

unified.design

aka team yearbook

research creation project

PHASE I & II

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PHASE I

PRESIDENTIAL
MONDAY, FEBRUARY 29, 2016

the wicked problem

As students in the Design program at Concordia, we felt it necessary to address ***the issue of the underdeveloped sense of community present within the graduating class of 2016.*** After spending the last three years together, we were reluctant to admit the existing ***disconnect between the students in our year.*** We feel the ***design community at Concordia is in need of attention*** and as members of this community, we are asking ourselves how can we contribute to building a stronger and lasting sense of communal engagement beyond the classroom?

manifesto

A community is built through the ***efforts of each member.***

Each person contributes by ***sharing skills, ideas, and drive*** to help enrich one and other.

This leads to ***empowering each member***, by supporting each other and creating ***positive environments to grow.***

As a community we thrive, we succeed, and we build bonds that will take us to the next stage in our journey.

With this visual time capsule, we ***celebrate*** the community that brought us together and has given us the tools to go forth and build greater communities.

research creation *play session*

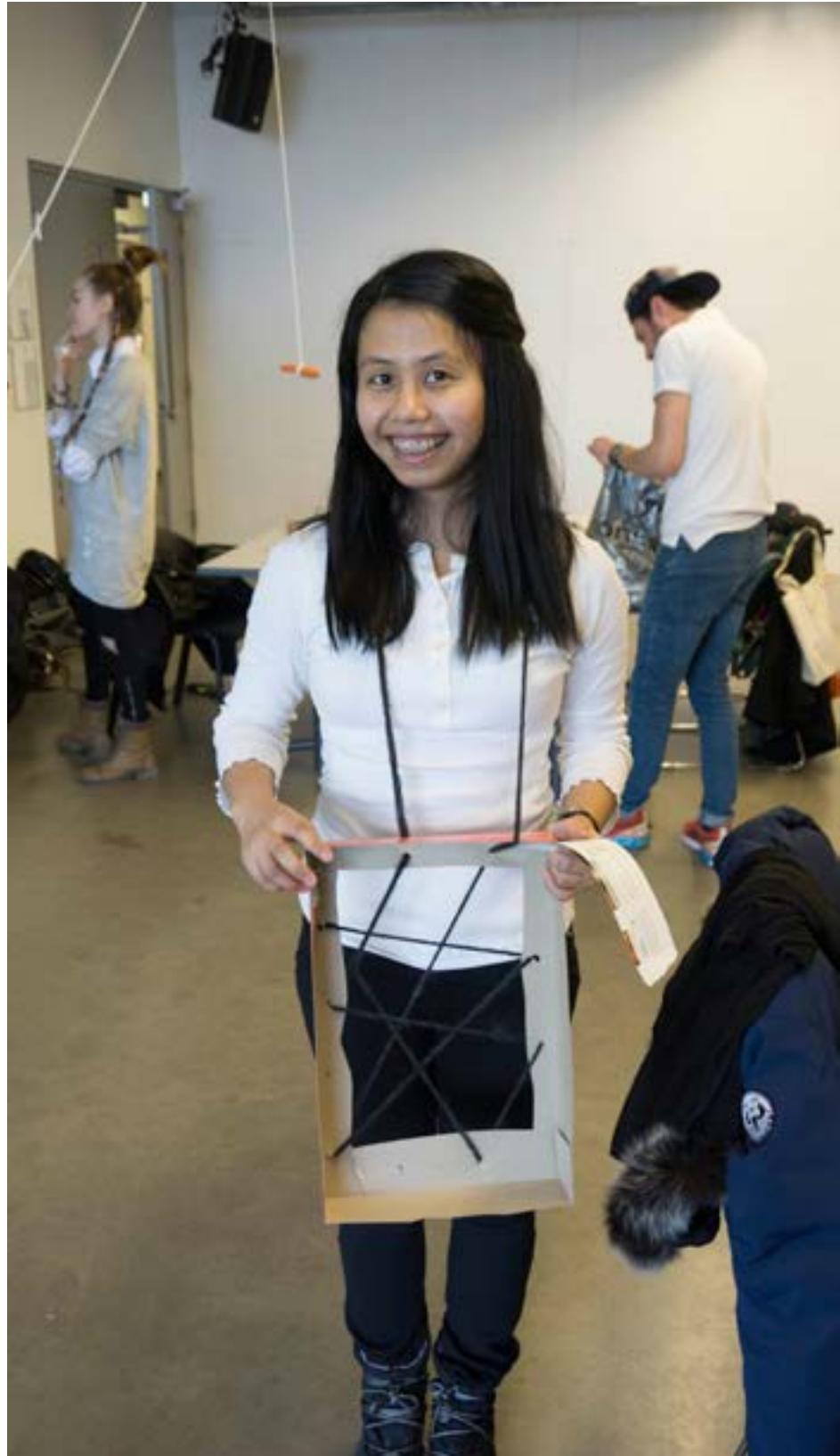


photo 1 Abe with her entangled creation
Displaying the messy connectedness of communities.

photo 2 Marie with her wearable
Inspired by the idea of a wearable, Marie created a head ornament that would be worn of form of memorabilia.

photo 3 Tia teaching Luis
Tia teaching Luis how to play cat craddle as a method of sharing skills and ideas through community.

research creation *play session*



photo 4 Tia holding a creation

This potential project represents a community swing or bench where people can relax and discuss ideas.

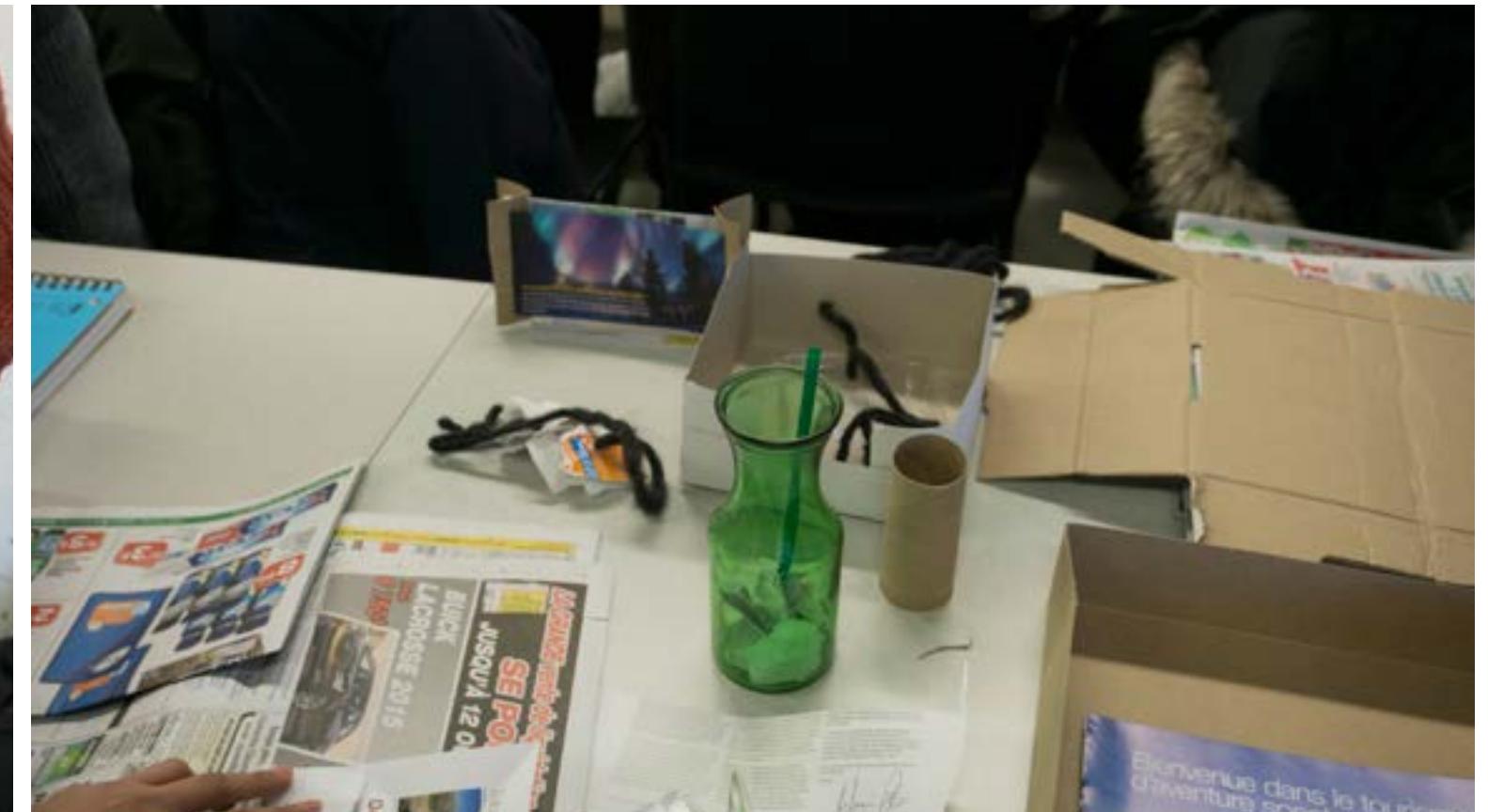


photo 5 Bonding through recreational activities

Celebration and fun as a means of connecting with people in ones community.

research creation *play session*

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photo 6 play session in action

Overview of some of the projects created.

photo 7 safe space to relax and unwind

Abe holding a space for people to sit back, relax, and enjoy each others company while sharing ideas.

research creation play session - other teams



Team Public Space (winter)

- People are not using (enough) the public spaces during winter
- Create a day to day activity to make people go outside on the public space
- Every public space is a network of public space
- System of public space incorporating and connecting these space
- Activity: food sharing, shadow puppets, installation, tam tam, festival
- Circle communities – indigenous people
- Food - bringing communities together
- Technical cooking like using snow and exchanging recipes
- Interacting with the homeless
- Pseudo public space
- Promote some kind of traditional food
- Communities creating their own events instead of designers

Team Down the Pipe

- Awareness about people throwing stuff in the toilet
- Installation in public washroom
- Create a project that represent (smelly, poop, disgusting)
- Ownership of people's own trash
- Anonymous vs ownership
- 3D Poster/ Interactive Poster
- Making people aware

research creation

play session - other teams



Team Book (grandpa and grandson)

- Address the relationship and connection between a grandfather and grandson
- Grandpa writing stories/narratives for the grandson
- Making a book and challenging the notion of a book (storytelling)
- How to bridge family who lives from away from each other
- Book that becomes a token for each other (exchange)
- Story as spaces, memory box to collect them
- Together in space and time, continue the book throughout the generation
- Making the book interactive, secret, public information only for the family
- What can each of them give to each other (grandpa and grandson)



Team Body Image / First Impression

- Outside appearance is so much important
- People judge appearance and the voice
- Make a slow paces game
- Use other senses to make decisions (not only the eyes)
- Nose is the first sense to pick up
- The idea of anonymity
- Remove completely the identity of the person
- Restaurant noir (eating the dark, meeting people in the dark)
- Playing with the idea of covering the faces (mask, beer cups)

research creation play session - other teams

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Team Identity 3R

- Ritual (What you do makes what you are)
- Restrictions (ex: passport)
- Relationships (interaction)
- Way to build environment network that people will be adding to
- Reconsidering their difference with their connection to each other
- Wearable items to represent the 3R to get the people to think of their identity and share idea
- Collaborative pieces made of narrative
- And stories
- Fascination with language (concept of language)
- Which local are you from

Team Seasonal affective disorder (SAD)

- Cold weather climate makes people depress
- Intervention outdoor public space (installation, therapeutic)
- Working with heat and light
- Encourage people to go outside and socialized
- Depression, headache, sadness
- Fireplace where people can huddle
- Skating Rink
- Heating System (Sun/Noon)
- Intervening not only during winter, but also other seasons like summer, fall, spring

Team Plants in Quebec

- Putting lights upon existing and unknown plants to society
- Continuing to build the website
- Inform people of the richness of these plants
- Making a promotional video
- Slogan : Mange ton terrain
- Making interactive flyers/ cards for promoting the pants
- Forging vs cooking food
- Make recipes with these plants
- Making icons for the website

Team Compost

- Encouraging people to compost at home
- Making waste more interesting
- Compost is a vibrant material
- Community composting in their neighborhood
- Destroy the cycle of throwing everything in the garbage
- Global warming is tangible
- Start at home, farm for worms, worms as pets
- App or game about compost/ challenge the neighbor
- Handing out compost kit (starter pack or ABC for composting)

Team Online Identity

- Online persona where they promote products that are not good for women
- Wearables that constrain the body (like waist)
- Body Claustrophobia
- Altering your body, mask, covering the face
- Locking your neck, lifting your boobs
- Double tap
- Hidden message in the photos (social media)
- Being trap, not having freedom, following the trend
- Empower them to be themselves, it is ok to be yourself
- Redefine social media, abstaining from social media
- Second identity
- How to rearrange their desire (challenge the notion of like)

Team Big Mac (process food)

- Process food vs Real food
- Desert Fridge (using natural energy)
- Idea for food that regrows like celery
- Closed cycle vs process food
- Sustaining fridge vs processing food
- Appealing - process food
- Provocative, awareness, conceptual
- Comparing these two idea
- "You are what you eat"
- Aging food like wine and cheese
- Fermentation like sake, soya
- Preservation (fake coloring)

com•mu•ni•ty

unified body of individuals

people with **common interests** living in a particular area

an **interacting population of various kinds of individuals**
in a common location

a group of people with a common interest **living together
within a larger society**

a body of persons of common and especially **professional
interests** scattered through a larger society

Community in a Sociological Perspective: Terms and Keywords

The components of culture:

Language is a set of symbols that express ideas and enable people to think and communicate with one another.

Values are collective ideas about what is right or wrong, good or bad, and desirable or undesirable in a particular culture.

Norms are established rules of behavior or standards of conduct.

“Dominant group members with prestigious statuses may have the ability to establish how other people define reality (Berger and Luckmann, 1967:109). For example, the media often sets the tone for our current opinions about homelessness, either with negative stories about the problems the homeless “cause” or with “human interest” stories.” (Kendall)

- Kendall, Diana Elizabeth. Sociology in Our Times: The Essentials. 5th ed. Australia: Wadsworth, 2000. Print. 36 - 40.
- Kendall, Diana Elizabeth. Sociology in Our Times: The Essentials. 5th ed. Australia: Wadsworth, 2000. Print. 87.

Building Community in Schools

The idea of a community can be associated to many things, hence the broad scale of the word. In Thomas Sergiovanni's book "Building Community in Schools", he theorizes

"that we might better understand, design, and run schools as social rather than formal organizations and, in particular, as communities" (Westheimer, 10).

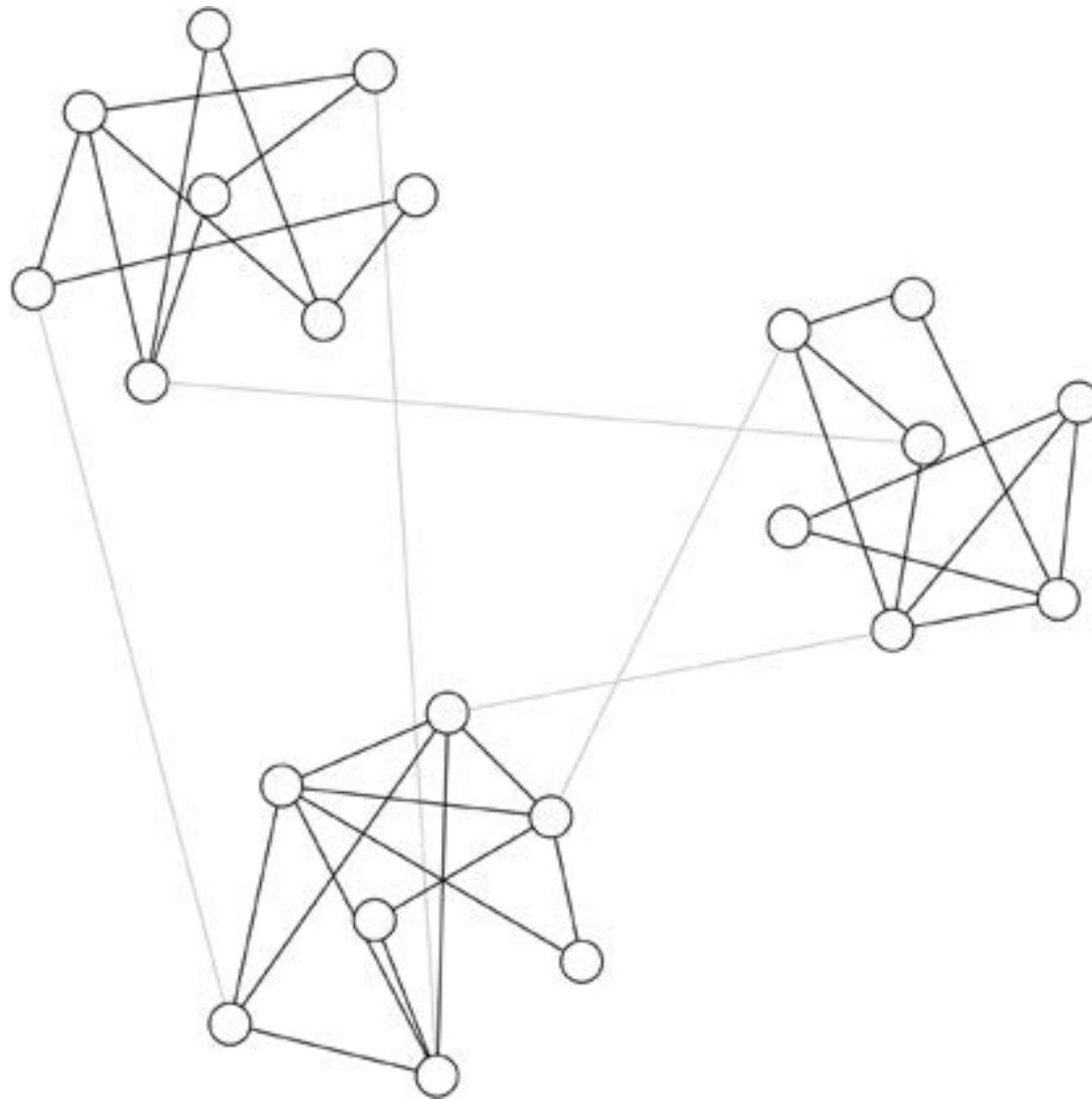
He argues that as humans, we have ***a need for a sense of belonging***, of being linked to others and to principles, which is lacking in a school setting. He argues that schooling's strongest asset should be about relationships between students and teachers, and on that note, he adds that ***community building should be at the forefront to build a stronger foundation*** in terms of teaching and learning.

