

CIC29 WORKSHOPS

All workshops will be conducted live. The live workshop will be recorded and available for viewing as many times as you like until March 15, 2022. To help planning, depending on where you are located in the world, workshop times are shown in three time zones.

WORKSHOP I: Elevating the Story: Bridging Arts and Science

Wednesday 3 Nov: 13:00 – 14:00 (NY) / 18:00 – 19:00 (Paris)

Thursday 4 Nov: 02:00 – 03:00 10 (Tokyo)

Convener: Shane Mario Ruggieri, Dolby Labs, Inc. (US)

Speakers:

Shane Mario Ruggieri, Dolby Labs, Inc. (US)

Stacey Spears, Spears & Munsil (US)

Joachim Zell, Barco (US)

This workshop explores how color and imaging scientists effectively interact with color creatives to develop technologies and workflows that are ready to elevate image fidelity and creative intent for storytelling.

Shane Mario Ruggieri, CSI, is one of the most experienced Dolby Vision colorists in the world. Whether creating forward looking HDR content, training other colorists, or consulting on Dolby Vision and HDR workflows, he strives to help define the language of HDR storytelling. Ruggieri's resume includes work for Apple, Dolby, ARRI, Visa, HBO, and Universal Studios. He maintains the most fun he's had is as the resident "golden eye" (or Guinea pig) for Dolby's Applied Vision Science Group.

Stacey Spears is the co-creator of the popular Spears & Munsil Benchmark DVD and Blu-ray discs. He has also created content for calibration and test discs from Joe Kane Productions, Anchor Bay Technologies, Datacolor, Marvell, and Microsoft. He wrote for many years on home video topics for the audio/video enthusiast site Secrets of Home Theater and High Fidelity, where he created the "Progressive Scan Shootout" and co-discovered the so-called "chroma bug" in MPEG decoder chips. Spears currently works for one of the leading digital cinema camera manufacturers.

Joachim Zell is head of HDR content workflow at Barco. Prior to that he was vp of technology and imaging science at EFILM/Deluxe where he designed and monitored production workflows from onset production to movie release. He has also worked at Technicolor Thomson and Grass Valley Thomson. Zell is an associate member of the American Society of Cinematographers (ASC); co-chair of the ASC's MITC Next-Generation Cinema Display committee; and co-produces the ASC "Standard Evaluation Material V2" short. He is ACES project vice chair at the Academy of Motion Picture Arts and Sciences.

WORKSHOP II: Color: From Images to Videos,

Thursday 4 Nov: 10:20 – 11:50 (NY) / 15:20 – 16:50 (Paris) / 23:20 – 00:50 (Tokyo)

Conveners: Marco Buzzelli, University of Milano – Bicocca (Italy), and Alain Trémeau, University Jean Monnet, St-Etienne (France)

Speakers:

Marco Buzzelli, University of Milano - Bicocca (Italy)

Mark Fairchild, Rochester Institute of Technology (US)

Shoji Tominaga, Norwegian University of Science and Technology (Norway)

Simone Zini, University of Milano - Bicocca (Italy)

One of the growing challenges the color research community faces is moving from the image to the video domain, across all aspects of color imaging. This workshop brings together experts in the field to discuss techniques taken from traditional color imaging that have been—or could be—extended to videos.

Marco Buzzeli is a postdoctoral fellow at University of Milano – Bicocca whose research focus includes characterization of digital imaging devices and object recognition in complex scenes.

Mark Fairchild is head of the Integrated Sciences Academy at RIT, as well as a professor of color science and the graduate program director for the Munsell Color Science Laboratory.

Shoji Tominaga is a professor at the Norwegian University of Science and Technology and visiting researcher at Nagano University. His research interests include multispectral imaging and material appearance.

WORKSHOP III: Color and Architecture: Light Affects Mood, Perception, Wellbeing, and Interaction in Space

Thursday 4 Nov: 12:10 – 13:10 (NY) / 17:10 – 18:10 (Paris)

Friday 5 Nov: 01:10 – 02:10 (Tokyo)

Convener: Timo Kunkel, Dolby Labs, Inc. (US)

Speakers:

David Gill, David Gill Architect (US)

Alstan Jakubiec, University of Toronto (Canada)

Greg Ward, Dolby Labs (US)

How light propagates and fills a space is an essential property of architectural design that strongly influences how we use a space and what emotions we form towards it. Gaining a thorough understanding of the interplay of light with objects and ultimately a human observer is therefore an important aspect, both in research and the actual design process. This workshop discusses several aspects that further this understanding such as the materiality of light and color, how light affects our circadian rhythm, and how we can simulate the impact of light within a space.

David Gill is an architect and educator with more than 20 years of practice and more than 10 years of teaching experience. His interests, both professional and academic, lie in the materiality of architecture: the tectonic, perceptual, and poetic meanings and properties that embody common materials.

Greg Ward is the principal author of the Radiance rendering system used for lighting and daylight design in architecture. His expertise includes reflectance models, high dynamic range image capture and display, image processing, and human perception. He is employed by Dolby Laboratories, and consults for Irystec, Depix, and the Lawrence Berkeley National Laboratory.

Alstan Jakubiec is an assistant professor in the Daniels Faculty of Architecture, Landscape and Design / The School of the Environment at the University of Toronto. His expertise is in the areas of daylight simulation, climate-based annual daylight analysis, visual comfort, occupant behavior, and urban simulation.