

Aдриене Jenik and Sarah Lewison: Moving in Place

The Question of Distributed Social Cinema” in Third Person Authoring and Exploring Vast Narratives (CW)

**Screen: hello my Big Big Honey, GPS student films**

Gremlin-infested Positioning System

**Tech: GPS cinema. Unity + Qualcomm for iphone/ipad**

**Make: Mobile Cinema project**

**Week 6, February 8<sup>th</sup> Mobile 2 Distributed Storyworlds/storyscapes**

Read: Michael Longford: “Territory as Interface: Design for Mobile Experiences” Wi, 2.1

HyeRyoung Ok, “Cinema in your hand, Cinema on the street: The Aesthetics of Korean Cinema” Public 40

Make: continue mobile cinema project

Further Study and Resources:

gps film.com

Markerless Tracking on iPhone: <http://www.youtube.com/watch?v=pBI5HwitBX4>

Mobile Media Lab at York: <http://www.mobilemedialab.ca/project.php?id=31>

**Week 7, February 15<sup>th</sup>** Database and Archive 1: Database Cinema

**Due:** Mobile Cinema Project

**Read:** Steve Anderson “Select and Combine: The Rise of Database Narratives”

<http://www.mediamatic.net/page/6187/en>

Norman M. Klein, “Spaces Between

Traveling through Bleeds, Apertures, and Wormholes inside the Database Novel” in Third Person Authoring and Exploring Vast Narratives (CW)

Jean Gagnon “The Time of the audiovisual and multimedia” Public 44 – experimental media

Vera frankel “Capture and Loss: memory, media, Archive” Public 44 – experimental Media

Kat Zizek <http://highrise.nfb.ca/blog/>

<http://highrise.nfb.ca/2011/12/one-millionth-tower-live/>

**Tech:** Korsakow: <http://www.mediamatic.net/article-6187-en.html>

**Further study and resources:**

Norman Klein Bleeding through layers of Los Angeles (DVD-rom – available from Caitlin)

Chris Marker “Immemory”

Caitlin Fisher 360 Public 34

Martha Kinder “Designing a Database Cinema”

Lev Manovich “Soft Cinema”

Interactive narratives from the labyrinth project [www.thelabyrinthproject.com](http://www.thelabyrinthproject.com)

Available from the lab: Cultivating Pasadena; from Roses to redevelopment

Three Winters in the Sun: Einstein in California

---

\*\*No class February 22<sup>nd</sup> (READING WEEK FEBRUARY 20-24<sup>th</sup>, 2012)\*\*

---

**Week 8, February 29<sup>th</sup> ~LEAP!** 360 cinema + the Ladybug camera

**With guest Elizabeth Dougherty**

**Due:** project proposals (5%). Be prepared to discuss in class.

**Read:**

Carolyn Handler Miller, “Immersive environments” in Digital storytelling : a creator’s guide to interactive entertainment (CW)

Roderick Coover “Contiguity, Continuity And Panoramas In Cross-Cultural Representation”

<http://www.unknownterritories.org/DigitalPanoramas/index.html>

Anne Friedberg “The Multiple” (CW)

**Screen:** Total Immersion Cinema

<http://fwd.channel5.com/gadget-show/blog/episode-3-total-immersion-cinema> (course website)

early student projects

Video lecture: Michael Naimark (08/22/2006)

Ladybug tutorial (CW)  
 Fogscreen tutorial (CW)  
 Bumblebee2 Ladybug demo files  
 Photosynth: [http://www.youtube.com/watch?v=4\\_jdn-N\\_wwM](http://www.youtube.com/watch?v=4_jdn-N_wwM)  
**Make:** ladybug videos

