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DMD 300: Digital Multimedia Design Studio

DMD 300 is the second of three spine courses in the Bachelor of Design in Digital Multimedia Design (DMD) program at Penn State University. This program is the first entirely online multi-college undergraduate bachelor's degree program offered at Penn State.

Visit the [DMD Program Hub](#) for more details.

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License

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Contributing

Anyone can recommend additions or alterations. Please, submit a [pull request on github.com](#) or file an issue in the [issue queue](#).

Introduction

This course follows [DMD 100: Digital Multimedia Design Foundations](#). In that course, students were given a fairly rigid design process to follow with prescribed outcomes and formats. In DMD 300: Digital Multimedia Design Studio, students will have the opportunity to build their own design process and work with digital formats and tools of their choosing.

Course description

In DMD 300: Digital Multimedia Design Studio, students synthesize the concepts, theories, and applications acquired in the introductory courses and begin to think critically about their professional objectives. Students will work on projects aimed to help them understand available learning pathways and real world applications based on their scholarly and professional interests. Students will work collaboratively to investigate a problem space, conduct a needs assessment, write a design plan or proposal, develop deliverables, and implement and evaluate the final product(s).

Students will develop a sense of stewardship over the project development process by completing project milestones that reinforce time management behaviors, participating in team building activities that facilitate discussion and interaction, co-authoring project proposals that prompt critical analysis, and distributing production tasks to encourage ownership in completing both defined and open-ended assignments. Students will also be required to thoroughly document and reflect on the production process and project impact through blogging and discussions.

Through the duration of the course, students are encouraged to interact with industry advisors for feedback and direction as they work through real-world challenges in their selected digital tools and methodologies.

Collaboration tools

1. Team communications

- i. Video conferencing
 - Zoom (psu.zoom.us)
 - Skype
 - Google Hangouts / Meet
 - Slack (dmd-program.slack.com)
 - Discord
 - [Loom](#) — record short video feedback on designs

2. Team management and tasks

- o Canvas group's page
- o Mural: [Member invite link](#)
 - For group/team projects, one person from each group should join Mural.co via this link, create the murals, and invite the rest of the team as guests. This account is limited to 10 members, and we cannot add everyone as members unfortunately.
 - For individual student projects, you may create your own mural.com education account, and invite your instructor as a member.
- o [Trello](#)
- o [Basecamp](#)
- o [Asana](#)
- o [Notion](#)

3. Collaborative writing tools

- i. Google Docs
 - Features include track changes, comments, chat, export as pdf, etc.
- ii. [Office365](#) docs
 - Features include track changes, comments, chat, export as pdf, etc.
- iii. [Gitbook.com](#) and [Github.com](#)
 - Developer centric writing and collaboration.
 - Can write in markdown and publish to HTML very easily.

4. Collaborative Design Tools

- o [InVision](#) collaborative image "Boards" and "Freehand" whiteboards.
- o [Google Slides]
 - Simple way to share images and comments.
- o [Figma](#)
 - Design app for UI design, featuring online collaborative projects.

Concept development

A concept is a core idea (or set of ideas) that signify basic values, motivations and practices inherent in a project. A project lacking strong concept development tends to be shallow and without regard for cultural and community contexts, which will become apparent during discussion and critique. There are two typical concept development approaches. The *directed concept approach* refers to when a concept is established and defined at the beginning stages of project development, and the *emerging concept approach* is where the concept is allowed to emerge and evolve during the production of a project.

Situating (Directed concept approach):

- "Top-down" approach
- Process of deduction
- Theory » Hypothesis » Observation » Confirmation

Concepts are directed through a mapping process either before or in the beginning stages of a project. An interpretation of outcomes of an inquiry will depend in part on the frame of reference of existing knowledge. What is known helps identify what is not. Situating is a method that opens up lines of inquiry commonly used to review literature and information sources in the public domain. Situating is a curatorial process for looking at existing things in new ways.

Revealing (Emerging concept approach):

- "Bottom-up" approach
- Process of induction
- Observations » Pattern » Hypothesis » Theory

Concepts emerge over the course of the project through an ongoing discovery process. A core purpose of inquiry is to discover new knowledge or the possibility of thinking about things in new, innovative ways. To reveal something relies on others experiencing a change of awareness or understanding. Revealing, therefore is not only a method of discovery, but requires multiple ways of communicating to target groups and others.

How to develop a good concept

Creative thinking methods are helpful for identifying a concept. However, more often than not, everyday observations are enough to spark an idea. It is helpful to keep around a small notebook or store a running list of ideas on a mobile device.

Key features of a good concept:

1. Feasible to accomplish in the given timeframe
2. Invention and/or unexpected combinations to produce novelty
3. Links to relevant cultural, historical, social contexts
4. Explores moral and ethical issues or quandaries
5. Aesthetic and theoretical explorations

In DMD 100, students are guided through the entire production of three projects through a careful orchestration of design thinking exercises and a set of rules or criteria that bounded the scope. The rules set in place made it so that the student could concentrate on the content of the project, rather than finding an appropriate scale and bounds for the project. In a capstone project, students are responsible for establishing these rules for themselves, an often difficult task that takes practice to master.

Suggested Brainstorming Methods

These are some 100% subjective strategies that you can try if you're struggling to come up with a good project idea:

- Make a list of things you're uniquely good at, and a second list of things you'd like to incorporate in the project. This can help narrow your sights.
- Make a [mind map](#) of words or ideas associated with a central concept. Discover unexpected relationships and personal sensibilities.

- Take a walk. Take a nap. Try to set aside your work and creative concerns and let your mind wander.
- Write a list of questions. Be uncertain, and maybe one of these will establish a creative destination as you seek for answers.
- Make a list of your favorite artists, designers, writers, or other inspirational makers. Think of their individual styles and sensibilities as ingredients that you want to put into your work. What if you combined Person A's work with Person B. What would that be like?
- Make an [affinity diagram](#), a format for design workshops and team brain-storming.

