

**Lighting Design II TPA 6026 Monday & Wednesday 12:50 –2:45
Spring 2018
University of Florida College of Fine Arts
School of Theatre & Dance**

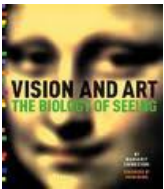
Instructor: Professor Stan Kaye

Office Hours: As Posted or by Appointment
Office telephone 273-0510

Musicals:

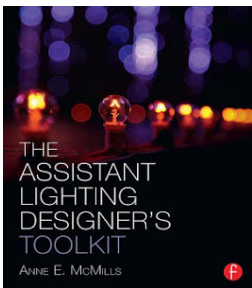
JCS: As discussed we will use *Jesus Christ Superstar* as the based for our natuion tour and visualization project.

Required Textbooks and Software

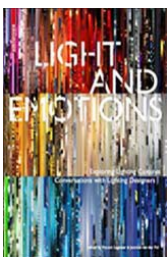


Readings:

Vision and Art, The Biology of Seeing, Margaret Livingstone, Harry N Abrams, 2002



The Assistant Lighting designers toolkit. Anner E. McMills Focal Press – 2014



Provided by Professor: Supplemental Reading: Exploring Lighting Cultures, Light and Emotions, Conversations with Lighting Designers, Koninklijke Philips Electronics N.V 2009. Provided by instructor.

- I highly recommend a CAD mouse and a 3D mouse. Both can be found here: <https://www.3dconnexion.com/>
- WYSIWYG software version 42
- Vectorworks Spotlight 2018 or 2019 student edition or professional edition.

Goal:

Advanced study of lighting design. First, to refine the designer's ability to work proficiently with complex design requirements of the entertainment industry. Second, to acquaint the professional lighting designer with the broad spectrum of applications for lighting design and technology. To move the student who is familiar with traditional lighting design techniques towards developing a personal style of design. By deep analysis of two paper projects full lighting designs will be developed. All technical paperwork will be generated and visual storyboards will be created. The student will turn in a fully organized PDF file with all paperwork and electronic media/presentations for each project at the conclusion of the project work. Specific items are listed in this Syllabus. All documents shall be uploaded to the Canvas e-learning system.

Method:

All readings should be completed before the date for class discussion, students are expected to come to class prepared with questions and comments on the readings. **Surprise quizzes may be administered if reading discussions are not robust.** Through class discussions and class labs the student will explore the texts with an eye to visual ideas, color choice in regards to mood and material, timing, music and composition. By utilizing the various resources (WYSIWYG, Vectorworks, LuxLab, Full Light Lab, Photoshop, digital photography and electronic presentation formats the student will create design ideas that will be documented in both technical and visual forms. Ultimately, the student shall create more visually appropriate lighting designs.

Exam Preparation.

A final goal of the course will be to prepare students for the expectations of the **United Scenic Artists Examination** which leads the nation in accepted practice for professional designers in the entertainment industry. Quality of paperwork is a goal of the class.

At the top of each Class you will show a visual image that evokes an emotion and displays an interesting use of light. It may be relevant to a current design project or not.

It should be emotionally compelling and you will be prepared to discuss the image and why you picked it. It is not important where you found the image or if photographed it yourself.

Design Projects:

Project I is a Full Scale Paper design project. For this project: A major national tour of Jesus Christ Superstar.

This project is a full design, it will play multiple locations. The items of the project that are required are listed below. In addition, I ask that you deal with the aspect of touring the lighting for this production. You will create a professional shop order, secure manufactures cut sheets on all equipment you use in your design, include dimmers, control and any other equipment you will use to realize your design. You will need to re-design or adapt the basic scenery to include in your storyboards and make the production work on a A scale touring house, like the Phillips Center at UF.

The work on this project is a mentor-guided studio and home based process in developing conceptual and visual information relative to the realized design

- The design deliverables shall include the following: (All provided in an organized PDF file) Complete scene by scene breakdowns with lighting intentions
- Mind mapping results
- visual expressions of “*mind map*”
- single visual image matched to each scene/cue

- visual cue score with image and descriptive narrative with one WYSIWYG rendering for each major look in the production
- cell based storyboard mounted for presentation in (Photoshop “sheets” will be acceptable) using the WYG renders.
- Plots (napkin plots, sketch plots, and **final USA quality plot** in WYSIWYG)
- Sections as required, and **final USA quality** section in WYSIWYG)
- Lightweight paperwork (Hook-up, instrument schedule)
- shop order (excel database)
- perishable order shall be submitted to the shop as typical for a School production.

