

## CFN 1093 Section XX FIRST-YEAR STUDIO 4: INTERACTION

This course meets the GPAC requirement for Creative Thinking and Oral Communication

Semester:	Spring 2018
Meeting time:	Wednesdays 5:30 – 10:00
Location:	Flagg Room B 100-C
Faculty:	Amanda Agricola
Campus Address:	Building/Address
Phone:	205-381-3122
E-mail:	aagricola@email.gwu.edu
Office hours:	Wednesdays 3:30-5:30pm (by appointment to determine location)

### Bulletin Course Description:

How to understand, conceptualize, and create art and design projects that expect interaction from audiences or users. How design influences the way we navigate the world; politics of space; skills for working collaboratively with other makers.

### Course Description:

Interaction is a course designed to help you understand, conceptualize, and initiate work whose forms rely on interaction with audiences, users, or situations. We will explore the ways in which humans perceive, understand, and experience the world in regard to designed objects, environments, and digital interfaces that expect our participation or interaction. You will come away with a strong understanding of the mechanisms that initiate and sustain audience and user engagement: how people think, feel and behave when they encounter interactive objects, environments or systems.

Projects for the course will be centered around design practices, installation, performance, social, and technological interaction. Assignments will address how design influences the way we navigate the world and the politics of space. Students will investigate the varying roles of participation with audiences.

In addition to exploring the participation of audiences, strategies for collaboration and creating art and design work as part of a larger community will be emphasized. You will cultivate the skills for working collaboratively with other makers and disciplines to create productive partnerships and address conflict constructively. We will also cultivate tools for engaging in critical discussions with your peers in the context of formal and informal critique.

## Course Prerequisites:

None required. The course builds on CFN 1091 and 1092. While not recommended, it may be taken out of sequence by BFA students if necessary provided the student completes all shop safety training prior to week four.

## Learning Outcomes:

As a result of completing the course, students will be able to:

- Analyze and interpret audience and user engagement: how people think, feel and behave when they encounter designed objects, environments or systems.
- Develop and apply multiple forms of collaborative making with peers, including strategies for conflict resolution.

### GPAC Creative Thinking Learning Outcomes

- Create physical or digital objects and situations that establish interaction with users or audiences.
- Test and analyze the ways power and inequality are produced, ignored, or resisted in designed spaces.

### GPAC Oral Communication Learning Outcomes

- Identify significant presentation topics;
- Prepare presentations that have a clear thesis and persuasive argument
- Demonstrate topical and disciplinary knowledge through well-crafted and audience-appropriate language
- Demonstrate vocal and physical qualities that augment content and maintain audience interest.

## Required materials:

Your course fee will cover some materials for your final project. You will have access to video cameras and sound recorders for checkout. However, you will need to purchase an Arduino kit and sensors to go with it.

- Arduino Kit: <https://www.adafruit.com/product/193>
- Sensor Pack (for use with the Arduino): <https://www.adafruit.com/product/176>
- Digital camera (cell phone camera is fine)
- Sketchbook
- Memory card compatible with check-out video cameras.

- Materials required by your project ideas.

### Recommended readings and materials:

- Urban Design Thinking: A Conceptual Toolkit by Kim Dovey; (Bloomsbury Academic, 2016)
- The Design of Everyday Things by Don Norman; (Basic Books 2013 revised and expanded edition)
- Behavior in Public Places: Notes on the Social Organization of Gatherings by Erving Goffman (Free Press, 1966)
- Education for Socially Engaged Art by Pablo Helguera (Jorge Pinto, 2011)
- Games for Actors and Non Actors by Augusto Boal (Routledge, 2002)
- What We Made: Conversations on Art and Social Cooperation by Tom Finkelpearl (Duke, 2013)

### Grading and Assignments:

- Project 1: 20% (5% oral/directing / 5% process / 10% final project critique)
- Project 2: 20% (5% intermediate steps and process/ 5% research presentation / 10% final project critique)
- Project 3: 20% (5% process / ~~15% final project critique~~ 10 final, 10 oral artist talk)
- Project 4: 25% (5% process / 15% final project critique/~~10% oral artist talk~~)
- Class participation 15% (discussions, critiques, presentations)

= 100%

### GPAC – Creative Thinking and Oral Communication

This course satisfies both the Creative Thinking and Oral Communication GPAC requirements. The majority of your final grade (65%) is comprised of evaluation of your creative work – both in process and in final critique.