Design process and methods

There is a huge array of design thinking methods, design sprint frameworks, and other ideas about the design process available for you to draw from. It may seem overwhelming at first, but make note and gather only what seems useful for your own work. Spend some time looking through the following curated lists to get an idea of what's out there:

Web resources

- [IDEO DesignKit](#)
- Google Ventures
 - [The Design Sprint](#)
 - [Sprint Playlist](#)
- Dan Nessler
 - [How to apply a design thinking HCD, UX or any creative process from scratch](#)
- [Stanford D.School: Design Thinking Bootleg](#)
- [Circular Design Methods](#)
- [Double Diamond method](#) (a.k.a. the Design Council's Framework for Innovation)]
- [Three Triangle method](#) (inspired by Double Diamond)
- [LinkedIn Courses on Research and Project Management](#)
 - [Project Management Simplified](#)
 - [UX Research Methods for Agile](#)
 - [UX Foundations: Research](#)

Useful books:

- [Universal Methods of Design: 100 Ways to Research Complex Problems, Develop Innovative Ideas, and Design Effective Solutions](#)
 - [Read Penn State eBook](#)
 - [Purchase on Amazon](#)
- [Sprint: How to Solve Big Problems and Test New Ideas in Just Five Days](#)
 - [Purchase on Amazon](#)
- [Design Sprint](#)
 - [Read Penn State eBook](#)
 - [Purchase on Amazon](#)

Documentation resources

1. [Citation tools](#)
2. [APA Guide](#)
3. [MLA Citation Guide](#)

Digital Design Project Types

The following is a list of media that you might choose to work with in your projects for this class. This isn't comprehensive and people are always discovering new ways to create experiences and tell stories, but you can use this as a menu to browse and consider:

1. What form (i.e. finished product) will work best for communicating your content?
2. What skills or techniques do you want to master?
3. What processes or raw materials relate to your conceptual research topic?

Additional resources for learning these fields can be found at the end of this course book under [Project Categories](#), but your learning path will be largely self-directed—with advice from your instructor of course!

- **2D and 3D Animation**
 - Narrative short film
 - Explainer animation (Vox makes a lot of fun infographic style videos)
 - Motion graphics (bumper animations, commercials, titles, user interface elements in 3D environments)
 - Experimental or non-narrative content: Examples on vimeo.com
 - Scientific or data-driven simulations and visualizations
 - VJ loops for live performances
 - Projection mapping (projecting video onto structures or surfaces)
 - Web-based animation (HTML/CSS/Javascript)
- **2D Design, 3D Rendering, and Illustration**
 - Branding and/or print design
 - Design system or standards manual
 - Logo design
 - Stationary or merchandise design
 - Posters and Infographics
 - Typeface design
 - Digital illustrations
 - Concept art for pre-production (character, vehicle, environment design for comics, games, film, etc.)
 - Sequential comics (print or web)
 - Digital children's book (for iPad or mobile device)
 - Architectural renderings
 - Product renderings
 - App or website mockups (see those respective development pages for more)
 - Data visualizations or Infographics
 - 2D or 3D assets for games including character design and environment design
 - Code-generated art
- **Apps and Interactive Media**
 - Augmented/Virtual Reality (AR/VR) games, visualizations, architecture, and journalism.
 - Interactive 2D or 3D fiction or non-fiction story
 - 2D or 3D video game, ideally something creative or serious
 - Physical game (printed boards, cards, and/or 3D objects)\
 - Projected or screen-based interactive installation art
 - Physical computing project (Arduino, Raspberry Pi, etc.)
 - Creative coding projects (e.g. Processing)
 - Apps for mobile devices or desktop.
- **Audio Production**
 - Podcast
 - Audio tour or site-specific experience
 - Experimental installation (something that explores the possibilities of sound and perception)
- **Installations and Objects**

- Physical art object(s)
- Installation or exhibition
- Detailed proposal for an exhibition
- Speculative installation
- Design-based community event or festival
- Curation of an art or design exhibition
- Public art or intervention
- Fabricated designs or prototypes
- **Products, Services, and UX**
 - Functional mobile or web app
 - High fidelity interactive mockups (UI)
 - Speculative or discursive design projects
 - Comprehensive user Experience (UX) Research
 - Instructional design product
 - Digital fabrication products or prototypes (furniture, wearables, clothes, structures, etc.)
- **Video Production and Photography**
 - Video
 - Narrative short film — Something with characters and a plot.
 - Experimental film — [Examples on vimeo.com](#)
 - Documentary short
 - Animations — See Animation page 😊
 - Photography
 - Physical exhibition
 - Virtual exhibition
 - Digital/Print publication
- **Web Design**
 - Landing page or informational site
 - Business or eCommerce site
 - Experimental site
 - Net art
 - Interactive storytelling
 - Web app

Projects

Problem spaces

- Social and cultural organization and governance
- Labor, business, and entrepreneurship systems
- Environmental and biological systems
- Knowledge and informing systems
- Food systems
- Health systems

Format

- Documentary or historical reflection
- Speculative fiction
- Aesthetic exploration and expression
- Campaign or event
- Visual taxonomy and vocabulary

Media

- Book or poster
- Web informative or interactive
- 3D Interactive (Games, VR, and AR)
- Sound and audio
- Video and film
- Animation or Gifs
- Social media

Project 1

Description

In this project, you will work in small team to produce a design process, digital media, and documentation. Your team will build its own project by setting meeting agendas, creating a concept pitch, develop and use a design process/sprint structure, track and document progress using a project blog, and produce project documentation. The project outcomes can take the form of any combination of digital media formats including 2D, 3D, video and motion design, interactive and web, UX/UI app design, and product design. The projects could emphasize a wide range of approaches including tool building, product or service, marketing or awareness campaigns, calls to action, open-source tools, traditional or experimental digital story telling, speculative design, wayfinding, identity systems, toolkits, educational materials, etc.

Avoid basing your project around existing intellectual properties (movies, comics, games, etc.) unless you do something conceptually sophisticated like a parody, deconstruction, etc.

Please read through [project categories](#) to learn more about the types of projects possible to produce and their production needs. While the media and form of your project is up to you, the following focus word should be used as a jumping off point for your project's concept.