**Further study and resources:**

Rod Coover U N K N O W N T E R R I T O R I E S Interactive Panoramic Environments and Cinemascope <<http://www.unknownterritories.org/>>  
 Photosynth < <http://livelabs.com/photosynth/> >  
<http://phototour.cs.washington.edu/>  
[http://icinema.cofa.unsw.edu.au/projects/infra\\_sphereecam\\_1.html](http://icinema.cofa.unsw.edu.au/projects/infra_sphereecam_1.html)  
 Immersive media telemersion system (spherical video) [www.immersivemedia.com](http://www.immersivemedia.com)

---

**Week 9: March 7<sup>th</sup>**, new creation, distribution and audiences: youtube, remix and crowdsourced film and interactive

Addictive tv <http://www.ibiza-voice.com/story/news/1457>  
 Future Cinema creates large scale cinematic experiences, fusing feature film with music, theatre and live performance: < <http://www.futurecinema.co.uk/> >  
 Anthropology of You tube: <[http://www.youtube.com/watch?v=TPAO-IZ4\\_hU](http://www.youtube.com/watch?v=TPAO-IZ4_hU)>  
 Swarm of Angels <<http://aswarmofangels.com/>>  
 Pad.ma  
 Seth Feldman On the Internet, nobody knows you're a constructivist: Perry Bard's The Man With the Movie Camera: The Global Remake' " Jump Cut #52 [www.ejumpcut.org/currentissue/FeldmanVertov/text.html](http://www.ejumpcut.org/currentissue/FeldmanVertov/text.html)  
 Man with a Movie Camera – the Global remake <http://dzigaperrybard.net/>  
<http://www.momentonearth.com/> "On August 5th, 2004 at 12:00 noon GMT, and again exactly 12 hours later, 60 Filmmakers around the world set out to capture a single Moment on Earth."  
 Fusion project: <http://arki.uiah.fi/p2p-fusion>  
 Tech: Shapeshifting media

---

**Week 10 March 14<sup>th</sup>**, Machinima/ game + cinema convergence

**Read:**

Revisit the Fullerton book  
 Henry Lowood: "Warcraft Adventures: Texts, Replay, and Machinima in a Game-Based Storyworld" in Third Person Authoring and Exploring Vast Narratives (CW)  
 Olli Sotamaa "Computer Game Modding, Intermediality and Participatory Culture"  
 Michael Nitsche, 'Film live: And Excursion into Machinima' in: Developing Interactive Narrative Content: sagas\_sagasnet\_reader, ed. by Brunhild Bushoff (Munich: High Text, 2005), 210-243  
**Screen:** <<http://www.machinima.org.uk/>>  
 <<http://www.tulseluperjourney.com/>>  
 Night journey < <http://www.thenightjourney.com/> >– an experimental video game by Bill Viola  
 Façade (Ar and AI) < <http://www.interactivestory.net/>>

**Further study and resources:**

HBO buys film made in 'Second Life' <[http://news.zdnet.com/2100-9588\\_22-162709.html](http://news.zdnet.com/2100-9588_22-162709.html)>  
 P. marino 3D Game-Based Filmmaking: Art of Machinima, Paraglyph Press 2004  
 Eric Linden's Top 10 Machinima Tips: <http://www.machinima.com/article/view&id=447>

[http://www.acmi.net.au/games\\_lab.jsp](http://www.acmi.net.au/games_lab.jsp)

Australian Centre for the Moving Image in Melbourne, games lab.

[http://blogs.guardian.co.uk/games/archives/2007/09/17/augmenting\\_reality.html](http://blogs.guardian.co.uk/games/archives/2007/09/17/augmenting_reality.html)

Tracy Fullerton: Game Design Workshop: Designing, Prototyping and Playtesting Games

George Lucas, Keynote address, siggraph 2006

---

**Week 11: March 21<sup>st</sup>: 3D \*\*\* possible alternate event – March 22<sup>nd</sup> – Lev Manovich will be giving a visualization workshop ... if the majority of students can rethink their schedules to accommodate Thursday the 22<sup>nd</sup>, we will move 3D and refocus our attention on the database, the archive and visualization strategies for creative and experimental work.**

Read: A Step Toward the Future of Cinema < <http://www.film.com/features/story/step-toward-future-of-cinema/17247225> >

“Canadians create 3D application for iphone” < <http://www.visualization.ca/news/?p=169> >

“Moviestorm opens up the world of digital 3D animation to moviemakers who have little or no experience”  
[www.moviestorm.co.uk/](http://www.moviestorm.co.uk/)

screen: Making of Radiohead’s house of cards: <http://code.google.com/creative/radiohead/>

“No cameras or lights were used. Instead two technologies were used to capture 3D images: Geometric Informatics and Velodyne LIDAR.”

