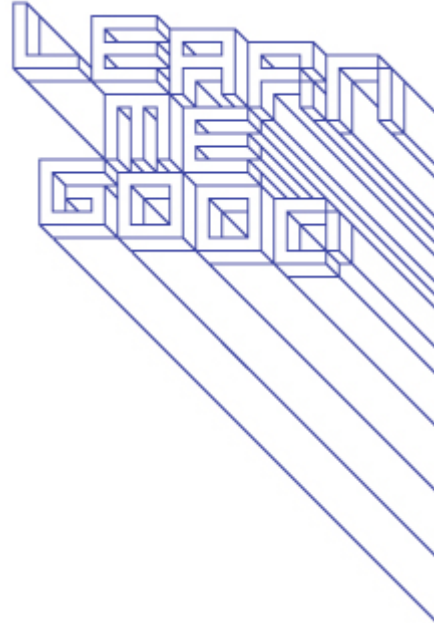


## **DART 611 : INTERDISCIPLINARY PRACTICES IN DESIGN**

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**SESSION:** Winter 2019  
**INSTRUCTOR:** Christopher Moore  
Associate Professor  
Design + Computation Arts  
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**WEB:** www.learnmegood.ca  
**OFFICE:** EV—6.735  
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**DATE RANGE:** 09|01|19—25|04|19  
**CLASS:** Wednesdays 13:30—17:30 [EV—6.735]  
**OFFICE HOURS:** [email for an appointment]

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*“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 toolkit of resources that relate to your own research explorations. These discoveries will be shared with your peers so that we can all benefit from the exposure to 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.

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- 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 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.
- Since the range of projects will differ dramatically, you will be expanding upon the resources identified during the fall semester to support your material investigations.
- 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 the

class share folders for all of your courses. 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, an 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 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.

**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 designated folder on the DART 611 – 2019 Google Drive (invitations have been sent).

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 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://www.concordia.ca/content/dam/finearts/design/docs/MDes\\_student%20guide%202017-18%20Final.pdf](http://www.concordia.ca/content/dam/finearts/design/docs/MDes_student%20guide%202017-18%20Final.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:

- Concordia University Centre for Creative Reuse (CUCCR): basement of the Hall building: <http://www.cuccr.ca/>
- 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): <https://groups.freecycle.org/group/MontrealQC/posts/all>
- Craigslist (online): <http://montreal.en.craigslist.ca/zip/>

## **EVALUATION:**

- 20% Readings / Participation / Attendance
  - 05% *First Response: A Message for the Future*
  - 10% Research Presentation
  - 05% Exhibition Review
  - 60% Major Assignment
    - 10% Proposal Presentation
    - 10% Prototype Presentation
    - 15% Artist Statement and Documentation
    - 25% Final Presentation
-

## **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 9**

#### Introduction:

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

#### Activities:

- Screenings: *Why Man Creates* (Saul Bass); *Into Eternity* (dir. Michael Madsen)—link in Google Drive *Resources* folder
- Thought experiment play session

#### Assignment Introduction:

- *First Response: A Message for the Future*

### **WEEK TWO—January 16**

#### Activities:

- Written Summary of *First Response*

#### Assignment Introduction:

- Research Presentations

### **WEEK THREE—January 23**

#### Assignment Due:

*Presentations: First Response: A Message for the Future*

#### Assignment Introductions:

- Research Presentations
- Project Proposal Presentations

### **WEEK FOUR—January 30**

#### Assignment Due:

- **Research Presentations I**

#### Activities:

- Work Session and individual consultations

### **WEEK FIVE—February 6**

#### Assignment Due:

- **Research Presentations II**

#### Assignment Introductions:

- Exhibition Review
- Project Prototype Presentations

### **NON-WEEK—February 13**

**Chris away—don't come to school!**

### **WEEK SIX—February 20**

#### Assignment Due:

- **Project Proposal Presentations**

#### Activities:

- Work session and individual consultations

**READING WEEK—February 27**

**No Classes—don't even think about coming to uni!**

**WEEK SEVEN—March 6**

Assignment Due:

- **Exhibition Review**

Activities:

- Work session and individual consultations

**WEEK EIGHT—March 13**

Assignment Due:

- **Project Prototype Presentations I**

**WEEK NINE—March 20**

Assignment Due:

- **Project Prototype Presentations II**

Assignment Introduction:

- Final project expectations—artist statement and documentation

**WEEK TEN—March 27**

Activities:

- Work session and individual consultations

**WEEK ELEVEN—April 3**

Activities:

- Work session and individual consultations

**WEEK TWELVE—April 10**

Activities:

- Informal class review of work in progress

**WEEK THIRTEEN—April 17**

Assignment Due:

- **Artist Statement/Process Documentation**

**FACULTY PRESENTATIONS—April 18**

Assignment Due:

- **Prepare to present to department faculty and supervisors**

**FINAL DELIVERABLES—April 25**

Assignment Due:

- **Submit final documentation and artist statement**

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**ASSESSMENT:**

**1. FIRST RESPONSE: A Message for the Future**

**Value: 5% (Pairs)**

**Due: January 23**

### Overview:

The concept of “real time” has become subverted in contemporary western culture. Technological advances have challenged traditional conceptions of space-time relationships, dramatically altering our perceptions of felt time. No longer are we guided by the circadian rhythms of sunrise and sunset—we are now subject to arbitrary systems of measurement that have reshaped our connections to the natural world. The history of humankind has been consistently directed by the ideology of progress, extending our innate physical capacities as biological entities. However, these so-called advances and “efficiencies” have further distanced us from an understanding of what makes us human. Our short-sighted thinking in the past century of development has led to potentially irrevocable economic, social, environmental, and health-related crises. The Gross National Debt continues to rise exponentially, forests and wildlife habitats continue to be cleared at alarming rates, and global quality of life is diminishing, rather than improving. It is time to return to a human scale. It is a matter of survival.

Director Michael Madsen’s film, *Into Eternity*, poetically documents a permanent nuclear waste repository under development in Finland. The facility is designed to last 100 000 years (the length of time required for spent uranium to be rendered non-reactive), raising serious philosophical questions about the legacy of communicating the danger of such a location. Given that the radioactive properties of uranium were discovered barely 100 years ago, this is a devastating responsibility to be bestowed on future generations. This permanent facility must now outlast the entire lifespan of the human species, up until this point. Equally devastating is the knowledge that this repository is only designed to address the situation in one small northern country—a mere fraction of the global output of nuclear waste produced annually.

From another time scale, we can consider the Mayan Long Count calendar that ended in the year 2012. Many prophesized this as a signifier that life as we know it would cease to exist by the end of that year. How do we (or can we) plan for an indefinite future? Given our contemporary situation, it is imperative that drastic shifts be made to ensure a sustainable and long-reaching vision for the future. We can no longer think in terms of seconds, minutes, days, or even lifetimes. We must begin to consider the “Long Now”, which exceeds individual lifespans and restores a broader context through which to consider our individual roles within the collective population.

Using these two examples as inspiration, you are asked to create a small-scale project that addresses the relativity of time. You might design a time-capsule to be discovered by future inhabitants, devise a survival plan/shelter/device for a January 2019 apocalypse scenario, or come up with a more poetic way of drawing attention to these issues in contemporary life (similar to the John Cage example). Alternatively, you may choose to explore the communication issues associated with Onkalo or another far-reaching demographic.

You will be given time during the first class to brainstorm concepts and begin sketching and developing rapid prototypes that will continue during the following week. In the next, you will be given time to finalize the proposal and written description before presenting to your peers.