The conceptual focus word for this project is: “Inclusive”

Inclusive Design is a methodology, born out of digital environments, that enables and draws on the full range of human diversity. Most importantly, this means including and learning from people with a range of perspectives.

— [Microsoft Inclusive Design Toolkit](#)

Inclusive design doesn't mean you're designing one thing for all people. You're designing a diversity of ways to participate so that everyone has a sense of belonging.

— Kat Holmes for [FastCompany](#)

"Inclusive design" is a specific methodology related to accessibility (an attribute of any design) and [universal design](#) (one-size-fits all); the FastCompany article above addresses the differences between these terms.

For this project, you can interpret the theme of "inclusive" however you see fit. You don't have to follow existing guidelines for inclusive design, but may wish to read about them. Think about unique perspectives, diverse audiences, and edge cases. Products like the [Swiss Army Knife](#) and the [OXO Good Grips peeler](#) were developed for specific users, but proved desirable for larger audiences.

Further Inspiration:

- [Xbox Adaptive controller](#)
- [Humaaans](#) illustratin design library
- [Braille Neue](#) font
- [How to begin designing for diversity](#) by Boyuan Gao and Jahan Mantin of Project Inkblot
- [The 7 principles of inclusive design](#) by the National Disability Assocation
- [Microsoft Inclusive Design toolkit](#)
- [Design is diversity](#) by Fabricio Teixeira (and related articles at UX Collective)
- [The Moral Responsibility of Cinema: The Politics of Representation and Expectation](#) by Tat Wei Lee
- [Design for All](#) documentary film by Target; poorly named because it's about inclusive design for *specific* needs more than universal design. Watch the trailer or check out the film on Hulu.
- [Gender-neutral design system by TurboTax](#) described in a great blog post.
- [Gender, like language, is fluid](#) by Jennifer Daniel, about inclusive emoji sets.

Project overview

The project will consist of five phases:

- Phase 1: Gather and organize (one week)
- Phase 2: Develop a design sprint (one week)
- Phase 3: Pitch (one week)
- Phase 4: Sprint! (three weeks)
- Phase 5: Document (concludes the Sprint)

Objectives

The purpose of this project is to help you:

- Gain experience working in a design team
- Practice developing a design process
- Practice evaluating and reflecting on the effectiveness of a design process
- Select and test design methods, techniques, and tools to produce digitally designed, critically engaged, and systemically considered creative explorations and outcomes
- Produce a detailed project document
- Practice publishing skills by keeping a [team project blog](#)

Team Dynamics

Though working on a design team as part of a class project can not fully mimic real-world project teams you will encounter or already have encountered, it should suffice for helping you understand the general tactics and etiquette. Finding a team that meshes immediately and is good at resolving internal conflict makes for a very productive and gratifying project experience. Unfortunately, when this doesn't happen, team dynamics can be counterproductive. If you run into any issues with your team members that cannot be resolved, please communicate with them with your instructor so they may step in and help mediate the situation.

Rubric

This final project is graded as a team. All members will receive the same grade for the final deliverable. Each person's weekly activity reports are graded individually.

All project deliverables must be met for the project to be graded. A non-submission or non-completion for any project phase is considered an incomplete project.

1. Produced and submitted project deliverables according to requirements: 40%
2. Project outcomes:
 - Concept 20%
 - Craft 20%
 - Design process 20%

Weekly Activity Reports

At the end of each week, each individual student will submit a short report of group project activity. This shows that you understand what each member is contributing and demonstrates your own contributions to the project.

Requirements:

1. **Title:** Weekly Report # (e.g. Weekly Report #3)
2. **Your Name**
3. **Group Members:** (names)
4. **Activity description**
 - Your contributions for the week
 - Describe contributions to the project from each member.
5. **General comments:**
 - Briefly talk about how things are going. This is the space to complain, brag, comment on challenges you are facing, or talk about things that are going really well.

Rubric

1. Fullfilled all report requirements. (40%)
2. Demonstrated significant group or team project contributions. (60%)

Submission

Please upload this to canvas as either a word document (.doc , .docx), or written in the text submission field.

Phase 1: Gather and organize

Meet with your team and begin to establish meeting times and meeting agendas.

Synchronous meetings can be very productive and are recommended for weekly check-ins with your group, but you can get started discussing things over a chat tool or email.

Agenda items for design meetings

The following are some recommended items to consider for meeting agendas. Ultimately, you are responsible for crafting meeting agendas:

1. Introductions or icebreaker
2. Read through the project prompt and forthcoming steps, look at provided resources, and discuss any questions about the project that the team may have (Please send questions to your instructor if you are still unclear after this discussion).
3. What are your immediate thoughts about the prompt? Share some creative work or experiences that it reminds you of.
4. Decide on team collaboration tools. A more comprehensive list is located on the [collaboration tools page](#).
5. Identify meeting times.
6. Discuss types of digital media workflows, tools, and formats that are of interest to the group.
7. Brainstorm specific design challenges (problems to solve) or subjects related to the prompt. It may be beneficial to bring some ideas to the initial meeting, or to convene a second meeting later to spend more time discussing. The project's focus word is meant to give you a starting point, and guide any design thinking activities, similar to the ones used in the Double Diamond process in DMD100. You can [refer back to DMD100](#) at any time if you do not recall the activities that were used.
8. Decide whether to assign team member roles. If roles are desired, what are they and who are they assigned to?
9. Articulate some goals for the project and yourselves (even if the exact idea for the project has yet to be determined)

Phase 2: Develop a design sprint

What's a Design Sprint?

Developed by GV (Google Ventures, a subsidiary of Alphabet), a design sprint is a specific format to develop solutions to a design problem. You can read their [explanation of the process](#) or watch this [90 second video explainer](#). The GV Design Sprint is supposed to be an accelerated design process that packs brainstorming, prototyping, and user testing into five days. We won't follow their methods exactly, but the links above may help guide you as you design a process that works for your group and schedule.

For Phase 2 of this project, each group will develop a preliminary design sprint schedule document and [project blog](#).