Screen: if available, prototype live action 3D content filmed by Future Cinema Lab in collaboration with Centre for Vision Research and Cinespace Studios.

**Week 12: March 28<sup>th</sup> Last class (classes for Winter term end April 2<sup>nd</sup>)  
review of course material/presentation of final projects/papers + party. Please try to arrange your schedules so you can stay an hour later so we will have time both to engage with the work and enjoy ourselves.**

Reading: Michael Snow “On medium Specificity” Public 44 -- Experimental Media

---

### **Bibliography:**

Acland Charles,, *Print Traffic* Durham: Duke University Press, 2003.

Adams, Adrian. *Total Art: Environments, Happenings and Performances*, 1974

Azuma, Ronald. “A Survey of Augmented Reality.” *Presence: Teleoperators and Virtual Environments* 6.4 (1997): 355-385.

Azuma, R. et. al. 2001. Recent Advances in Augmented Reality, *IEEE Computer Graphics and Applications*, v.21 n.6. ;

Bachelard, Gaston. *The Poetics of Space*. Boston: Beacon Press, 1994.

Bazin, André. *What is Cinema? Vol I and II*

Bauman, Zygmunt. *Fluid Modernity*. Cambridge: Polity Press, 2000.

Behrens, Roy. “Creative Invention in Science and Art.” *Art Education*, 26.4 (1973): 2-4.

Benford, S., Anastasi, R, Flintham, M., Drozd, A., Crabtree, A., Greenhalgh, C., Tandavanitj, N., Adams, M., Row-Farr, J., Coping with uncertainty in a location-based game, *IEEE Pervasive Computing*, September 2003, 34041, IEEE.

Binsted, Kim. Sufficiently Advanced Technology: Using Magic to Control the World. Plenary session in CHI’ 2000, Conference on Human Factors in Computing Systems, The Netherlands, April 1-6, 2000.