Community Structure in Social and Biological Networks

M. Girvan and E.J. Newman's article, "Community Structure in Social and Biological Networks," is about an algorithm designed to test the strength and reason behind communities.

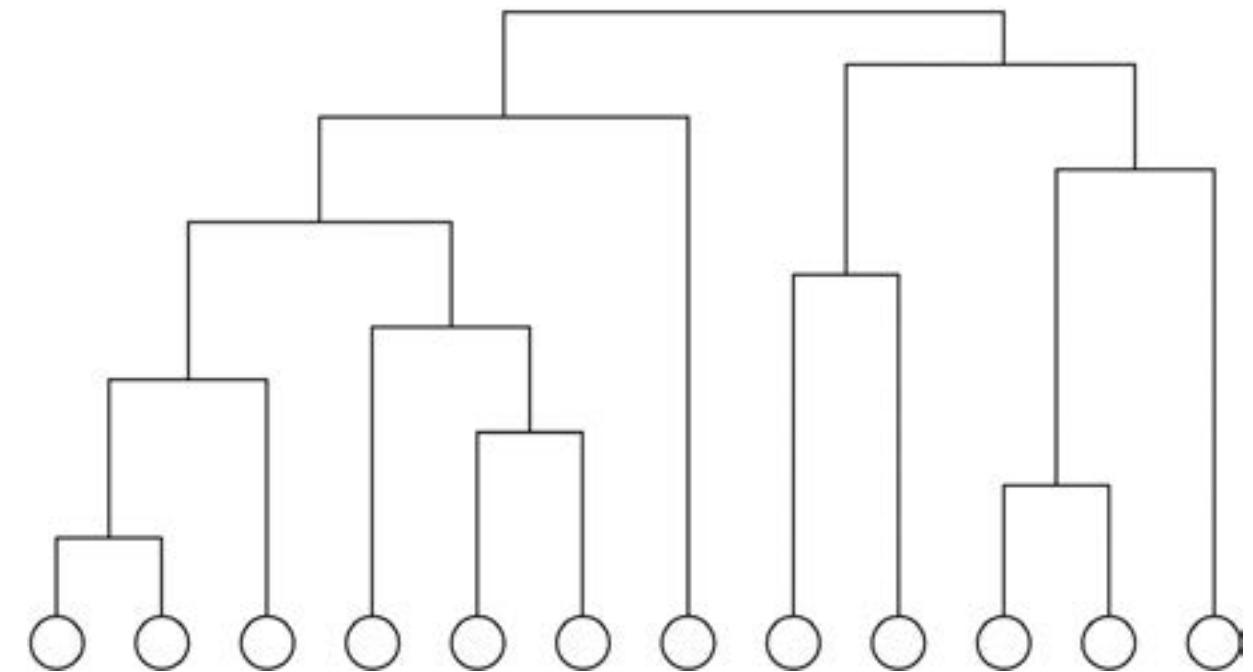
The first step to achieve this is called hierarchical clustering. Imagine twelve people separated into pairs. The stronger the pairs, the bigger is the weight, which is represented by a vertical line down below in graph two. They grow higher, shaping the community with attachments to other pairs, or other individuals. These types of trees are called dendograms in the sociological literature.

Overall, the following graphs help to show the edges of a community, they are to measure the robustness of the network to deletion of these specific edges.



Graph 1

"A schematic representation of a network with community structure. In this network there are three communities of densely connected vertices (circles with solid lines), with a much lower density of connections (grey lines) between them." (Girvan, Newman)



Graph 2

"An example of a small hierarchical clustering tree. The circles at the bottom represent the vertices in the network, and the tree shows the order in which they join together to form communities for a given definition of the weight W_{ij} of connections between vertex pairs." (Girvan, Newman)

- Girvan, M., and M.E.J Newman. "Community Structure in Social and Biological Networks." Ed. Lawrence A. Shepp, Rutgers, State University of New Jersey–New Brunswick, Piscataway, NJ, and Approved April 6, 2002 (received for Review December 6, 2001). PNAS 99.12 (2002): 7821-826. Web. 24 Feb. 2016.

- <http://www.pnas.org/content/99/12/7821.full.pdf>
- <http://www.pnas.org/content/99/12/7821/F2.expansion.html>

Understanding Concordia through observations of similar urban-based universities

The following research compares Concordia's Design environment and student implication with a research done by Vincent Tinto and Anne-Goodsell-Love on three colleges in the United-States. Some striking similarities with Concordia's urban surrounding and large student-body might showcase the implication level of students through collaborative and community engagement.

Since the Yearbook Project approaches community in order to grasp the content, instead of transforming it, we want to see how the collaborative learning aspect in Universities elsewhere is understood. We want to remain neutral, adding an aesthetic touch but giving everyone an opportunity to speak. When we organized the open-time for the students, we gave them 10 minutes each to come in and take pictures

- VINCENT TINTO is professor of education at Syracuse University and project director for the National Center on Postsecondary Teaching, Learning, and Assessment. Both ANNE GOODSELL-LOVE and PAT RUSSO served as his research associates. Goodsell-Love is currently coordinator of learning communities at Temple University and Russo is assistant professor of education at SUNY College at Oswego.

and do the interview. The purpose is to let their experiences and opinions be heard.

According to academic research finished on February 8 2016, done by Vincent Tinto and Anne Goodsell-Love, the report concluded that collaborative research done in Universities might enhance “poor student involvement in learning to low rates of student persistence”. Although the research doesn’t involve design students, its focus is about the outcome and the aspect of building community in a higher-education environment. Even if the researchers are missing elements to grasp the complexity of involvement and better grades through implication in a community, the research looked at three different Colleges in the United-States and documented their grades before and after. Furthermore, they focused towards collaborative-learning programs: The Freshman Interest Group program at the University of Washington, The Coordinated Studies Program at Seattle Central Community College, and The learning community programs at LaGuardia Community College in New York City.

To grasp the context, a community college in Canada is similar to one in the States, they involve also Universities and post-secondary institutions and Cégeps for adult education.

- Tinto, V., & Goodsell-Love, A. (2016). Building Community. 1-7. Retrieved February 12, 2016.
- Danao, Dr. Carolina P. (2005-02-20). “The medium-term higher education development plan and the local colleges and universities”. The Manila Bulletin Online. Archived from the original on 2005-02-20. Retrieved February 12, 2016.

As far as the research done by Tinto and Goodsell-Love, the student body is similar to Concordia's in the University of Washington (the amount of students are in the 30K for both). However, the campus is isolated, compared to Seattle's Central Community College, which is surrounded by urban dynamics and is mostly non-residential. Both schools have similarities with Concordia, but what is most interesting is the urban aspect, where "nonresidential community college serving a diverse student population of differing ages, ethnicity and backgrounds, most of whom work while attending college. Beginning students in each institution find making academic and social connections difficult (...) Seattle Central Community College, the problem is one of time. Many students struggle to manage the multiple obligations of family and work that pull them away from the world of the college."

Another aspect that was researched is group work. At Concordia, a major focus on projects is group works, as we have to come together to research, analyze, document, work, design, understand and solve many factors to create eco-friendly designs and intriguing graphics.

When we are assigned tasks in teams, we often talk about the program, what we like, what we would change. Here, we are enabling our own experiences with students that were and continue to be together through the program.

The Freshman Interest group (FIG) at the University of Washington, that contains many students, "enables students to share their classroom experiences with a consistent set of peers and, thereby, combine social and academic elements of the college experience in ways not typically experienced by beginning college students". Overall, the students that were enrolled in the program persisted at a higher rate (99.2 versus 95.8 percent) and earned higher grade point average (3.14 versus 2.98) . It might affect performance, but because involvement regarding participation in exchanging was higher. When looking at the Design Program, many classes offer exchange, for example Dart492. We are encouraged to debate, research and share our ideas and beliefs as a group. By doing so, we can understand a better diversity of a group. Also, by looking at one's work, we can understand a little more about the person. For example, in a web class, Dessa made a website about her home country, Bulgaria. This showed the diversity of the student body, and her website was also extremely informative. The Design program has an advantage of sharing visuals, beliefs and culture, and this is why we think creating a yearbook and to grasp this complexity is mandatory.

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- Tinto, V., & Goodsell-Love, A. (2016). Building Community. 1-7. Retrieved February 12, 2016.
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research community

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When looking at the more urban and less residential Seattle Central Community College, there is a class that focuses on group projects and writing in a multidisciplinary context, similar to the design department (sustainability and environmental studies, 3d design, web design, print, etc). Followed by the researchers for the research paper, they've concluded that the "students' comfort level for active involvement increased and was enhanced by a high level of social, emotional, and academic peer support that emerged from classroom activities. Through seminar activities, group project assignment, classroom discussions, and self-evaluation reports, CSPs allowed, indeed compelled, students to actively participate in their learning both inside and outside class and to incorporate their out-of-class experiences into the learning process. These activites contributed not only to a high level of student participation in learning, but also helped develop supportive peer groups that extended beyond the boundaries of the classroom."

The possible outcome can be a better grasp of understanding one's position and supporting them in a positive way. The questions we've designed for the interview can showcase these previous elements, to see how the Design community reflects at the peak of the program.

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Existing Examples of Community at Concordia

Five Days Fundraiser

The **5 Days for the Homeless** charity event which was held in the winter semester of 2015, where design students were tasked to create products in teams of 5, to sell at Concordia, in order to raise funds for the various homeless organizations in the city. This event really resonated with the students because of the collaboration aspect of the task, as well as banding together to raise funds for a good cause. Students were seen to be more open towards one another in interacting and building meaningful relationships. This event helped build a stronger sense of community and comradery amongst the students. This, ultimately resulting in great projects and attaining the fundraising goal.

Existing Examples of Community at Concordia

The VC Lab

The workshops that are made available through the **VC lab** at Concordia, usually gives the opportunity to engage with the tools that are available at school. The small groups of people allow of an intimate space where students can relate better to the opportunities that the university sets up for them. At the same time, the knowledge acquired in these workshops allow for people to help each other out, and creates a more stronger amongst the students.

year·book

: a book published every year by a school, that gives information about the events and achievements of the previous year, and has pictures of the students.

: a book published every year by an organization that gives information about the events and achievements of the previous year

research *yearbook (our definition)*

Marie

A yearbook is a gathering of graduating student's pictures and sometimes accomplishments. Often, a short paragraph is written by them, or by a chosen friend, to represent in a nutshell who they are. In North-American culture, high-school graduates are often depicted wearing a cap or embellishments like flowers and a fake diploma.

We often see teachers at the beginning, and pictures of activities and clubs that were held through the year.

Usually, we see the same people over and over again, and there is often a theme. Through the years, the concept of a yearbook has stayed the same. When students pay for their yearbook, they ask their friends to sign it.

Tia

A yearbook in the tradition sense is a collection of people and memories that have taken place over the span of a particular scholastic year. Yearbooks serve as a method of preserving these memories and moments of triumph. In my experience, having participated in the Yearbook Committee at my high school, a yearbook is particularly important to the graduating class with special attention placed on the graduates within the framework of the book.

For the purpose of this project, I view it less as a collection of individuals and more as a visualization of ones personal design practice and thoughts on the overall experience in the design program at Concordia. We want this project to serve as a method to learn about each other's backgrounds and plans for the future. We want to give students the chance to voice their opinion on design (practice, theory)

and Concordia and how they feel it has helped them develop as a designer.

In this sense, though we are heavily inspired by the concept of a yearbook our project rejects certain attributes typically associated with them. We want to avoid the rigidity of standard grad photos and we will not be including any "best..." pages or anything of that variety. The goal with this project is to showcase each student equally in order to let their personality and design practice speak for themselves.

research *yearbook (our definition)*

Johnson

A yearbook for me, is a culmination, a record and commemorative of the memories I have from school. It allows me to relive, in a sense, those said memories. It also offers me a way to get to know those people who I did not get a chance to gain a better relationship with.

Abejane

I really love Yearbook because it contains memories of my school days with my friends. Yearbook contains photos of my classmates (even people who I am really close with or people I never get the chance to know). It also contains gallery of special events such as Halloween, Christmas, Valentine, and more. Also, since it is a physical copy, I can always get it out of my boxes and remember the past, the good and bad memories. Moreover, a yearbook contains all the photo the students who graduated with their special message or quotes. I also love the fact that we can ask people to sign them and have their signature. It has been almost 6 years since I graduated from high school and looking at my yearbook, I really old and I feel that time really flew and I am really a different person now. In conclusion, yearbook is physical copies or memories spent during the school years that we can always keep.

Luis

A yearbook is a compilation, created in order to celebrate a specific time period within a group of people. They are meant to highlight specific achievements, or milestones that defined a journey. At the same time it serves as a snapshot of a time that is coming to an end, a way for people to have a memento that allows them to remember a moment in time. Traditionally they are formed by a combination of images that are meant to trigger memories, but at their best they are able to become enduring pieces that capture the spirit, attitude and ideology of an era.

The idea that students shape Universities, which are social institutions.

"Visual Interpretations, Cartoons, And Caricatures Of Student And Youth Cultures In University Yearbooks, 1898-1930"

With various investments from students, a lot of different aesthetics and creative outlooks are placed, like in this one there are cartoons and caricatures.

Some **visual satire** was present:

"The practice of parody in cartoons and caricatures was powerful in **depicting the imagined worlds of academe as seen through the students' eyes, and importantly how the students saw themselves and their life on campus**. Using yearbooks from three universities — Toronto, Alberta, and British Columbia — visual images are studied that **reveal underlying intentions to comment, marginalize, ridicule, and esteem groups of students according to both ascribed and self-imposed socialized hierarchical structures and codes of expectations and behaviour.**"

(Panayotidis, Stortz, 195)



Figure 5: *The Evolution of a Student*, *Torontonensis*, 1904

Again, the idea of hierarchy is present, there to control how the yearbook is viewed with the parody content. According to the author, ***this shaped the whole Canadian University community and this could be the nature of academic pursuit.***

“ More than pseudo-official institutional texts, yearbooks re-inscribed normative definitions and specific understandings about youth and in some cases “family.” Through the intermingling of textual and visual production that interpreted the students’ progress from childhood to adulthood — signaled by achieving the goal of a university degree — ***the yearbooks helped shape how students ultimately valued their undergraduate years.*** Although mainly the province of the graduating class (Seniors), ***yearbooks provided all students with possibilities to imagine new identities other than those they already held or were assigned by others.***” (Panayotidis, Stortz, 196)

“ Yearbooks were not static nor could they be considered merely encyclopaedic. ***Their content was historically significant, revealing subtlety or explicitly the social relations among young people aspiring to personal and professional advancement.*** The yearbooks were replete with humorous poetic odes, rhymes, short stories, and skits, as well as condescending images of Freshman (and “Freshettes”), Sophomores, Juniors, and occasionally even self-serving Seniors. Initiation rhymes, such as: “The Seniors were born for great things; The Sophs were born for small; But it has never been recorded / Why the Freshmen were born at all.” (Panayotidis, Stortz, 196-197)

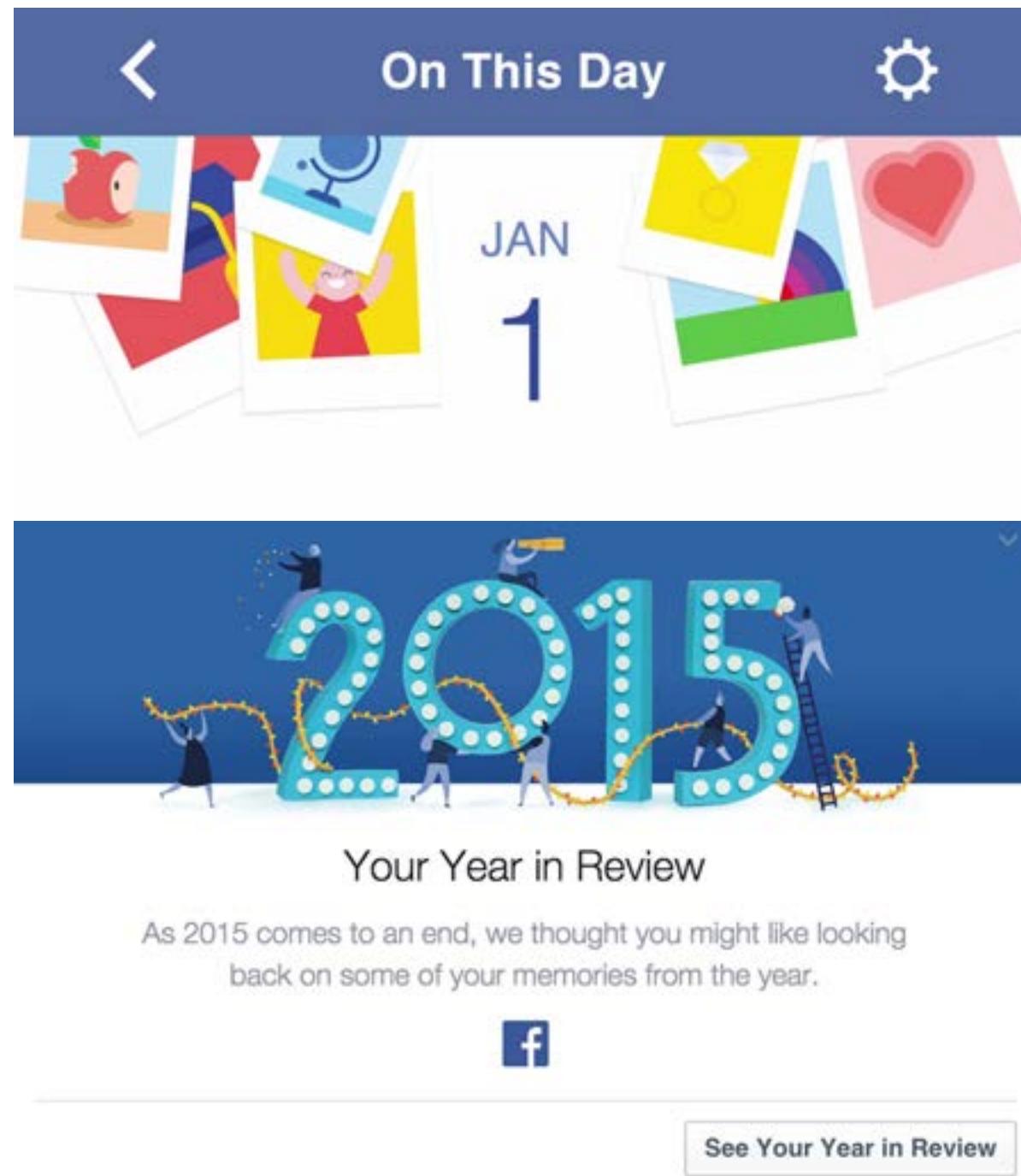
research yearbook (digital format)

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“Social Media Does Not Replace the Yearbook”

“There are possible solutions to the problem of the failing college yearbook. One practical solution would be to offer a DVD, or an interactive website where students can access the yearbook. ***This would make sense in that not only is the college saving money, but everything is going digital in today's times.*** Another option would be for the Metate staff to focus on ways to improve participation, such as accepting user-submitted Facebook photos instead of requiring students to come into a studio to take a picture. ***By completely reinventing the yearbook and giving it a new, fresh look and meaning by emphasizing interesting photography and narrative writing, the yearbook has the potential to become more creative and journalistic than the old model, which could increase student interest.*** There is always the option of the senior class holding events and activities to raise money to subsidize the overall cost of the yearbook publications.” (Swidan)

research yearbook examples (digital format)



Facebook Year Review

Facebook's year review/collage/compilation, is inspired by the yearbook, to a certain degree, where Facebook takes your pictures taken from a year and compiles it into a short video. This is similar to the memories/events page in the yearbook where the yearbook committee collects pictures taken at different occasions and creates a small collage. Facebook, in itself, is a rich platform that is essentially different aspects of collecting memories and expressing ourselves, in a digital way.