Oral communication work comprises 20% of your final grade and is developed over the semester as follows:

Project 1: 5% directing others in performing and presenting documentation of your project;  
 Project 2: 5% research presentation;  
 Project 4: 10% artist talk

### Assignments:

Each Class you are required to make a short presentation on an artist that falls into the broad category of Interactive Art. There is a list of artists at the end of the syllabus to get you started.

Project # 1: Measure/Observe

Due for critique: Jan 31

In this section of the class, we will get to know measure as a product and producer of human experience. We will measure our environment in relation to ourselves individually and collectively. We will use ourselves at the primary unit of measure to reflect on the uses and designed intentions of our surroundings. Project: Orchestrate and verbally direct your fellow students in the measuring of a site or situation you wish to investigate utilizing class members as units of measure. Direct your faculty on how to document your act of measurement. You may choose any site within a 20 minute walk of the Corcoran. If we can't reach the site, how might you bring it to us? (Reference: Lone Twin "On Everest" in which they ascend 5.5 miles to the top of Mt Everest.) Present your project documentation to the class the week following critique. Your presentation should be 5 minutes in length. Prepare two questions to help you lead the critique discussion following your presentation.

OR

Take video of how people react to pathways or architectural features of structures. You will collect these observations and edit them into a 5 minute presentation that shows us how crowds, structures, solitude, convenience, pace, energy, acoustics, affect the way people navigate and interact with structures.

**Project #2:**      **Scenarios and calls to action**

Due for critique: Feb 28

In this section of the course we will explore how designed objects and spaces make demands of us to interact in specific ways. And we will investigate ways they ask us recall behaviors we already know how to perform. Project: You will begin by documenting scenarios and calls to action initiated by designed objects and spaces you find in your surroundings. Summarize your research in a presentation to the class (five-minutes). Then, you will create a tool for solving an every day problem in an unexpected way. Complete the project by documenting your tool and interaction.

**Project #3:**      **Repair/Improve/Customize**

Due for critique: March 28

In this section of the course we will explore how the maintenance and repair of designed objects and spaces is hidden, revealed or avoided. How are maintenance and repair tasks assigned? How might ad-hoc changes to our objects and spaces change our relationship to them?

Project: How might we reconsider our approach to things or spaces that don't work? Either because they are broken, or because they weren't designed to meet our needs in the first place. You will begin by documenting repairs, improvements, and customizations you find in your surroundings. Summarize your research in a presentation to the class (five-minutes). Then, you

will choose an object or a place to improve or repair. Complete the project by documenting your improvement or repair.

#### Project #4: Hive Design/Build

Due for critique: TBD: Scheduled final critique time (in week 16)

In the final section of the course we will explore the possibilities of designing and building a collective structure out of smaller, designed units. Collectively, we will devise an overall form. Then, with 1-2 partners, you will design and build a structurally sound unit that can accommodate all members of your group as you perform a task or function of daily living (your choice). In addition to accommodating your task, you will work with the other groups in the class to build points of connection, pass through, or communication between your units. We will explore a range of animal-, insect- and human-built structures that grow by a combination of planned design and ad hoc customization. All sections of Interaction will participate in this project so get ready to outdo all the other classes! We will install all units in the First Year Exhibition at the end of the semester. Complete your project by documenting your unit and its function.

During the First Year Exhibition, the class will present artist/designer talks open to the public. With your partner(s), you will present your research, work process, and final installation decisions in a 10-15 minute artist talk in the gallery.

