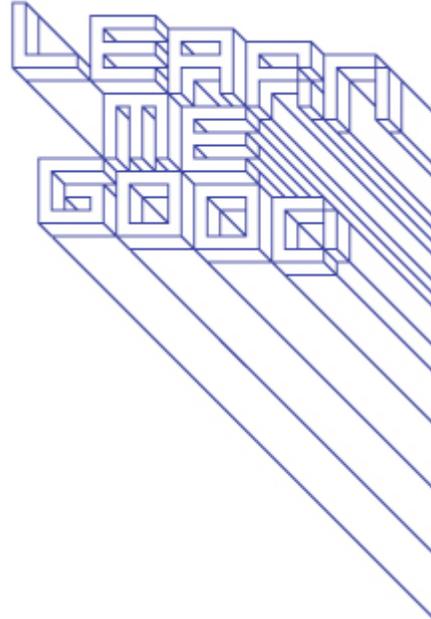


DART 611 : INTERDISCIPLINARY PRACTICES IN DESIGN

SESSION: Winter 2017
INSTRUCTOR: Christopher Moore
Associate Professor
Design + Computation Arts
E-MAIL: christopher.moore@concordia.ca
WEB: www.learnmegood.ca
OFFICE: EV—6.751
TELEPHONE: 514.848.2424 x—4256



DATE RANGE: 12|01|17—13|04|17
CLASS: Thursdays 13:30—17:30 [EV—6.735]
OFFICE HOURS: Wednesdays 13:00—16:00
[email for an appointment]

“A rhizome ceaselessly establishes connections between semiotic chains, organizations of power, and circumstances relative to the arts, sciences, and social struggles. A semiotic chain is like a tuber agglomerating very diverse acts, not only linguistic, but also perceptive, mimetic, gestural, and cognitive: there is no language in itself, nor are there any linguistic universals, only a throng of dialects, patois, slangs, and specialized languages. There is no ideal speaker-listener, any more than there is a homogeneous linguistic community. [...]”

—Gilles Deleuze and Félix Guattari, “Introduction: Rhizome”, *A Thousand Plateaux: Capitalism and Schizophrenia*, 1980

The emphasis in this course is on conceptual intent/ideation and material realization as it relates to the production of creatively focused media works. The course will take the form of weekly in-class discussions, readings, presentations and group critiques of beta and finished projects. The objective is to focus on developing the creative aspect of your MDes thesis project.

Due to the expansive technological possibilities (and sometimes prohibitive costs) involved in a course such as this, you are expected to start immediate research into any potential technologies which you hope to use in your projects and take the time to acquire and learn how to use and adapt them to your needs in order to successfully complete your project on time. You will be encouraged to investigate and use any technologies at your disposal, while also being open to radical alternatives, such as circuit-bending, code-depots, hacking off-the-shelf electronics, and the use of deprecated computing equipment or other consumer items.

You will work towards developing a personalized bibliography that relates to your own research explorations. These discoveries will be shared with your peers so that we can all benefit from the consumption of new knowledge, and a deeper understanding of each other's work. Above all, I want you to explore the limitless creative capabilities of digital (and analogue) media and challenge yourself to produce thoughtful and intelligent projects.

- CALENDAR** Prerequisite: DART 600 and DART 601.
- DESCRIPTION:** This seminar examines the question of how knowledge is produced and transferred through interdisciplinary design and scholarly practices. Topics include socio-cultural, environmental and economic sustainability, participatory design, collaborative methods, communities of practice, epistemic cultures, embodiment, and knowledge production. Readings and resources will be drawn from a broad range of disciplines.
- COURSE MECHANICS:** This course aims to create a complex set of feedback loops between the theoretical ideas that will be catalyzed in the presentations and each participant's material practices. This does not necessarily mean "applying" the theoretical ideas to hands-on practice, but rather, using them as jumping-off points to explore particular facets of the individual projects under development including presentation techniques, media formats, methods of representing/performing ideas, conceptual frames of reference, spectator/participant relationships, etc.
- OBJECTIVES:** Upon completion of this course, students will demonstrate an understanding of the historical, theoretical, political, ethical, cultural and technical dialogues which frame their evolving practice through applied studio explorations. Emphasis will be placed on producing creative works within the framework of technology-enabled arts practices. As such, students may utilize various modes of cultural production, discourse, and dissemination—from the traditional "white cube" to emergent public and networked performance spaces.
- Students are expected to complete all assignments, including reflective documentation that articulates their concepts and demonstrates their processes. The assignments are designed to afford students benchmarks in the design process.
- SOFTWARE + HARDWARE:** This course is based on a D.I.Y. production model. Therefore, you are encouraged to employ any and all tools that are at your disposal, from open source software to low-tech audio and video capture hardware.
- This is a project-driven, conceptually oriented course. As such, you are expected to acquire the necessary skill sets to complete your projects using resources from the Concordia community and elsewhere. There are seemingly infinite training/tutorial resources available online to assist you with software-related issues, as well as helpful individuals, communities, blogs, and forums, in which to pose questions. You are also encouraged to collaborate with other individuals and "experts" within the class, in order to share the embodied knowledge we all bring to this course.
- TEXTBOOKS:** There are no required texts for this course. However, handouts and additional online resources may be provided by the instructor on the course website.