- Bolter, Jay David, and Diane Gromala. *Windows and Mirrors: Interaction Design, Digital Art, and the Myth of Transparency*. Cambridge: MIT Press, 2003.
- Bolter, J D et al. 2001. "Augmented Reality as a New Media Experience." *ISAR 2001*. 197-206
- Bolter, J.D., and Grusin, R. *Remediation: Understanding New Media*. Cambridge MA: MIT Press, 1999.
- Boriana Koleva et. al. (Nottingham and Blast Theory) "Orchestrating a Mixed Reality Performance. In ACM CHI '01, pages 38-45.
- Bobick, A. S. et. al. "The KidsRoom: A Perceptually-Based Interactive and Immersive Story Environment" in *PRESENCE: Teleoperators and Virtual Environments*, 8(4), August 1999.
- Burnett, Ron. *What Images Want*. Boston: MIT Press, 2004.
- Bolter, Jay David and Blair MacIntyre. "Is It Live or Is It AR?" *IEEE Spectrum* August 2007.  
[http:// www.spectrum.ieee.org/aug07/5377](http://www.spectrum.ieee.org/aug07/5377)
- Bolter, Jay David. "Theory and Practice in New Media." *Digital Media Revisited*. Ed. Gunnar Liestol, Andrew Morrison, and Terje Rasmussen. Cambridge: MIT Media Press, 2004. 15-34
- Cawood, Stephahn and Mark Fiala *Augmented Reality @ Home The complete guide to understanding and using Augmented Reality technology*
- Chaouli, Michel. "How Interactive Can Fiction Be?" *Critical Inquiry* 31 (2005): 599-617.
- Coyne, D., *Designing Information Technology in the Postmodern Age*. Boston: MIT Press, 1995.
- Cubitt, Sean. *The Cinema Effect* Boston: MIT Press, 2004.
- Doane, Mary Ann. "Temporality, Storage, Legibility: Freud, Marey, and the Cinema." *Critical Inquiry*, 22.2 (1996): 313-343.
- Dodsworth, Clark, Ed. *Digital Illusion: Entertaining the Future with High Technology*. Addison-Wesley, 1998.
- Douglas, Oliver. *Poetry and Narrative in Performance*. London: Macmillan Press, 1989.
- Druckery, T. ed., *Electronic Culture: Technology and Visual Representation*. Aperture, 1996.
- Flintham, M, Anastasi, R, Benford, S D, Hemmings, T, Crabtree, A, Greenhalgh, C M, Rodden, T A, Tandavanitj, N, Adams, M, Row-Farr, J (2003), Where on-line meets on-the-streets: experiences with mobile mixed reality games in CHI 2003 Conference on Human Factors in Computing Systems ACM Press Florida, 5-10 April 2003.
- Galloway, A. *Protocol*. Boston: MIT Press, 2004.
- Gaut, Berys. *A Philosophy of Cinematic Art*, Cambridge UP, 2010.
- Grau , Oliver, ed. *Media Art Histories*. Cambridge: MIT Press, 2007.
- . *Virtual Art: Illusion to Immersion*. Cambridge: MIT Press, 2003.
- Haller M., F. Landerl, and M. Billinghurst. "A Loose and Sketchy Approach in a Mediated Reality Environment." *3rd International Conference on Computer Graphics and Interactive Techniques in Australasia and Southeast Asia, Graphite 2005*, Dunedin, New Zealand, 29 Nov. - 02 Dec. 2005. 371-379.
- Hanson, Matt. *The End of Celluloid: Film Futures in the Digital Age*. Switzerland: RotoVsiion, 2004.
- Harrigan, Pat and Noah Wardrip-Fruin (Eds.), *Third Person Authoring and Exploring Vast Narratives* MIT Pres, 2009.
- Heim, Michael *Virtual Realism*. Oxford: Oxford University Press, 1998.
- Hollerer and Feiner, *Situated Documentaries: Embedding Multimedia Presentations in the Real World*, ISWC 99.
- Jacobson, Linda. *Cyberarts: Exploring Art & Technology*. San Francisco: Miller Freeman, 1992.
- Jentsch, Ernst. "On the Psychology of the Uncanny." *Trans. Roy Sellars. Angelaki* 2 (1996): 7-16
- Klein, Norman. *Bleeding Through--Layers of Los Angeles, 1920-1986 (Book & DVD-ROM)*, ZKM, 2003.
- Krueger, Myron *Artificial Reality II*. Boston: Addison-Wesley, 1991.
- Landow, George P. *Hypertext 3.0: Critical Theory and New Media in an Era of Globalization*. Baltimore: Johns Hopkins University Press, 2006.
- Laurel, B. *The Art of Human-Computer Interface Design*. Addison-Wesley, 1990.