The sprint document should include:

Cover/title page

- **Title:** Design Sprint Schedule
- Date
- Team member names
- Course name
- Instructor(s)

Schedule:

Consult the [design process and methods page](#) to choose design and research methods that fit your team's needs and interests. Place the chosen methods onto a schedule that plots a course to the final project due date. Name the method and describe what occurs in each session (what you're doing) with the anticipated outcomes (why you're doing it).

- **Date:** A date or date range for which your group will conduct each phase of the project.
 - Avoid doing everything in the last possible week.
- **Objective:** Schedule some time for each item in the following list. These are the essential steps of design thinking, and go by various names depending on the design framework you're looking at. The important part is to articulate *what you're trying to accomplish* at each step of the project, or *why* you're doing each specific thing. You may repeat categories and objectives as often as needed, and they do not all need to be collaborative or group-based:
 - Research/discovery
 - Ideation/concept development
 - Production/testing/iteration
 - Analysis/feedback
- **Description:** Briefly describe how you are accomplishing the objective and the anticipated outcomes from using your chosen design methodology.

You include other columns or items in your timeline as desired, such as specific tools you plan to use or specific group members who will complete a task. This can be a table or a hierarchical text document.

Example Schedule:

Date	Objective	Description	Deliverable	
Jan. 15–24	Discovery	Research existing products in field and brainstorm solutions to project challenge.	Create product pitch	
Jan. 24–30	Ideation	Brainstorm specific solutions to problem and create low-fidelity sketches.	Low-fidelity prototypes	

Project Blog

The project blog should be hosted using [Sites at Penn State](#) (which uses Wordpress). Your team should use this blog to track the progress of the project and to show interesting project outcomes.

- [You can add multiple users](#) to a blog so everyone can edit and create posts.
- If any project team members are concerned about privacy, project members may use a pseudonym (pen name) and in addition, the blog is able to be password protected to Penn State WebAccess users. Please contact your instructor if this is a concern and need help with blog configuration.

Your first post can introduce the team members or project topic. You may have some preliminary ideas to share, but it's okay if your project idea is still undefined — it won't be until the Pitch in Phase 3!

Submission details:

1. Publish a link to the project blog on the classwide Canvas discussion.
2. Upload a .zip file to the Phase 2 Canvas assignment that includes:
 - Link to the blog in the assignment submission
 - Design Sprint Schedule document in PDF format.

Phase 3: Pitch

Produce a short presentation that explains the project concept. Use presentation slide software to design the presentation and record a video presenting the slides in a professional manner. You can include voice narration or on screen text to explain what we're looking at. Please include:

1. **Slideshow Video:** Clearly legible text or voice narration
 - If doing voice narration, you can choose one team member to narrate, or have different members contribute narration of different slides.
2. **PDF export** of slides used for the video.

Requirements

- Must include original images or sketches depicting how the final project might appear
- Must include images of related creative work or designs that indicate your stylistic goals, competitors, or inspiration.

Resources

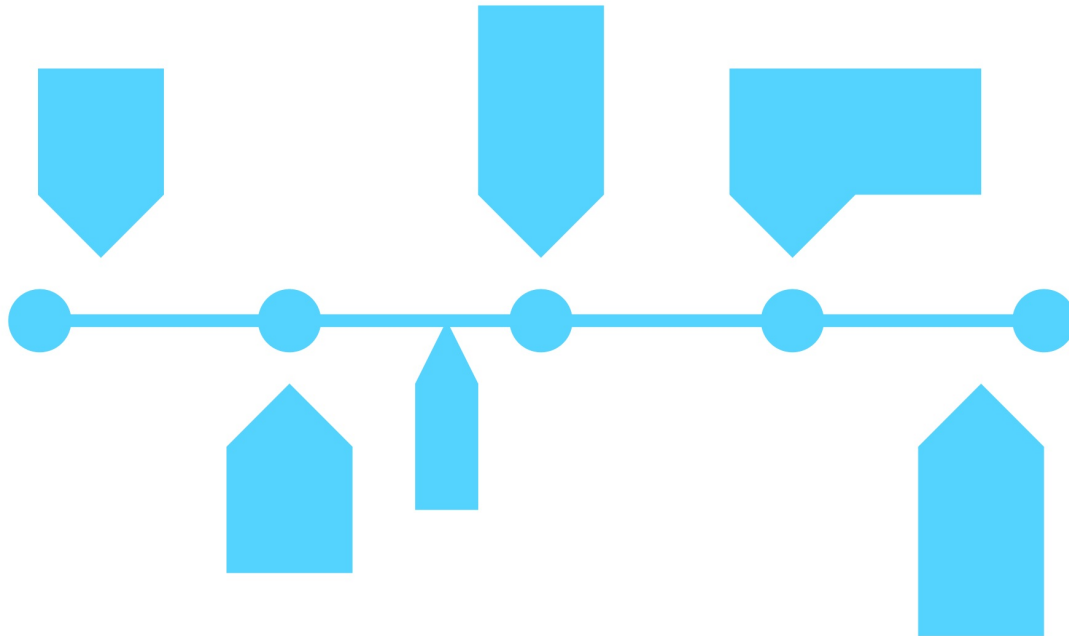
- [How to record slideshow and narration with Powerpoint](#)
- [How to record your screen with Quicktime](#) (Mac). Other screen-recording software is available online. Do this if you want to record a Google Slide presentation.
- Audio recording programs:
 - [Audacity](#): free open-source audio recording; [tutorial](#) for how to record with computer mic.
 - Adobe Audition: available with PSU Adobe account; professional grade audio editor. [Here's a tutorial](#) for recording a simple audio file.
- How to reduce video filesize (if your video is larger than 500MB or taking forever to upload):
 - Use Adobe Media Encoder to resize or compress a video file (without editing it, if you want to trim a video or do complex editing, use Adobe Premiere).
 - [This video](#) shows how to reduce the bitrate (i.e. quality) of the video to lower the file size. You can also choose to resize the video; e.g. from 1080p (1920px x 1080px) to 720p (1280px x 720px).

Submission details:

1. Post the pitch to the project blog.
2. Upload a .zip file to the canvas assignment that includes:
 - Pitch video (Please export/compress this video. It should be less the 500MB in filesize)
 - PDF export of the slides

Note: only one person in the group needs to submit the file to the group assignment.