Medium, is to a certain extent, similar to a yearbook in some elements of its content and functionality. Medium is a website where a community of readers and writers offer unique views on ideas. This website focuses on the people and its content at the forefront, where the reader can gain an idea of the writer's personality. This platform allows for anybody to write up a post. This, in a sense resembles the descriptive aspect of the yearbook medium, where participants are asked to write up a small paragraph about anything, if they wish to.

research yearbook examples (digital format)



[HOME](#) [ABOUT](#) [CONNECT](#) [EVENTS](#) [SPONSORSHIP](#) [EXPLORE](#)

Digitized Yearbooks

All 1950s 1960s 1970s 1980s 1990s 2000s

EXPLORE

- Digitized Yearbooks
- 50th Photo Gallery
- Archived Photo Gallery
- Our Stories
- 50th Gear
- Contact Us

Traditional/printed yearbooks are being digitalized

Old yearbooks are now being scanned and digitalized for the world to see. A few examples are the "McGill Yearbooks", "Lakehead University", "Ancestry.com" and more.

 McGill Yearbooks



McGill Library honours and celebrates McGill's 190th Anniversary with this newly digitized collection of Old McGill Yearbooks from 1898 through to 2000. A rich resource for family researchers and historians alike, this slice of McGill's history provides a unique view of student life, learning and research. Browse through the years or enter a name. Explore Old McGill memories and stories told through photographs, drawings, letters, poetry, song, and so much more.

OLD MCGILL
1898 - 1900
1901 - 1910

Clan Macdonald
1931 - 1940
1941 - 1950

Search for someone by name

- Carville, Olivia. "Historic school yearbooks resurrected online". *Life. The Star*. 12 Aug. 2015. Web. 28 Feb. 2016. <http://www.thestar.com/life/2015/08/12/historic-school-yearbooks-resurrected-online.html>
- Digitized Yearbooks. Lakehead University. Web. 28 Feb. 2016. <http://50.lakeheadu.ca/explore/digitized-yearbooks/>

- McGill Yearbooks. McGill Library. McGill University. Web. 28 Feb. 2016. <http://yearbooks.mcgill.ca/>

photographic approach

Portraiture has been around for a really long time, pretty much ever since humans became aware of their reflection. In the time of kingdoms, rulers commissioned portraits of themselves and their families, as a way to celebrate their humanity and to have documentation of their physical form after they die. Nowadays everyone has access to portraiture, and our current technology allows us to be more in control than ever about our image. But formal portraiture, and the act of letting a person capture the essence of another person, is still very much alive and in demand. Not only for the famous who can afford it, but even our government resorts to portraiture to maintain order in our societies with photo identification. Most of the portraiture that serves a functional purpose, seeks to only capture the physical representation of the subjects, but one can only wonder if those images are an accurate representation of who we really are.

Humans are complex creatures with a wide array of emotions that are usually muted in passports and driver's licenses. Even in traditional yearbooks, who again, try to only capture the physical representation of their student body as a record that serves only to the institution itself.

Which is why we feel like **informal portraits** are a better approach to our project.

"Informal portraits are all about capturing a mood. Successfully done, they portray the subject in a way **that reveals something about their personality.** However, informal does not mean unplanned. Thoughtful composition, a good sense of timing and the ability to put subjects at ease are all factors which will help produce images that are on a completely different plane from the run-of-mill snapshot." (Busselle, Wilson)

"Informal Portraits." The Perfect Portrait Guide: How to Photograph People.

photographic approach

The goal for this yearbook is to create a documentation of who we are right now, not only physically but also psychologically, our carefree, optimistic and mostly idealistic point of view on life. While we have defined parameters in the portrait process, we are also trying to let each student bring their own personality into the image. Ultimately it is their image, and the success of the project itself will be measured by the satisfaction of its subjects. We are not trying to capture an idealized portrait, we are looking to accurately represent everyone in this project as much as a self-initiated effort by a five students, with access only to some formal training and a lot of enthusiasm can possibly do. The role of the photographer's personality is crucial. Even Edward Weston, who famously took hours to make exposures in natural light and was extremely rigorous in composition, claimed to react rather than to pursue a worked-out plan. This same spirit is what we find to be the most accurate representation of our generation, design is not about thinking, it is about doing.

"My way of working—I start with no preconceived idea—discovery excites me to focus—then rediscovery through the lens—final form of presentation seen on ground glass, the finished print pre-visioned complete in every detail of texture, movement, proportion, before exposure—the shutter's release automatically and finally fixes my conception, allowing no other manipulation—the ultimate end, the print, is but a duplication of all that I saw and felt through my camera." (Weston)

The Photographer's Eye: Composition and Design for Better Digital Photos. Boston: Focal

“As the motivation for self-expression and freedom of control have been found to result in stronger cues for personality (Gosling et al., 2002), selfies may provide a better view of their owners’ personality traits than other photos. However, studies have shown that individuals are likely to be concerned about their **online self-image and manipulate their self-presentation to create socially desirable self-image... This suggests that individuals may create selfies that do not reflect their actual personality.**” (Qiu, Lin, et al, 444)

“What does your selfie say about you?”

no selfies!

During our brainstorming, we discussed the possibility that instead of photographing the student (one by one) that takes a lot of effort and time for us and for them, we should just ask them to give us one of their selfies or they take their own self-portrait. That was actually a good idea. However, we wanted to collaborate with our peers (talk to them and socialized with them). We believe that just by asking them to give us their selfies, we will not have any connections with them. **For this project, we wanted to get to know them so we scratched the idea of selfies. We also wanted to work hard and give our dedication to this project. Hence, we will held photo shoot sessions where we will try to break the ice and socialize with them through snacks, conversation and music.** We will also held a short interview and ask about their experience at Concordia, their plans and fear for the futures (that we can relate too). What a better way to get to know someone, but through conversation and food hence we will not accept selfies for this project.

research comfort (photo shoot & interview)

The idea of playing music or coming into groups. Our team thought about making our fellow students comfortable in the photoshoot. We assume that perhaps there could be a fun alternative. Even if we know the students, the idea of being in front of a camera might be nerve racking to some. One option is to have the students choose their music. The other is to make them come in groups for a photo session, which is most likely to happen because we want them to feel at ease (positive emotions and comfort). To do so, we have mentioned in the facebook group that it is possible to schedule in groups and take an appointment at a convenient time for everyone.

"Expressions of Positive Emotion in Women's College Yearbook Pictures and Their Relationship to Personality and Life Outcomes Across Adulthood"

"Finally, **positive emotions have beneficial social consequences. Duchenne smiles and laughter signal friendliness and playfulness, thereby inviting others to approach** (Frijda & Mesquita, 1994; Keltner & Kring, 1998; Ruch, 1993). Research on mother-infant interactions (Haviland & Lelwica, 1987; Termine & Izard, 1988) illustrates how those interacting with an individual expressing positive emotion begin to feel and express such emotions. **Positive emotions promote helping behavior and cooperation** (Cunningham, 1988b; Isen, 1987). In these ways, **positive emotions can lead to mutually rewarding social interactions that build and strengthen social bonds.**" (Harker, Keltner, 113)

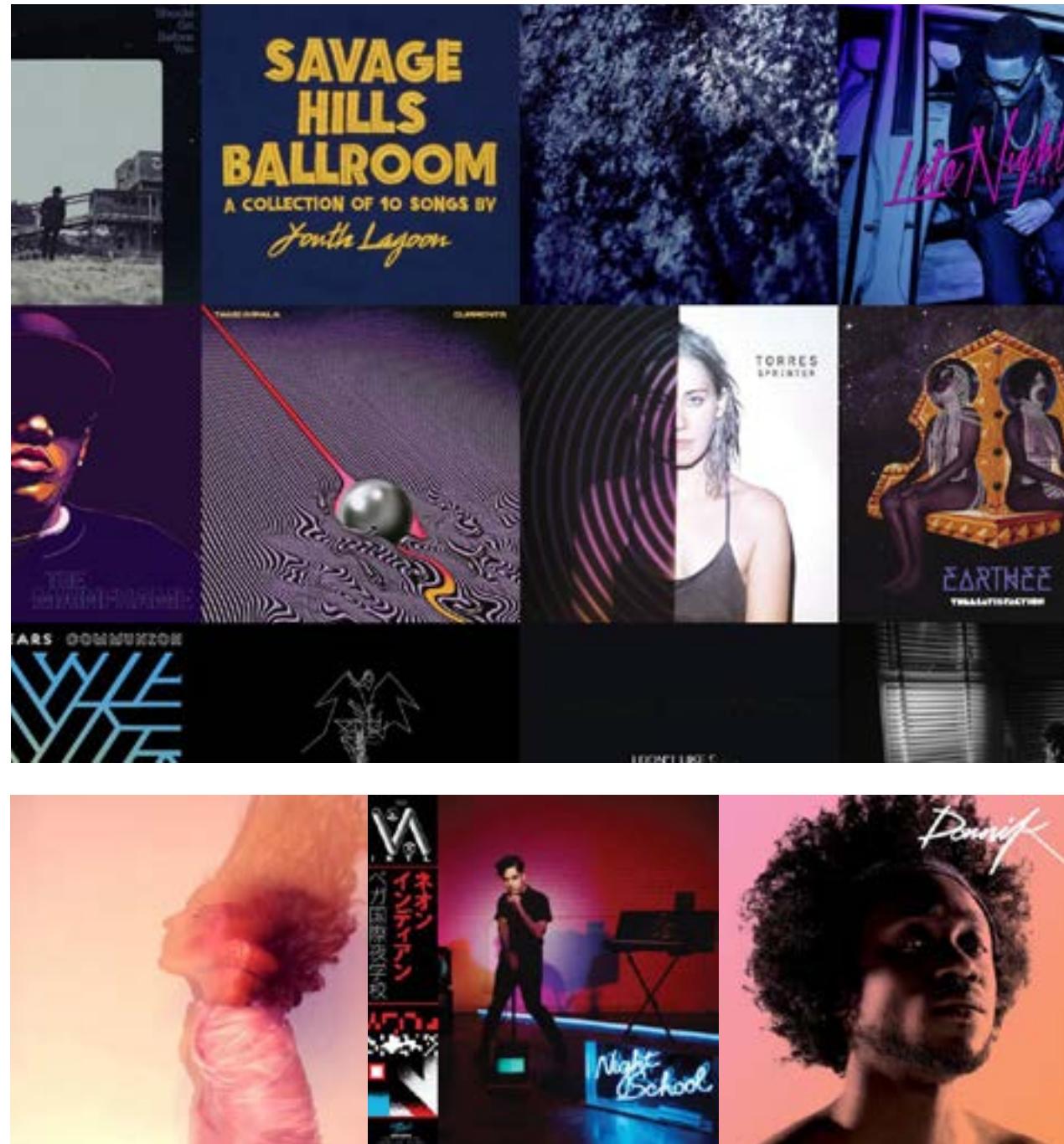
research *comfort (photo shoot & interview)*

"How to Help Your Clients Feel Comfortable In Front of Your Camera - Digital Photography School."

According to SLR Lounge, an online community and resource for photographers, they noted that people seem to have a hard time in front of a camera, for two main reasons. **These two reasons are that they lack basic posing experience, and that some of them are not yet comfortable with the photographer.** This in a sense, can be relatable to our situation where some of our fellow students may not be as comfortable with us than their closer friends. SLR Lounge suggests that **the mood should be relaxed and friendly while trying to talk to them to create conversation,** ultimately making them see the photographer more as a friend, and less a photographer. Other

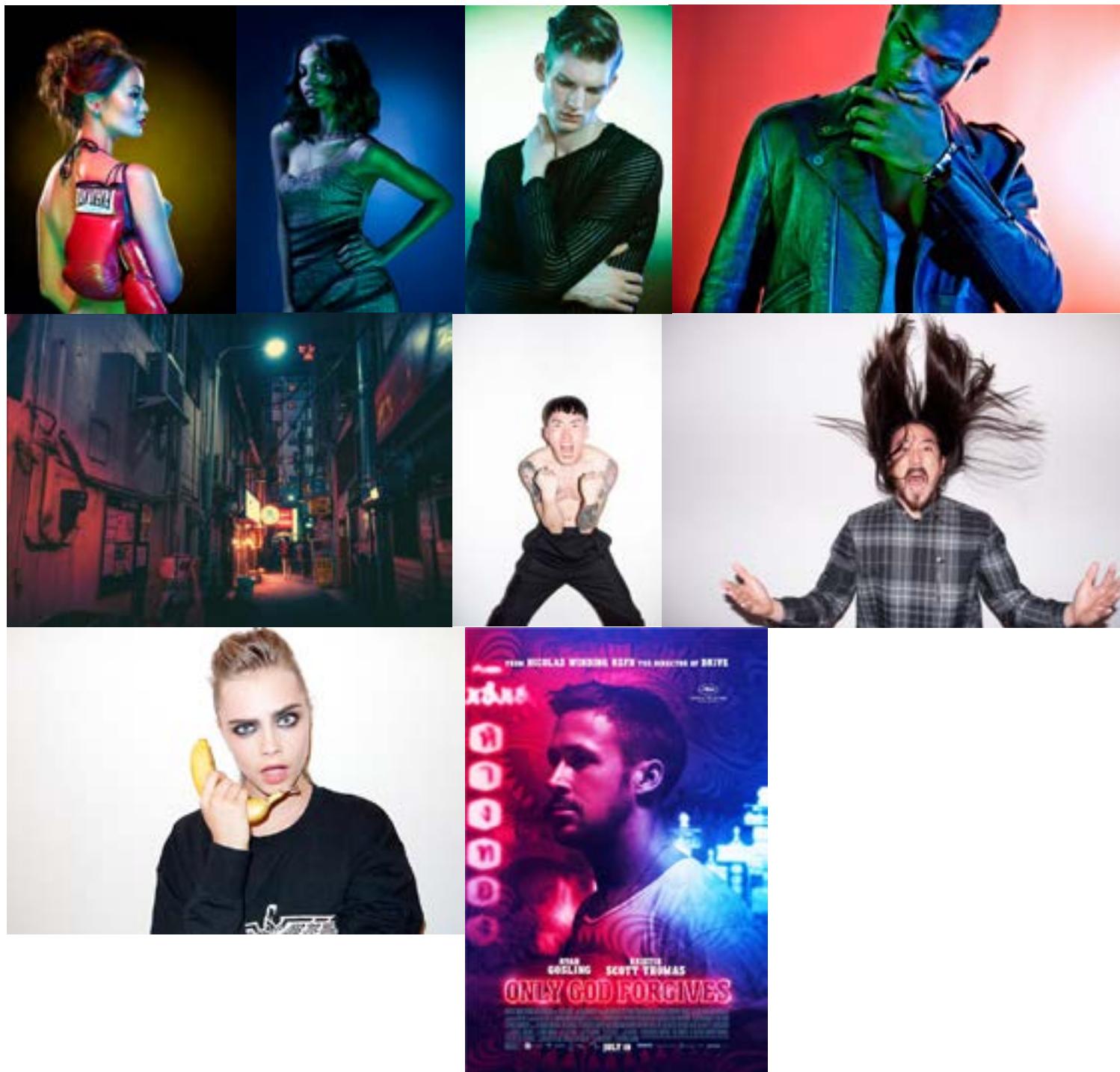
recommendations include taking time to warm up, easing into the session, **giving them reassurance consistently, staying positive and just have fun.** People also tend to react positively to taking ridiculous photos, which allows for the subject to feel more relaxed and open.

inspirations portrait & lighting



This website helped us gain a perspective on which colour scheme represented our generation the most. A great resource to inspire us, was music, specifically album covers made in the year 2015. The “album colors” website is an online resource where they gathered and indexed by colour, the albums released in 2015. By doing so, as a team, we had the opportunity to establish and refine our colour scheme and aesthetic with the help of this online resource. This is a pertinent resource because the aspect of music is so relevant in our generation that we could not ignore its influence.

inspirations portrait & lighting



Traditional photography focuses on using light and balancing it, to achieve a particular mood or feeling. Studio photography offers complete control in order to evoke a specific mood, but lights and shadows can only evoke so many feelings that at this point in time, feel old and exhausted. Since this project aims to present a youthful group of individuals, the aesthetics of the portraiture should reflect the same spirit. Hence using coloured lights, although this is not a brand new idea, it certainly conveys a more youthful result that better represents the soon-to-be designers.