- Laurel, Brenda "Dramatic Techniques for Orchestrating Human Response", *Computers as Theatre*, 1992-
- Lévy, Pierre "The Art and Architecture of Cyberspace", *Collective Intelligence*, 1995
- London, Barbara *Video Spaces: eight installations*. New York: MOMA/Abrams, 1995.
- Lunefeld, Peter. *The Digital Dialectic: New Essays on New Media Leonardo Books*. Boston: MIT Press, 2000.
- Lyons, James. *Multimedia Histories: From the Magic Lantern to the Internet (Exeter Studies in Film History) (University of Exeter Press - Exeter Studies in History) 2007.*  
< <http://www.amazon.com/Multimedia-Histories-Lantern-Internet-University/dp/0859897737> >
- MacLeod, Douglas, and Mary Anne Moser, eds. *Immersed in Technology: Art and Virtual Environments*. Cambridge: MIT Press, 1996.
- MacIntyre, B., and J. D. Bolter. "Single-Narrative, Multiple Point-of-View Dramatic Experiences in Augmented Reality." *Virtual Reality* 7.1 (2003): 10.
- MacIntyre et al, AR as a Narrative Experience ISAR 01
- MacIntyre, Jay David Bolter, Jeannie Vaughn, Maribeth Gandy, Brendan Hannigan, and Noel Moreno "Three Angry Men: An Experiment in Augmented-Reality, Point-of-View Drama" TIDSE 03
- MacIntyre, B. et al. 2001. "Ghosts in the Machine: Integrating 2D Video Actors Into a 3D AR System." In *International Symposium on Mixed Reality 2001*, Yokohama, Japan, March 14–15
- McLuhan, Marshall. *Understanding Media: The Extensions of Man*
- Manovich, Lev, *The Language of New Media*. Boston: MIT Press, 2001.
- Manovich, L. "The Poetics of Augmented Space: Learning from Prada" nettime, 2004.
- Manovich, Lev. Database as a Symbolic Form. <http://www.manovich.net/docs/database.rtf>
- Marling, Karal Ann, ed. *Designing Disney's Theme Parks: The Architecture of Reassurance*. Montreal: Flammarion, 1997.
- Mazalek, et al genieBottles: An Interactive Narrative in Bottles in SIGGRAPH 01
- Mazalek, et al Tangible Viewpoints: A Physical Interface for Exploring Character-Driven Narratives in SIGGRAPH 02
- Mazalek, A., Davenport, G., Ishii, H., "Tangible Viewpoints: A Physical Approach to Multimedia Stories", in *Proceedings of ACM Multimedia '02 (Juan-les-Pins, France, December 1-6, 2002)*, ACM Press.
- Miller, Carolyn Handler. *Digital storytelling : a creator's guide to interactive entertainment*. Focal press 2004
- Mitchell, William. *The Reconfigured Eye*. Boston: MIT Press, 1995.
- Moggridge, Bill. *Designing Interactions*. Cambridge: The MIT Press, 2007.
- Moore, Rachel O. *Savage Theory: Cinema as Modern Magic*. Durham: Duke University Press, 1999.
- Morie, Jacquelyn F. "Coercive Narratives, Motivation and Role Playing in Virtual Worlds." USC Institute for Creative Technologies Publications. <http://www.ict.usc.edu/publications/SCI-2002-Morie.pdf>
- Moser A. and D. MacLeod ed., *Immersed in Technology: Art and Virtual Environments*. Boston: MIT Press, 1996.
- Murray, Janet, *Hamlet on the Holodeck: The future of narrative in Cyberspace*. Simon & Shuster, 1997.
- Murray, J. H. "Did it make you cry? Creating dramatic agency in immersive environments." *Virtual Storytelling. Using Virtual Reality Technologies for Storytelling*. Third International Conference, VS 2005, Strasbourg, France, November 30 - December 2, Proceedings Series: Lecture Notes in Computer Science, Vol. 3805, 2005.
- Norman, Donald A. *The Design of Everyday Things*. New York: Basic Books, 2002.
- Novak, Marcos "Liquid Architectures in Cyberspace," 1991
- Ohta, Yoichi, Tamura, Hideyuki, eds. *Mixed Reality*. Ohmsha / Springer-Verlag, 1999.
- Pausch, Randy and Jon Snoddy and Robert Taylor and Scott Watson and Eric Haseltine, "Disney's Aladdin: first steps toward storytelling in virtual reality", In *Proceedings of the 23rd annual conference on Computer graphics and interactive techniques*, 1996, pp 193-203.
- Popper, F. *Origins of Kinetic Art*. Boston: M.I.T., 1969.
- Raby, Fiona & Anthony Dunne, *Design Noir: The Secret Life of Electronic Objects*. Birkhauser, 2001.