It is expected that you will have reviewed any assigned materials for each class (read texts, watched the videos, perused websites, etc.) prior to attending the class on that date. Failing to do so will affect your participation grade for the course.

You are also required to bring a notebook/sketchbook and writing implements to each class session. It is expected that you will take notes to assist you and your colleagues outside of the class sessions.

FEES: Please consult the Department of Design and Computation Arts Syllabus for information regarding yearly equipment/lab fees. The current rate to access the CDA services is \$45/semester, which will grant you access to storage space, public webspace, and computing resources. While there is no explicit lab requirement for this course, your projects will involve the production of visual media. Further information regarding CDA facilities and where to pay the fees online can be accessed at <http://www.concordia.ca/finearts/cda/membership.html>.

In addition to the CDA fees, and additional \$50/year Design and Computation Arts fee must be paid. This will give you access to equipment that only students in our Department may use. It also goes towards repairs and restocking of lab materials. Without paying this fee, you will not be permitted to use the Sensor, Computation, Visual Communication, or Documentation Labs.

OPTIONAL EQUIPMENT: While limited personal storage space exists on the network, it is subject to down-time and routine maintenance. For this reason, you should always backup data on a portable USB drive. You are also required to bring a set of headphones to every class session, to avoid disrupting your peers within the shared studio environment. If you are working on a team project, you may wish to invest in a mini-jack signal splitter for collaborative review and development. These can often be obtained at dollar stores or electronics retailers for a small fee.

You may also be required to purchase additional materials, depending upon your project direction.

OPTIONAL ACTIVITIES: On occasion, supplementary video screenings, tours, and discussions will be organized to complement the weekly presentation materials and themes. While attendance is optional, you are highly encouraged to participate in these events to enrich your experience in the program. These sessions also offer an opportunity to view assigned resources that are required for weekly class preparation.

ATTENDANCE + PARTICIPATION: What and how much you learn in this class is directly related to your participation in every lecture session. The classroom environment is an important tool for learning about methodologies and processes, and for developing critical and creative skills. Your most important contribution to this learning environment is your interest and active attention. Engage—use all your experience, knowledge and natural creativity to develop your skills and those of your peers. Your engagement will be directly proportional to your learning and success in this course.

Punctual attendance and full participation is required in all classes. At the end of the semester, you will receive a grade based on your attendance record, mature and considerate conduct in class, questions and comments made during class, etc. Appropriate conduct includes arriving on time, returning promptly after break sessions, respecting individuals who have the floor during a presentation or discussion, turning off devices/laptops when asked, providing assistance to colleagues requiring help, and avoiding idle chatter unrelated to the focus of a given lecture or activity.

I realize that not all students are as comfortable as others in speaking regularly during seminars, therefore, I will accept other activities as evidence of participation. For example, you can bring an interesting handout to class, provide a critique, design review, relevant link or media sample to share with your colleagues during the seminar. I am always looking for new resources to update and refine the course delivery in subsequent iterations.

If you are unable to attend a class session, as a courtesy, please advise me of the situation via e-mail. This course will follow attendance policies, as indicated in the departmental syllabus. If a student is absent three times during a semester, the instructor has the right to fail him or her unless a written explanation is submitted proactively. Exceptions will only be granted in the case of illness supported by doctor's certificate, or other verifiable, warranted reasons. **My course policy is to deduct 5%/class from your final grade for every unexcused absence.** For further information, please review the official Syllabus for the Department of Design and Computation Arts at <http://concordia.ca/content/dam/finearts/design/docs/DCART.pdf>.

E-MAILS: In order for me to efficiently respond to questions, proper e-mail formatting is necessary. Please use appropriate subject titles, and indicate the course number when sending messages. For example, "DART 611: Assignment 2, Project Brief."

