U-Corp @ U-Corp@Synth Grid Project

Retro Futures: Reviving the Spirit of 1980s Audiovisual and Music Media Assets

U-Corp Lab

The U-Corp Lab (U-Corp) is a co-innovation platform that connects innovative organizations/companies with the vibrant DKU research and entrepreneurial community. The goal is to provide DKU students the opportunity to master industry-proven innovation research methodologies through productive practice and co-creation projects with companies. These co-innovation projects will provide students with exposure to real-world innovation practices, businesses, cultures, and mindsets; a chance to deep dive into an industry and develop domain knowledge in specific sectors; experience using a variety of industry-proven research methodologies and tools; practical innovation project experience working in teams on real business challenges.

Synth Grid Project

Synth Grid Project (Synth Grid Project) is a project initiated by an independent designer and illustrator Sparkwarrgon, focusing on the promotion of Synthwave music and culture, bringing back elements of 80's retro sci-fi and horror movies through music, art creation, videos, podcasts and offline events, dedicated to creating a retro sci-fi and music. The Synth Grid Project focuses on the promotion of Synthwave music, through the production of high-quality music videos, podcasts, and party events, so that more audiences can understand and love this style of music. With over 11,000 followers across the web, the videos have accumulated over 358,000 views. The Synth Grid Project has over 11,000 followers across its platforms, with a total video view count exceeding 358,000. By producing a large number of high-quality Synthwave artworks and video content, it has gained widespread attention and praise.

More Info: https://www.youtube.com/@synthgridproject8647

Project Introduction

This project aims to conduct an in-depth study of global and Chinese music and film culture in the 1980s, thoroughly exploring and presenting the core characteristics and lasting influence of this era. As history evolves, the music and films of the 1980s have not only become significant memories of the time but also had an undeniable impact on contemporary pop culture.

This project will focus on the music styles, film art, key figures and the rise of synthesizer music in the 1980s. Through a variety of research methods, including literature review, in-depth interviews, and field observations, students will systematically collect and analyze relevant materials, highlighting influential stars, composers, and their works that have profoundly influenced pop culture. At the same time, the project will explore the rise of synthesizer music and analyze its important role in promoting music creation and pop culture.

To creatively showcase the music and film culture of the 1980s, the project **will design and implement an immersive exhibition.** The exhibition will integrate various media formats, including physical displays, multimedia interactions, and virtual reality experiences, to creatively present classic moments from the 1980s. Through the exhibition, audiences will experience the unique charm of 1980s music and the brilliant moments of film art firsthand.

This project will connect history with contemporary culture, exploring the legacy and innovation of music and film across different eras. It aims to inspire deep reflection on current popular culture, promote the inheritance and development of culture, and inject new vitality into cross-generational cultural exchange.

Final Deliverables: Immersive Exhibition, Innovative Event Proposals, Research Report

Study Methods: Literature Research, Fieldwork, Qualitative Research

Student Team Composition

Number of students: 4-5

Students with relevant research experience will be given priority.

Working Plan

1. 4-5 students will form a working group, which will work together to complete the project under the guidance of the tutor.
2. In addition to meeting with the company for the first time, students will have biweekly meetings with the U-Corp team to report on their work progress and receive mentoring feedback. (See below for details.)
3. Project arrangement: Students need to work about 6-10 hours per week, and the project duration is 32 weeks. See the following table for the specific schedule:

