

Lighting Design II TPA6026
Monday & Wednesday 12:50 –2:45
Spring 2022 University of Florida College of Fine Arts
School of Theatre & Dance

Instructor: Professor Stan Kaye

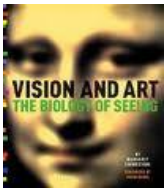
Office Hours: As Posted or by Appointment

Office telephone 273-0510

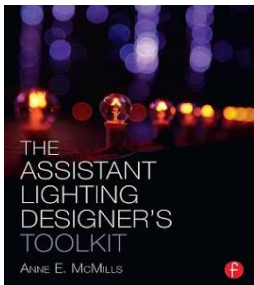
Musicals:

Choose one: (if I do not have a set you will have to find one) *West Side Story* *Gypsy*, *Cabaret*, *Kiss Me Kate*, *Urinetown*, *Hair*, *Jesus Christ Superstar*, *Camelot*, *Anne Get Your Gun*, *Jelly's Last Jam*, *Ma Rainey's Black Bottom* *Grand Hotel*, , *Next to Normal*, *Evita*. Rent.

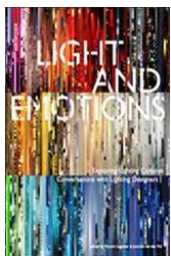
Readings:



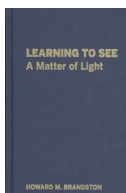
Vision and Art, The Biology of Seeing, Margaret Livingstone, Harry N Abrams, 2002 (required)



The Assistant Lighting designers toolkit. Anne E. McMills Focal Press – 2014 (required)



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



Howard Brandston, **Learning to See: A Matter of Light (suggested)**
ISBN 10: 08799552253 (recommended)

Student Learning Outcomes:

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 document with all paperwork and electronic media/presentations for each project at the conclusion of the project work. Specific items are listed in this Syllabus.

Method:

- 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 (ACAD, WYSIWYG, Vectorworks, LuxLab, Full Light Lab, Photoshop, Lumion 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. **Surprise quizzes may be administered if reading discussions are not robust.**

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

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 multi-set musical chosen from the list provided or suggested.

This project is a full design, it has multiple locations, and time frames. The items as project one 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 design or locate the basic scenery to include in your storyboards.

- The work on this project is a mentor-guided process in developing conceptual and visual information relative to the realized design
- The design deliverables shall include the following: (All provided in an organized binder or one 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
- complete visual cue score with image and descriptive narrative visual rendering for each cue in the production
- cell based storyboard mounted for presentation
- Plots (napkin plots, sketch plots, and final USA quality plot in Vectorworks 2d)
- Sections napkin sections sketch sections, and final USA quality section in Vectorworks 2d)
- Lightweight paperwork (Hook-up, instrument schedule)
- shop order (excel database of filemaker)
- 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 the standard **guidance can be found here:**

http://www.dolphin.upenn.edu/pacshop/RP-2_2006.pdf

Project 2

The Experience Project

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, Hoover 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, race and racism, suicide

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 or located 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, Lumion, Cinema 4D Visualizer (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:

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 fly through with all materials laid out for a potential client to review and "sell" your idea.

Grading:

Project I= as per canvas

(National Tour)

Project II Experience Project = as per canvas =

Participation & Attitude Reading= 20%

Attendance: Attendance at all schedule classes is expected. Each excused absence will lower you grade 1 full letter.

Course Fees: This semester the course fee is 47.50

SoTD Lab Hours: Evening Hours for Studio and Labs

MFA degree program leaders. Please assign one GTA to be present in the building during one day per week. Include their phone number and email. (Please coordinate with your shops to make the assignments on a per semester basis)

Notes on the purpose:

- Supervision and presence in the McGuire Pavilion during the evening to be available to undergraduate students who will be using various studios and labs
- GTA's may be assigned shop work during these hours or may do homework or work they have to accomplish
- GTA's must be in the building and available and check on activities of the undergrads in the studios and open the studios and provide access to the building.
- GTA's will be responsive for unlocking and locking the following rooms: costume shop, light lab, design studio (218), computer lab, and scene shop

COVID Policy:

We will have face-to-face instructional sessions to accomplish the student learning objectives of this course. In response to COVID-19, the following policies and requirements are in place to maintain your learning environment and to enhance the safety of our in-classroom interactions.

You are required to wear approved face coverings at all times during class and within buildings. Following and enforcing these policies and requirements are all of our responsibility. Failure to do so will lead to a report to the Office of Student Conduct and Conflict Resolution.

This course has been assigned a physical classroom with enough capacity to maintain physical distancing (6 feet between individuals) requirements. Please utilize designated seats and maintain appropriate spacing between students. Please do not move desks or stations.