Phase 4: Design sprint



1. **Rule number one in art and design - if it's not documented, it never happened.** Please keep detailed and dated notes, photos, screenshots, video recordings, and other forms of documentation of team meetings, brainstorm sessions, concept research, design sprints or working session outcomes, etc. This will help your team immensely when crafting the project document, and will mostly likely be referred back to quite often. Consider keeping these materials in a shared team folder. See [collaboration tools](#) for information on available resources.
2. **Consider setting roles and responsibilities.** Members may have multiple roles.
3. If your team feels that the design process isn't working as intended, feel free to change up the design of the sprint. However, don't give up too early, sometimes you have to trust the process to give it a chance to work.

Sprint Updates (Group Blog Posts)

In addition to your individual Weekly Reports, each group must post a blog post to a public blog.

Each Sprint Update must be **at least 500 words long** and **include images or video media**.

Resources

- WP Beginner: [How to Add a New Post in WordPress and Utilize all the Features](#)

Submission details:

1. Publish 5 or more detailed posts to the <http://sites.psu.edu> blog that you created to track your project's progress from the design sprint. Upload media and write descriptions and other relevant information.
2. The end results of the design process are included in what gets published on this blog, they do not need to be uploaded to canvas

other than what is included in the project document PDF.

Phase 5: Project document

Each team should produce a single Project Document.

Requirements

1. **Cover/title page:**

- Project title
- Date
- Team members
- Course name
- Instructor(s)
- Link to Team blog

2. **Team**

- Member names and bios that include relevant interests, skills, and capabilities.

3. **Summary**

- Concept statement: Brief description of topic or design challenge and how it will be approached in a concise opening sentence or paragraph.
- Find and include a quote that relates to the project in some way, particularly if it's from the project's research.
- Add details including the project's context, outstanding issues, and goals. Include aspects of how the topic is interesting, important, or novel, and how you (the team) arrived at these conclusions. What contributions does the project make or intend to make? Does it reimagine, reframe, refactor, re-contextualize, or otherwise perform remix or invention?

4. **Design process overview**

- Timeline of events
- List methods used with brief descriptions
- Anticipated outcomes of each step and how they contributed to the project's development.

5. **Final Product**

- Depending on the nature of your project, this could be:
 - Images of your final product or design
 - Link to video, website, etc.
 - Additional files such as a ZIP archive, executable app, etc.

6. **Outcomes**

- Analyze and deconstruct central issues using [form and context analysis](#).
- [Identify forces that impact form](#)
- Are there any ethical considerations?
- Include figures and diagrams of conceptual relationships
- Describe media used in digital production. For example, print, web, info-graphics, game/interactive, animation, video/film, audio/sound, physical installation, etc.

7. **Lessons learned**

- Assess how well the design process worked. What might be done to improve upon it or mitigate issues? All team members should candidly provide any issues they experienced or observed. These issues could include: Availability of team members, feeling of meaningful or equal contribution, types of design exercises used, role assignments, etc.

8. **Bibliography**

- You can choose either APA, MLA, or Chicago format for document. See [documentation resources](#) for help.

Formatting requirements:

- PDF document in US Letter size.
- Please see [documentation resources](#) for guidance.
- Proofread and spellcheck

- Additional files if necessary to show your completed work (e.g. video, executable app, ZIP archive, etc.)

Submission details:

Upload the PDF document to the canvas assignment by the due date and time listed (only one person in the group needs to submit the file to the group assignment).

Project 2

Description

For this project, you will produce a digital design work that critically engages with the project's theme. You will also develop a design concept, production process, and a well-articulated work statement to explain your work to a wide audience. Your work will then be collectively displayed in an online exhibition visible to the Penn State community.

Avoid basing your project on existing intellectual properties (movies, comics, games, etc.) unless you do something conceptually sophisticated like a parody, deconstruction, or appropriation.

Project Theme: *SLOW*

Informed and inspired by the principles of the Slow Food and Slow Cities movements, the slow design principles offer a flexible, pluralistic approach for designers to gently evaluate themselves as to the true purpose of their design activities

— [The Slow Design Movement](#) by Archiblox

Why is it so hard to slow down? I think there are various reasons. One is that speed is fun, you know, speed is sexy. It's all that adrenaline rush. It's hard to give it up. I think there's a kind of metaphysical dimension — that speed becomes a way of walling ourselves off from the bigger, deeper questions.

– Carl Honoré [In Praise of slowness](#) TED Talk

In the 1980s, the [slow food movement](#) began in Europe as a reaction to American fast food, and sought to promote traditional methods of farming and eating. The philosophy has spread to other sectors, where everything from architecture to product design can be designed to embrace local resources, sustainability, and an appreciation of quiet details.

Today, the harmful effects of the attention-economy and the relentless optimization of digital experiences are widely recognized, including by artist Jenny Odell in her 2019 book [How To Do Nothing](#). Odell sees the act of sitting still as a form of resistance in a world that seems to constantly speed up. For a shorter look at Odell's ideas and her artwork, see the link below.

Recommended reading: [How to Do Nothing](#) by Jenny Odell — adapted from an EYEO 2017 keynote.

“Slow Design” is a term used by some creators, and includes some specific attributes (see below), but you do not have to strictly adhere to its principles for this project.

Explore the links below and consider how these approaches to creative work relate to your own interests. Rather than a multitude of fast-paced, low-interaction experiences, imagine longer, more nuanced ones: quality over quantity. You can explore the theme of slowness literally, or focus on related topics like sustainability, participatory design, mindfulness, anti-capitalism, or traditional crafts.

Principles of Slow Design

(According to [Archiblox](#))

1. **Reveal:** Highlight things that might go unnoticed.
2. **Expand:** Look beyond obvious meanings and uses to discover potential applications.
3. **Reflect:** Create work that invites reflection and awareness of context.
4. **Engage:** Connect with open-source projects, collaborators, or communities.
5. **Participate:** Invite users to participate in the design process.
6. **Evolve:** Imagine how your work will live on beyond the immediate future.