Timetable

Date	Week	Working Content	Delivery Results
2.24-3.9 *(3.3-3.6) Exam week will be skipped*	**WK 1-2**	Conduct project kick-off meeting with Synth Grid Project cyberpunk representatives to clarify project goals, scope, timeline, and team member roles. **Background Research:** Collect literature related to music and movie culture in the 1980s globally and in China, including books, journals, essays, and memoirs. Analyze the	Arrangement of division of responsibilities among team members and determined dates/times for internal meetings
3.10-3.23	**WK 3-4**	evolution of music styles (e.g. rock, pop, electronic, etc.) and their impact on society. Research styles, themes, directors, and representative works of cinematic art. Identify key figures, including stars, composers, directors, etc., and the contribution of their work to popular culture. Research the rise of synthesizer music and its use in music composition.	Literature Review; Music Style Analysis Report; Film Art Analysis Report; List of Key Figures and Works; Synthesizer Music Development Report
3.24-4.6	**WK 5-6**	**Research on the Integration of Technology and Art:** In-depth study of the historical background of synthesizer technology, its technical characteristics and its specific application in music creation. Analyze the cross-border artistic expressions formed by the combination of music and film, such as music films, musicals and film soundtracks. Examine the popularity of synthesizer technology in music creation in the 1980s and its influence.	Synthesizer Technology Analysis Report Music and Movie Crossover Art Research Report Synthesizer Technology Application Casebook
4.7-4.20	**WK 7-8**	**Brainstorming:** Organize creative discussions to generate 20-30 creative proposals for immersive exhibitions and innovative events. Each proposal should include elements such as format, content, target audience, and expected outcomes. Conduct preliminary screening and evaluation of creative ideas, and identify 3-5 most	Creative Proposals Initial Screening and Assessment Report Draft In-depth Development Program

		promising proposals for in-depth development.	
4.21-5.4	WK 9-10	**In-depth Development Program:** Develop detailed plans for 3-5 selected creative proposals, covering event flow, interactive design, media selection, and venue layout. Develop an exhibition plan and activity program with clear timelines, task allocation, and budget arrangements. Engage in multiple discussions and revisions with mentors and team members to ensure feasibility and innovation of the final plan.	Exhibition Plan and Program of Activities (Detailed Version) Budget Report Work Aollocation Form
5.5-5.18 * (5.5-5.8) Exam week will be skipped	WK 11-12	**Material Collection and Activity Preparation**: Collect relevant materials, including artifacts, images, videos, and audio, based on the exhibition plan and event agenda. Coordinate with venues, equipment providers, and partners to ensure all necessary resources are in place for the exhibition and events.	Material Collection Checklist and Onsite Display List
5.19-6.1	WK 13-14		
6.2-6.15	WK 15-16	**Exhibition Layout and Interactive Testing:** Arrange the venue and install equipment according to the exhibition plan and event schedule. Conduct initial testing and adjustments of the exhibition content to ensure accurate information and a well-organized layout. Perform multiple tests on interactive elements to ensure smooth experiences and effective outcomes. Gather feedback from tests and promptly refine the exhibition content and event plan as needed. **The specific exhibition dates are to be determined.	Exhibition Setup Photos/Videos Interactive Test Feedback Records Revised Exhibition Plan
6.16-6.29	WK 17-18		
6.30-7.13	WK 19-20	**Final Exhibition and Event Preparation:** Make final adjustments and optimizations based on	Exhibitions and Events Calendar Reception Plans

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7.14-7.27	WK 21-22	test feedback to ensure flawless presentation of exhibition content and activity plans. Complete all preparatory work, including venue setup, equipment testing, and student staff training. Develop schedules and hosting plans for the exhibition and activities. Invite audiences for visits and experiences, while promoting and publicizing the event.	Promotional Materials
7.28-8.10	WK 23-24	**Exhibition and Event Organization:** Officially open the exhibition and event to receive the audience to visit and experience. Arrange for volunteers to provide on-site guidance and explanation.	Audience Feedback Report Survey Analysis Report Photos/Videos of Exhibitions and Events
8.11-8.24	WK 25-26	Collect audience feedback, including questionnaires, on-site interviews, etc. Record and film the entire exhibition and activities for subsequent summarization and improvement.	
8.25-9.7	WK 27-28		
9.8-9.21	WK 29-30	**Summarize and Improve:** Summarize exhibitions and activities, analyze successes and shortcomings. Write activity reports and research reports, documenting in detail the process, results and impact of the project. Make recommendations for improvement to provide reference and lessons for subsequent similar projects. Organize project materials, including documents, pictures, videos, etc., for archiving and preservation.	Activity Report Research Report Improvement Recommendation Report List of Archived Project Information
9.22-10.5	WK 30-32		

Important Dates:

Orientation Meeting: 2.22

Regular meetings with the U-Corp: Biweekly meeting

Synth Grid Project participation guidance Date: Biweekly meeting

Final Presentation: TBD