

**COURSE DIRECTOR: Caitlin Fisher**

**OFFICE: 303F GCFA**

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

**E-MAIL: caitlin@yorku.ca PHONE NUMBER:** 416-736-2100, ext. 22199

**Lab Assistant:** Andrew Roth aroth21@yorku.ca

Workshop day in the lab (drop-in. Optional, but highly recommended): Thursday 11:30-4 p.m. (tentative)

**CLASS TIME: Tuesdays 10:30-1:30 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*

*"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 2009, the course will give students the opportunity to learn about Augmented Reality immersive spatial narrative, fiducial-based augmented reality, RFID (radio frequency) tags, Ladybug 360 camera, interactive fogscreen, mobile GPS cinema and and Korsakow database cinema. Augmented reality refers to systems that combine virtual content with the physical environment, allowing users to interact with these combined physical/virtual worlds *in situ*. Students will work with visual and inertial trackers, head-mounted displays and unique software solutions to explore the potential of AR as a technology, HCI paradigm and new medium. There will be a particular emphasis on the creation of dramatic and narrative AR experiences. RFID technology provides (among other things) an interface to multiscreen narrative. The interactive fogscreen supports both time-based and interactive works and can display works created on any platform. GPS film solutions allow for video clips to be triggered on handheld devices. The Korsakow system is a unique software solution for the production of database cinema for installation works or web distribution. This year there may also be an opportunity to investigate 3D film.

Throughout the course we will be reading key 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 Macromedia Director, Max/Msp or intermediate proficiency with computers will be an advantage, but don't worry unduly 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)

Norman Klein: *Bleeding Through--Layers of Los Angeles, 1920-1986* (Book & DVD-ROM) (order from Amazon)

### **(Really) Recommended Texts**

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. 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 on workshop day at least occasionally during the term in order have access to the specialized equipment and assistance you will sometimes need to complete your assignments.

### **Associated/Ancillary Fees**

None.

## Evaluation and Grading

### 1. Participation: 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.

### 2. Snapdragon AR assignment 10% Due September 22nd

### 3. DART assignment: Invisible Cities 20% Due October 27th

### 4. Mobile cinema assignment 10% Due November 10th

### 3. Project or Paper Proposal, 5% Due October 20<sup>th</sup> (October 6<sup>th</sup> in-class discussion)

Students are required to submit a project or research proposal with bibliography. Be prepared to briefly discuss your ideas in class on October 6<sup>th</sup> – this will give you an informal opportunity to receive feedback from your professor and classmates before you consolidate your plans. Final written proposal due October 20<sup>th</sup>. Because I anticipate the class to be large this year, carefully collaborative projects are encouraged.

**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. 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. 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 15 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.

### 5. Major Paper or Project, Due: April 1<sup>st</sup>, 2008, 35%

Students undertake a research essay or a creative project directly pertaining to the theoretical and creative work discussed in this class. The length of an essay should not exceed 22 double-spaced pages, including notes. An artist statement and bibliography must accompany creative work. Final projects and paper topics must be approved by the instructor. Students who require an additional week may hand in their projects December 18<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 without receiving a grade is March 7<sup>th</sup>, 2008

**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!) - 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.

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### **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, September 15<sup>th</sup>, Introduction to the course**

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

class intro + lab show and tell

**Read:** Janine Marchessault "Multiscreens and Future Cinema: The Labyrinth Project at Expo '67" (course website - CW)

Steve Callwood and Mark Fiala "About Augmented reality" (CW)

"The way we live now: the screening of America" New York Times Magazine

<<http://www.nytimes.com/2008/11/23/magazine/23wwln-lede-t.html?ref=magazine>>

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

**Make: Snadragon AR Assignment 1** -- you will be given a deck of 52 fiducials – what new story/structure/conventions can you devise for it? Due next week. Students will be selected at random to show/discuss their work, so please be prepared.

**Week 2, September 22<sup>nd</sup> (last day to add a fall term course is September 24<sup>th</sup>)****Panoramic and new Documentary forms, multichannel****DUE:** Snapdragon assignment due – be prepared to share your project (10%)**Tech:** introduction to ladybug camera and fogscreen**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:** Video lecture: Michael Naimark (08/22/2006) (in class)

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 telemerision system (spherical video) [www.immersivemedia.com](http://www.immersivemedia.com)Week 3 September 29<sup>th</sup> – Caitlin away at a conference. Make-up day is December 18th.

