

## 54/64-880 Special Topics in Media: Mediated Reality

Tuesdays & Thursdays 3:00 - 5:50  
PCA 115 (The Wells)  
Instructor: Larry Shea

Spring 2015

Office: PCA 335  
ph: 412-268-7220  
Email: lshea@cmu.edu

### Course Overview:

This course is an advanced studio course that investigates the potential applications of mediated-reality technologies and location-based interactivity for live performance. Several technical and cultural trends are converging — trans-media storytelling, gamification, locative artworks, augmented reality — creating opportunities for artists and designers to create experiences that merge live performance with digital information, imagery and 3D visualizations in low-cost and widely distributable formats (e.g. apps).

The course places this technological experimentation in the context of 1970's Land Art, Happenings, Performance Art and the unresolved theoretical issues emerging from this rich period in American history. Reading discussions, site visits and presentations from outside experts (CMU faculty, visiting artists), will introduce students to a range of relevant topics, disciplinary/creative perspectives, and potential avenues for investigation. Specific areas of focus will include Pittsburgh history, local effects of the financial system, local ecological dynamics, and Pittsburgh sub-cultural histories.

Guest Speakers will present a variety of projects, and students will pick from one of these or develop their own idea into a final group project that uses these experimental techniques in an artistic/performative experience on a local site.

### Learning Objectives - By the end of this class, students will have:

- A deeper appreciation for the complex evolution of American cultural and art history from the 1970's onward and how this history lives on in digital culture.
- Insight into the complex ways artists and theorists have examined the dynamics between sites and communities and ways to artistically navigate these relationships.
- Gained a broad overview of art & performance projects that engage with location, environments and representational media technologies.
- Developed a deeper understanding of the Pittsburgh history of the past several decades and imagined ways to use this knowledge in the production of new works.
- A detailed knowledge of 3D creation object creation in software as well as via cameras/scanners.
- At least an intermediate level of Interactive authoring using the Unity 3D game engine.
- A clear understanding of the state of Mediated Reality technologies and identified avenues of interest for future work.

### Course Requirements:

Reading Discussion Questions / Classroom Participation: (30%)

Presentation #1: Seminar Students (10%)

Presentation#2: Seminar Students (10%)

Seminar Students – Paper (20%)

Lab Students – Lab work (20%)

Final Projects: (30%)

**\*\* Discussion Questions are due on MONDAY @ 10 AM (via email)**

(So you'll need to make time to do the readings over the weekend!!)

Submit at least 3 questions each week about the readings. These should not be questions to the professor, but questions about ideas you found interesting or confusing, connections you've made between the readings or artworks and other things that you would like to discuss further.

## **Tuesday January 13<sup>th</sup>**

**INTRODUCTIONS:** Caden Manson & Larry via Skype

Caden – Site Specific Performance

**ASSIGNMENTS:** (Discussion next Tuesday, Questions due next MONDAY 10 AM)

**READINGS:** (All readings on Class Black Board)

David Joselit – *Navigating The New Territory* (2005, 5pp)

Georg Simmel – *The Metropolis & Mental Life* (1902-3, 3pp)

Peter Halley – *A Short History of Affects* (1995, 13pp)

Conduct Web research on current AR (or related) work: START HERE: <http://futurecinema.ca/arlab/>  
- Bring in an example of a project you find interesting to show.

### **Art Walk:**

Take a bus to a new neighborhood and walk around: write down what you saw on the way there and on the walk – impressions of the people, spaces, buildings, sounds, environment, anything like that. Maybe take some casual photos on your phone. Let yourself free associate, are you reminded of other places, experiences etc., you must do this alone - otherwise you risk not really seeing the world around you.