SKILL SETS: Most classes we will have skill building exercises that will hopefully empower you to imagine how to use these in your own work. These include:

- Laser Cutting
- 3D Models for Laser Cutting
- Basic Circuits
- Intro to Arduino
- Projection
- Sound Speakers Setup
- Basic Video Editing
- Basic Sound Editing

#### ARTISTS TO CONSIDER

Rafael Lozano Hemmer, Masaki Fujihata, Lynn Herschman Leeson, David Rokeby, Daniel Rozin, Camille Utterback, Kawandee Virdee, Andreas Mueller, Caitlin Morris, Chris O'Shea, Christine Sugrue, Daito Manabe, Diederick Huijbers, Elliot Woods, Beatrice Lartigue, Greg Borenstein, James George, Joel Gethin Lewis, Josh Nimoy, Karolina Sobecka, Kyle McDonald, Sofy Yuditskaya, Theo Watson and Emily Gobeille, Scott

Snibbe, Zachary Lieberman, Suzanne Lacy, Vanessa Beecroft, Maurizio Cattelan, Dominique Gonzalez-Foerster, Liam Gillick, Carsten Höller, Pierre Huyghe, Miltos Manetas, Philippe Parreno, Jorge Pardo, Rirkrit Tiravanija, Marina Abramović, Suzanne Lacy, Jenny Holzer, Scott Snibbe, Joel Gothic Lewis, Ernesto Neto, Camille Uterback, Caitlin Morris, Archadia Group, Naim June Paik, Chris Crawford, Miranda July

## COURSE AND UNIVERSITY POLICIES

Average minimum amount of out-of-class or independent learning expected per week: Art and design studio courses are expected to meet a minimum of 1.5 hours (75 minutes) of instructional time per credit hour and 1.5 hours (75 minutes) of out of class time for each credit earned (NASAD Standard). Over 15 weeks, this 3-credit studio course will meet for 4.5 hours (225 minutes) for studio instruction per week, and students will be expected to spend at minimum an additional 4.5 hour (225 minutes) per week working on their artwork and preparing for class.

### Grade Descriptions

Letter Grade	Point Value	Grade Descriptions
A	93-97	Outstanding Achievement
A-	90-93	Very High Quality Work
B+	87-90	Significantly Above Expectation
B	83-87	Well Above Expectation
B-	80-83	Above Expectation
C+	77-80	Slightly Above Basic Expectation
C	73-77	Work Meets Basic Expectation
C-	70-73	Work is Below Expectation
D+	67-70	Work is Well Below Expectation
D	60-67	Extremely Poor Work
F	<60	Insufficient Work
I		Incomplete

### Attendance

Studios and studio seminars depend upon your engagement and participation. Given that we only meet once a week, you are required to attend all classes. You remain responsible for all course materials, including activities during the class time, even when you are not present. Missed classes without documentation will adversely affect your grade. (Two absences = 15% Three absences = 30% off your grade). More than 3 absences results in a failing grade. You are expected to participate in discussions and activities; complete all reading assignments; and devote enough time outside of class to complete all assigned projects before the due date.

Missed critiques, without appropriate documentation, will result in a diminishment of your project grade by one letter.

#### University Policy On Observance Of Religious Holidays

In accordance with University policy, students should notify faculty during the first week of the semester of their intention to be absent from class on their day(s) of religious observance. For details and policy, see: [students.gwu.edu/accommodations-religious-holidays](http://students.gwu.edu/accommodations-religious-holidays).

#### Academic Integrity Code

Academic dishonesty is defined as cheating of any kind, including misrepresenting one's own work, taking credit for the work of others without crediting them and without appropriate authorization, and the fabrication of information. For details and complete code, see: [studentconduct.gwu.edu/code-academic-integrity](http://studentconduct.gwu.edu/code-academic-integrity)

\* Fabrication lies at the heart of art and design practice. I expect that you will not fabricate information that is connected to describing, crediting, or citing the creative work, research, writing, opinions or lives of others.

\*\* A note on plagiarism vs. appropriation...given the nature of the material in this course, we will be addressing design and scholarship that appropriates and reformulates content from various sources. Issues of ethics, ownership, copyright, and fair use will be discussed as they arise, however, as a basic guideline, you should only appropriate material if the act of appropriation is conceptually relevant to your project. The meaning of any appropriated material should be significantly altered from its original intent.

#### Safety And Security

In the case of an emergency, if at all possible, the class should shelter in place. If the building that the class is in is affected, follow the evacuation procedures for the building. After evacuation, seek shelter at a predetermined rendezvous location.