ASSIGNMENTS: Any project that may be designated an exercise or which is part of the coursework must comply with university guidelines related to human and animal ethics as well as should comply with Canadian laws. If you have questions about risks, please consult with the instructor.

Assignments are to be completed by the beginning of the class on the dates when they are due. All students must be prepared to present projects during the face-to-face sessions. Completed assignments are to be submitted to the appropriate Moodle folder.

Assignments must be submitted using the following syntax: ***lastname.firstname_x*** (substitute "x" for the relevant assignment number/part). Assignment-specific requirements will be presented in the project descriptions and in class sessions.

ACADEMIC INTEGRITY: You must correctly document in your assignments all ideas and media that have been incorporated into your projects, but have been borrowed from outside sources or from your colleagues. Failure to do so is considered as academic dishonesty and treated accordingly. For written papers, all sources used in the development of your work must be cited as references. Where text is borrowed from another source, quotation marks must indicate the citation and the source must be acknowledged appropriately. A useful overview and relevant links are available online via the Concordia Library site: <http://library.concordia.ca/help/citing>.

LATE POLICY: Projects submitted late will receive an automatic deduction of 5% per day, unless prior arrangements have been negotiated. If you are struggling with the content, or having difficulties managing your time, please advise me. I am a compassionate individual, and am most often able to accommodate requests, if you provide a reasonable alternative.

You may also find it useful to schedule an appointment with the Student Success Centre. An advisor can work directly with you to improve your writing skills, review draft texts, and provide advice on time management or study skills: <http://www.concordia.ca/students/success/learning-support/writing-assistance.html>.

PERSONAL SECURITY:

This course will strive for consistency with the University's policy on personal security and conduct, where it is acknowledged that freedom of expression and frank discussion of controversial issues are kept in balance with an individual's rights not to be subject to discrimination based on gender, ethnicity, sexual orientation or other forms of intolerance.

Harassment is a serious offence that includes but is not limited to sexual advances, unwanted requests for sexual favours, and other unwanted verbal or physical conduct of a sexual nature. Behaviour need not be intentional to constitute harassment. Harassment occurs when an objective person in the position of an individual claiming harassment would find the conduct or comments would have the impact of creating a hostile environment. For further information, please consult section 17.30 of the Concordia University Calendar. Information and resources are also available through Concordia's Counseling Services and the University Chaplain.

DEPARTMENT SYLLABUS:

The Department of Design + Computation Arts has established a standardized Syllabus, addressing codes of conduct and academic regulations applicable to all DART and CART courses. You are expected to become familiar with this document, which supersedes all other regulations identified in this course outline.

A copy of this document is available online at:
<http://concordia.ca/content/dam/finearts/design/docs/DCART.pdf>.

SUSTAINABLE PRINCIPLES

All the projects developed in class must integrate the fundamental notions of sustainability: favouring local materials and production, reducing parts and costs, designing for disassembly, designing for repair and longevity, avoiding the use of toxic materials, glues, paints and finishes. These principles must be integrated in all the aspects of the design process: limiting the printing, using eco-friendly materials for the construction of preliminary maquettes and prototypes, and leaving the studio clean after class.

Students are expected to consider some of these principles in their final proposals. These principles are not mutually exclusive. They are intended to help you re-orient some of your design decisions.

1. Principle of Efficiency: reduce impacts (a life cycle approach)
2. Principle of Effectiveness: waste = food or principle of industrial ecology—don't use anything that cannot be metabolized back into the earth
3. Principle of Sufficiency: frugality, voluntary simplicity, etc.
4. Principle of Human Vitality: respect for people, and their skills
5. Principle of Cultural Vitality: respect for creativity and beauty
6. Principle of Holistic Thinking: whole systems thinking of the complex/interrelated implications of design
7. Equitable Accessibility: design for impaired, etc.
8. 4R's: rethink, reduce, reuse, recycle
9. Clean or at Least Renewable Energy Sources
10. Renewable Resources Only
11. Preservation: ensure there is a plan to preserve and maintain what you impact—requires an clear understanding of repercussions
12. Conservation: principle of using sparingly
13. Durability (long-life): second life design, emotional, interaction, attachment
14. Biomimicry or Nature Inspired Design: learn from the systems and constructions of nature, as this is inherently sustainable – but how to make the transformations

sustainable?