**DELIVERABLE:** Your raw notes and then find a way to present them and the places you visited together - so use photos with captions, or maps, charts or some other way of combining a sense of space/place/journey and text to convey your trip

### **BACKGROUND READINGS for your walks:** (on BB)

Forced Entertainment – *Nights In This City*

Robert Smithson – *Monuments of Passaic*

Richard Long – *Heaven & Earth* -

Tacita Dean – *Bas Jan Ader 1977*

Ilya & Emilia Kabakov – *Night Journey 1998*

## **LAB: Thursday Jan 15<sup>th</sup>**

**SEMINAR STUDENTS PLEASE ATTEND AS WELL!**

**Ken Chu: Vacant Home Tour Project Presentation (~ 1h)**

**Happy Teenie Harris Day – LOOK HIM UP!**

Class will get out Early – Please use the time to plan or conduct your Art Walk

## **Tuesday January 20<sup>st</sup>**

Readings Discussion (~45min): **Joselit / Simmel / Halley**

Lecture (~45min): **MEDIATED REALITY AND ITS ANTECEDENTS - LAND ART, INSTALLATION ART, SITE-SPECIFIC PERFORMANCE**

**ASSIGNMENTS:** (Discussion Tuesday FEB 3, Questions due next MONDAY Feb 2 -10 AM)

**READINGS:** (All readings on Class Black Board)

Peter Halley – *Nature & Culture* (1983, 6pp) and *Abstraction & Culture* (1991, 11pp)

Philipp Kaiser & Miwon Kwon – *Ends of the Earth & Back* (2012, 20pp, txt & illus.)

Miwon Kwon – *One Place After Another: Conclusion* (2002, 12pp)

Reference & Resource: Please review over playground week.

Land Art: *Exhibition Checklist / Chronology of the Sixties* (2012)

**LAB: Thursday Jan 22<sup>nd</sup> -**

**State of the AR-t: Overview of Mediated Reality technologies**

**\* Please be prepared to show a project that you have found in your research**

**Tuesday & Thursday January 27<sup>th</sup> & 29<sup>th</sup> - DRAMA PLAYGROUND- no classes**

**Tuesday February 3<sup>rd</sup>**

Readings Discussion (~45min): Halley / Kaiser / Kwon

Lecture (~45min): 70'S LAND ART & CONTEMPORARY CULTURE

**ASSIGNMENTS:** (Discussion next Tuesday, Questions due next MONDAY 10 AM)

**READINGS:** (All readings on Class Black Board)

Georg Simmel – *The Ruin* (1911, 2pp)

Andreas Huyssen – *Authentic Ruins* (2006, 2pp)

Giuliana Bruno – *Modernist Ruins Filmic Archaeologies* (2003, 3pp)

Susan Hillier – *Collaborative Meaning: Art as Experience* (1982, 5pp)

Dan Graham – *Oldenberg's Monuments* (1968, 2pp)

Nick Kaye – *Performing the City- Krzysztof Wodiczko* (2000, 9pp)

**LAB: Thursday Feb 5<sup>th</sup> -**

**3D Content Creation via Software**

**Tuesday February 10<sup>th</sup>**

Readings Discussion (~45min): Simmel / Huyssen / Bruno / Hillier / Graham / Kaye

Lecture (~45min): MONUMENTS & RUINS

**ASSIGNMENTS:** (Discussion next Tuesday, Questions due next MONDAY 10 AM)

**READINGS:** (All readings on Class Black Board)

Nick Kaye – *Introductions: Site Specifics* (2000, 12pp) & *Site* (2000, 9pp)

Miwon Kwon – *Genealogy of Site Specificity* (2002, 22pp)

*PITTSBURGH history reading TBA*

David James – Interview with Pat O'Neil (1997, 12pp)

Christian Holland – Pat O'Neill's Decay of Fiction (2004, 2pp)

**LAB: Thursday Feb 12<sup>TH</sup> -**

**3D Content Creation via SCANNERS & CAMERAS**

**Tuesday February 17<sup>TH</sup>**

Readings Discussion (~45min): **Kaye / Kwon / Pat O'Neil / Etc**

Lecture (~45min): **SITE-SPECIFICITY / PITTSBURGH AS SITE**

**ASSIGNMENTS:** (Discussion next Tuesday, Questions due next MONDAY 10 AM)

**READINGS:** (All readings on Class Black Board)

Miwon Kwon – *(Un)sitings of Community* (2002, 18pp)