ALL DRAFTING IS TO MEET THE STANDARDS OF THE UNITED SCENIC ARTISTS 829 EXPECTATIONS FOR PROFESSIONAL DESIGNERS EXAMINATION QUALITY. ** One version of a “standard” may be found here at USITT-http://www.dolphin.upenn.edu/pacshop/RP-2_2006.pdf

Project 2 is a speculative project of a *site-specific* work of a conceptual nature based on a topic of contemporary concern.

Devised Project

Introduction: This project is intended to stimulate the imagination and create a site-specific work that you will conceive, design and storyboard as an interactive performance format.

Method:

Choose a place from the choices below:

Natural Wonders:

The Grand Canyon, North America, **Zuma Rock** Niger Africa, **K2**, Pakistan, Asia, **Eisriesenwelt** Cave, Austria, Europe, **Ross Ice Shelf**, Antarctica, **Iguazu Falls**, Brazil. South America

Or

Choose a work of Architecture from the choices below:

Architectural Wonders:

Burj Dubai, Skycraper, **The Golden Gate Bridge**, California, **The Guggenheim Bilbao**, Barcelona Spain, **CN Tower**, Toronto Canada, **Hover Dam**, Black Canyon Colorado, **The Empire State Building**, New York City, **Kogod Courtyard**, Washington D.C.

Choose a subject from the choices below:

Modern Technology, War and Peace, Human Relationship, the environment

Global Politics, Economics, Art

Or.....?

Purpose:

This project is an exercise in imagination and creativity. You are to create a site-specific event with a thematic purpose for an audience that you wish to offer an “*experience*” connected to a subject that your intended audience will relate to. You are to act as producer, creator, playwright/director, designer, engineer and client.

Choose one of the sites offered above, you must choose either a natural wonder or an architectural wonder for the site, or propose one of your own for approval.

You will:

Develop a narrative theme and conceptual core for your event. You must make a STATEMENT, you must have a point of view on the subject you choose. There does not need to be a formal text, but there must be a beginning, middle and end. Any form of technology may be used to express your ideas.

You will build the environment in either a digital format in three dimensions or in a physical model in three dimensions or a hybrid combination.

You will develop the story, design the event, create content and produce a time-lined event in real time with a lighting design (sound and projection may be included). This may overlap with work you are doing in another class. You will develop your narrative story telling skills through the development of the immersive experience you will create. You will enhance your use of three-dimensional technologies and master the art of storyboarding the pivotal moments in your experience.

Nuts and Bolts:*Research:*

Each of the potential sites are significant locations throughout the world. You should do some cursory research into of the sites listed in the syllabus. **Once you have chosen your site you need to research it thoroughly.** This research will be included in the final delivery of your deliverables.

Narrative/Story

You should hunt for stories, controversies, events, conflicts, rituals etc.. that may be connected to your site as a departure point for the creation of your site-specific experience. Once you have established a thematic core for the project you will need to develop a timeline of events and the ideas you hope to express to your audience. You must follow some form of dramatic structure with a clear inciting incident, exposition, rising action, conflict, resolution and

denouement. Keeping true to this Aristotelian plot structure will help you, you may deviate from this structure but a confusing plot line could be a hindrance from success.

You may use any software you choose to create the experience and the design or a combination of any of the following:

AutoCad, Vectorworks, WYSIWYG, Cinema 4D Visualize (Cost approx. 2,250), Rhino (student 195.00)
Luxam fiber optic lab, Imovie, Adobe Premiere, Lightroom, 3D Studio Max, ESP Vision, IDVD,
Audacity, Imovie, Garage Band, photoshop etc... etc...

Deliverables:

All written work to be in Times New Roman 12 pt font.

- Comprehensive research on the selected site: (minimum 750 words) Research imagery (minimum 1 per storyboard)
- Script/Treatment (minimum 1,500 words) (includes details descriptions and actions for each scene in the “experience”) See this link to understand how to write a treatment)
<http://www.movieoutline.com/articles/how-to-write-a-treatment.html>
- Three dimensional model of your site. Built digitally or physically. Digital is likely best, a hybrid may also be beneficial.
- Full Light and projection design for the experience to include: Plots drafting to be of the highest quality you are able to produce.
- Sections Color keys (examples shown in class) Texture research

Final plot drafted in Vectorworks of WYG - Final section or sections as required to express important technical details.