Further Reading

- [Slow Design](#) by Jeffery Chou on Medium
- [Slowing Down Graphic Design](#) by Kristian Bjornard (includes student projects!)
- [Can We Slow Down Time in the Age of TikTok?](#) by Jenny Odell, The New York Times (2019).
- [Slow Architecture](#) by Alpine Modern, Dwell (2016)
- [Animal Crossing is the Perfect Way to Spend Quarantine](#), Kyle Buchanan, The New York Times (2020)
- [In Praise of slowness TED Talk](#) by Carl Honoré (2005)
- [The Long Now TED Talk](#) (23 min.) by Stewart Brand (creator of the Whole Earth Catalog), featuring [the 10,000 clock](#) — a project in collaboration with Jeff Bezos.

Projects for Inspiration

- Audio & Video
 - [Take a Walk](#) podcast episode by Pop Up Magazine and 99% Invisible
 - [Katrina Brown on video artist Douglas Gordan](#) and his appropriation work *24 Hour Psycho* (1993)
 - [Justin Bieber - U Smile \(Slowed Down 800%\)](#) by mesiuemiescha, audio (2011)
- Design & Interaction
 - [Guraná Power](#) by the artist collective Superflex; an anti-corporate beverage in collaboration with Brazilian farmers
 - [Every Day Calendar](#) by Simone Giertz
 - [Slow Games](#) by Ishac Bertan; "physical video games with a very low frequency of interaction: one move a day."
- Performance & Installation
 - [Wheatfield—A Confrontation](#) (1982) by Agnes Dene
- [Mierle Laderman Ukles](#) and her 1979-80 artwork [Touch Sanitation](#), a collaboration with New York City's sanitation workers.
- Web
 - [Election distractor](#) by The New York Times (2020)
 - [Universe Forecast](#) by Neal Agarwal (2019)

Deliverables

1. [Production blog](#) (Canvas)
2. [Concept pitch](#) (Canvas, production blog)
3. [Production Reports](#) (Production blog)
4. [Work statement](#) that uses design language (Canvas)
5. [Project files:](#) (Canvas)
6. [Project documentation](#) (Canvas, production blog)
7. **Online exhibition information form: See on Canvas**

Project media

If you are unsure of what types of digital projects are available to create, please have a look at the [project categories](#). This is not a comprehensive list, but you should be able to locate your own creative interests within.

Online Exhibition

Project Two will culminate in an online exhibition of student work. Exhibitions typically have a central theme—a conceptual thread that links the work together. Your instructor will coordinate the online exhibition and will be accessible to anyone with Penn State login credentials.

Rubric

All project deliverables must be met for the project to be graded. A non-submission or non-completion for any part of the project is considered an incomplete project.

1. Met all deliverable requirements: 20%
2. Project outcomes:
 - Concept: 20%
 - Craft: 20%
 - Work Statement: 20%
 - Participation in online exhibition: 20%

Concept pitch

The concept pitch is a presentation document that serves as both a communication tool and as a means of ensuring that you develop a project with that can be reasonably accomplished in the given timeframe. This project concept pitch should have no less than 10 slides. The basic structure is as follows:

1. **Title slide**
 - i. Title
 - ii. Name
 - iii. Date
 - iv. Course ("DMD 300: Digital Multimedia Design Studio")
 - v. Semester (Example: "Spring 2019")
2. **Bio**
 - o Here you will list what you know, and what you are interested in. This should be related to the project concept. (IE - if you are skilled and interested in web development, it would be confusing to then propose an animation project.)
 - o List existing digital media skills and other relevant skills.
 - o List any skills you hope to obtain during this project.
3. **Concept**
 - o Concise description of the project idea.
 - o What's interesting about it and or what is new/novel?
 - o What Digital media is used?
 - o What topics need to be researched?
 - o Who is the audience for the work?
 - o Which category
4. **Project Type**
 - o Specify which of the project categories and types your project falls under.
 - o Example: "2D Design, 3D Rendering, and Illustration: Typeface design"
 - o If nothing on the list matches your idea exactly, describe it as best you can and still choose the closest category.
5. **Production Scope**
 - o What are the deliverables to be completed or produced? (IE - storyboards, interviews, web application, website, wireframes, animatics, character designs, scripts, game executable, video, etc.)
6. **Production Pipeline**
 - o What tools will be used?
 - o What design processes and methods will be used?
 - o Who will be involved (list any collaborators, advisors, etc.)?
 - o Will you use management tools to keep on track?
7. **Required Capabilities**
 - o What capabilities and skills are required to complete the project?
8. **Existing Capabilities**
 - o Show past work that demonstrates your existing capabilities as related to the project concept.
9. **Needed Capabilities**
 - o List any items from the Required Capabilities slide that are not in your Existing Capabilities slide.
 - o Explain how you will get up to speed in time.
10. **Timeline**
 - o List steps in the production timeline.
 - o Like we did in Project One, label the stages of your timeline with design objectives like "discovery" and "iteration" to describe *why you're doing each item* in the timeline.
11. **Research**
 - o What areas of research do you intend to pursue during the production of this project?
 - o What are your research resources?
12. **Questions for your project reviewers**

- List three questions that might help you better some aspect of the project. Avoid vague questions such as, “Is this a good project?” or “What should I do?”. Instead focus your questions on the specific areas of your project that could benefit from feedback.

Submission details:

1. Export this presentation as a PDF.
2. Submit the PDF presentation on canvas and your production blog by the deadline.

Work Statement

Develop a 150–500 word work statement that thoughtfully employs relevant and critical art and design language. This statement should be developed with feedback from your instructor to adjust tone, terminology, and structure. You will use MS Word tracked changes to refine and edit the statement over the duration of the project.

The statement's use of language should seek a balance of accurate technical terminology, concise statements about the work, and language that is accessible to a diverse audience and is wholly descriptive. It is easy for artists and designers to adopt opaque language when attempting to describe abstract works. Developing playful language can be a fun exercise, but has the tendency to confuse or shut out those without a strong grasp of obscure and creatively applied vocabulary. There are really no rules with how language is used, but ultimately the goal in a work statement is that the artist or designer can clearly communicate their ideas, processes, and outcomes to a wide audience.