15. Addressing Obsolescence: planned, economic, emotional or otherwise

MATERIAL SOURCES

The following is a list of local resources to source free materials:

- Home Depot in St. Henri: dumpster in south parking lot—good for wood
- Concordia: Hall building basement
- Right To Move: for bike parts, lots of old (broken) bike frames
- Jean-Talon: pallets
- Concordia Greenhouse: in back (get a collective member to take you there)
- Montreal Ecocentres: <http://ville.montreal.qc.ca/ecocentres>
- Matériaux pour les arts: <http://imaginationforpeople.org/en/project/materiaux-pour-les-arts/>
- Freecycle (online): <http://groups.freecycle.org/freecyclemontreal/posts/all>
- Craigslist (online): <http://montreal.en.craigslist.ca/zip/>

EVALUATION:

25% Readings / Participation / Attendance

10% Research Presentation

5% *It's All Happening So Fast*: Exhibition Review

60% Major Assignment

15% Proposal and Oral Presentation

10% Prototype

20% Final Presentation

15% Artist Statement and Documentation

CLASS SCHEDULE:

Please note that this is a tentative schedule of class activities. Current information and syllabus updates may be viewed on the course website and in the weekly presentations.

WEEK ONE—January 12

Introduction:

- Course structure, philosophy, expectations, policies
- Review of schedule

Topics:

- Why design?, the story of objects, design ethos, responsibility

Activities:

- Thought experiment play session
- Roundtable research discussion

Assignment Introduction:

- Research Presentations

WEEK TWO—January 19

Topics:

- Ephemerality and perception, sense literacy, reconciling mind/body and physical/digital, physical problem solving

References:

- Eco, Umberto. "Lumbar Thought." *Travels in Hyperreality*. San Diego : Harcourt Brace Jovanovich, 1986. 191-195. Print.

Activities:

- Research Presentations I

- Sensory deprivation exercises

Assignment Introduction:

- Project Proposals

WEEK THREE—January 26

Topics:

- Embodiment and materiality, tactical use of urban geographies, the “dérive”

References:

- De Certeau, Michel. “Introduction,” “Walking in the City,” “Spatial Stories.” *The Practice of Everyday Life*. Trans. Steven Rendall. Berkeley: UC Press, 1984.
- Debord, Guy. “Theory of the Dérive.” *Les Lèvres Nues* no. 9 (Nov. 1956).
- Debord, Guy. “Introduction to a Critique of Urban Geography.” *Les Lèvres Nues* no. 6 (Sept. 1955)

Activities:

- Research Presentations II
- Dérive and documentation of Montreal downtown
- Individual and collective mental maps

WEEK FOUR—February 2

Activities:

- Project Proposals I

WEEK FIVE—February 9

Activities:

- Project Proposals II

Assignment Introduction:

- *It’s All Happening So Fast* CCA Exhibition Review

WEEK SIX—February 16

Activities:

- Work session

Assignment Introduction:

- Project Prototype

READING WEEK—February 23

No Classes

WEEK SEVEN—March 2

Activities:

- Work session

Assignment Introduction:

- *It’s All Happening So Fast* Exhibition Review

WEEK EIGHT—March 9

Activities:

- Project Prototypes I

WEEK NINE—March 16

Activities:

- Project Prototypes II

Assignment Introduction:

- Final project expectations—artist statement and documentation

WEEK TEN—March 23Activities:

- Work session and one-on-one critique

WEEK ELEVEN—March 30Activities:

- Work session and one-on-one critique

WEEK TWELVE—April 6Activities:

- Final project presentations (guest reviewers T.B.A.)

WEEK THIRTEEN—April 13Activities:

- Submission of Artist Statement/Documentation

YEAR-END EXHIBITION—Vernissage April 27

ASSESSMENT:**1. RESEARCH PRESENTATION: Inspirational Artists, Writers, Makers, and Thinkers****Value: 10% (Individual)****Due: January 19 or January 26**

On one occasion during the semester, you will be asked to lead a presentation discussing major artists or individuals who have a significant influence on your work-in-progress. These 20-minute lectures can either focus in depth on a single practitioner/collective, or may integrate several related sources to create a richer, more comprehensive network of connections to your practice. Demonstrate how each reference relates to the conceptual, material, or technical skill sets you wish to employ in developing your major assignment in this course—and your thesis work. Try to choose examples that are perhaps less familiar to your peers, as this is an opportunity for the entire class to be exposed to new bodies of work.

Your presentation must be formatted as a pdf/PowerPoint/KeyNote/etc. with text captions, images and any supporting media. You will be asked to submit this document along with any outline notes for evaluation, in lieu of a more scholarly essay. You must include a full bibliography of all sources consulted in the preparation of your research presentation. Rehearse and time your delivery to ensure that your presentation falls within the allotted time guidelines.