It is also important to balance the possibilities that colour offers. Warm and cold colours combined would offer that delicate balance, while also blending with each other and creating a unique shade that can only be created in real life with physical lights, and not post processing applications. At the same time the mood that colour adds really reminisces the artificial culture in which we live in right now, while the day provides natural light, it is during the nighttime when young people become more active, during the night there is only artificial illumination, that tries to emulate natural conditions, but always carries a specific temperature bias. Also street signs from various places are usually coloured and these bounce on us giving us a different appearance that can only be seen at night.

- Richardson, Terry. Noma at my studio #4. terrystdiary.com/image/133402423637
- Richardson, Steve Aoki at my studio #5. terrystdiary.com/image/134726306807
- Richardson, Steve. Cara. Web. 28 Feb. 2016. http://www.huhmagazine.co.uk/images/uploaded/cara_richardson_03.jpg
- Only God Forgives (2013). www.imdb.com/media/rm707372032/tt1602613?ref_=tt_ov_i

- Greenberg, Jill. Portraiture Women. Web. 28 Feb. 2016. <http://bit.ly/24wijj4>
- Greenberg, Jill. Portraiture Women. Web. 28 Feb. 2016. <http://bit.ly/1naOBhV>
- Greenberg, Jill. Portraiture Men. Web. 28 Feb. 2016. <http://bit.ly/1Qmv9so>
- Greenberg, Jill. Portraiture Men. Web. 28 Feb. 2016. <http://bit.ly/1RecZpj>
- Wakui, Masashi. Photostream. 11 Feb 2016. Web. 28 Feb. 2016. <http://bit.ly/1TgRGcT>

brief notes from meetings

january 16 meeting in editing room

discussed luis' initial brainstorm
looked over long questions
contents for the yearb
aesthetics of yb
photo research (design studio, editorials)
research on web-based yb
discussed roles/strengths
divided the work

january 18 in-class discussion

book format?
sustainability
looking into blurb printing, prices
dropped idea of a book

january 23 test photos

testing cellophane/lighting
broken lights suck
doors locked :'
test questions
test pictures

january 25 test control photos

reviewed questions
test control with marie-andré
discussing next steps

january 30 final testing

documentation room
lights back!
video & portraits & gifs
review questions
testing mics with sound recorder

february 1 video & photo editing

edit the video
adding sound
portrait edits

february 3 classmate testing

FINAL edit of the questions
mock interviews (anna & dina)
feedback on questions/interview

february 6 skype with Rhona

pluriversality/commonality
vulnerability - privacy may be necessary
wireframes - structuring website
branding

february 8 soft launch

more light testing
video vs portrait lighting
launching doodle
booking lab & equipment for the next few weeks

february 27 Skype with Isobel

meeting with isobel
comment section?
update after class finished
unified - what about pluriversality?
working in the DOP
web layout development

exploration *testing lighting, sound, & interview questions*

38



photo 8 *installing cellophane*

Action shot of Luis and Marie after cellophane has been successfully installed on lights fixtures.



photo 9 *framing for portrait*

Marie testing portrait shots with Tia.

exploration *testing lighting, sound, & interview questions*



photo 10 filming & interviewing Tia (not pictured)
Marie and Luis asking interview questions.



photo 11 interviewing Luis (not pictured)
Marie, Abe, and Tia interviewing Luis.

exploration *testing lighting, sound, & interview questions*

40



photo 12 reviewing photos

Marie and Tia looking over photographs, deciding best approach for final photographs.

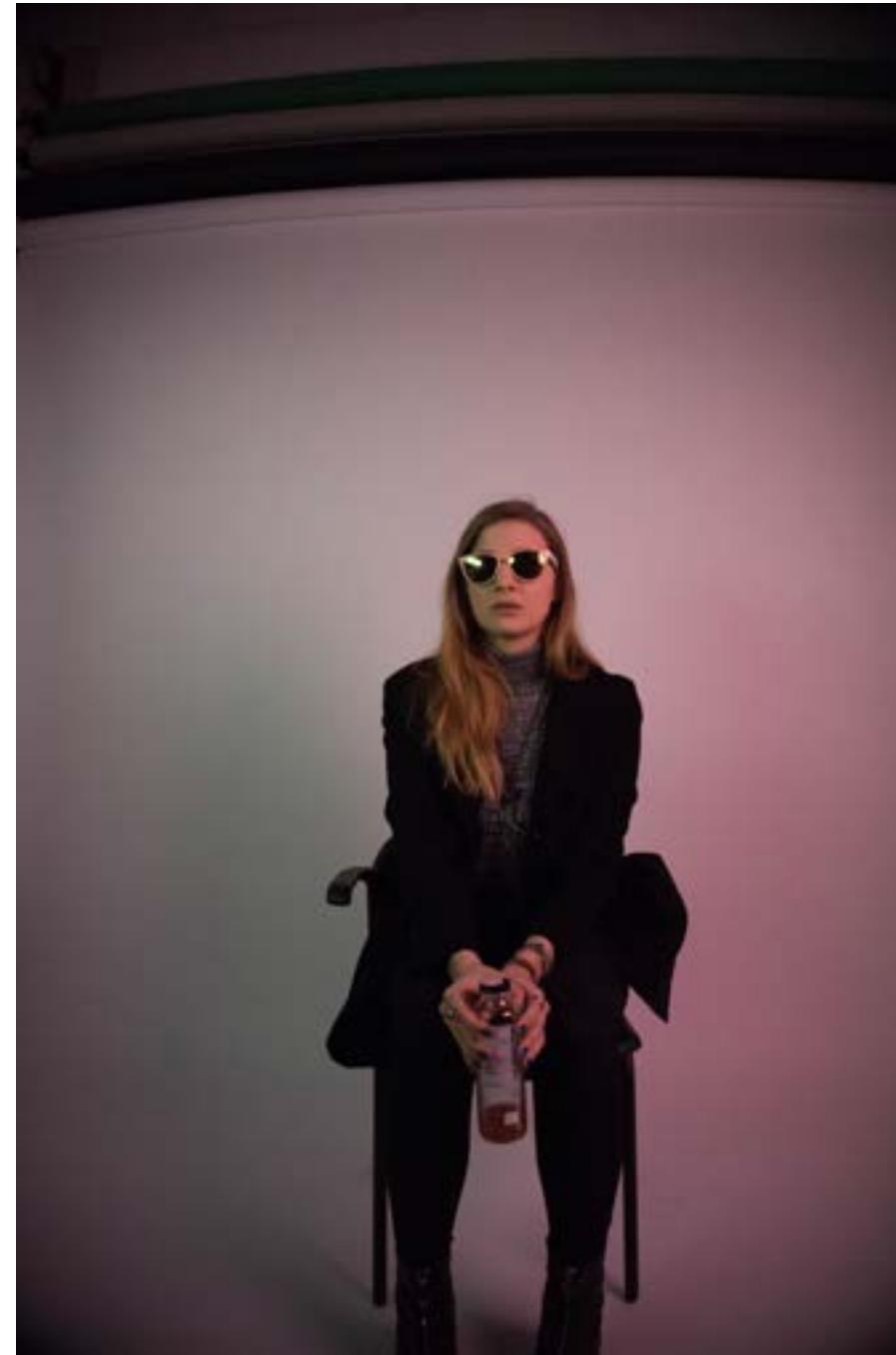


photo 13 test shot

Marie wearing sunglasses as a means of feeling at ease during the interview (later decided sunglasses removed too much of the interviewees identity and decided to ditch them).



photo 14 dancing and feeling calm

Johnson feeling happy and more comfortable taking his picture after getting to chose his favourite song to dance to while being photographed.

exploration *documentation setup*



meeting with Rhona



photo 15 screenshot during skype session with Rhona
Screenshot taken by Luis during our meeting with Rhona. To the left is Tia, Abe, and Johnson skyping from Concordia, center represented by a blue square is Marie, to the right is Rhona, while at the bottom of the image is Luis.

On February 6, our team had a Skype session of about 45 minutes with Rhona. We discussed certain paradoxes that, at the time, existed in our project such as the multiplicity and pluriversality that exists within a single community. This aspect of our project was particularly important, and we were strongly encouraged by Rhona to explore the idea of a yearbook and whether we were looking for common ground or bringing together our differences through the yearbook medium.

Concern over privacy and vulnerability were also brought up during our meeting. Due to the intimacy of this project, relating to people discussing their personal feelings and opinions towards Concordia and the field of design in general, Rhona suggested creating a password protected website that would only be accessible by the students involved in the yearbook. Thus, stopping any potential unsolicited eyes seeing the responses.

meeting with Isobel



photo 16 screenshot during skype session with Isobel
Screenshot taken by Luis during our meeting with Isobel.

On February 27, our team had a Skype session of about 30 minutes with Isobel. During our meeting we discussed the idea of integrating social design and sustainability within the project. We plan on including this aspect through the remixed portraits done by each participant, making sure to that the students included in the yearbook get a chance to showcase their personal style into the remixed portraits.

We discussed at length the layout of the website and the pages we plan on including. Questions about a comment section were brought up by Isobel, to reinforce a personalized yearbook much like traditional ones. We were very open to the idea of integrating some sort of comment/chat component to our website, permitted we learn how to, but as an alternative we may have a printed component, similar to an autograph photo, where student can exchange them as a form of memorabilia.

photo shoot *portrait*

44

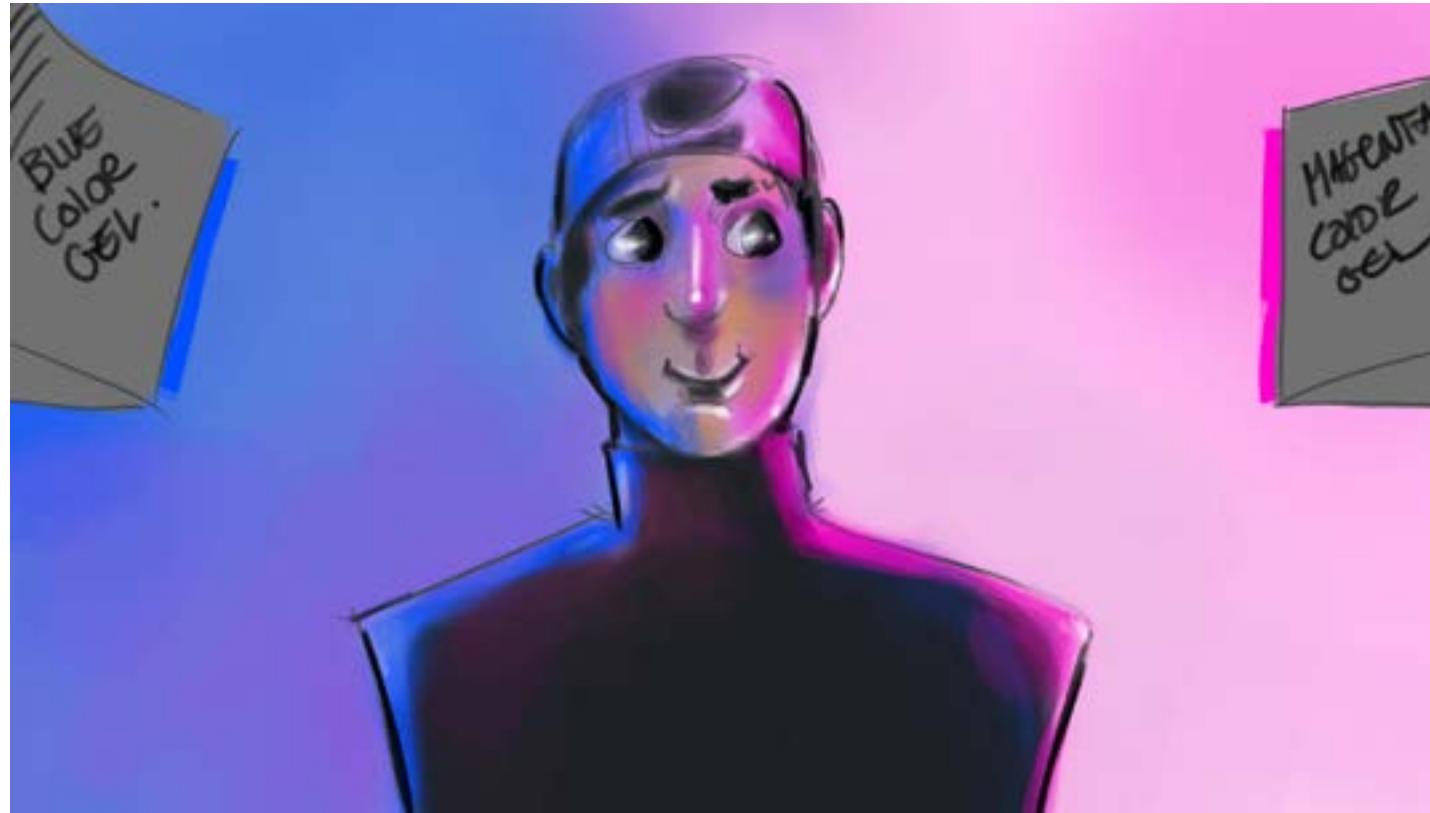
Overall, we have (around 70 students) that we wish to partake in this project. Since we are all members following a similar continuum, the design will represent the student body by active students. Since the choice and the path of studies is to one's discretion, we want to focus on the students that were present overall in the last three or four years, graduating in Winter 2016 or later.

The reason why these students are our target audience.



interview questions

45



1. What's your name, what is your background (hobbies, tell me about you)? (*Quel est ton nom, ton parcours? Parle-moi un peu de toi*)
2. What's your favourite field of design? (*Quel est ton champ d'intérêt dans le domaine du design?*)
3. What are your plans after graduating? (*Quels sont tes plans après l'obtention de ton diplôme?*)

4. What would you add to the Design Department at Concordia? (*Est-ce qu'il y a quelque-chose que tu ajouterais au département de Design?*)
5. On a scale of 1-10, how confident are you with your portfolio from Concordia? (*D'une échelle de 1 à 10, à quel est ton niveau de confiance avec ton portfolio provenant de Concordia?*)
6. How would you define the design community at Concordia? (*Comment décrirais-tu la communauté de Design à Concordia?*)
7. If you were not a designer, what would you be? (*Si tu serais pas un/une designer, que ferais-tu?*)
8. What does your family think of your design career? (*Ta famille pense quoi de ta carrière de design?*)
9. What kind of designer do you want to be? (*Tu aspire d'être quel sorte de designer?*)
10. Do you think you are ready for the “real world”? (*Tu crois que tu es prêt/prête pour le monde réel?*)



Dear student,

The design department of Concordia is proud to promote its activities by prominently featuring students and their work. We try to keep images and recordings current on our various websites and printed materials, used for non-commercial, non-profit and promotional purposes only.

By signing this waiver, you are granting Unified the right to use image(s) and/or recording(s) featuring you (if clearly recognizable) and/or your work in our promotions. You are also granting permission for discretionary design treatment such as cropping or bordering. Our aim is to treat your work with respect and the highest professionalism.

Thank you! We appreciate the opportunity to showcase our fellow students!

IMAGE WAIVER AND COPYRIGHT LICENSE

By signing below, I hereby grant Unified (Team Yearbook) the right to use and broadcast my image, both in photographic as well as in electronic form, my name and my affiliation with the University for the purposes of promoting the design community at Concordia. This right also extends to any supplemental work that might be submitted for the project.

This right is perpetual, royalty-free, worldwide, non-exclusive and transferrable.

I understand that my image, my voice, name and University affiliation, as well as any supplemental work may be used in both written and electronic communications and presentations, may be broadcasted, made available online, performed in public or reproduced for the purpose of the project.

I waive any and all copyright, including moral rights that I may have in my image and any supplemental work only with respect to their use for the purpose of the project.

I further warrant that I own all the copyright and moral rights allowing me to execute the present image waiver and copyright license.

