

CART 411 PROJECT REPORT

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The goal of Carrying Capacity 10 is to tackle the issue of human overpopulation and its impact on the planet through the creation of a modular space that allows for discussion on the subject. The cube structure is inspired by tents and the Metabolism Movement, concerned with biological systems and its translation to architecture. The Renaissance projection, serving as a storytelling tool, took original art pieces and pictures to modify them into one unified scene evolving in ten stages. The abstract piece uses live data from an overhead camera to create procedural visuals accompanied of urban sprawls in different Canadian regions. Both the projections and the structure focus on the amount of people experiencing the piece and the impact they have directly on the work. As the number of people increase closer to ten, the artworks mutate and the cube grows fuller and more entropic.

In the beginning we had a vague idea of the concept we wanted to work with, but by the third week, we knew what the final outcome was going to be. From there on the challenge was to solidify the concept for it to translate to the project. We conducted research and searched for compelling imagery related

to the subject of human history, urban sprawl, and population growth. We managed to prepare an application for the FASA grant but on the day of the deadline, I (Louisane) got into a severe accident and was not capable to contact the team to let them know I wouldn't be able to submit it. Fortunately enough, they figured something was abnormal and sent the application regardless to make sure it got through. The consequences of this event were of a grand scope and affected all aspects of my life, including the execution of this project. With my right arm broken, my movements were limited and so to help with the cube structure became nearly impossible. With our team being a small team, my situation became another obstacle, which restricted my contribution to computer-based work for the most part. However, Laura and Van's attitude helped the team to strive with this project and to hold on despite eventualities.

Another disadvantage we met along the way was receiving access to the space in which the cube could be set up. We were only given access to the display space on the day of the critique at 7am. Concordia security prohibited us from working on the 8th floor before then despite us meeting at 9pm the day before to set up. The lack of testing time hurt the realization since the structure was not ready to experience at the moment

for critics. We also had a problem with the computer running the camera which forced us to simulate the real-time data of the piece.

We were not satisfied with the first iteration of the overall project and decided to set it up a second time this Thursday December 6. The cube came through in a more clean and complete way with the camera running on the CDA laptop. It was worth the redo since the result came across substantially more clean and without technical difficulty, but it is unfortunate that the class was not able to experience the piece fully. The project was ambitious and a lack of resources was felt throughout its production in terms of amount of team members, of money, of time, of physical support and of stable living situations. However, we brought it together at last and believe that the second try was a good one. Documentation of that set up will be on our project's website and so despite the class not being physically there, there will be a chance for people to get a sense of the piece as we intended it to look.