Allan Kaparow – *Notes on the Elimination of the Audience* (1966, 2pp)

Lygia Clark & Hélio Oiticica – *Letters/1968-69* (4pp)

Hélio Oiticica – *Dance in My Experience (Diary Entries)/1965-66* (3pp)

Adrien Piper - *Notes on Funk, I-II* (1983, 85, 3pp)

**PRESENTATION #1:** (2 people) <10min Total Present & Discuss. **DUE NEXT TUESDAY FEB 24<sup>th</sup>**

**Option1:** Find an iconic / historically important/ or simply interesting site in a Pittsburgh neighborhood or community and conduct research, using the expanded idea of site. Present your research in a visually compelling way that formally relates to your insights about the site.

**Option 2:** Pick a local PUBLIC ARTWORK, and evaluate it using the ideas we have covered in class. How does it work with it's site, public, materials, ideas etc...

**LAB: Thursday Feb 19<sup>th</sup>**

**Working with Textures, modifying 3D objects**

**Tuesday February 24<sup>th</sup>**

Readings Discussion (~30min): **Kwon / Kaparow / Clark & Oiticica / Piper**

Lecture (~30min): **COMMUNITY / THE EVERYDAY / AUDIENCE**

**STUDENT PRESENTATIONS:** (~90min)

**ASSIGNMENTS:** (Discussion next Tuesday, Questions due next MONDAY 10 AM)

**READINGS:** (All readings on Class Black Board)

Tom Holert – *Land Art's Multiple Sites* (2012, 26pp, txt & illus.)

Martha Rosler – *...to argue for a video of representation...against the mythology of everyday life* (1977, 2pp)

David Harvey – *Between Space & Time* (1990, 2pp)

Lev Manovich – *Friendly Alien: Object and Interface* (2006, 2pp)

Dan Graham – *Video Television Architecture* (1976, 7pp)

**LAB: Thursday Feb 26<sup>TH</sup>**

**UNITY TUTORIALS #1**

**ALSO ATTEND – the Paul Debevec Lecture on FRIDAY @ 3:30 room NSH 1305**

## **Tuesday March 3<sup>rd</sup>**

Readings Discussion (~45min): **Holert / Rosler / Harvey / Manovich / Graham**

Lecture (~45min): **MEDIA SPACES / INTERFACES**

Guest: **TBA**

ASSIGNMENTS: (Discussion next Tuesday, Questions due next MONDAY 10 AM)

READINGS: (All readings on Class Black Board)

N. Katherine Hayles – *Embodied Virtuality* (1996, 28pp)

Suggested Reading – .

*Remote Possibilities: Land Arts Changing Terrain* (Artforum 2005, 13pp)

**PRESENTATION #2:** (groups of 2) <10min Total Present & Discuss. **DUE TUESDAY MARCH 17<sup>th</sup>**

Pick a LOCAL MONUMENT OR INTERESTING SITE and propose an intervention to it that you feel expands upon unexamined content of what the monument / Site represents or how it functions. What is the “unconscious” of the monument?

## **LAB: Thursday March 5<sup>th</sup>**

**UNITY TUTORIALS #2**

**Tuesday March 10<sup>th</sup> & Thursday March 12<sup>th</sup>      Spring Break**

## **Tuesday March 17<sup>th</sup>**

Readings Discussion (~25min): **Hayles & The Post-Human**

**STUDENT PRESENTATIONS:** (~90min)

5PM – Roberta Smith Lecture @ Kresge

ASSIGNMENTS: (Discussion next Tuesday, Questions due next MONDAY 10 AM)

READINGS: (All readings on Class Black Board)

“Gamification” Readings TBA

**FINAL PROJECT GROUPS ASSIGNED: Discuss in Class**

Student work is divided between Seminar Students and Lab Students. Seminar students will complete a 5-page paper providing dramaturgical analysis of the site, and the planned intervention/event while the lab students will provide a functioning application. Collaboration in the groups is emphasized, so the technical functionality has dramaturgical rationale. Everyone will participate in the creative evolution of the project.