This presentation should aid you in the continued evolution of your research. As part of the end-of-semester submission, you will be asked to prepare an elaborated artist statement. It is hoped that this exercise will assist in formulating the document, as well as in applying for other exhibition opportunities.

Presentation dates will be assigned to each student at the beginning of the semester, with 5-6 scheduled per designated session.

Deliverables:

- The format is a 20-minute oral presentation with accompanying audio-visual materials.
- Submit all final files to the Moodle folder. Include your presentation outline notes and complete bibliography, indicating your name and ID number. Be sure to label all submissions appropriately.
- Late submissions will only be accepted in the case of extenuating circumstances.

Assessment Criteria:

- Assessment will be based on the originality, range and appropriateness of selected references. Key consideration will be given to the structure of the presentation, its flow, and the overall organization of the student presenter.
- I recognize that not all students are comfortable in oral presentation scenarios. This will be taken into consideration, but should not be used as an excuse for lack of preparation or lack of clarity in the slides.

**2. ASSIGNMENT: *It's All Happening So Fast, A Counter-History of the Modern Canadian Environment*
Value: 5% (Individual)
Due: March 2**

You are required to visit the exhibition *It's All Happening So Fast, A Counter-History of the Modern Canadian Environment*, taking place at the Canadian Centre for Architecture.

From the Canadian Centre for Architecture website:

"In an age of unprecedented human impact on the planet, certain countries stand out for their privileged positions and the complexity of their relationships with the land. Stories about Canada closely follow the discovery and appropriation of vast and varied natural resources as well as changing ideas of the proper relationship between people and their environment.

Presenting case studies from the last five decades of human intervention in the Canadian landscape, It's All Happening So Fast explores Canadians' often conflicted and conflicting views of what we call the "natural" environment. Among the materials included are selections from CCA, Library and Archives Canada, McCord Museum, Arkitektur- och Designcentrum Stockholm, and works by Douglas Coupland."

To ensure that all students visit this important exhibition, you are asked to prepare a written review. This paper will highlight a few key projects and/or ideas that inspired you or challenged your way of thinking about the design process. Reflect on your own evolving design ethos and comment on how the exhibition themes relate (or not) to your personal philosophy/ethos.

Further Information: <http://www.cca.qc.ca/en/calendar?event=39571>

Deliverables:

- Approximately 1000-word paper.
- Submissions must be printed in hardcopy and delivered during the class session.
- Late submissions will only be accepted in the case of extenuating circumstances.

Assessment Criteria:

- Has the student demonstrated an appropriate level of engagement with the exhibition and lecture?
- Is there a personal reflection on process and design ethos?
- Is the review free from major grammatical errors and typos?

3. MAJOR ASSIGNMENT: High-Fidelity Prototype

Value: 60% (Individual)

Due: Various Milestones; Final April 6/13/27

Techne—Poiesis—Praxis

“The creative process is a cocktail of instinct, skill, culture and a highly creative feverishness. It is not like a drug; it is a particular state when everything happens very quickly, a mixture of consciousness and unconsciousness, of fear and pleasure; it’s a little like making love, the physical act of love.”

—Francis Bacon

Etymologically, the Greek words *techne*, *poiesis* and *praxis* all refer to processes of making. *Techne*, commonly seen as the root of the word *technology*, suggests craft or skill; *poiesis* suggests making as an active process or formation; *praxis* suggests when theory is enacted or practiced. This class is a practice-based research studio centered on such active processes of making and bringing something into being from idea and concept to material reality. Through development of the major assignment and all other course-related activities, it is hoped that you will develop strategies of discipline and engagement to further your own studio work and future praxis.

It is a common misperception that an authentic work of art, literature, design or even mechanical genius, has its final embodiment in the dramatic gesture or singular act of inspired action. This, of course, is a culturally convenient and highly romanticized depiction of the creative process as an inspired act of last-minute genius. The reality behind a creative body of work, however, is much more complex and involved than the simplified depiction of creativity favoured by the popular media. We refer to a “body” of work as not only the evidence of a highly devoted “patient search” (Le Corbusier), but as the veritable embodiment of a more intimate pursuit that makes a creative practice. In short, to genuinely understand artistic praxis (especially one’s own), one must see and articulate a narrative of the entire struggle. The intention of this course is to help you develop your work by transforming the hidden process of creative practice into the final result.