Printed storyboards – see this link <https://www.asc.ohio-state.edu/accad/womenandtech/StoryboardResource/>

Visuals as still photos and video clips showing lighting transitions A video with all materials laid out for a potential client to review and “sell” your idea.

Grading:

Project I= 40 % (National Tour)

Project II

(design experience)= 40%

Participation &= 20%

Attitude Reading

Total = 100 %

Students with disabilities requesting accommodations should first register with the Disability Resource Center (352 392-8565, www.dso.ufl.edu/drc/) by providing appropriate documentation. Once registered, students will receive an accommodation letter which must be presented to the instructor when requesting accommodation. Students with disabilities should follow this procedure as early as possible in the semester

Course Evaluation

Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations at <https://evaluations.ufl.edu/evals>. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. Summary results of these assessments are available to students at <https://evaluations.ufl.edu/results/>.

University Honesty Policy

UF students are bound by The Honor Pledge which states, "We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: "On my honor, I have neither given nor received unauthorized aid in doing this assignment." The Honor Code (<https://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>) specifies a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, you are obligated

to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please consult with the instructor or TAs in this class.

Software Use

All faculty, staff, and students of the University are required and expected to obey the laws and legal agreements governing software use. Failure to do so can lead to monetary damages and/or criminal penalties for the individual violator. Because such violations are also against University policies and rules, disciplinary action will be taken as appropriate. We, the members of the University of Florida community, pledge to uphold ourselves and our peers to the highest standards of honesty and integrity.

Student Privacy

There are federal laws protecting your privacy with regards to grades earned in courses and on individual assignments. For more information, please see:

<http://registrar.ufl.edu/catalog0910/policies/regulationferpa.html>

Campus Resources:

Health and Wellness

U Matter, We Care:

If you or a friend is in distress, please contact umatter@ufl.edu or 352 392-1575 so that a team member can reach out to the student.

Counseling and Wellness Center: <http://www.counseling.ufl.edu/cwc>, and 392-1575; and the University Police Department: 392-1111 or 9-1-1 for emergencies.

Sexual Assault Recovery Services (SARS)

Student Health Care Center, 392-1161.

University Police Department at 392-1111 (or 9-1-1 for emergencies), or <http://www.police.ufl.edu/>.

Academic Resources

E-learning technical support, 352-392-4357 (select option 2) or e-mail to Learning-support@ufl.edu.
<https://lss.at.ufl.edu/help.shtml>.

Career Resource Center, Reitz Union, 392-1601. Career assistance and counseling.
<https://www.crc.ufl.edu/>.

Library Support, <http://cms.uflib.ufl.edu/ask>. Various ways to receive assistance with respect to using the libraries or finding resources.

Teaching Center, Broward Hall, 392-2010 or 392-6420. General study skills and tutoring.
<https://teachingcenter.ufl.edu/>.

Writing Studio, 302 Tigert Hall, 846-1138. Help brainstorming, formatting, and writing papers.
<https://writing.ufl.edu/writing-studio/>.

Student Complaints Campus: https://www.dso.ufl.edu/documents/UF_Complaints_policy.pdf.

On-Line Students Complaints: <http://www.distance.ufl.edu/student-complaint-process>.

Lighting Design 2 Programming and Presentation for the Lighting Designer
 TPA 6026 Spring 2015
 Professor Stan Kaye