### Resource:

- Streaming Link: <https://www.dailymotion.com/video/x3eqof3>

### Deliverables:

- The format will vary according to your proposed project and areas of technical expertise. However, this must be an applied project, not a reflective essay.
- Submit all final files, along with a text document that includes your description and title of the work. Be sure to label all submissions appropriately.



Assessment Criteria:

- Given the brief development period for this project, you will be primarily assessed on the content, intent, and ideation process. The sophistication of the concept along with the level of thought and energy invested in the development will be of greatest importance.
- Presentation will also be considered, but it will be weighted less significantly.

**2. RESEARCH PRESENTATION: Inspirational Artists, Writers, Makers, and Thinkers**

**Value: 10% (Individual)**

**Due: January 30/February 6**

You are 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. It is suggested that you stick to 10-15 minutes of presentation, followed by a question and answer period.

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.

Deliverables:

- The format is a 20-minute oral presentation with accompanying audio-visual materials.
- Submit all final files to the appropriate folder. Include your presentation outline notes and complete bibliography. Be sure to label all submissions appropriately.

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.

**3. ASSIGNMENT: Exhibition Review**

**Value: 5% (Individual)**

**Due: March 6**

You are required to visit an exhibition related to the central themes and inspirations explored in your thesis research. If you cannot locate a current show, you may choose *Our Happy Life*

*Architecture and Well-Being in the Age of Emotional Capitalism* taking place at the Canadian Centre for Architecture.

From the Canadian Centre for Architecture website:

How do we measure the quality of our lives? What is the data behind happiness? Over the last decade, lists of indicators, indices, and rankings, commissioned and produced by public and private entities alike, have changed how we perceive and design the spaces we inhabit. Key to the development of these lists was Nicolas Sarkozy's 2008 formation of a committee to rethink GDP as a measure of social progress and David Cameron's 2010 initiative to collect national statistics on well-being. Both of these projects can be seen as early markers of a new Happiness Agenda.

*Further Information: <https://www.cca.qc.ca/en/events/63178/our-happy-life>*

This paper will highlight a few key projects and/or ideas that inspired you or challenged your way of thinking about your creative process. Reflect on your evolution as a designer/artist and comment on how the exhibition themes relate (or not) to your personal philosophy/ethos.

Deliverables:

- Approximately 500-word paper.
- Submit to the appropriate folder.

Assessment Criteria:

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

**4. MAJOR ASSIGNMENT: High-Fidelity Prototype / Independent Project**

**Value: 60% (Individual)**

**Due: Various Milestones; Final April 25**

**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.

#### **4a. PROJECT PROPOSAL PRESENTATION**

**Value: 10%**

**Due: February 20**

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.

You will have about 20 minutes to present, but we may need to spill over into the following session.

#### Deliverables:

- Formats will vary according to the proposed projects. Be prepared to present your work in a group studio critique atmosphere (i.e. not a formal PowerPoint presentation, unless deemed necessary).
- Submit all development materials to date.

#### 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.

#### **4b. PROTOTYPE PRESENTATION**

**Value: 10%**

**Due: March 13 or March 20**

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..

##### 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.

#### **4c. FINAL PROJECT PRESENTATION**

**Value: 25%**

**Due: April 18 [Faculty and Supervisor Reviews]**

Final presentations will occur in parallel to the second-year MDes thesis exhibition, at which time you will present the resolved version of the project. Faculty and Supervisors 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.

##### 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?

#### **4d. ARTIST STATEMENT AND PROCESS DOCUMENTATION**

**Value: 15%**

**Due: April 25**

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. The basis for this document can be directly drawn from previous writing and presentations—it is a means of documenting your process in this course.

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 document.
- Submit with all relevant files and documentation.

##### 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.

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## **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 unobtrusive. 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.

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**PRELIMINARY RESOURCES (Most of which are available at the Webster Library under DART 611 Reserves):**

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- van Schaik, Leon ed. *Poetics in Architecture*. London: Wiley-Academy, 2002. Print.