Structure of the work statement

Please write the statement using proper grammar, sentence structure, and with complete paragraphs. Do not include the requirements as sections, the writing should flow as a single description of your project.

1. Include your name, project title, and year.
2. Explain what the project is and how it works.
 - i. "This project is an online game for children that teaches players living in war-torn countries how to avoid landmines."
3. Describe the type of media used and why that choice is effective or interesting.
4. Describe the design challenge that your work addresses (the provocation, or existing problem you hope to tackle)
 - i. Do not write about challenges *you had* in producing the work.
5. Describe the process or how you approached solving for the design challenge.
6. Describe the impact the work might have, the context in which it sits, why it's interesting, etc.

Statement writing advice

- [Artist Statement Guidelines](#)
- [UNSCA](#)

Helpful terminology

- [Moma Art Glossary](#)
- [Technical Design Terminology](#)
- [Linguistic Glossary](#)
- [Critical thinking terms](#)
- [Example of a needlessly complex statement and its translation](#)

Artspeak

- [International Art English](#)
- [International Disco Latin](#)
- [artspeak.wtf](#)
- [The Guardian: A user's guide to artspeak](#)

Artist Statements

The Work Statement is specifically about this project, but artist statements are a helpful analog. These are short, pithy statements that summarize an artist's entire body of work. Good ones minimize "artspeak" (above) in favor of intimate and provocative accompaniments to their work.

- [How to Write an Artist Statement](#)
- [Sample Artist Statements](#)
- [Artist Statements We Love](#)

Example of Student Work

View a [sample work statement \(pdf\)](#) from a previous student.

Submission details:

1. Upload the work statement as an MS Word Document to Canvas as indicated deadlines.

Production reports

A production report is a comprehensive update about what progress has been made. A report can consist of any visual or text description and may include screenshot images, photographs of prototypes, video of working functionality, code snippets, production artwork, concept maps, research findings, work inspiration, storyboards and scripts, etc. Include hyperlinks to your research sources, tutorials you followed, or other influences on your work!

Each blog post should be a minimum of 500 words long, and images or other media.

Production blog

All reports should be published on the production blog by the due dates indicated on the project schedule. The production blog can be hosted anywhere.

Hosted blog choices include:

- sites.psu.edu
- [Github Pages](https://github.com)
- [Medium.com](https://medium.com)
- [Adobe Spark](https://adobe.com/spark)
- [Wix](https://wix.com)
- [WordPress.com](https://wordpress.com)
- [Blogger](https://blogger.com)
- [Tumblr](https://tumblr.com)
- [Squarespace](https://squarespace.com)
- [Weebly](https://weebly.com)

Documentation

1. **Title slide**
 - i. Title
 - ii. Name
 - iii. Date
 - iv. Course ("DMD 300: Digital Multimedia Design Studio")
 - v. Semester (Example: "Spring 2019")
2. **Bio**
 - o Include a bio that describes relevant interests, skills, and capabilities.
3. **Work Statement**
 - o A final draft of work statement language developed during Project 2.
4. **Design process overview**
 - o Timeline of events
 - o List methods used with brief descriptions
 - o Anticipated outcomes of each step and how they contributed to the project's development.
5. **Outcomes**
 - o Analyze and deconstruct central issues using [form and context analysis](#).
 - o [Identify forces that impact form](#)
 - o Are there any ethical considerations?
 - o Include figures and diagrams of conceptual relationships
 - o Describe media used in digital production. For example, print, web, info-graphics, game/interactive, animation, video/film, audio/sound, physical installation, etc.
6. **Images**
 - o Include 4–8 images that show key features of your work with short descriptions of each image.
7. **Bibliography**
 - o You can choose either APA or MLA format for document. See [documentation resources](#) for help.

Formatting requirements:

1. PDF document in US Letter size.
2. Please see [documentation resources](#) for guidance.
3. Proofread and spellcheck

Submission details:

1. Upload the PDF document to the canvas assignment by the deadline.
2. Upload PDF to production blog by the deadline.

Files

The following are examples of project file types:

1. High resolution images
2. photo documentation
3. video
4. Pre-press PDF documents
5. executable game or app file for download (macOS and Windows compatible)
6. Zip archive of files
7. URL of live website (not a link to a paid web service such as InvisionApp)

For archival purposes, the files must be as self-contained as possible. (I.E.—if I were to look at them without an Internet connection, would the project still work? This will not always be possible given the nature of certain projects.)

Submission details:

1. Upload to canvas by the deadline.

When you have finished your project, you will need to submit media files for display on the exhibition website. The online exhibition will only be visible to the Penn State community, but will be a great showcase of everyone's work and give you practice preparing this kind of documentation.

You are also submitting [project files](#) which might include high-resolution images, master copies of videos, editable project files, and so on. The *exhibition files* are prepared especially for use on the web and will likely be a subset of what you produced. Choose the most impressive media that clearly summarizes what you did.

Media

Media files will vary from project to project, however, it is typical to have gallery images to highlight your project. The exhibition website uses a site generator, and is sensitive to file names.

Please use the exact filename structures listed for each item below.

Unless you are using a pseudonym, replace **[last-name]** in the file with your last name and **[first-name]** with your first name.

If you ARE using a pseudonym, please use it in place of **[last-name][first-name]**.

Exhibition card image (required)

The exhibition card image will be the main image displayed for your project on the exhibition site homepage, alongside other student's work. The project name and student name will be displayed below each card image.

- 1200px x 600px (landscape orientation)
- JPEG or PNG file
- Keep text to a minimum.
- Do not include the name of the project unless it is part of a logo or branding.

File name: [last-name][first-name]-exhibition-card-image-1200x600.jpg

(Don't include the square brackets in the filename ☺)

Gallery images

Gallery images are shown on your project's profile page. Try to include between 3 to 6 images. Images can be close up views of details, documentation of process, etc. Do not include images larger than 1200px in any dimension. Use Photoshop to export `.jpg` images for display on the web at a compressed file size.

File name:

1. [last-name][first-name]-gallery-image-01.jpg
2. [last-name][first-name]-gallery-image-02.jpg
3. [last-name][first-name]-gallery-image-03.jpg
4. [last-name][first-name]-gallery-image-##.jpg

Video files

Upload any videos to YouTube or Vimeo.