Signature

Name (Please Print)

Email

Date

logo sketches

DART498

CLEAN UP BUTTER
choose better screenshots
animated maybe



logo rendering

48

- a b c d e f
- 1
 - 2
 - 3
 - 4
 - 5
 - 6
 - 7

- unified**
LEAGUE GOTHIC
- unified**
OPEN SANS
- unified**
ROBOTO
- unified**
MONTserrat
- unified**
LATO
- unified**
HACK
- unified**
JUNCTION
- unified**
RALEWAY REGULAR
- unified**
RALEWAY MEDIUM
- unified**
RALEWAY SEMIBOLD
- unified**
RALEWAY BOLD
- unified**
RALEWAY EXTRABOLD
- unified**
RALEWAY BLACK

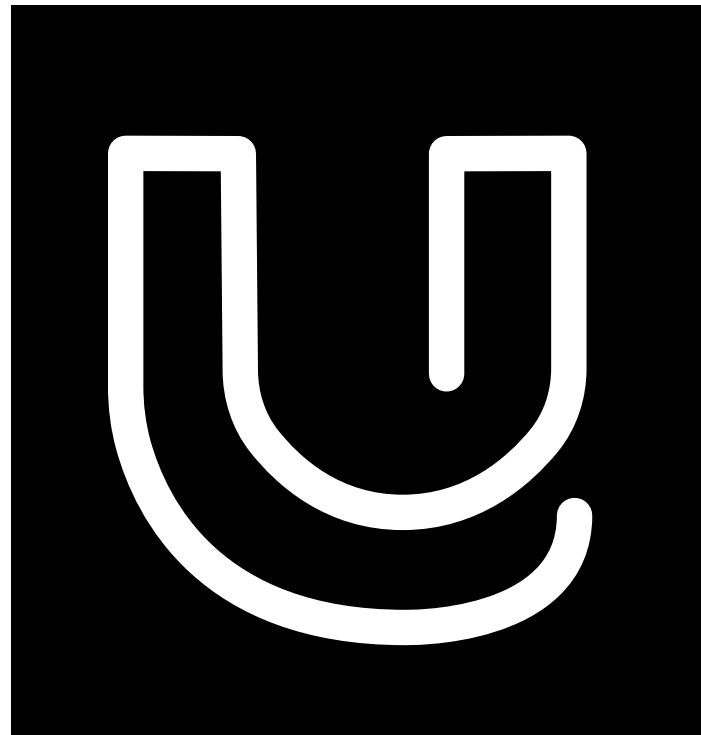
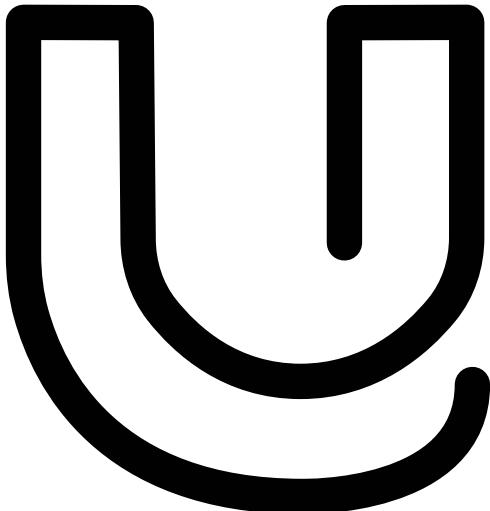


logo
mockup

49



unified

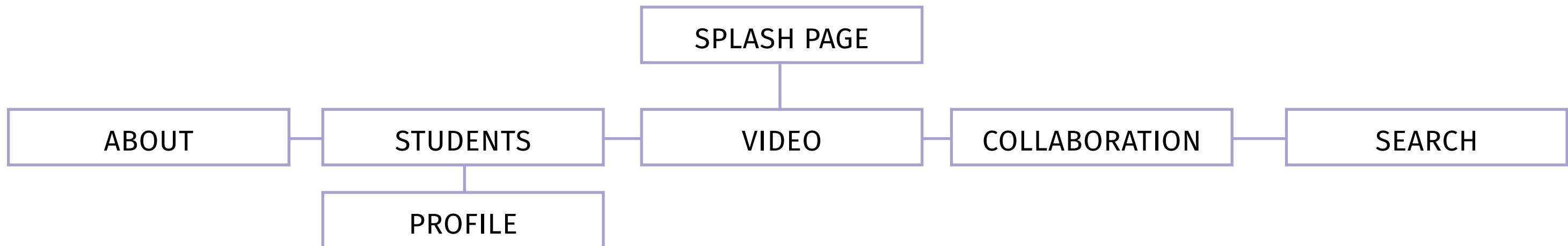


The “**Unified**” name came from a collection of keywords that signifies a community. Another aspect that we wanted our name to relate it to was in terms of design. While discussing it amongst our team, we looked at words that would fit into these two categories and came up to a consensus that “Unified” was a good fit for our team project. If we look at the term, which comes from the term “unify”, Merriam-Webster defines it as “to make into a unit or a coherent whole”. This term when applied to design, signifies coherence and a complete design, in a sense. This was something we wanted to portray with the choice of this name and the outcome of our project. Essentially, a yearbook is to bring people together, which coincides with unified’s definition.

For the logo, we asked ourselves as a team what we wanted to represent with the logo. We came up with keywords such as path, unified, trajectory, different, (other keywords). So for the design of the logo, we represented the path with a singular line that forms the outline of the letter “u”. And as being a singular line, it represents how we are all on the same trajectory, unified, in a sense for a common goal. Considering that the letter “u” is symmetrical in form, we decided to section it in a way to make it asymmetric; to illustrate that even though we are unified, we are also diverse. This design decision was to show that our differences is what makes us unified, as well.

website structure

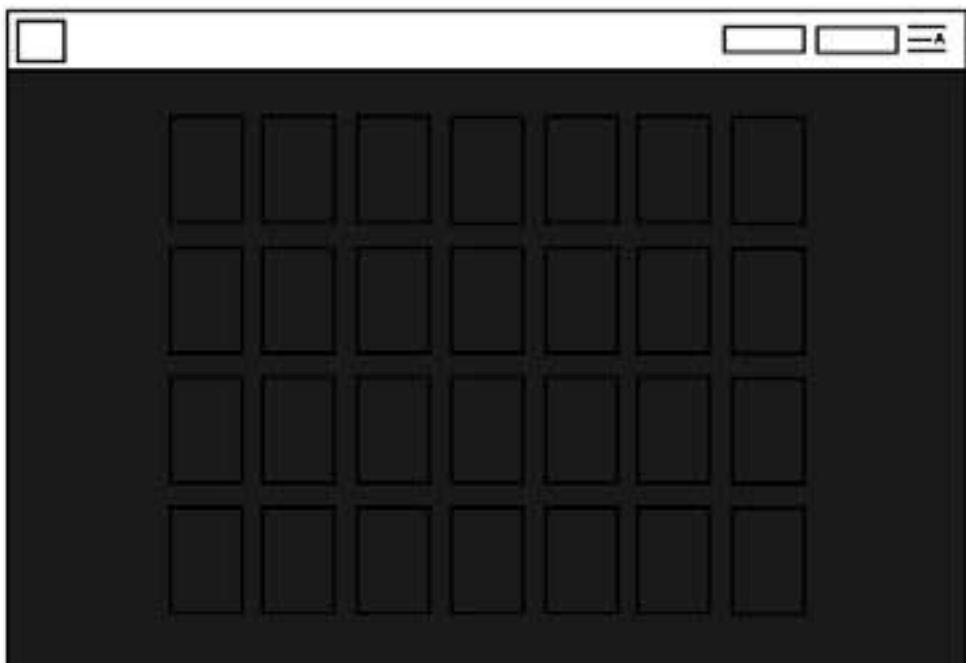
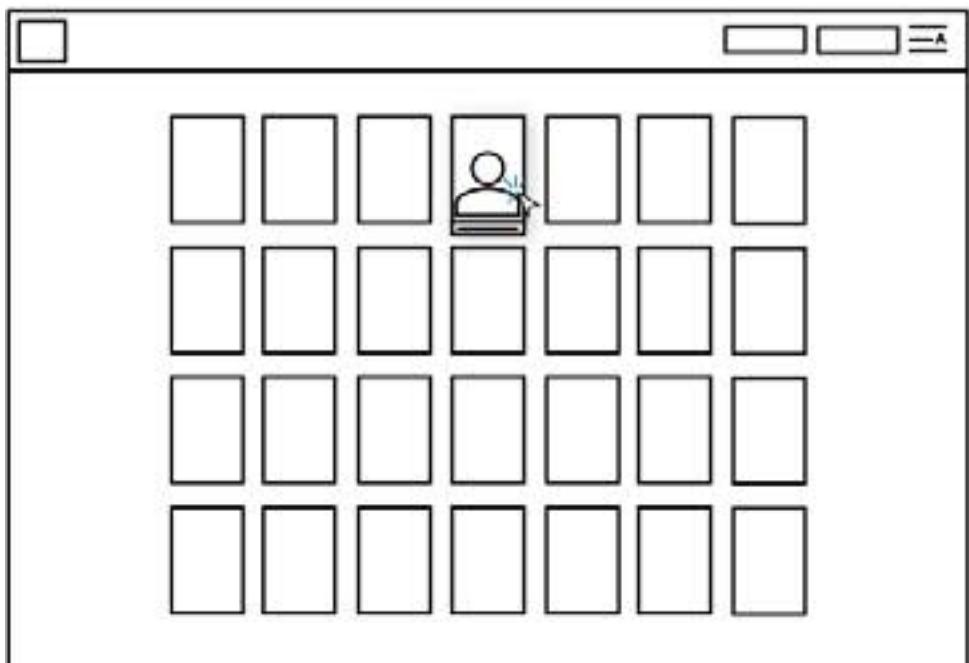
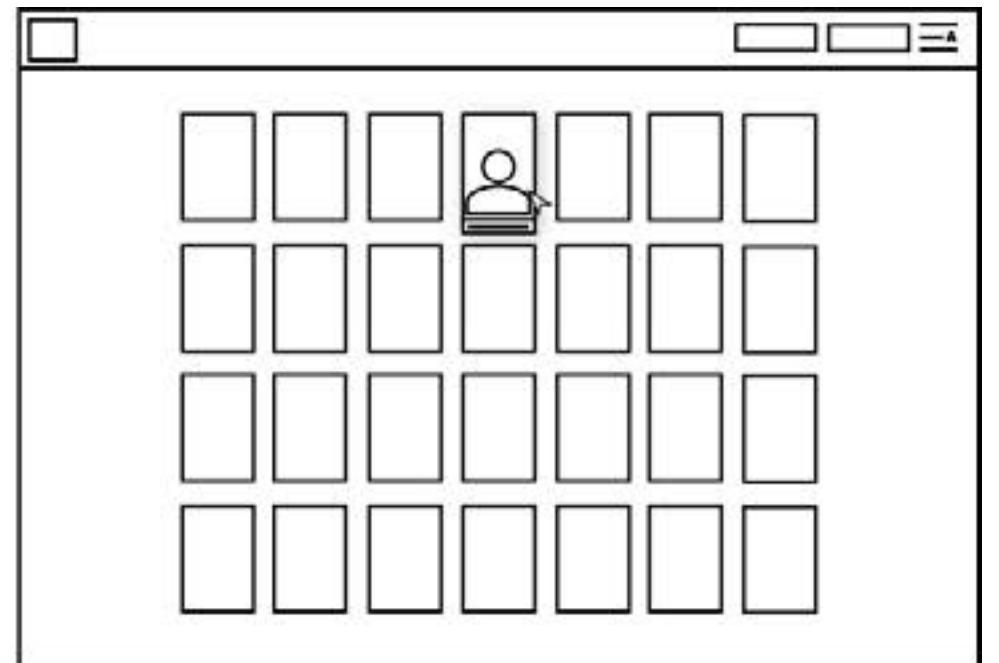
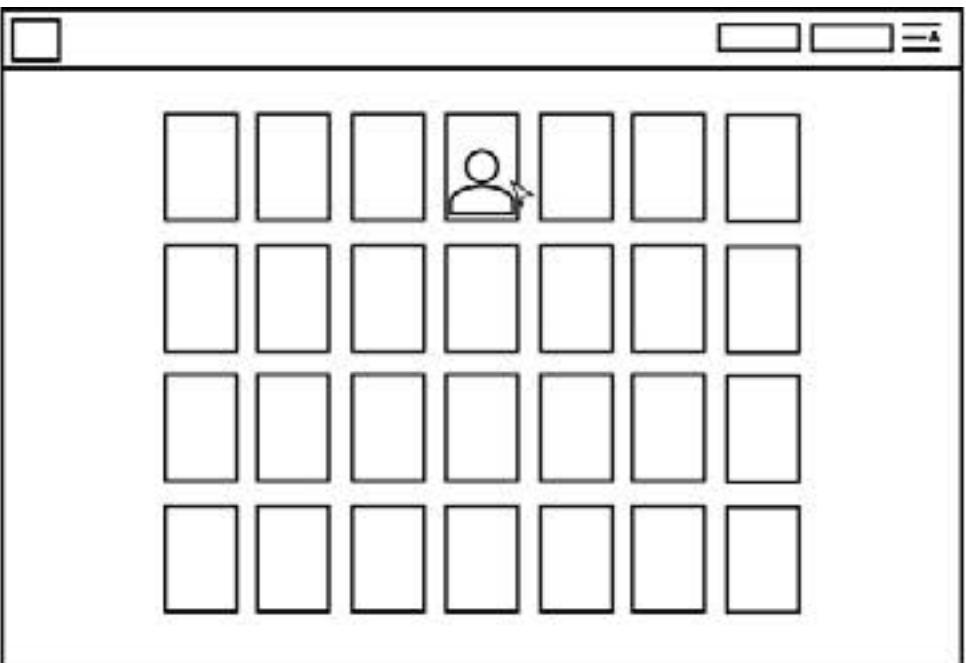
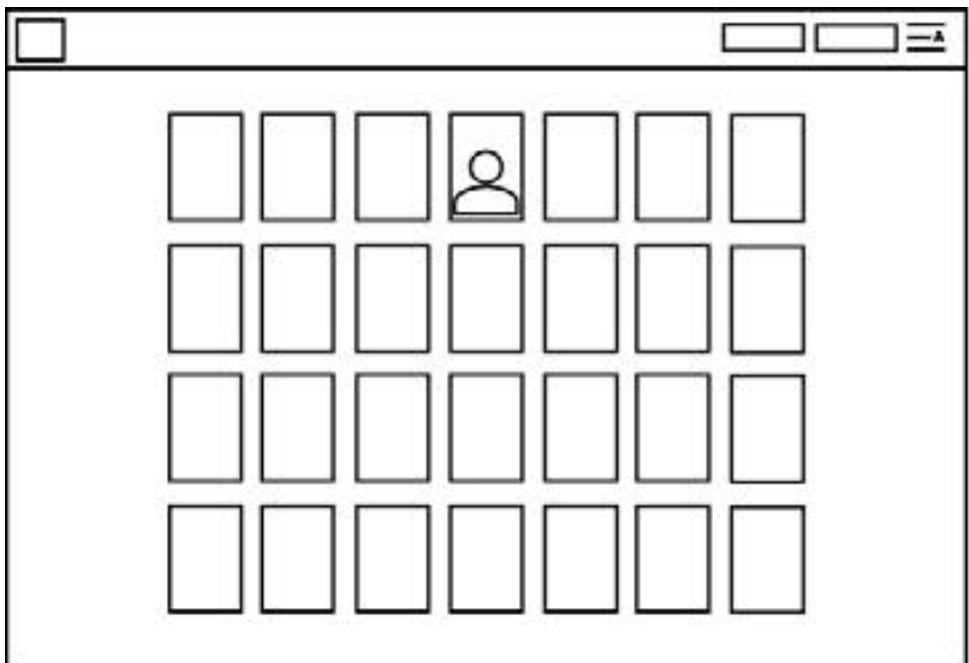
51



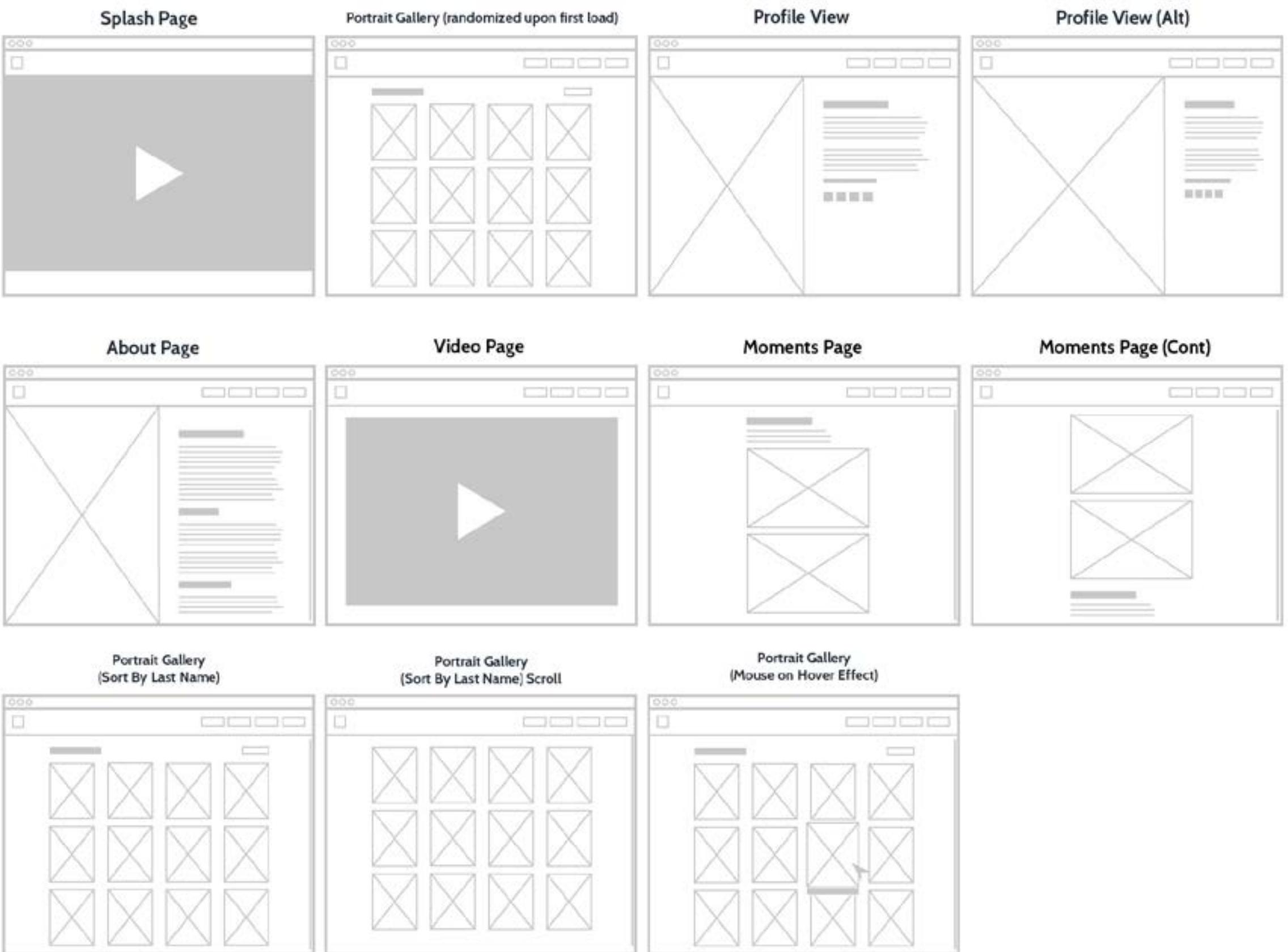
For our website, we decided to go with a centered layout after much thought, to deliver the best user experience possible. Currently, the web is viewed on larger and larger screens, as well as smaller screens on mobile. For desktop use, we decided to opt for the centered layout where it has more visual white-space around it and it makes for an easier viewing experience. While weighing between left-aligned and centered layouts, we, as a group, thought that a left-aligned layout offers the viewer a hard time distinguishing the site from the rest of the screen content, especially considering when one has a number of windows open and the windows are not maximized. Considering that larger monitors are becoming more and more popular amongst users, having the content on the left would require the user to have his head titled to the side to view the content. This, on the long run would result in neck strain, which is something we are trying to avoid in terms of user experience. For the minimal look decision of our website, we took this decision because we wanted to highlight the photography and the students, as they are main content of the website. The website itself is just a medium, in

the end for our project. As for the numbers of pictures and how they are displayed, as well as the size of them, we came to a consensus that displaying them on five by two grid would benefit of the screen size allocated. This allowed for the pictures to be well received, despite the small size. And having the pictures aligned would allow for a more unified look, as compared to a more unorthodox grid such as a masonry type grid where pictures have a hierarchy type which we do not want to suggest with our project. As for the decision to have the third row peek at the end of the page, this would help suggest the viewer that they can scroll down to see more. For each profile page, this is the area where we wanted to accentuate the photography, therefore we decided to have it displayed in large in an hybrid two thirds fashion. This allowed for more breathing space for the picture, as well as for the descriptive text. As for the navigation of the website, we plan on using a sidebar menu for its ubiquitous recognition and ease of use for all types of screen sizes and it is in our capacity to code it.