#### SUPPORT FOR STUDENTS OUTSIDE THE CLASSROOM

##### Disability Support Services (DSS)

Any student who may need an accommodation based on the potential impact of a disability should contact the Disability Support Services office at 202-994-8250 in the Rome Hall, Suite 102, to establish eligibility and to coordinate reasonable accommodations. For additional information see: [disabilitysupport.gwu.edu/](http://disabilitysupport.gwu.edu/)

##### Mental Health Services 202-994-5300

The University's Mental Health Services offers 24/7 assistance and referral to address students' personal, social, career, and study skills problems. Services for students include: crisis and emergency mental health consultations confidential assessment, counseling services (individual and small group), and referrals. For additional information see: [counselingcenter.gwu.edu/](http://counselingcenter.gwu.edu/)

## **EMERGENCY PREPAREDNESS INFORMATION – SYLLABUS INSERT**

Instructor: \_\_\_\_\_

Course: \_\_\_\_\_

Building/Room#: \_\_\_\_\_

**READY GW**

MAKE A PLAN. BUILD A KIT. STAY INFORMED.

CampusAdvisories.gwu.edu

### **Emergency Numbers**

Foggy Bottom (GWPD).....202-994-6111

Mount Vernon (GWPD).....202-242-6111

Virginia Campus (Loudoun County).....911

Other Locations.....911

### **Non-Emergency Numbers**

Foggy Bottom (GWPD).....202-994-6110

Mount Vernon (GWPD).....202-242-6110

VSTC (Loudoun County).....703-777-0637

GW Information Line.....202-994-5050

VSTC Information Line.....703-726-8333

### **Fire**

- ☐ Pull the fire alarm
- ☐ Leave the building immediately using the closest emergency exit, closing doors behind you
- ☐ Call GWPD (202-994-6111) or 911 when safe to do so
- ☐ Assemble in a designated area
- ☐ Re-enter the building only when instructed by officials
  - Do not assume an alarm is false
  - Do not use elevators
  - If unable to exit the building, go to the nearest exit stairwell or safe area of refuge and call GWPD (202-994-6111) or 911 to report your location
  - If trained, use a fire extinguisher if the fire is small and contained, and the room is not fill with smoke

Two emergency exits are located: \_\_\_\_\_

Primary meeting area (near): \_\_\_\_\_

Secondary meeting area (far): \_\_\_\_\_

### **Severe Weather**

Thunderstorms are the most common type of severe weather in the Washington, DC metropolitan area. However, winter storms, extreme hot/cold temperatures, flooding, tornadoes and hurricanes can occur. Check **CampusAdvisories.gwu.edu** for up-to-date weather advisories and information.

#### **Shelter-in-place** for severe weather events:

- ☐ Seek shelter indoors in a low part of the building
- ☐ Move to a windowless interior room away from hazardous materials
- ☐ Take cover under a sturdy object or against an interior wall
- ☐ Monitor **Campus Advisories** and local media
- ☐ Wait for the *all clear* before leaving your safe space

### **Violence/Active Shooter**

If an active shooter is in your vicinity, call GWPD (202-994-6111) or 911 when it is safe to do so and provide information, including the location and number of shooter(s), description of shooter(s), weapons used and number of potential victims.

#### **Evacuate:** If there is an accessible escape path, attempt to evacuate the premises

- Have an escape route and plan in mind; leave your belongings behind; follow instructions of police officers

#### **Hide Out:** If evacuation is not possible, find a place to hide where the active shooter is less likely to find you

- Hide in an area out of the shooter's view; provide protection; lock the doors; block entry to your hiding place; silence your phone; wait for law enforcement

#### **Take Action:** As a last resort and only when your life is in imminent danger, attempt to disrupt and/or incapacitate the shooter by:

- Acting as aggressively as possible against him/her; yelling; throwing items and improvising weapons; and commit to your actions

### **Emergency Communications**

**CampusAdvisories.gwu.edu** is the University's primary website used for communicating emergency preparedness and incident-related information, including class cancellations, to the GW community.

**GW Alert** is a notification system that sends emergency alerts to email addresses and mobile devices. Students, faculty and staff are requested to maintain current contact information by logging into the GWeb Information System (banweb.gwu.edu). In emergency situations, alerts may also appear at the top of university webpages.

**Local media**, such as 103.5FM or WTOP.com, delivers additional community awareness.