You can set it to "unlisted" if you don't want it fully accessible within YouTube. (The video will still be visible on the exhibition site.)

Interactive elements

If you are using an embedded interactive element, please include the embed code in a `.txt` file. If your interactive elements require many files to operate, please include a `.zip` file of those files.

File name:

[last-name][first-name]-embed-01.txt **or** [last-name][first-name]-files-01.zip

Audio

Convert audio files to `.mp3` so they may be playable from a web browser.

Example audio files: [last-name][first-name]-audio.mp3

Submission details

IMPORTANT: Follow the file naming conventions above.

1. Submit the exhibition files to Canvas by the indicated date in a `.zip` file.

Writing project

This essay is a substantial part of the class and should demonstrate college-level writing and your ability to research appropriate sources.

The title of your essay should be a question

That means it should end in a question mark.

What questions do you have about the ideas, feasibility, or historical context of your work? What unexpected connections can you make? What is missing? What is confusing?

The essay should seek to discover an answer (or possible answers) to this question or explore the context that gave rise to the question.

Analyze a specific work by an artist, designer, filmmaker, or studio

Incorporate a discussion of one creative work or project into your essay. This should somehow relate to your central line of investigation, and relate to your own project somehow. It might be someone working in the same medium, or with related subject matter, or some really amazing work that you aspire towards.

Include a thorough and detailed description of the work's design — how it looks, its colors, shapes, movement, structure, and so on. Use lots of vivid, descriptive adjectives to help the reader picture the work in their head, as if they had never seen it before.

Include the title, date, medium, and location (as relevant)

Some potential resources are listed below; you are encouraged too look for new, obscure, historical, or otherwise thought-provoking creators—not just mainstream pop culture.

Include two citations to professional writing

To support your arguments and explore the work of your chosen artist, incorporate quotes or data from two published sources. Do not cite Wikipedia (but you can peruse the citations of a Wikipedia page to find authoritative sources).

Search for articles and ebook at the [Penn State Library](#) or [Google Scholar](#)

Suggestions

Not sure where to begin?

You could start with an artist or designer, and pose a question that intrigues you about their work, or suggests a possible connection to your project.

You could consider the historical or theoretical context of your project, and find writing and creative work that lies in a similar orbit.

You're basically writing art criticism (a critical and reasoned examination of a cultural object), so think about what your unique point-of-view is in regard to all of this. Do you have an axe to grind with some genre of work? What's something you already know about that relates to your project? Imagine someone else was writing a serious essay about your work, what connections or questions would they include?

Requirements

Your essay should include discrete paragraphs that give structure to your writing, including an introduction and conclusion.

Please use MS Word for this project.

- Name, date, title
- Minimum of 1000 words (2 pages single spaced)
- Bibliography using citations throughout writing
- Submit a DOCX file

Rubric

1. Word count met: 5%
2. Formal writing style. Includes use of art and design vocabulary throughout writing: 40%
 - [This list is a decent reference.](#)
3. Thoughtfully and critically answered writing prompts: 45%
4. Spelling, punctuation, grammar: 10%

Resources for Discovering Artists and Designers

- [Fast Company](#): An essential design publication; features mainstream design and weird creative stuff.
- [We Make Money Not Art](#): A quirky blog of new media art; search for key words to browse years of material.
- [Dribbble](#): A social media platform for designers (mostly UI and graphic design)
- [Creative Bloq](#): A very pop-y blog of creative tech stuff.
- [Surface Magazine](#): A high-brow publication on "architecture, art, design, fashion, and travel."
- [99% Invisible](#): Every designer's favorite podcast; browse years of stories on design of all kinds.
- [Abstract](#): The Art of Design: A Netflix series about innovative designers.
- [Art21](#): A great video series on artists of all kinds.
- [TED Talks](#): You know what they are; search for designers, artists, and practioners.
- **The world around you**: look through your books, albums, video games, or other design work that you love and find out who made it.

Project Categories and Resources

An independent or capstone project will fall into one of several possible media types. These categories are not designed to limit your ideas, but to provide a menu possible project outcomes. You can blend categories together and steer your work into other areas if your instructor approves your plan.

DMD Resource Hub

Each of the categories below includes examples of specific project types, recommended production requirements, and expectations for a proof of concept.

Because these guides are used in both DMD-300 and DMD-400, the pages are hosted a separate Gitbook that can be accessed by students in both classes:

Access Link: [DMD Art and Design Resources](#)

Categories

- [2D and 3D Animation](#)
- [Apps and Interactive Media](#) (VR, AR, and games)
- [2D Design and Illustration](#)
- [Web Design and Development](#)
- [Video Production and Photography](#)
- [Audio Production and Recording](#)
- [Products, Services, and UX](#)
- [Installations and Objects](#) (digital fabrication, art objects, prototypes, and exhibitions)

If you're unsure of a direction to take or have suggestions for this resource list, simply get in touch with your instructor.

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If your publishing method prohibits schema, please use the visible attribution method provided.

OER Schema metadata attribution:

Add [OER Schema](#) and CC License to HTML source:

```
<!-- Add OERSchema and CC schema vocabulary to object -->
<div prefix="oer: http://oerschema.org/ cc:http://creativecommons.org/ns dc:http://purl.org/dc/terms/" resource="#oer-source">

    <!-- Add OER resource text and media here. -->

    <!-- Link the license and attribution to the page -->
    <link about="#oer-source" property="cc:license" content="https://creativecommons.org/licenses/by/4.0/">
    <meta about="#oer-source" property="cc:attributionUrl" content="https://www.gitbook.com/book/dmd-program/dmd-300-sp17"
>
    <meta about="#oer-source" property="cc:attributionName" typeof="oer:Resource" content="Michael Collins">

</div>
```

Visible attribution

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```
<a href="https://github.com/dmd-program/dmd-300-sp19">DMD 300: Digital Multimedia Design Studio</a>” by Michael Collins is
licensed under <a href="https://creativecommons.org/licenses/by/4.0/">CC-BY-4.0</a>.
```