## **LAB: Thursday March 19<sup>th</sup>**

**UNITY TUTORIALS #3 & Begin working on Final Projects in Groups**

**WhatsOn Festival Opens**

**Tuesday March 24<sup>th</sup>**

Readings Discussion (~45min): Gaming

**Guest: Paolo Pederichi**

ASSIGNMENTS: (Discussion next Tuesday, Questions due next MONDAY 10 AM)

READINGS: (All readings on Class Black Board)

Guy Debord – *Towards a Situationist international* (1957, 3pp)

Peter Halley – Duchamp, Morris

Amada Cruz & Bob Nickas – *Julia Scher* – (from Performance Anxiety 1997, 4pp)

Bob Nickas – *A Brief History of the Audience* (from Performance Anxiety 1997, 14pp)

Trevor Paglen - *Experimental Geography* (2008, 3pp)

Daniel Birnbaum – *The Lay of The Land* (Artforum 2005, 4pp)

Group Material - *Matrix/Berkeley 132* (1989, 5pp)

Hal Foster – *Chat Rooms* (2004, 3pp)

**LAB: Thursday March 26<sup>th</sup>**

**FINAL PROJECT PLANNING**

**Motion Capture Demo @ Hunt Media Lab**

**Tuesday March 31<sup>st</sup>**

Readings Discussion (~45min): Debord / Halley / Nickas&Cruz / Paglen / Birnbaum / Group Material / Foster

Lecture (~45min): WORKING STRATEGIES

**Guest: TBA**

ASSIGNMENTS: (Discussion next Tuesday, Questions due next MONDAY 10 AM)

Work on Final Project Presentations: DUE NEXT WEEK

**LAB: Thursday April 2<sup>nd</sup>**

**FINAL PROJECT PLANNING – Assembling elements**

**Motion Capture Demo #2 @ Hunt Media Lab**

**Tuesday April 6<sup>th</sup>**

**Final Project Proposal Presentations**

**Guest: TBA**

ASSIGNMENT: Work on Final Projects Prepare for HACK-A-THON

**April 13<sup>th</sup> – 20<sup>th</sup> AR HACK-A-THON with Visiting Artist John Cleater:**

**[Schedule TBA – Daily Workshops / Public Showings / Presentations](#)**

**Attendance:** All students are expected to come to class on time and prepared. One unexcused absence will be allowed, any subsequent absences will result in a drop of ½ a letter grade. Attendance will be taken 15 minutes after class time begins.

## GRADES

The University Undergraduate Grading Standard is as follows:

A	4.0	Excellent
B	3.0	Good
C	2.0	Satisfactory
D	1.0	Passing
R	0.0	Fail

Graduates may receive +/-

Undergraduates may not receive +/- for the final grade.

## GRADES

The School of Drama has adopted the policy of giving letter grades in most courses. Mid-term and final grades are available to students on-line. To conform to the Privacy Act (see below), the School makes grades available to students, and not to parents. It is the responsibility of the student, not that of the University or the School, to keep parents informed. You can opt, through Student Information Online (SIO) to allow parents access to your academic records.

The University does not use a plus or minus system for undergraduates. Midterm grades will allow “plus/minus” designations for the purpose of instructor/student evaluations.

The University undergraduate student Grading Standard is as follows:

Grade Quality Points		
A	4.0	Excellent
B	3.0	Good
C	2.0	Satisfactory
D	1.0	Passing
R	0.0	Failure
X	0.0	Conditional Failure
P		Non-Factorable Passing
N		Non-Factorable Not Passing
O		Non-Factorable Audit
W		Non-Factorable Withdrawal
I		Non-Factorable Incomplete

This grading standard is for all students classified as seeking an undergraduate degree and special students taking undergraduate courses.