Weekly Schedule

Week	Day	Topic	Student Work Due and presented to Professor and Class activity	Reading Prepared to Discuss
Week 1	Monday, January 7, 2019	Creating a lighting template in Vextorworks and WYSIWYG	Inside the moving light-WYSIWYG live set up in computer lab	McMills Chap 1 and 2
Week 1	Wednesday, January 9, 2019	Mind Map JCS -Discuss Livingstone 1	Read Brightness vs. Contrast article in Canvas in the color rendering folder	Color Temperature brief (review for details-difference between chromaticity and spectrum understanding) demo spectroscopy - Livingstone 1
Week 2	Monday, January 14, 2019	Livingstone 2	WYG Rendering	Livingstone 2 McMills Chap3 and 4
Week 2	Wednesday, January 16, 2019	Discuss Livingstone- Discuss Livingstone 3 and 4	WYSIWYG Template Set-up- studio	Livingstone 3 + 4-watch webinar- https://www.gotostage.com/channel/d47a67ea520845828477cea21d52572b/recording/2e5064a003cd42bfa913fd01832d2d53/watch
Week 3	Monday, January 21, 2019	Phases of architectural design-programming, design phase, schematic phase, construction documents, bid documents, shop drawings, construction administration, punch lists, commissioning- review case studies of projects- WYG Live with Whole Hog	Vectorworks making a personal templates, borders, title blocks, layer set ups, class set ups, symbols, viewports, sheet layers, worksheets etc... Studio	Livingstone 5 + 6- sign up for this webinar: https://register.gotowebinar.com/register/7436005229279517195 McMills Chap 5 and 6
Week 3	Wednesday, January 23, 2019	Studio Stan in Chicago-URTA WYG Live with Whole Hog	Vectorworks making a personal templates, borders, title blocks, layer set ups, class set ups, symbols, viewports, sheet layers, worksheets etc... Studio	No Class- Studio Time
Week 4	Monday, January 28, 2019	Class discussion regarding professional touring projects-discuss Livingstone 6 + 7WYG Live with Whole Hog	50% schematic design JCS review and Due	Livingstone 5 + 6 McMills 7 + 8
Week 4	Wednesday, January 30, 2019	Class discussion regarding professional touring projects-Day 2 -discuss Livingstone 7 WYG Live with Whole Hog	50% Experience project review and due	Livingstone 7
Week 5	Monday, February 4, 2019	Photographic retouching techniques - Lightroom and HDR lighting techniques	Bring you varied expose photos	download photomatix pro: https://www.hdrsoft.com/ McMills 8 + 9
Livingstone 4,5,6,				
Week 5	Wednesday, February 6, 2019	Photographic retouching techniques - Lighting and HDR photo techniques- Livingstone 9	Basics of light room and photo retouching	Livingstone 9
Week 6	Monday, February 11, 2019	Present project 1 Progress (50% completion) Discuss Livingstone 10 STUDIO	JCS 100% Schematic Design due	-Livingstone 10 -- McMills 10

Week 6	Wednesday, February 13, 2019	Intro to Architectural Lighting methods - Discuss methodologies - STUDIO	100% Schematics Experience project due	A guide to designing quality lighting (canvas)
Week 7	Monday, February 18, 2019	IESNA Lighting Quality Chapter Discussion	Discuss readings	Livingstone 7,8--McMills 11 + 12
Week 7	Wednesday, February 20, 2019	Lighting Metrics - STUDIO	lumens, lux, foot-candles, spectrum/wavelengths, candles, architectural polar diagrams	Review all lighting metrics and especially CRI and TM-30- Handouts and IESNA Documents in color rendering folder-in addition review pages 9 and 10 in Candelas. Lumens and Lux by Owen Ransen. In the architectural lighting resources folder
Week 8	Monday, February 25, 2019	Discuss Livingstone 11 - STUDIO		Livingstone 11
Week 8	Wednesday, February 27, 2019	STUDIO		
Week 8	3/2/2019 - 3/8/2019 Spring Break			
Week 9	Monday, March 11, 2019	Lightwright Overview-connection to VW	JCS 75% Design Development	Critique project 1 paperwork - McMills 13
	Wednesday, March 13, 2019	Studio Day -	75% Design Development Experience project	
Week 9	Monday, March 18, 2019	Discuss Livingstone 9 - Studio	Basic Video editing in Final Cut Pro	<i>Livingstone 9 -McMills 14</i>
Week 10	Wednesday, March 20, 2019	Discuss Livingstone 10 - Studio	Basic Video editing in Final Cut Pro	Livingstone 10 -
Week 11	Monday, March 25, 2019	Phases of architectural design-programming, design phase, schematic phase, construction documents, bid documents, shop drawings, construction administration, punch lists, commissioning- review case studies of projects	Discuss Livingstone 10	Livingstone 12 -
Week 11	Wednesday, March 27, 2019	Project Work Studio	Studio	
Week 12	Monday, April 1, 2019	Project Work Studio	Studio	
Week 12	Wednesday, April 3, 2019	Project Work Studio	Studio	Li
Week 13	Monday, April 8, 2019	Meet the Giant Howard Brandston	Watch Howard Brandston and discuss	https://www.google.com/?gws_rd=ssl#q=howard+brandston+light&tbm=vid
	Tuesday, April 10, 2018	Project Work Studio	https://www.youtube.com/watch=lt_0qQiqMCs	
Week 13	Monday, April 15, 2019	Project Work Studio	Studio	
Week 14	Wednesday, April 17, 2019	Project Work Studio	Studio	
Week 14	Monday, April 22, 2019	Project Work Studio	Studio	Review 100% Construction Documents Full package JCS
Week 15	Wednesday, April 24, 2019	Project Work Studio	Studio	Review 100% Construction Documents Full package Experience Project