- Rieser Martin and Andrea Zapp *New Screen Media: Cinema, Art, Narrative* (book and DVD). London: British Film Institute, 2002
- Schell and Joe Shochet. Designing Interactive Theme Park Rides: Lessons From Disney's Battle for the Buccaneer Gold, in *Gamasutra*, July 6, 2001
- Schneider Storyworld creation: Authoring for Interactive Storytelling, 2002
- Shaw, Jeffrey, and Peter Weibel, eds. *Future Cinema: The Cinematic Imaginary After Film*. Cambridge: MIT Press, 2003. < [http://www.zkm.de/futurecinema/index\\_e.html](http://www.zkm.de/futurecinema/index_e.html)>
- Sherman, W. and Craig, A. *Understanding Virtual Reality: Interface Application and Design*. Morgan Kaufman, 2003.
- Singhal, S. and Zyda, M, *Networked Virtual Environments*. Boston: Addison Wesley, 1999.
- Sommerer, C & Mignonneau, L, eds. *Art @ Science*. Berlin.New York: Springer Verlag, 1998.
- Sparacino, Flavia 2004. "Narrative Spaces: bridging architecture and entertainment via interactive technology" *MIT Media Lab Research Series*.
- Stafford, Barbara Maria. "Revealing Technologies/Magical Domains." *Devices of Wonder: From the World in a Box to Images on a Screen*. Ed. Barbara Maria Stafford and Frances Terpak. Los Angeles: The Getty Research Institute, 2001. 1-109.
- Stapleton, Christopher and Charles E. Hughes. "Believing is Seeing: Cultivating Radical Media Innovations," *IEEE Computer Graphics and Applications* 26.1 (2006): 88-93.
- Taussig, Michael. *Mimesis and Alterity: A Particular History of the Senses*. New York: Routledge, 1993.
- Thurschwell, Pamela. *Literature, Technology, and Magical Thinking*. Cambridge: Cambridge University Press, 2001.
- Tofts, Darren, and Murray McKeich. *Memory Trade: A Prehistory of Cyberculture*. North Ryde, NSW: Interface, 1998.
- Quigley, Martin. *Magic Shadows: The Story of the Origin of Motion Pictures*. Washington, D.C.: Georgetown University Press, 1948.
- Utterson, Andrew. *Technology and Culture, The Film Reader*. New York: Routledge, 2005.
- Vlahakis, V. et al. "Archeoguide: First Results of an Augmented Reality, Mobile Computing System in Cultural Heritage Sites." In *Proceedings of the 2001 Conference on Virtual Reality, Archeology, and Cultural Heritage*, Glyfada, Greece, 28-30 November 2001). VAST '01. New York: ACM Press, 2001. 131- 140.
- Wardrip-Fruin, Noah and Pat Harrigan, *First Person: New Media as Story, Performance and Game*. Boston: MIT Press, 2004.
- Wardrip-Fruin, Noah, *The New Media Reader*. Boston: MIT Press, 2003.
- Wilson, Stephen, *Information Arts: Intersections of Art, Science, and Technology*. Boston: MIT Press, 2001.
- Youngblood, Gene. *Expanded Cinema*. New York: E.P.Dutton and Co. Inc. 1970.
- < [http://www.vasulka.org/Kitchen/PDF\\_ExpandedCinema/ExpandedCinema.html](http://www.vasulka.org/Kitchen/PDF_ExpandedCinema/ExpandedCinema.html) >
- Zapp. Andrea. *Networked narrative environments - as imaginary spaces of being*, Manchester Metropolitan University/MIRIAD in collaboration with FACT Liverpool, 2004.
- Zapp, Andrea. *New screen media: cinema/art/narrative* The British Film Institute (BFI), London and Center for Art and Media (ZKM) Karlsruhe, 2002