Sanitizing supplies are available in the classroom if you wish to wipe down your desks prior to sitting down and at the end of the class.

Follow your instructor's guidance on how to enter and exit the classroom. Practice physical distancing to the extent possible when entering and exiting the classroom.

If you are experiencing COVID-19 symptoms (Click here for guidance from the CDC on symptoms of coronavirus), please use the UF Health screening system and follow the instructions on whether you are able to attend class. Click here for UF Health guidance on what to do if you have been exposed to or are experiencing Covid-19 symptoms.

Course materials will be provided to you with an excused absence, and you will be given a reasonable amount of time to make up work. Find more information in the university attendance policies.

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

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 (<http://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."

Recording

Students are allowed to record video or audio of class lectures. However, the purposes for which these recordings may be used are strictly controlled. The only allowable purposes are (1) for personal educational use, (2) in connection with a complaint to the university, or (3) as evidence in, or in preparation for, a criminal or civil proceeding. All other purposes are prohibited. Specifically, students may not publish recorded lectures without the written consent of the instructor. A "class lecture" is an educational presentation intended to inform or teach enrolled students about a particular subject, including any instructor-led discussions that form part of the presentation, and delivered by any instructor hired or appointed by the University, or by a guest instructor, as part of a University of Florida course. A class lecture does not include lab sessions, student presentations, clinical presentations such as patient history, academic exercises involving solely student participation, assessments (quizzes, tests, exams), field trips, private conversations between students in the class or between a student and the faculty or lecturer during a class session. Publication without permission of the instructor is prohibited. To "publish" means to share, transmit, circulate, distribute, or provide access to a recording, regardless of format or medium, to another person (or persons), including but not limited to another student within the same class section. Additionally, a recording, or transcript of a recording, is considered published if it is posted on or uploaded to, in whole or in part, any media platform, including but not limited to social media, book, magazine, newspaper, leaflet, or third party note/tutoring services. A student who publishes a recording without written consent may be subject to a civil cause of action instituted by a person injured by the publication and/or discipline under UF Regulation 4.040

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/Default.aspx>, 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, 392-1111 (or 9-1-1 for emergencies).

<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.

<http://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.

<http://teachingcenter.ufl.edu/>

Writing Studio, 302 Tigert Hall, 846-1138. Help brainstorming, formatting, and writing papers.

<http://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>

Week	Day	Topic	Student Work Due and presented to Professor and Class activity	Reading Prepared to Discuss
Week 1		Mind Map musical - 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		Livingstone 2	Lumion Rendering	Livingstone 2 McMills Chap3 and 4
Week 3		discuss Livingstone- Discuss Livingstone 3 and 4		Livingstone 3 + 4-

Week 4		<p>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-</p>		<p>Livingstone 4+ 5 + 6- sign up for this</p> <p>McMills</p>
Week 5		<p>Lumion Introduction</p>	<p>50% schematic design Musical- review and Due</p>	<p>https://youtu.be/O0uJnoTFsE</p> <p>Lumion Basics</p>
Week 6		<p>Class discussion regarding professional touring projects- Day 2 -discuss Livingstone 7</p>	<p>50% Experience project review and due</p>	<p>Livingstone 7</p>

Week 7		Photographic retouching techniques - Lighting and HDR photo techniques-	Basics of light room and photo retouching	McMills 8 + 9
Week 8		Present project 1 Progress (50% completion) Discuss Livingstone 10 STUDIO	Musical 100% Schematic Design due	Livingstone 10 -- McMills 10
Week 9		Analysis and Review IALD Award Winners - Intro to Architectural Lighting methods - Discuss methodologies - STUDIO		A guide to designing quality lighting (canvas)

Week 10		Analysis & Review IALD Award Winners - Architectural Lighting Process		Chutart & Pimviriyakul
Week 11		Phases of architectural design- IESNA Lighting Quality Chapter Discussion	lumens, lux, footcandles, spectrum/wavelengths, candles, architectural polar diagrams	Mende & Shoji - Livingstone 11 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 11		Lighting Metrics - Discuss Livingstone 11 - STUDIO	Musical 75% Design Development	Uchihara & jeong - Livingstone 11
Week 12		Project Work Studio	75% Design Development Experience project	Lee and Ko - Parry, Woodroffe
Week 12		Project Work Studio		Lin and Chen -

Week 13		Project Work Studio		Brandston - Beteridge and Bernstein - Handout from Theatre Technology
Week 14		Project Work Studio		Horton & Gregory - Handout from Building Better Theatres
Week 15		Project Work Studio		Marantz - Peinger and Sundin Avila and Fortes, <i>Gaspar and Lobo</i>