website wireframes



website *wireframes*



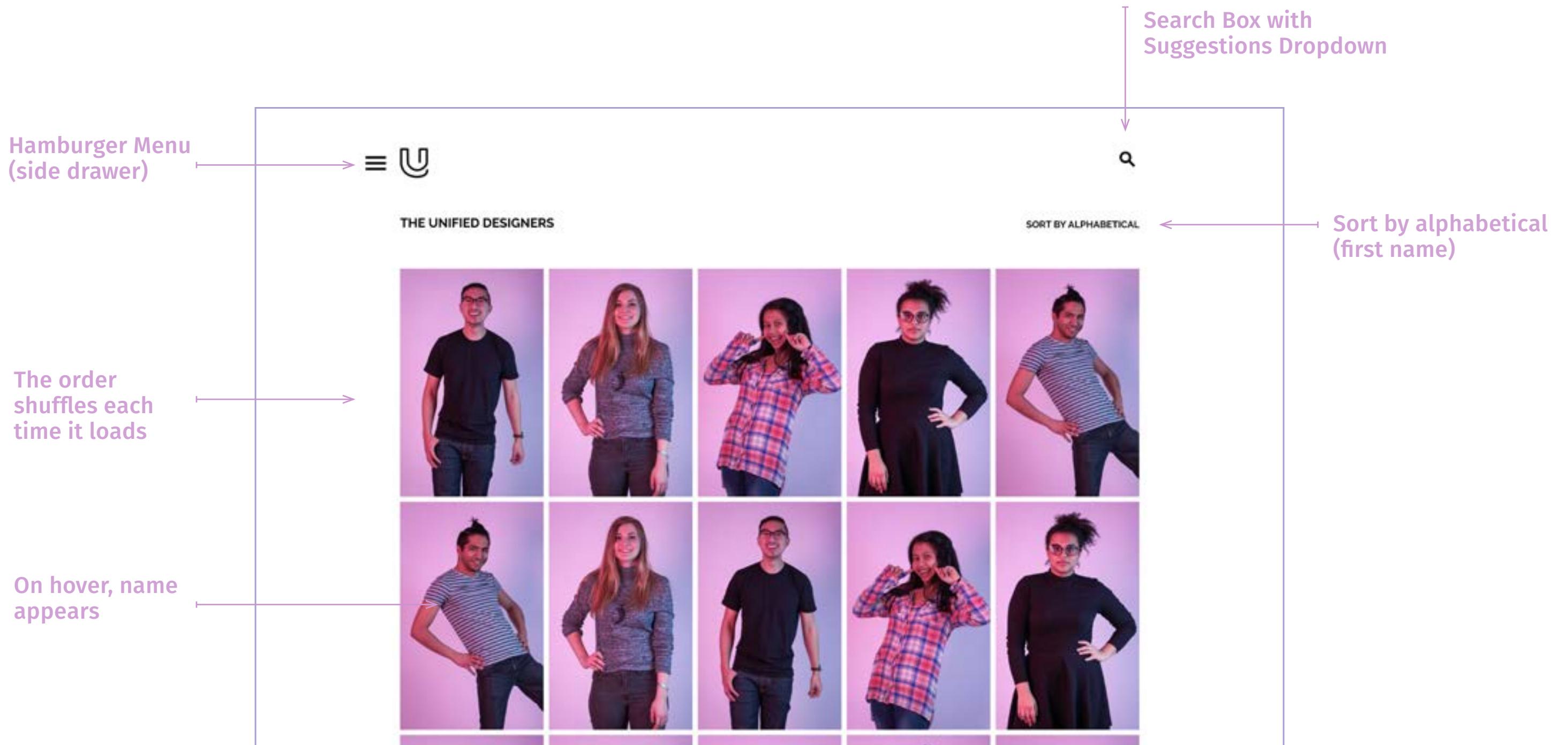
website layout

The idea of changing the interface of a classic yearbook as a response to print, challenging the notion of expectation from the stakeholders. Bringing the community aspect in a contemporary context, and permanently having access to it online. The idea that a book brings a tactile sensitivity to a stakeholder that leads to attachment is possible. Can we counter that ideal in a reasoning that exploits our classmates current setting? By using visual cues that are repetitive and photograph the current design spectrum, we believe so. For example, using lighting with color gels, we can use contrasting colors like red and blue to stimulate a very contemporary and soon-to-be outdated look.

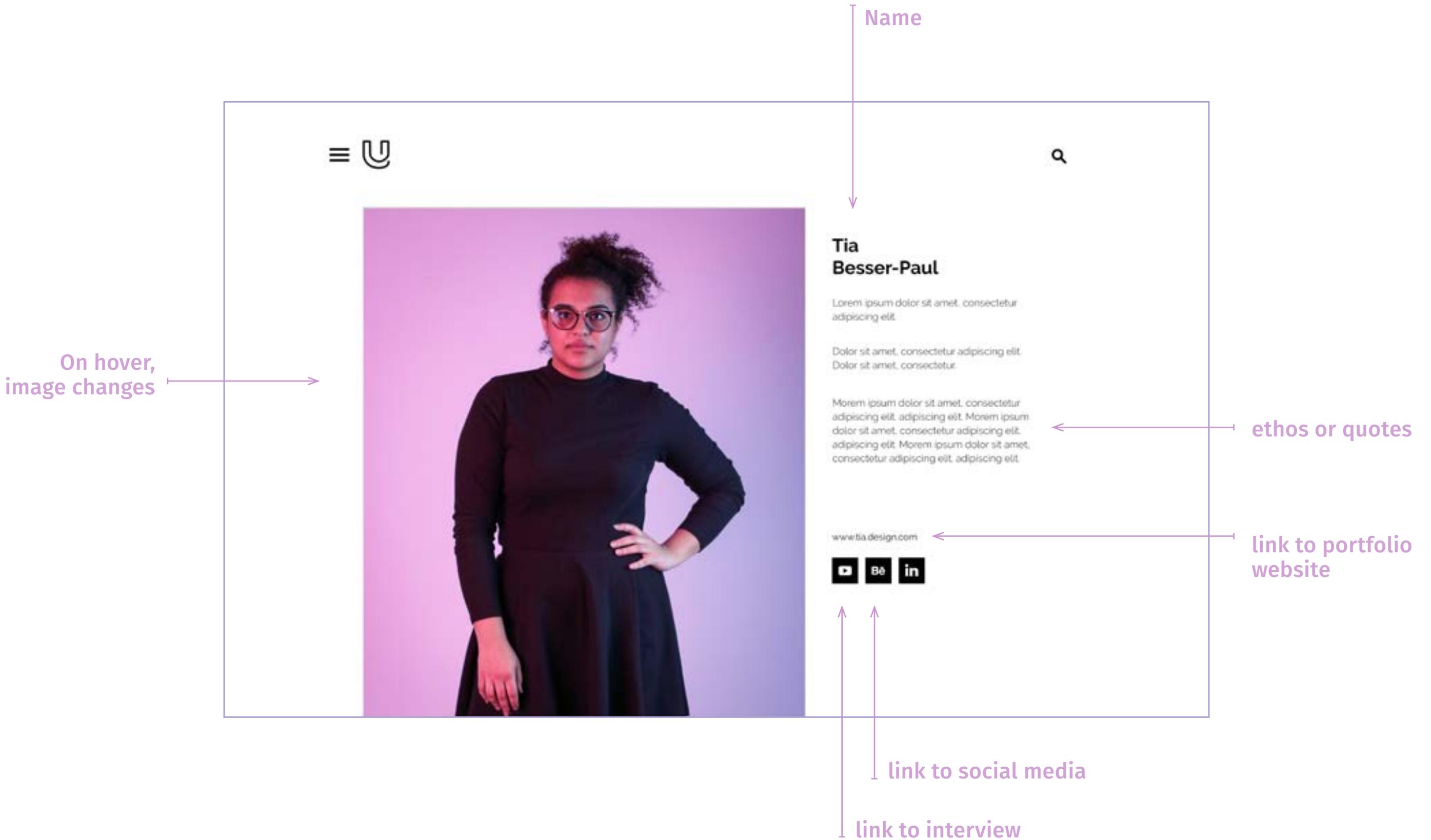
The image displays four screenshots of a website layout, likely for a yearbook, showcasing a modern design approach:

- Screenshot 1:** A grid of 10 small photographs of students, labeled "THE UNIFIED DESIGNERS" and "SORT BY ALPHABETICAL".
- Screenshot 2:** A video player with a play button, titled "Video Compilation", with placeholder text below it.
- Screenshot 3:** A large portrait of a student named "Tia Besser-Paul" with a bio, a website link ("www.tiabdesign.com"), and social media icons.
- Screenshot 4:** A dark image showing chairs and tables, titled "5 Days for the homeless" with placeholder text below it.

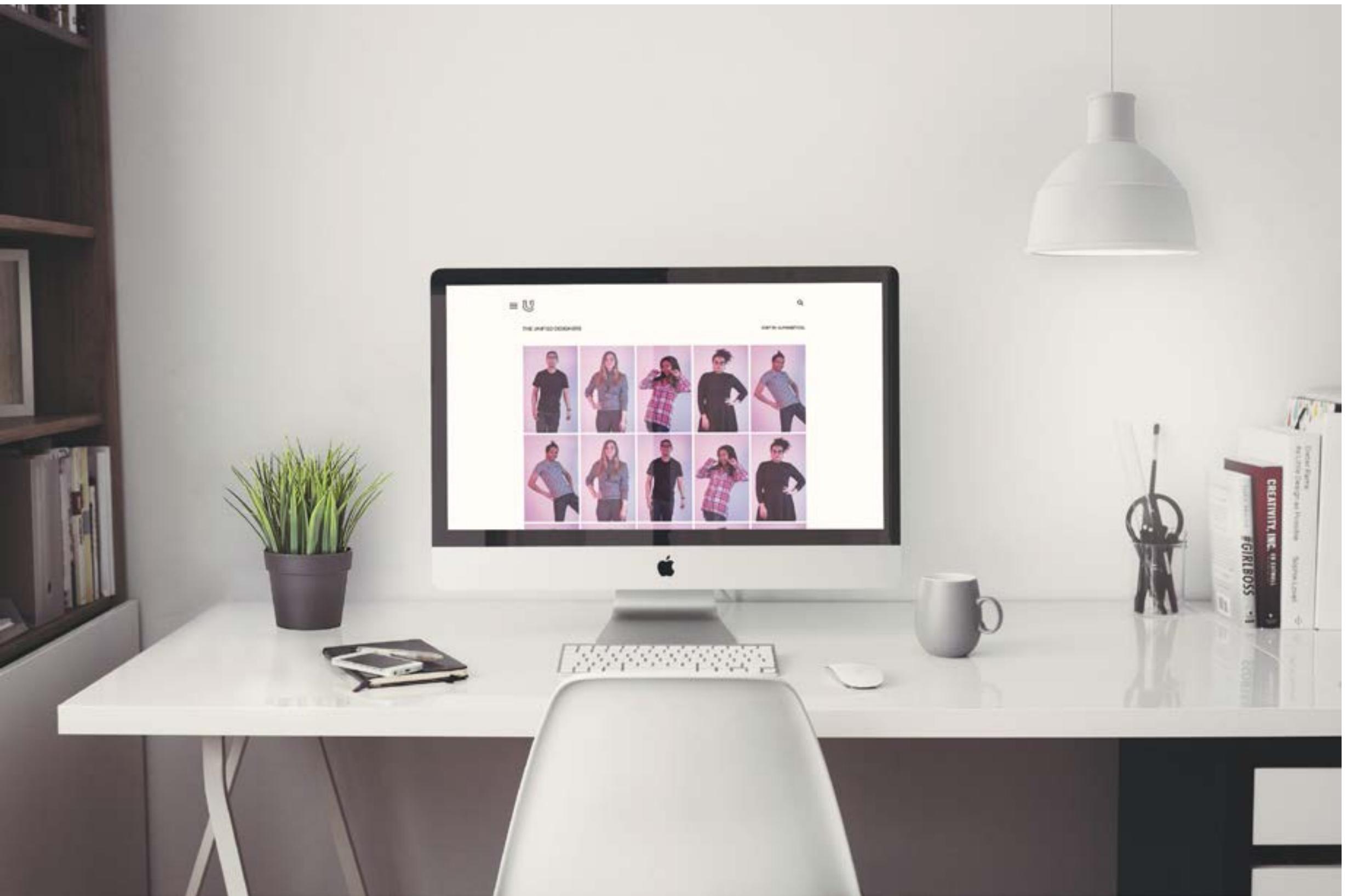
website layout



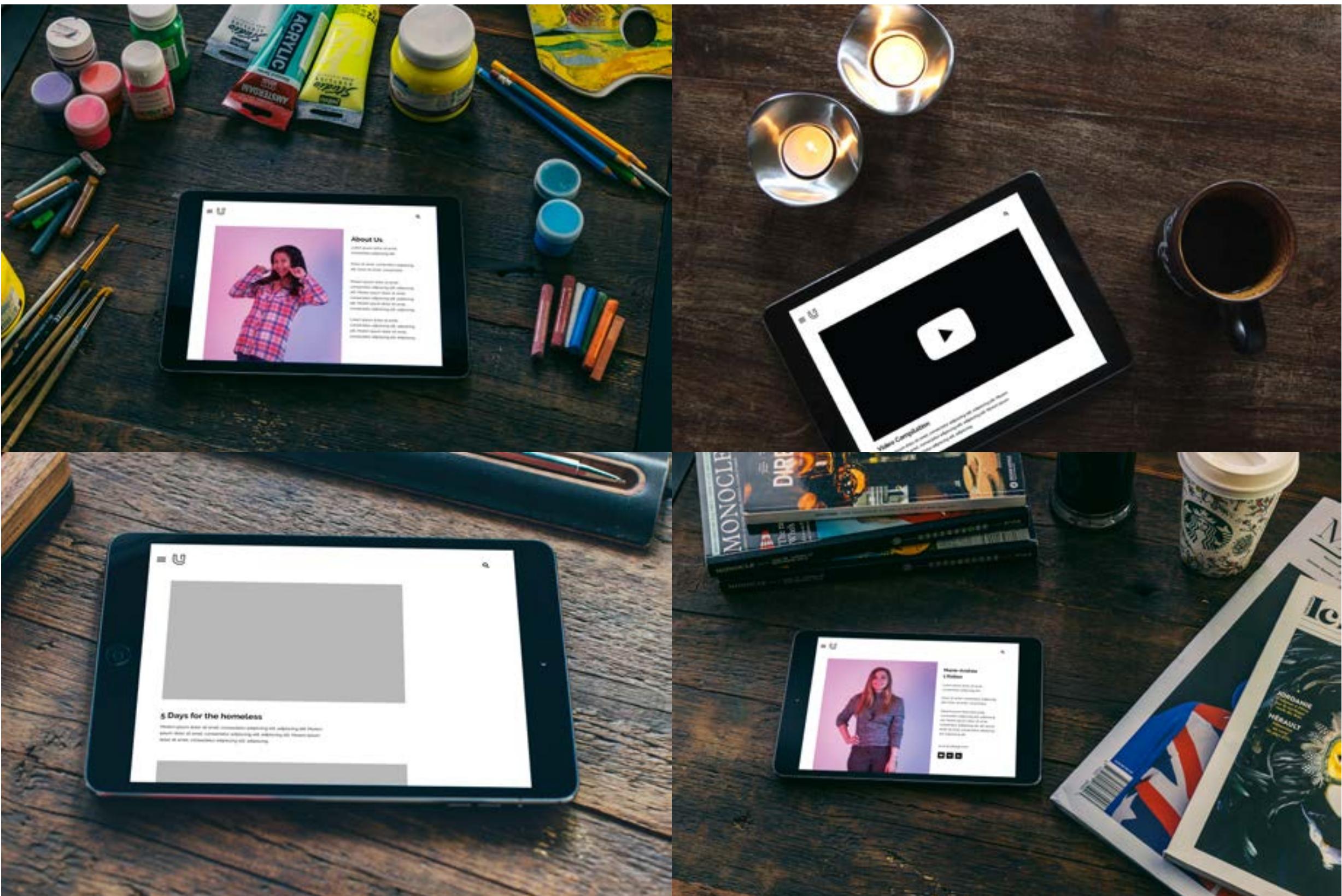
website layout



website mockups (desktop)



website mockups (ipad)



phase II *our plans (in progress)*

*Photograph and interview everyone
Make them sign the waiver
Edit photos and videos
Finish the website design
Code the website
Attach all asset on the wesbite (photo, video)
Finish the website
Buy a domain name (unified.design)
etc...*

*Please visit this site (doodle)
to sign up for the photo shoot*

<http://bit.ly/dartyearbook>

PHASE I UPDATED

PRESENTATION
MONDAY, MARCH 7, 2016

main comments and concerns

- Worried that outsiders or future employers sees the photos and video.
- The website is too open ad public.
- They do not want links of their Behance and LinkedIn in the website (too personal?).
- Sensitive questions like the questions about parent/family/ real world.
- The photo background color is too pink.
- Lack of agency to the student because we decided the background color of the photo.
- Lack of agency because of student to did not have much choice in the matter.
- Possiblity of opting out and taking down informations in the wesbite anytime, anywhere.