3a. PROJECT PROPOSAL AND ORAL PRESENTATION

Value: 15% (10% Proposal, 5% Presentation)

Due: February 2 or February 9

This exercise is a first step towards defining an outcome for the final project. The Project Proposal differs in significant ways from an artist statement or reflective paper, in that it should communicate in lay terms the physical and material qualities of the creative work. Focus on the format, medium, dimensions, spatial/environmental requirements, technical specifications, and any additional information to help visualize the final outcome of the production. Of course, it is also important to provide a general overview of the theoretical dimensions of the project themes, contextual framework, and historical references, as it relates to contemporary art and culture. Consider this 750-1000-word text like an exhibition proposal for a gallery or a commercial pitch to a client. Address the preliminary skill sets, materials, resources and facilities that will need to be considered throughout the development process. Proper bibliographic formatting and citations are required for any research materials included with the

submission. A rough budget and timeline are not mandatory, but would prove helpful in planning for the initial stages of production.

The proposal will consist of working models, sketches, material explorations and any visual aids that help to communicate your idea as fully as possible. Technical and material suppliers should be sourced, and development and testing of any electronic or digital functionality should begin at this stage. Consult with CDA, the C-Lab, and the S-Lab to review their equipment specifications and identify potential resources that you might wish to use in your final project. Explore studios, production facilities and editing suites, if your work will require specialized spaces. Be realistic. The purpose of this exercise is to give your peers a sense of how the work might look and feel, with an emphasis on the user/audience experience. How will we interact with the piece? What is the desired effect? How can we enhance the work to achieve optimal results? In your presentation, try to provide an interaction scenario—describe, in as much detail as possible, how the viewer/participant will approach, interface, and respond to the work. For projects that are not traditionally “interactive” or responsive, discuss reception theory and how empathy could be cultivated by the work.

Deliverables:

- Formats will vary according to the proposed projects. Be prepared to present your work in a group studio critique atmosphere (i.e. not necessarily a formal PowerPoint presentation, unless deemed necessary).
- Submit all development materials to date along with a text document identifying your name(s), ID number(s) and the proposed title of the work.
- Late submissions will only be accepted in the case of extenuating circumstances.

Assessment Criteria:

- The Project Proposal will be evaluated based on realism, thoroughness of the description, completeness of the resource identification addendum, and the overall clarity of the text.
- One-on-one feedback will be provided following the assignment submission, and it is expected that this will be integrated into the Prototype presentations.

3b. PROTOTYPE

Value: 10%

Due: March 9 or March 16

The Prototype phase will integrate critical feedback from the previous presentation, exploring new directions and revising less successful elements. At this stage, a majority of the technical and material concerns should be resolved, in order to move forward with the final production. The greater the degree of organization and preplanning that can be achieved at this stage, the more time you will have to troubleshoot unexpected problems prior to the final critiques.

Deliverables:

- Formats will vary according to the proposed projects. Be prepared to present your work in a group studio critique atmosphere (i.e. not necessarily a formal PowerPoint presentation, unless deemed necessary).
- Late submissions will only be accepted in the case of extenuating circumstances.

Assessment Criteria:

- The Prototypes will be evaluated on level of productivity, appropriateness of material sourcing and background research, as well as the ability to respond to questions and feedback from classmates and faculty.
- Feedback will focus on realism of the production timeline, skills acquisition to date (as previously outlined in the Project Proposal), and relationship between material form and conceptual themes explored in the student's proposal.

3c. FINAL PROJECT AND ORAL PRESENTATION

Value: 20%

Due: April 6/27 [Vernissage]

Final oral presentations will occur during the second-last last class, at which time you will present the resolved version of the project. Invited reviewers (T.B.A.) will be on hand to assist in the feedback process and provide external input. Each of you will have a maximum of 10 minutes to provide an overview of the final project, with the remainder of the time devoted to open discussion.

Deliverables:

- Formats will vary according to the proposed projects. Be prepared to present your work in a group studio critique atmosphere (i.e. not necessarily a formal PowerPoint presentation, unless deemed necessary).
- Late submissions will only be accepted in the case of extenuating circumstances.

Assessment Criteria:

- Projects will be based on their conceptual richness and sophistication of content. Is there a demonstrated level of rigour in the thinking and contextualization of this work within broader contemporary practice?
- Presentation and realization will be assessed according to the intended outcome and viewer experience. Is it considered in a dramaturgical sense? Is it done to the best of your capabilities? Does it function well? Have you de-bugged it? Is it the best choice of media/medium for your idea?

3d. ARTIST STATEMENT AND DOCUMENTATION

Value: 15%

Due: April 13

The final requirement of this course is to submit a refined artist statement and documentation of the final project. The artist statement should build upon the research presentation delivered earlier in the semester, making stronger connections to the physical outcome of the finished piece. This text should be approximately 1000 words in length addressing your influences, the themes of the work, and how they are manifested in the material aspects of the piece.