Grades in the School of Drama measure your progress toward mastery in your field. Expectations of progress a level of the curriculum. In addition, the School of Drama expects its students to maintain a “B” average in their major area. Faculty consider specific factors in determining grades. Individual rubrics and requirements are made available on a course-specific basis. The following are areas of competency the School of Drama evaluates on a school wide basis: artistic and professional aptitude and potential, skills mastery, professional conduct and engagement, innovation and positive collaboration.

## INCOMPLETES

An “incomplete” is granted exclusively at the discretion of the course instructor. Once the decision has been made to grant a grade of “incomplete,” it is your responsibility as a student to arrange a deadline for work completion with the instructor. University policy dictates that any “incomplete” grade will automatically be changed to the default grade entered by the course professor by the end of the following semester if the coursework is not completed.

## CONFERENCES AND CRITIQUES

Conferences and critiques are held at the end of each semester and upon request. Evaluations for many courses will be written at the end of each semester. Please pay careful attention to what is written. If anything is unclear, make sure to discuss the evaluation with your instructor.

## HONORS

University Honors are given to those students who have completed four years of training within the School of Drama with an overall grade point average of 3.50 and above. These honors are automatic and based solely on QPA.

College Honors will be given upon graduation if the student has a QPA average of 3.30 and has achieved artistic excellence, professional promise and/or innovation and entrepreneurship.

Dean's List In order to qualify, a student must have a semester average in the top 30% of the School and have carried a full-time load of at least 36 units. An incomplete grade or missing grade disqualifies a student from the Dean's list.

## THE PRIVACY ACT

The following is a quote from the "Buckley Amendment" to the *Family Educational Rights and Privacy Act of 1974*: "Whenever a student has attained eighteen years of age, or is attending an institution of post secondary education, the rights accorded to and the consent required of the parent of the student shall there after only be accorded to and required of the eligible student." In effect, the law provides for:

- inspection of all records by a student.
- the opportunity, through a hearing, to challenge the contents of the records.
- the permission of the student for release of the records.
- maintenance of a record of all persons, including the student, who inspect the file.

As a result of this law, the Registrar's office sends parents copies of grade reports only during the freshman year. The School of Drama does not send any copies of notices to parents. All notices, evaluations or action letters are sent directly to the student. The full university interpretation of the policy is available in the Registrar's Office, Warner Hall 201.

## ACADEMIC ACTIONS

You will be informed during a private conference if you are making inadequate progress towards your degree, which may result in an academic action. If you do not progress within a reasonable amount of time, a further academic action may be taken. The decision to impose an academic action is first initiated by the School of Drama, and then presented at the end of the semester to the Academic Actions Committee of the College Council for confirmation. The academic actions listed below do not follow a particular sequence; any of the actions may be appropriately imposed at any time upon recommendation of the School of Drama and confirmation by the Academic Actions Committee.

### *WARNING*

Intention of the Action: A warning is intended to notify the student of unsatisfactory performance and to suggest that the student take steps to determine and correct the cause of the difficulty. It indicates a moderate concern on the side of the faculty for problems that are considered circumstantial and can be promptly rectified by the students. A student may be issued a warning for failure to maintain professional standards in a required course; or insufficient evidence of serious application to the professional standards of the School of Drama; or one or more grades of "C" or below in the student's major area of study.

Warning action is intended to notify the student of unsatisfactory performance, and to suggest that the student take steps to determine and correct the cause of the difficulty.

### *PROBATION*

Intention of the Action: Probation is intended to notify the student of severe and/or continuous performance issues and to suggest that immediate steps are taken to correct the cause of the difficulty. Probation may be imposed for a more severe academic problem; *i.e.* a student currently on an action who receives a grade of "C" or below, or a student not currently on an action who receives more than one "C" in his/her major area of study. A student on probation may be required to achieve a specified quality grade point average and improve scholastic and/or artistic standing to an acceptable level in order to be removed from the action. Unless significant progress is made the action will remain, could escalate to Final Probation, Suspension or Drop from the School of Drama.