- Contradicting the idea of Pluriverse because we are deciding the aesthetic.
- Group photo, employer or outsider might see and will affect the job possibility.
- The idea that the aesthetic will be obsolete and will become old when it is in the future.
- Decide if the website will only be for students or for the public, the idea of privacy (yearbook is personal).
- Put password in the website and make it available for us, students, only.
- Giving the student more agencies and more choice in terms of the photograph because it is their photo (the idea of pluriverse and community).
- The success of the project depends on the student because they are the project (the idea of pluriverse, community, and agency).
- Having students have their own account like with the idea of Facebook so they can control the content and what they put in the website.
- A digital website contradicts the idea of a yearbook being personal and the tangible aspect of it.
- Read Pantone 2016 and the essay by Kevin Lo.

personal information, online privacy

Despite our best efforts, privacy and security concerns have surfaced in our project. Therefore, by looking at previous research done in the realm of online privacy, we might be able to grasp and implement tools and techniques to reassure our fellow students of our ambitions with this project. Authors Robert H. Sloan and Richard Warner, published the “Unauthorized Access: The Crisis in Online Privacy and Security” mentioned that ultimately, our privacy and security are affected in largely by large corporations such as Microsoft, Facebook, Google and many more, which for them are largely focused by legal, regulatory, and economic considerations. They discuss that these concerns should be reworked into a framework of discussion, and that this should be addressed to the public, to allow to be more informed. “An informed discussion must be a discussion among disparate disciplines- including, at a minimum, computer scientists, economists, lawyers, and public-policy makers” (Sloan & Warner, xix). Another aspect of our activity on the Internet, is that some of it makes many people uncomfortable in which they would want to keep their private information to stay private (Sloan & Warner, 4). This reaffirms that these solutions require the “pluriverse” to be included into the discussion. Therefore, having the “pluriverse”, in our situation, our fellow students, voice their opinions on matters that they think is important concerning our project, allows us to gain a better perspective on the whole. Miriam Bartsch, author of “Control your Facebook: An analysis of online privacy literacy” mentions in her article that “for an effective and responsible communication on social network sites, users must decide between withholding and disclosing personal information” (147).

personal information, online privacy

This is also mentioned as online privacy literacy, where users are more aware of the dangers of disclosing sensitive personal information on the internet, which in turn would foster a more cautious privacy behaviour on social network sites. Considering that social network sites are still a fairly new platform on the Internet, online privacy literacy is still a relatively new concept to grasp amongst users. However, a study done by Baek in a sample amongst 297 Korean students, suggested that “students with more literacy held privacy opinions that were more robust and that could not be changed as easily by reading privacy related news stories” (Bartsch, 148). This confirms that users with more online privacy literacy are harder to influence their privacy opinions. These privacy concerns with our digital footprint include putting future job, reputation and college acceptance in possible jeopardy. This reasserts the concerns that our fellow students and potential users might ensue with our website being public at first, rather than being password protected. Hence, by receiving feedback from our class, we have decided to opt out of the public realm and making our website more private with the inclusion of password and limited access, as well.

Therefore, we believe that with the inclusion of password to our website, a more concise and privacy literate waiver, privacy concerns from our fellow students could be put to rest. The waiver states everything into context with what we, as a group intend to use this website for, and what the users would be asked to include at their own discretion. The website will also be taken down at some point, along with all of the student's assets and information.

Subcultural Sublimation: Rose Quartz & Serenity

One of the concerns brought to our attention during our presentation was the pink and blue colour gradient that was chosen for the initial test portraits. Concerns about individual colour preferences and choosing rather trendy tones came into scrutiny. Though the feed back was mixed, it became clear that we had to rethink our colour strategy and do more research on the topic. As suggested by Laurence, we decided to read Kevin Lo's article, "The Propaganda of Pantone: Colour and Subcultural Sublimation." The article covers the subculture and internet movements that lead to the appropriation of the pink and blue colours by Pantone. Lo thoroughly lists the subcultural internet art, music, and feminist's movements that lead up to the popularization of these two colours and calls out Pantone for "blunt[ing] the critical teeth of the[se] colours," and "undermining the visual self-representation, self-determination, and autonomy of these subcultural groups" (Lo web). In no way, shape, or form do we wish to contribute to an institution that commodifies tools used to empower marginalized individuals. As designers, our intentions with this project are to promote positivity and reflection of one's achievements over the past three years. We do not want people to feel forced into uncomfortable aesthetics, we want our classmates to feel empowered and optimistic about both the past and the future. Therefore, out of respect for the autonomy of our classmates and for the subcultures that have been appropriated for the sake of profit, we plan on exploring other colour combination and allowing our classmates to choose which colours they will be photographed in.

“We propose the pluriverse as a tool to first, make alternatives to the one world plausible to one-worlders, and, second, provide resonance to those other worlds that interrupt the one-world story”

Blaser, de la Cadena, and Escobar
2013

“The pluriverse refers to a vision of the world that echoes the autopoietic dynamics and creativity of the Earth and the indubitable fact that no living being exists independently of the Earth. The ecologist and theologian Thomas Berry refers to this profoundly relational notion as ‘the dream of the earth’ (1988). In this sense, we are all within the pluriverse, understood as the ever changing entanglements of humans and non-humans that result from the Earth’s ceaseless movement of vital forces and processes. Out of these dynamics, humans create particular worlds, often with enduring effects; the defining point is that one of these worlds has arrogated for itself the right to be ‘the world,’ and attempts to efface or reduce to its terms the richness of the multiple worlds that make up socio-natural life.” (Escobar, 14)

Wickedness of the Pluriverse

Creating a Platform for Pluriversality: Why creating a visual platform might enhance pluriversality in a school-based circumstance.

After the first presentation, we were faced with offering a more Pluriversal option for the students and ourselves. The first issue was the idea that we had control of the colors. For example, a few students argued that they weren't fond of the colors we have chosen. Thus, the pink and blue disregarded their full control upon choosing what they want to evoke and felt like we created a platform that could be improved, color wise. To fix this, we thought about being more engaging towards the students and opening up discussions.

The idea of pluriversality through a yearbook has to take in consideration every student's opinion. If some students feel as like colors don't represent them as a person, we take away their voice in the project, which contradicts the notion of pluriversality in our project. To make this project as universal as possible, or as pluriversal as possible, we have to offer a range of options.

Although we want them to be able to customize every single aspect of the project, to make this as pluriversal as possible, we have to contradict the term because some students will put more effort than others. In other terms, the final result will reflect the notion of unbalance, so we need to create a platform for pluriversality, because we can't monitor every single person. In another perspective, the project could have been worked on for the past three years of being together as classmates, but given the certain time frame, ***we have to constrict this and create an equal platform for every student.***

The first way to create a platform to engage pluriversality is to be engaging

After class, a handful of students came to see us to give in suggestions. One of them was to create a printable book, which we discussed because the student felt it would be relevant since she was a more a bookbinding kind of student (*this one was one of our ideas for Phase II*). This will be reviewed in explanation 4.

Since they are openly giving their opinion, this will reflect in our yearbook project. Although some students may be shyer than others, this also reflects the idea of pluriversality; we cannot force anyone to give in their opinion, and the final yearbook will reflect the aspects of those who engage with us and those who don't. To try and grasp other unspoken words, some of us spoke with individuals after class, for example in the elevator or during breaks.

The second way to create a platform to engage pluriversality is to give them choice in colors

As design students, we realised that we are specific towards aesthetics and color choices. To try and balance out certain preferences, we opened up the color palette: yellow and purple, blue and purple, yellow and blue and finally, plain white background. Although our first vision was showcasing a more unified type of color branding, the comments showcased that following that path wasn't universal, thus not pluriversal.

The third way to create a platform to engage pluriversality is to be flexible in the content as a way to assess comfort

We reviewed our questions during class, and some stated that some questions can lead to negative answers. The way to evoke pluriversality in the specific context mentioned above is to 1. have questions that aren't specifically precise or too personal and 2. let the student choose to answer or not the question.

The other way to asses comfort is we offer them to come in groups and bring their friends. Being with familiar people might enhance ease.

The fourth way to create a platform to engage pluriversality is **giving them the option to create and design their own personal yearbook**, because they will receive a high resolution copies of the pictures (no videos).

waiver preliminary version

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Dear student,

As many of you know, the DART 492 Research Creation projects are well underway, and our team, ***Superdesigny or Team Yearbook***, is developing a digital yearbook (website format). Due to the nature of this project, we ask for your cooperation and collaboration to help with the completion this project. We are asking for your permission to photograph and interview you for this project. The images and footage taken will be edited and posted to the website. In addition to this, we are asking for each student's email, full name, and optional messages that will accompany your profile page in the yearbook. Students will also be asked to fill out a short, informal, anonymous survey that will act as a fun, getting-to-know the graduating students of 2016 infographic. We will wait for your approval and permission before posting your likeness in the form of photo, video, information or content online on the website. If you believe that your photo, video, information or content are not to your liking and/or invade your rights and/or privacy, we will not post it or promptly take it down.

You have the right to opt out anytime.

Please note, that the website will be password protected and will only be available for a period of time. The website will be taken down and will be no longer available online after. Please note, that only the students and teachers who participate in this project will be given access to the password. However, please be aware that family, friends, acquaintances, and other individuals that the students are affiliated with might see this website. It is not within our jurisdiction or power and responsibility to stop them from showing it to others and giving away the password. Hence, we discourage you from giving away the password unless they are part of the project. We will not be posting links to the project or notifying others of its existence, unless it is to those who have participated in the project. Please

be aware, that each participant in the project will be given access to digital copies of each students' photo for personal, non-commercial use only. Each recipient of these photographs are prohibited from posting your image online or anywhere without your direct permission or knowledge. Your private information (photo, video, personal statement) will not be sold or exchanged for monetary values or other values (it will be used for non-commercial and non-profit purposes only).

You will receive a copy of your photos and video. You have the option to request the photos (no videos, unless it is your own) of everyone who participated. Please note that if you receive a copy of the assets (photos only) directly from us, you do not have permission to post them online (e.g. Facebook, Behance, any social media) or anywhere where it will become public unless you receive the permission of each student involved. You are only allowed to use it for personal reasons (e.g. your own printed yearbook) and you are not allowed to sell the assets or receive any monetary or other values in exchange of the assets (it must be used for non-commercial, and non-profit purposes only). Moreover, your project must not show the photos of any individual when it is posted online (where there is a possibility that others who are not afflicted with the projects will see the photo) unless the student in question gives you permission (if possible, blur or hide the photos). If you create a project and want to use it in your portfolio, please credit our group, Superdesigny (for more information, contact us at superdesigny@gmail.com).

By signing this waiver, you are granting our team Superdesigny or Team Yearbook the right to use your photo, video and information featuring you in our website. You are granting permission to allow other students to possess a digital copy of your photo that clearly identifies you. You are granting permission for design treatment such as stylistic editing necessary for our concept. Our aim is to treat your photo, video and information with respect and the highest professionalism.

Thank you! We look forward to making this project a reality with you. If you have any questions or concerns, please do not hesitate to contact us at superdesigny@gmail.com.

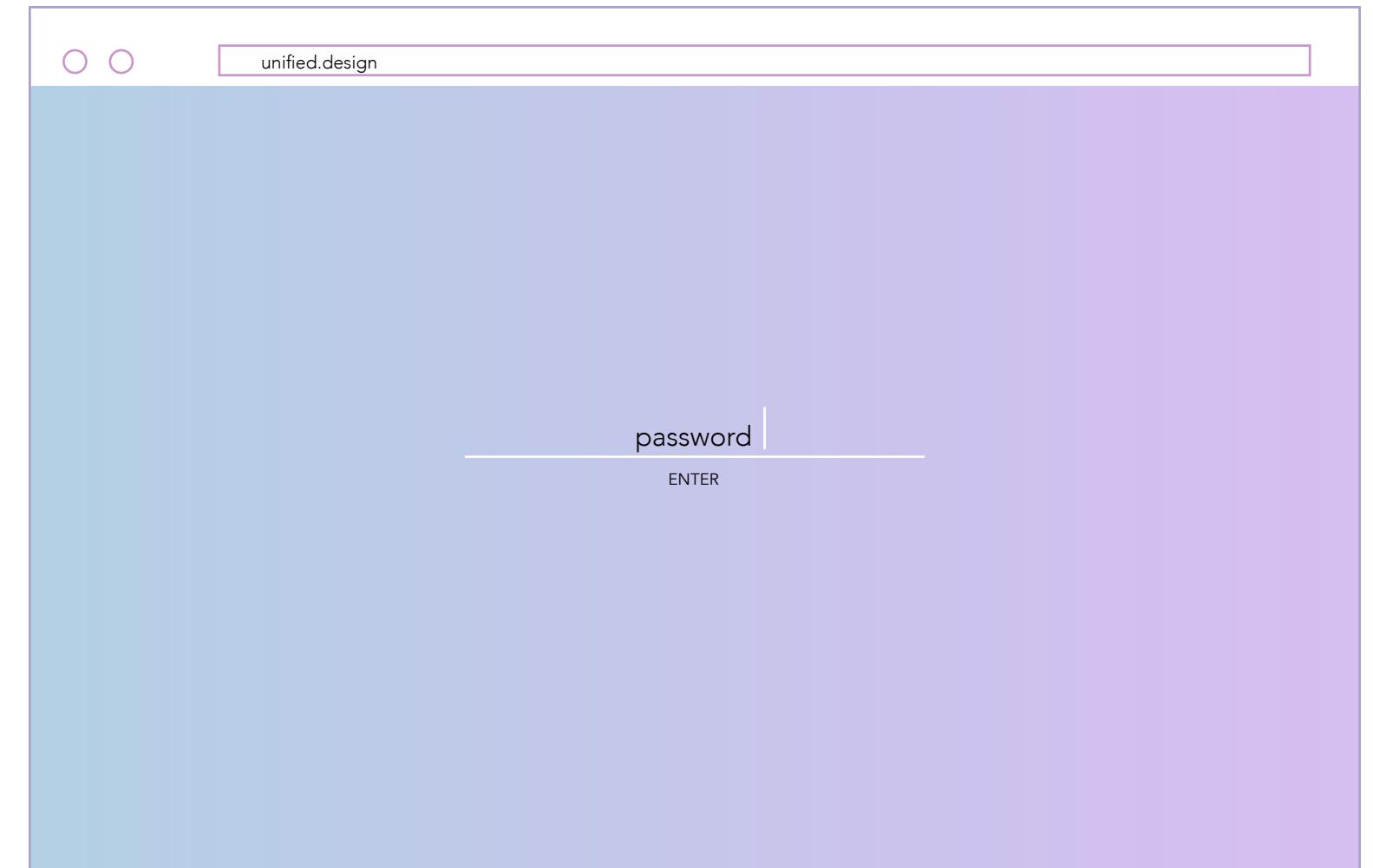
website *password*

“We will wait for your approval and permission before posting your likeness in the form of photo, video, information or content online on the website. If you believe that your photo, video, information or content are not to your liking and/or invade your rights and/or privacy, we will not post it or promptly take it down.

You have the right to opt out anytime.

Please note, that the website will be password protected and will only be available for a period of time.

(READ THE WAIVER FOR MORE INFORMATION)



website profile

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The image shows a wireframe of a website profile page. At the top left are two small circular icons. To the right is a URL bar containing "unified.design/profile/TiaBesserPaul". On the far right is a magnifying glass icon. Below the header, there's a sidebar featuring a large, vertically oriented blue-to-purple gradient rectangle. The main content area contains a profile picture placeholder, the name "Tia Besser-Paul" in bold, and a bio section with placeholder text. It also includes a link to "tia.design.com" and a "watch her interview" button. A "Write a message" input field is at the bottom. Labels with arrows point from the right side to specific elements: "Name" points to the name, "optional message that will accompany your profile page in the yearbook" points to the bio area, "link to portfolio website (optional)" points to the website link, and "comment box" points to the message input field.