Accompanying the statement should be high quality, high-resolution photographic and/or video documentation of the work. Be sure to include shots from all angles, close-ups and establishing shots, as well as screen captures (if applicable)

Deliverables:

- 1000-word (minimum) document.

- Submit with all relevant files and documentation.
- Late submissions will only be accepted in the case of extenuating circumstances.

Assessment Criteria:

- The artist statement will be assessed on the level of theoretical and historical positioning integrated into the text. Describe how your work relates to broader themes in art, design, and the larger cultural context.
- The attention to detail, with respect to grammar, spelling, and coherent flow of the text will also form a major component of my evaluation.

EVALUATION CRITERIA

In creative disciplines, the evaluation process is not always transparent or clearly stated. Multiple-choice and automated tests are easy to administer, but they cannot replicate the qualitative assessment necessary to judge a work of art or design. It is the instructor's role to determine the relative merit based upon multiple factors—some technical, some ethical, and others, aesthetic:

- Does the project meet the requirements, as stated in Assignment criteria?
- How much effort or engagement was involved in completing the project?
- Does the final work thoughtfully or provocatively comment on the chosen subject?
- Has the student progressed technically or conceptually in the development process?
- Does the work demonstrate an understanding of the creative and compositional principles discussed in the class sessions?
- Did the student make incremental progress on a week-to-week basis?
- Does the project demonstrate innovation, challenge, or take risks?
- Has the student exceeded the instructor's expectations?
- How closely does the work mirror professional/industry standards?

Having considered these factors, among others, the instructor must determine where the project should be placed within a given range for each criteria. The cumulative assessment of these factors is translated into a letter grade. For further granularity, please review the following general grade range descriptions:

D-RANGE:
[MARGINAL PASS] The work is unsatisfactory. The student has unsuccessfully completed the project and/or has met only the most basic requirements. The work may exhibit only a passing resemblance to the criteria laid out for the project. The student may have diverged from the criteria without previous discussion with the instructor. The student may have submitted a project from another course or situation, and claimed it to be new work. The work is rife with mistakes, or is possibly unplayable/unreadable without expert technical intervention and/or a very forgiving eye. The work is incoherent or does not successfully or meaningfully communicate a concept or theme. The student is not progressing in their development. The work is below average in the opinion of the instructor.

C-RANGE:
[SATISFACTORY] The work is acceptable. The student has made an earnest attempt to fulfill criteria laid out for the project. The student is not progressing well in their development. The student has not taken sufficient time to internalize, understand, own, and interpret the criteria for the project. The student may be unclear on the criteria for the project and has not asked for clarification from colleagues or the instructor. The student may have diverged substantially from the criteria without previous consultation with the

instructor. The student has not referenced secondary sources of information or experience outside the classroom. The work contains too many technical errors – i.e. poor transitions, inappropriate pacing or conceptual structure, failure to acknowledge quoted material, scripting errors, audio problems, grammatical or spelling mistakes, too short or substantially too long. The work is average and acceptable in the opinion of the instructor.

B-RANGE:
[VERY GOOD] The work is good. The student has made an earnest attempt to fulfill the criteria laid out for the project. The student is progressing in their development. The student has taken sufficient time to internalize, understand, own, and interpret the criteria for the project, with notable success. The student may have referenced a few secondary sources of information or experience in an interesting way. The student's interpretation of the criteria may be somewhat lacking. The interpretation may lack sufficient personal voice or originality; it may be unsubtle. The work may experiment earnestly without huge success. The student may have diverged slightly from the criteria without previous consultation with the instructor. The work may contain a few technical errors – i.e. poor transitions, inappropriate pacing or conceptual structure, failure to acknowledge quoted material, scripting errors, audio problems, grammatical or spelling mistakes, too short or substantially too long. The work is generally good in the opinion of the instructor.

A-RANGE:
[OUTSTANDING] The work is excellent. The student has fulfilled the criteria laid out for the project through active engagement while demonstrating a personal voice. The student has referenced many secondary sources of information or experience in an interesting way. The student has internalized all project criteria and offers supplementary ideas that support the criteria, or skillfully deconstructs the established criteria in a creative way. The student is progressing at an above-average rate. The project is at least almost totally free of technical errors. The project probably demonstrates earnest and successful experimentation.

A+: The student has fulfilled all criteria worthy of an A mark and has excelled beyond the instructor's expectations. The work approaches or attains the capacity of a professional in the field. The work approaches suitability for publication or professional broadcast. The work represents substantial, innovative experimentation.