### *FINAL PROBATION*

Intention of the Action: Final probation is intended to notify the student of significantly poor performance issues and continued failure to meet the professional standards of the School. It indicates significant concern on the side of the faculty on the ability of a student to rectify the causes of the problems. For a student on Final Probation, in the next semester in



residence, the student must receive no incomplete grades and no grades less than a C. If expectations are not met, the student may continue on Final Probation, or depending on individual performance issues, the action could escalate to Suspension or Drop from the School of Drama.

### *SCHOOL SUSPENSION*

For poor performance or for personal problems that create an impediment to professional achievement in the School of Drama, a student may be suspended from the School of Drama. A student is suspended from the School of Drama, but not the university, when it is deemed in the best interest of the student to allow continuation of study outside of the School of Drama during the period of the suspension. The student is not permitted to take courses in the School of Drama for a period to be determined by this faculty action, but will be readmitted at the end of the period of Departmental Suspension specified by the faculty after the condition of the Departmental Suspension is satisfied. It is imposed if the student is not making significant progress towards his/her degree; or following a significantly poor semester (or previous semester(s)) during which the student was on academic action; or if faculty feel that a student with the potential for success needs to address the issues impeding his/her academic achievement while taking classes in another department at Carnegie Mellon.

### *DROP FROM THE SCHOOL OF DRAMA*

This is an action imposed by the School of Drama in the case of any student whose progress in the professional training offered is considered insufficient to warrant continuing in the current professional field of study in this college. This action is taken when a student is lacking an essential requirement for the profession, but whose general scholastic ability, habits, and character justify an opportunity in some other field of education. This action terminates the student's enrollment in the School of Drama, but is not intended to prejudice admission to another school or college of the university, or to another institution.

This academic action allows the student three choices:

1. Transfer to another Carnegie Mellon University department/school. A student must contact that school or department.
2. Request for Transitional Student status in the College of Fine Arts for one semester. A student must make an appointment with Carnegie Mellon Resource Advising Center (CMARC) to discuss this.
3. Withdraw from Carnegie Mellon University. An application for Withdrawal form is available at [www.cmu.edu/hub](http://www.cmu.edu/hub).

We strongly encourage contact with CMARC ([www.cmu.edu/CMARC](http://www.cmu.edu/CMARC)) to determine what is the student's best course of action.

### *WITHDRAWAL OR LEAVE OF ABSENCE*

A student who withdraws or takes a leave of absence from the university, at any time up to and including the last day of classes and excluding the final examination period, does so with the understanding that no grades will be recorded for the semester. In some cases the student's department or school may choose to state the time at which or the conditions under which the student may be permitted to return. Withdrawal or voluntary leave of absence requires that a student file a Withdrawal/Leave of Absence form with the HUB, after securing the appropriate signature approvals. Return from withdrawal or voluntary leave of absence requires department or school approval through a Request for Return from Leave of Absence form. ([www.cmu.edu/hub](http://www.cmu.edu/hub))

Students should keep the following in mind when considering a Withdrawal/Leave of Absence:

- The training process is such that it is not possible for students to take only a semester away from the School (unless on an agreed internship, or semester abroad).
- Students are encouraged to take a Leave of Absence if they feel the need to take a break from the intense training experienced during their studies.
- Students in good standing in all courses and on no academic action when taking the leave will be reinstated into the School at the level of training they were about to take when requesting the leave of absence.
- Students in poor standing or on academic action who request a leave of absence will be required to re-audition and/or interview when the leave is up before being permitted to re-enter the School. Students who, due to illness or personal problems, need to take a Leave of Absence during a semester will be discussed on an individual basis. A student might be asked to repeat the incomplete semester's study or, if the academic progress is excellent, be allowed to return and continue with their class.

### *APPEAL PROCEDURE*

Students are free to appeal all actions through a letter to the Dean of the College of Fine Arts and copied to the Head of the School of Drama.