

# **CTPR 534 INTERMEDIATE PRODUCTION DESIGN**

Fall 2014

Thursday 7-10 PM. SCA 209

Instructor: Roland Rosenkranz

## **SYLLABUS**

### **OVERVIEW**

Intermediate Production Design is an in depth examination of the role of the production designer in motion picture, television and new media. The course will examine the creative design process from the script through prep and production. The course will demonstrate visual design strategies and practical processes used to move a design from concept to completion. The emphasis will be on understanding the designers' role in the conceptual and production processes in current industry practices.

### **COURSE GOALS**

- Gain an understanding of the processes that a designer uses to move a story from words to images.
- Develop an understanding of the fundamental relationships between the designer and the many collaborators on any project: writer, director, producer, cinematographer, and the many members of the art department.
- Develop fundamental knowledge of the various visual tools at a designers' disposal.

### **PROJECTS & ASSIGNMENTS**

- A variety of class projects will relate directly to the course material. These will be presented & reviewed weekly. These will become part of the final project.
- Final Project: The student will write a short original script (approved by the instructor) that is used throughout the semester for assignments and forms the basis for the final project. The following assignments are required:

Research presentation board

A ¼ " ground plan

A ¾" elevation

A color/texture palette for your set

Location photo files

Amended location photos (Photoshop)

Set Dec presentation board

Students must provide all drawing tools & materials used in class. This includes: a digital camera, drawing pencils, a scale rule, graph paper, drawing paper, presentation boards, colored paper/swatches, and fabric samples. Some assignments will require use of Photoshop and SketchUp.

**GRADES:**

CTPR 534 is graded on a letter grade basis. Grades will be based on both subjective and objective judgments; participation, clarity, and effort indicative of a growing mastery of the designer's role. Success is predicated on an energetic and ongoing interaction between all members of the class. Tardiness and unexcused absences will have a negative impact on your grade. If you must miss class, email your professor as soon as possible and always before class begins.

Grade weighting:

Class Participation: 35%

Class Projects & Assignments: 30%

Final Project: 35%

**Statement for Students with Disabilities**

Any student requesting academic accommodations based on a disability is required to register with Disability Services and Programs (DSP) each semester. A letter of verification for approved accommodations can be obtained from DSP. Please be sure the letter is delivered to me as early in the semester as possible. DSP is located in STU 301 and is open 8:30 a.m.–5:00 p.m., Monday through Friday. The phone number for DSP is (213) 740-0776.

**Statement on Academic Integrity**

USC seeks to maintain an optimal learning environment. General principles of academic honesty include the concept of respect for the intellectual property of others, the expectation that individual work will be submitted unless otherwise allowed by an instructor, and the obligations both to protect one's own academic work from misuse by others as well as to avoid using another's work as one's own. All students are expected to understand and abide by these principles. *Scampus*, the Student Guidebook, contains the Student Conduct Code in Section 11.00, while the recommended sanctions are located in Appendix A: <http://www.usc.edu/dept/publications/SCAMPUS/gov/>. Students will be referred to the Office of Student Judicial Affairs and Community Standards for further review, should there be any suspicion of academic dishonesty. The Review process can be found at: <http://www.usc.edu/student-affairs/SJACS/>.

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**WEEKLY SCHEDULE** (Note: Lecture schedule may vary as needed)**Week 1**

**Overview** The job of the Production Designer.

Developing concepts, finding the rules of the world, using visual metaphor and creating the LookBook.

## **Week 2**

Developing a rulebook.

Turning a script into designable elements. Script breakdowns by department.

Assignments: Students write a short, original script that becomes the basis for their assignments throughout the semester. Students photograph and amend location photographs to be used for the original script's set.

## **Week 3**

### **Locations**

Guest Speaker- Location Manager

Locations vs. set construction.

Discuss research used to alter an exterior location.

Assignment: Students take location photos and alter the location to fit script.

## **Week 4**

### **The Ground Plan Pt. 1**

Sketch Up Tutorial #1.

The basic drawing for all departments- the ¼" ground plan.

## **Week 5**

### **The Ground Plan Pt. 2**

Blocking the scene in developing a ground plan.

Students draw ground plans using scale rules and graph paper.

Assignment: Period research for student set.

## **Week 6**

### **The Ground Plan Pt. 3**

Director's plans/ Ground plans/ Stage plans.

Assignment: Draw ground plan views of student set.

## **Week 7**

### **Elevations**

SketchUp Tutorial #2.

Discuss architectural styles and how architecture informs the story.

Assignment: Draw elevations for student set.

## **Week 8**

Field Trip to Art Director's Guild Research Archive.

## **Week 9**

### **Color**

Palette - color choice, emotional choice.

A discussion of color, texture, finishes and wallpaper.

Guest speaker: TBA.

Assignment: Create color/texture palette for student set.

## **Week 10**

Field Trip to Culver Studios.

## **Week 11**

### **Set Decoration**

Discuss furniture, lighting and drapery.

Add furniture to director's plan.

Assignment: Select photographs of set dressing for student set.

## **Week 12**

### **Construction**

Construction, paint, signage and greens.

Scheduling and budgeting of construction.

Assignment: Complete assigned aspects of final project.

## **Week 13**

### **Backings - Greens - Green Screen**

Graphic design from pre-vis to final output.

## **Week 14**

### **Budgeting - Management**

Cost estimating, budgeting, legal/clearance breakdowns are discussed.

## **Week 15**

### **Final Project Presentations**

This final project presentation is an in-class critique.

All work must be printed, mounted, and presented to the class (with the exception of 3D-virtual models).

The following elements are required for the Final Project:

- An "emotional response" collage for student set.
- A color/texture palette.
- A research board addressing architecture, furniture, color, texture, mood and tone.
- A 1/4" ground plan based on staging/blocking.
- 1/4" elevations and 3/4" details from the plan.
- Spotting plan of set on a SCA soundstage.
- A complete budget.
- A color rendering or 1/4" physical model or virtual model of student set. (Program for virtual model to be approved by instructor.)

### Suggested Reading:

The Art Direction Handbook for Film

Michael Rizzo, Focal Press, 2005

Describes today's art department in detail.

By Design - Interviews with Film Production Designers

Vincent LoBrutto; Praeger; 1992

Interviews with a wide range of veteran and contemporary production designers.

Setting the Scene - The Great Hollywood Art Directors

Robert S. Sennett; Harry N. Abrams, Inc.; 1994

Hollywood Art - Art Direction in the Days of the Great Studios

Beverly Heisner; McFarland & Company; 1990