PRELIMINARY RESOURCES (Most of which are available at the Webster Library):

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- Bjorkegren, D. *The culture business*. London: Routledge, 1996.
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- City of Montréal. "Framework, guiding principles and statement for a cultural policy." *Summary of the Report of the Advisory Group*. June 2, 2003.
- Busch, Akiko. *Geography of Home: Writings on Where We Live*. New York: Princeton Architectural Press, 1999. Print.
- Chapman, Jonathan and Nick Gant, eds. *Designers, Visionaries and Other Stories*. London: Earthscan, 2007. Print.

- de Certeau, Michel. *The Practice of Everyday Life*. Berkeley: University of California Press, 1988. Print.
- Design Montréal. "Towards Designation as a UNESCO City of Design." *Réalisons Montréal*. 2006. Web. 6 Jan. 2017 [http://citeseerx.ist.psu.edu/viewdoc/download;jsessionid=DD16E9846249FD2B7A00261BF848BC5C?doi=10.1.1.127.4166&rep=rep1&type=pdf]
- Dreyfuss, Henry. *Designing for People*. New York: Allworth Press, 2003 (First published in 1955). Print.
- Friends of the High Line. "The High Line." *The High Line*. Web. 6 Jan. 2017 [http://www.thehighline.org/]
- IDEO. "Human-centered design toolkit." *IDEO*. Web. 6 Jan. 2017 [http://www.designkit.org/]
- Kelley, David. "Human-Centered Design." *TED*. Web. 6 Jan. 2017 [http://www.ted.com/talks/lang/eng/david_kelley_on_human_centered_design.html]
- TED. "Design Like you give a damn channel." *TED*. Web. 6 Jan. 2017. [http://blog.ted.com/design_like_you/]
- Matsuura, K. À l'occasion de la remise du diplôme désignant la Ville de Montréal, Canada, « Ville de design, Membre du réseau des villes créatives de l'Alliance globale pour la diversité culturelle ». Address by the Director General of UNESCO given on June 6, 2006.
- Mau, B. *Massive Change*. London: Phaidon Press, 2004.
- Mau, B. "About." *Massive Change*. Web. 6 Jan. 2017. [http://www.massivechangenetwork.com/]
- Mercer Human Resource Consulting. "Mercer's 2010 Quality of Living Survey." *Mercer*. Web. 6 Jan. 2017. [https://www.imercer.com/content/mobility/quality-of-living-city-rankings.html]
- Norman, Donald. *The Design of Everyday Things*. New York: Doubleday, 1990.
- UNESCO. "The Creative Cities Network." *United Nations Educational, Scientific and Cultural Organization*. Web. 6 Jan. 2017 [http://en.unesco.org/creative-cities/home]
- van Schaik, Leon ed. *Poetics in Architecture*. London: Wiley-Academy, 2002. Print.

DART 611: INTERDISCIPLINARY PRACTICES IN DESIGN [WINTER 2017]

	CLASS SESSIONS [THURSDAYS]	ACTIVITIES
WEEK 1	JANUARY 12	<ul style="list-style-type: none"> • Welcome!
WEEK 2	JANUARY 19	<ul style="list-style-type: none"> • Research Presentations I
WEEK 3	JANUARY 26	<ul style="list-style-type: none"> • Research Presentations II
WEEK 4	FEBRUARY 2	<ul style="list-style-type: none"> • Project Proposal Presentations I
WEEK 5	FEBRUARY 9	<ul style="list-style-type: none"> • Project Proposal Presentations II
WEEK 6	FEBRUARY 16	
		<ul style="list-style-type: none"> • Mid-Term Break : No Classes
WEEK 7	MARCH 2	<ul style="list-style-type: none"> • Assignment Due: <i>It's All Happening So Fast</i> Exhibition Review
WEEK 8	MARCH 9	<ul style="list-style-type: none"> • Project Prototype Presentations I
WEEK 9	MARCH 16	<ul style="list-style-type: none"> • Project Prototype Presentations II
WEEK 10	MARCH 23	

WEEK 11	MARCH 30	
WEEK 12	APRIL 6	<ul style="list-style-type: none">• Final Project Presentations (Guest Reviewers T.B.A.)
WEEK 13	APRIL 13	<ul style="list-style-type: none">• Assignment Due: Artist Statement/Documentation
	APRIL 27	<ul style="list-style-type: none">• Year-End Exhibition [Details T.B.A. / Vernissage Thursday, April 27]