\*\*\*\*While we will not hold a formal class, please take a look at these texts and resources discussing new creation and distribution models: youtube, remix and crowdsourced film\*\*\*\*:

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

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>**Screen:** DART tutorial on the course website so you’ll be ready for next week.**Read:** begin Italo Calvino *Invisible Cities* in preparation for next week (heavy readings next week).**Week 4, October 6<sup>th</sup> DART 1: indoor spatial AR****Read:** Italo Calvino *Invisible Cities*

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

Steve Dixon “Virtual Reality and the search for immersion” in Digital Performance

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

**Screen:** Woyzeck excerpt, 3 Angry Men excerpt, DART student assignments

Revisit: DART tutorial (class website)

**Tech:** DART – Georgia tech <http://www.cc.gatech.edu/projects/acl/projects/dart.html> and IS900 tracker

**Make:** begin DART exercise for IS-900 tracker (in teams)

**Further study and resources:**

“Augmented reality in the cemetery and elsewhere ”[http://www.temple.edu/ispr/examples/ex05\\_03\\_04.html](http://www.temple.edu/ispr/examples/ex05_03_04.html)

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\*\*No class October 13th (FALL READING WEEK OCTOBER 12-16<sup>th</sup>, 2009) \*\*

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**Week 5, October 20<sup>th</sup>** Dart 2: Making Invisible Cities

**Due:** project proposals (5%)

**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)

**Make: continue DART project**

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*Event of interest: October 22-31<sup>st</sup>, 2009 Leona Drive Project, Willowdale*

<http://www.leonadrive.ca/statement-location.html>

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**Week 6, October 27<sup>th</sup>**

**Mobile 1** Distributed Storyworlds/storyscapes

**Due: DART Project**

**Read:** Adriene Jenik and Sarah Lewison: Moving in Place

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

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.”

Mscapes <http://www.technologyreview.com/blog/editors/17580/>

**Screen:** GPS Film <http://www.gpsfilm.com/>

Gremlin-infested Positioning System

**Tech:** various options will be discussed

**Make:** Mobile Cinema project

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**Week 7, November 3<sup>rd</sup>, Mobile 2** Distributed Storyworlds/storyscapes

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

Make: continue mobile cinema project

**Further Study and Resources:**

mescapes: <http://blog.mscapers.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>

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**Week 8, November 10<sup>th</sup>** Database Cinema

**Due:** Mobile Cinema Project

**Read/screen:** Norman M. Klein; Bleeding through Layers of Los Angeles

Norman M. Klein, "Spaces Between

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

**Screen:** Chris Marker "Immemory" (in class)

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

**Further study and resources:**

Steve Anderson "Select and Combine: The Rise of Database Narratives"

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

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

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**Week 9: November 17<sup>th</sup>,** Interactive Cinema

Read: Steve Dixon "Performing Interactivity" (CW)

Carolyn handler miller "interactive Cinema" Digital storytelling : a creator's guide to interactive entertainment (CW)

Espen Aarseth "Ergodic texts"

Screen: Late Fragment

Tech: Shapeshift < <http://www.shapeshift.tv/about>>

**Further study and resources:**

**Switching** – Interactive film <http://www.switching.dk/en/#>

"Interactivity and Digital Environments: Designing a Storymap for Gormenghast Explore" In proceedings of the 2005 virtual storytelling conference

The Future of Cinema 'Soft Revolution' <<http://tiff.net/blogs/post/2007/08/23/The-Future-of-Cinema.aspx>>

Virtual cinema authoring tool for the creation of interactive movies [www.virtualcinema.com](http://www.virtualcinema.com)

Lumiere festival of interactive film and storytelling [www.hyperbole.com/lumiere/entries.html](http://www.hyperbole.com/lumiere/entries.html)

storied navigation: <http://web.media.mit.edu/~edward/>

Vanevar Bush "As We may Think" <http://www.cs.unibo.it/~cianca/wwwpages/dd/bush.pdf>

**Week 10 November 24<sup>th</sup>**, Machinima/ game + cinema convergence

**Read:** 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: December 1<sup>st</sup>: 3D**

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: December 8<sup>th</sup>**

**review of course material/presentation of final projects/papers + party**

**Week 13 (make-up class): December 18th (Friday)** field trip to see Avatar, James Cameron's new 3D film

"James Cameron's epic new 3D movie Avatar, expected in theaters this Winter, has a mountain of press expectations to climb. The movie is widely rumored to be so forward-thinking that it may change the way we experience movies altogether -- and Greg Passmore, president of PassmoreLab in San Diego thinks he knows why. Responding to a recent NY Times article about Avatar, where behavioral neurologists commented that Mr. Cameron's work could tap brain systems that are undisturbed by conventional 2D movies, Greg Passmore, a 3D film producer himself, smiles. "It's never been done before on this scale," says Passmore.

"And the effect could be mind-blowing.""

<[http://prusa.net/index.php?option=com\\_content&task=view&id=240846&Itemid=33](http://prusa.net/index.php?option=com_content&task=view&id=240846&Itemid=33)>

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