○ ○ unified.design/profile/TiaBesserPaul

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**Tia
Besser-Paul**

Optional message that will accompany your profile page in the yearbook

Name

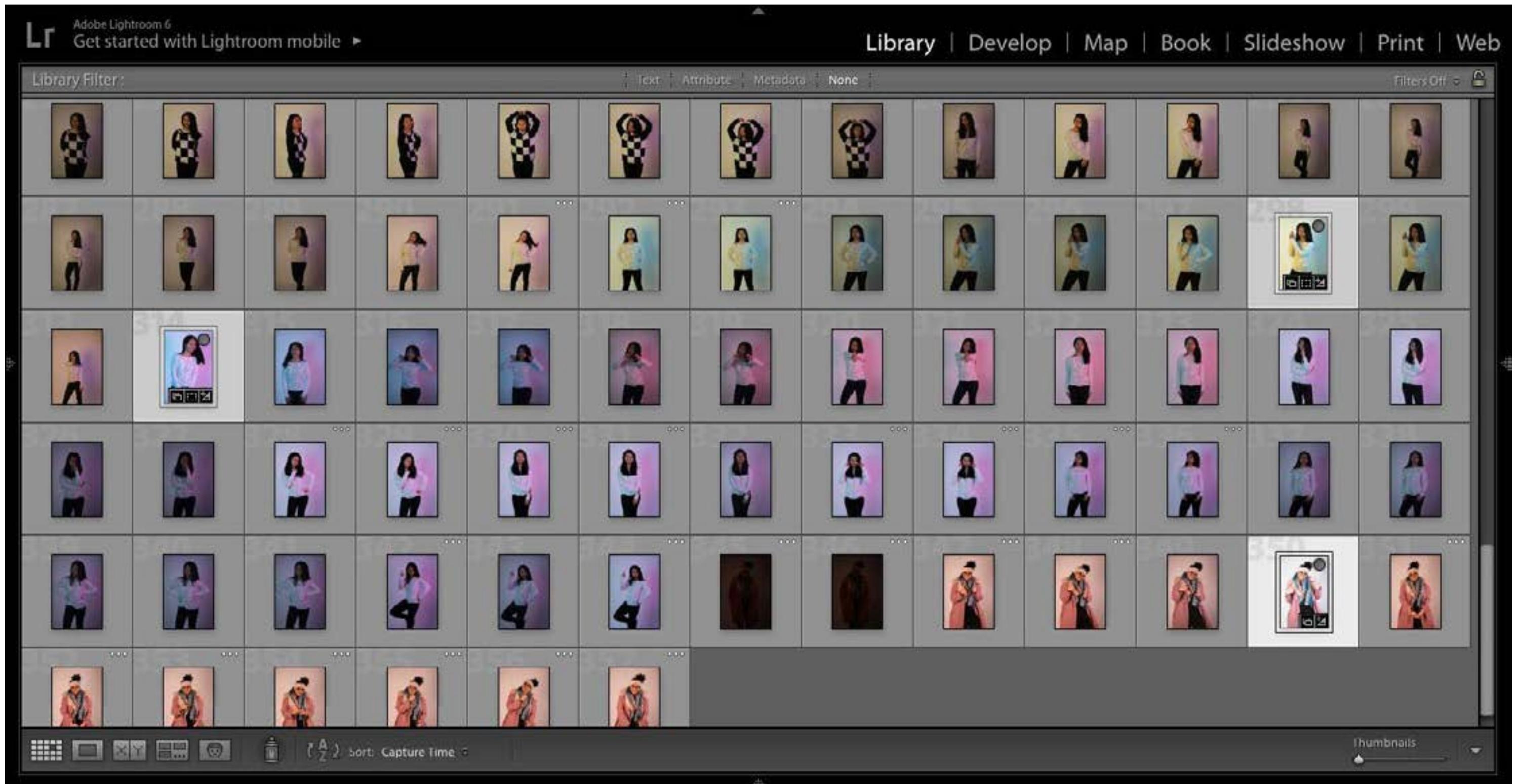
optional message that will accompany your profile page in the yearbook

link to portfolio website (optional)

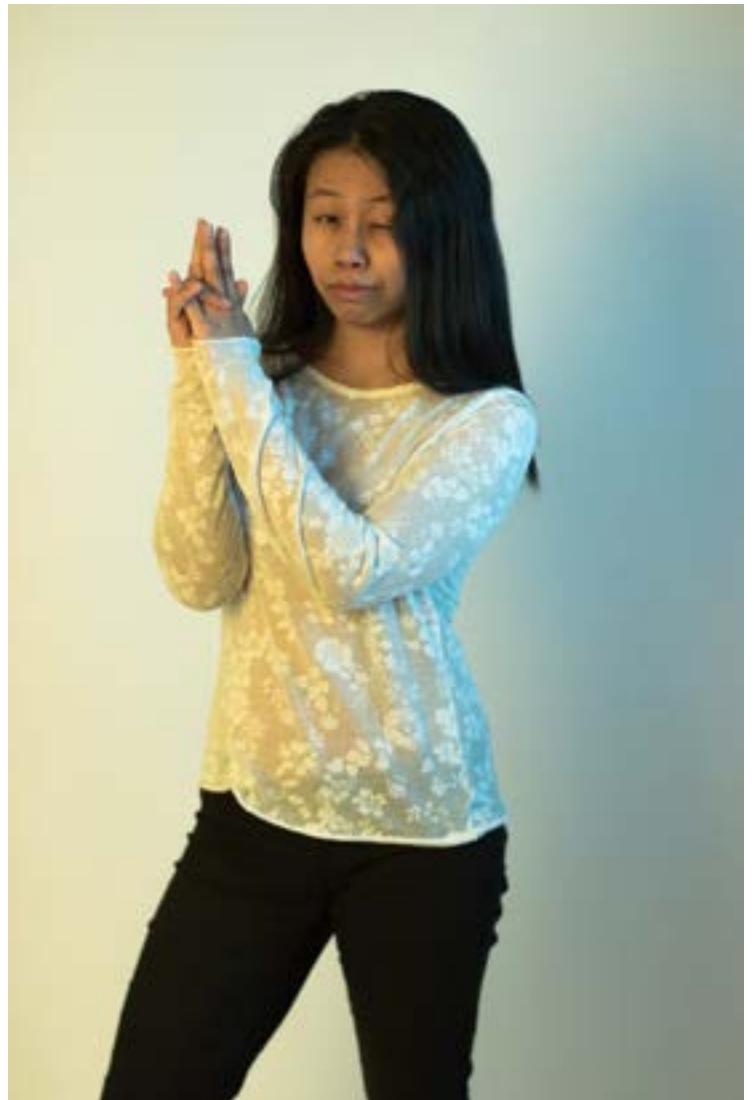
comment box

Write a message

exploration photographs (background colors)



photographs
background options



1-YB



2-YP



3-BP



4-PW

PHASE II

*PRES*ENTATION

MONDAY, APRIL 13, 2016

main comments and concerns

After our first presentation, we received a lot of valid comments and feedback vis-à- vis the format of our yearbook and the concerns that might arise from it. Although we had a very clear idea of where this project was going to be, in the beginning; having heard the valuable feedback from our fellow designers, we were able to improve upon it and create a more concrete end result. The main concerns with the initial format of it, was that the website was going to be public and that privacy issues were raised with that in mind. These privacy issues that were raised were the possible outcome of potential employers visiting this website where students might be shown in a non-professional manner. Therefore, to counter that concern, we were thinking of having it password protected and time sensitive, where we would take it down after a certain time frame. However, we as a team, reflected on how these choices were putting constraints on our goal, for the project to be revisited after.

Another concern issue that was raised was the colour palette for the photographs, where blue and purple were not everybody's preferable colour of choice to be associated with. The absence of choice of colours was something that really resonated with us, which really changed the outcome of our project. One of the main goals of our project was to address the notion of "pluriversality", therefore having the option to give more agency to how our subjects would like to be portrayed was a must for us.

our consensus

With all of the feedback we had in the first presentation, it really allowed our project to grow as a greater whole, in which it encompasses the core of our design community. ***As a result, we gave the option for four color palettes to choose from, and a physical object as the final medium. With the final medium of a physical object, we also gave the option for three options.*** The option chosen by the group which is the hybrid, we thought it would perfectly embody the design ethos of the Design department at Concordia, which embraces the wide variety of design. Both of these additions addressed many of the missing elements of our initial proposal, such as longevity, agency within the community and vibrant materiality.

presentation other teams

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Team Body “Claus-tro-pho-bi-a”

Talks about body image and the view of the self. Their examples of people that denounced body dysphoria were Essena O’neil, a famous instagram girl on instagram. This girl revealed how much she is getting paid and how much she modifies her pictures to get likes or what not. The team is focusing on body-altering applications that can be on the phone. They want to make the body look different through different filters.

Instagram focus: They talked about how instagram is the number one photo sharing application and how social media is “very addicting”. They claimed that people “want to gain acceptance, social acceptance, from other people” and that “teens and young adults are highly influenced”. The team looked at wearable technology, body sculptures, photography and face masks, because they are all based on body image and looks. This brought them to changing the shape of the body, like the mouth and hips. This is not meant to mock anyone but to mock the technology that is available.

The team stated that narcissism and psychopathy can be related to selfies but they acknowledge that this can lead to self-empowerment. They also mention other beauty standards around the world, that might be different from ours in Canada. This leads the team to focus on an application that surrounds the concept of body altering via social media. The idea is to create satire around “promoting natural beauty”, which is biased according to them.

Overall, they want to be critical and create controversy. The problem is that men aren’t shown and the team says that they need to explore more men ideas, because men are also pressured in the online environment. Since the team is completely female, they claim that they want to use women as a prototype.

Team Down the Pipes

Team Down the Pipes – Laurie Goudreau/Marie-Elaine Grant/Murielle Dufort/Joeys- Christoph Gravel/Dessy Davidova

This team is focusing on the sewage water problem, and raising awareness on what we should not throw down the toilet. This is a global problem, and most importantly a local one, where much attention was brought forth about the problem in the Saint-Laurent Fleuve. Focusing their attention on this issue, they came up with a marketing campaign to raise awareness with screen-printed rolls of toilet paper. These rolls of toilet paper would have quotes raising the issues of the various objects we should not throw down the toilet, in a playful yet serious fashion. Using a guerilla marketing, they are thinking of putting up these in public lavatories to address the problem directly. And before all of this, they had a tour of the Montreal sewage system to gather as much research as possible.

Team Frozen Spaces

John Shukin/Edward Nyamenkum/Julie Tremblay/ Annabelle Daoust/Emilie Kehm

This team’s main goal was to address the lack of public spaces in the winter time. Their plan was to revive public spaces with food, in which they named their project “Sitopia”, meaning place and food. They mentioned how they could reframe certain areas with food and how to incorporate food into the system. They want to focus their project on collaboration within the community and sustainable food practices. The team looked at existing practices and did not want to create another platform that does something. In that, they wanted to innovate and concentrate a new way to be able to grow food during the harsh winter conditions of Montreal. With that in mind, they want to criticise the industrial food system and food security, which are two very relevant topics in our society right now.

Therefore, they are focused on creating a mobile food incubator and creating an online platform which would allow for community collaborations and sharing of knowledge. Another aspect of their project that they want to include would be a public space initiative to use empty spaces to host these food events during the winter.

presentation other teams

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Team Nordicite

TEAM NORDICITE - Sam, Cory, Maya, Anita, Bruno

This team is working with public space during the winter and developing a space that encourages the public to interact outside during the winter months in northern cities, like Montreal. Their idea was to build igloo-inspired structures that provide warmth and light during the cold dark months of winter. They also designed tree-like lamps that towered over the igloo structures to illuminate the surrounding area as well.

Their current mockups for their project show potential but still have room for improvement. The mockups have unrealistic proportions and feel a little crowded. More attention to entrances and exits as well as how many igloo-like structures will be included would be necessary.

Keywords

Public space, arctic, winter, community gathering

Team R3

TEAM R3 - Hailey, Julia, Mel, Maria, and Le

This team is tackling Taiye Selasi TedTALK "Where are you local?" in relation to what she calls the three Rs: rituals, relationships, and restrictions. They are questioning what is identity and how identity can be communicated not only through ones appearance but both physical and ephemeral attributes. They presented three potential ideas that would encourage people to share what they feel identity is to them.

Idea 1: Walk-through installation of personal identity statements hanging from the ceiling. Encouraging participants to add their own ideas on identity.

Idea 2: Interactive chest of drawers that reveals parts of ones identity as you open up each compartment.

Idea 3: Topography of us – Mapping oneself

Keywords

Gesture, ephemeral, immersive, tangible, identity

Team Charlie

TEAM CHARLIE - Sarah, Christina, Pam, Marianna

This team is designing a book for Larry and Charlie, a grandfather and grandson duo, that live on opposite ends of the United States. Larry, the grandfather, has written a series of children books for his grandson Charlie, in which he goes on different adventures. The goal of their project is to create a design intervention that captures the relationship between Larry and Charlie in a way that highlights how even with the distance between them physically they can still connect emotionally through the stories Larry writes.

The current iteration shows potential in their innovative approach to binding and cutouts. Though the use of a typeface removes some of the humanistic and relational quality that should be embedded in the fabric of the design. Some more development on this aspect would really enhance their project.

Keywords

Distance, relationships, functionality, playfulness

Team Plantes de Quebec

TEAM LES PLANTES DE QUÉBEC - Anne, Emile, Fanny, Francis, Marie-Pier

This team is revisiting a past project and developing it further. The plant team is making a website that catalogues all the plants of Quebec as a social resource for local residences to reference. It is a means of encouraging people to discover what grows locally and how to incorporate it into their every day lives. The goal is to encourage foraging and provide a trustworthy and accurate source that people can reference to learn the benefits and hazards of the plants around them.

Keywords
Locality, plants, quebec, community

Team Compost

TEAM COMPOST - Anna, Dina, Cassandra, Felipe, Sarah

This team is addressing composting in Montreal in both micro and macro scale through the development of an app and teaching people how to compost. The stylistic approach was very artistic and beautiful, but was criticized for being too beautiful. The use of watercolors and feminine pastels did not accurately portray the decaying quality of composting and they were advised to rethink their stylistic approach.

Keywords
Application, teaching, locality, accessibility, community

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Keywords
Public space, arctic, winter, community gathering

tangibility

After much debate and feedback, the change from an online medium to a more tangible format was very needed in the deliverables in our project. A lot of our fellow designers expressed their voices for a printed version, **where it could have emotional durability and a tangible feeling.** With that being said, a traditional yearbook is a printed book where most people keep and cherish through time, where it has the possibility to be revisited anytime. This was one of the key elements that our initial medium, the website, was severely lacking and people expressed that very clearly. Therefore, having it materialized into an object, holds more of a “symbolic ecology”, as Mihaly Csikszentmihalyi mentioned in his article titled “The Meaning of Things: Domestic Symbols and the

Self”, in which we wish it can establish a special meaning to our fellow class members. We hope by having it tangible, it can trigger emotions and memories that was had, during our time together. This, coupled with the ability to write messages in each other’s yearbook was something we wanted to apply to our end result, because it is an important facet to the yearbook asset, where it creates a more personal feeling towards it.

Another advantage of a tangible yearbook would be the “vibrant materiality” it brings with it, as Jane Bennett mentioned in her reading named “Vibrant Matter: A Political Ecology of Things”. Similar to Csikszentmihalyi’s “symbolic ecology”, Bennett suggests that things have the “curious ability to [...] to animate, to act, to produce effects dramatic and subtle” (Bennett, 6). Vibrant materiality is something we wish our end result will convey through to the recipients of the yearbook, in the short and long term of the object’s lifespan. This object in itself, has agency in our lives, and will hopefully draw emotions from their users. Hence, the reasoning behind our design choice to adopt a more physical presence with the creation of our yearbook.

research *nostalgia & memories*

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Yearbooks are an integral part of the scholarly experience, where it can document memories and friendships. They have sentimental durability as they were one of the only means of connecting with friends, teachers and the school communities before the advent of social media (Ara). The format and the experience of a yearbook embodies and “tells the story of the year at a particular school reflecting its richness and diversity” (Ara). This is what we tried to encapsulate with our yearbook, especially with the wide array of colour choices which highlights our differences. Yearbooks are meant to chronicle the experiences and trends that painted our year. As for our rendition, the notion of colour filters for our photographs is very evocative of our years spent at Concordia, especially seen in album covers, music videos, posters, photography and social media. Coupled with the fact that yearbooks include everybody, it goes to show how important and relevant yearbooks are, in this day and age where sometimes social media fails to do so. Yearbooks have the ability to capture specific moments, before and during the process, which allows people to slow down and embrace these moments. Considering our fast paced lifestyle, being able to slow down and cherish these moments, allows for a nice change of pace and self-reflection. Another aspect that yearbooks brings, is that it helps bring people together and “contribute to a positive school culture” (Ara). This was very true during the photography process, where we got a chance to talk to most of our classmates and have others join us, regardless if they were being

photographed that day or not. Yearbooks, are in essence, “a celebration for belonging, connection and personal experience—things that remain essential, even in the digital age” (Ara). Furthermore, it seizes moments in which opening a yearbook at any point in our lives, it will be able to evoke those stories and emotions. Gary Lundgren, a Jostens senior program manager, an American manufacturer of memorabilia, known for yearbooks and class rings for various high schools and colleges, mentions that “[...] a yearbook quickly becomes a permanent keepsake to share those stories for decades.” (Ara). Another engaging feature that yearbooks allow for, is the ability to leave lasting personal messages of friendship. Our final rendition of the yearbook is a long lasting appropriation of the knowledge and experiences we went through at Concordia. In the end, yearbooks are so important for students and their communities because they capture memories and record stories; “while technologies change, good storytelling never goes out of style” (Ara).

“Print Yearbooks Are Important Even In the Digital Age.”

This research done in 2015 takes in consideration student's voices and looks into listening to all stakeholders enables change according to student's needs and in the long run, makes them more involved in a graduate program and finally, how their voices might be heard in a forum (Elisha-Primo, Sandler, Goldfrad, 2015). However, as the research paper shows, the questions were asked to 19 staff members that were teachers at the graduate program.

Focusing on three different student bodies lead the researchers to conclude that students do not always recognize their complete academic needs. Changing the program based on the students' single voices might not necessarily be in the best interest for individuals, but a more holistic approach might. The researchers noticed that politics are often removed from classrooms, which might impeded some students to use their own voice.

In the research, the teachers were asked questions surrounding two main themes; the first theme was about language skills deemed necessary according the students and the second being having students that

don't meet these skills be a part of a need analysis. The final consensus revolved around the idea that there must be more flexibility in availabilities and a more relaxed atmosphere should arise.

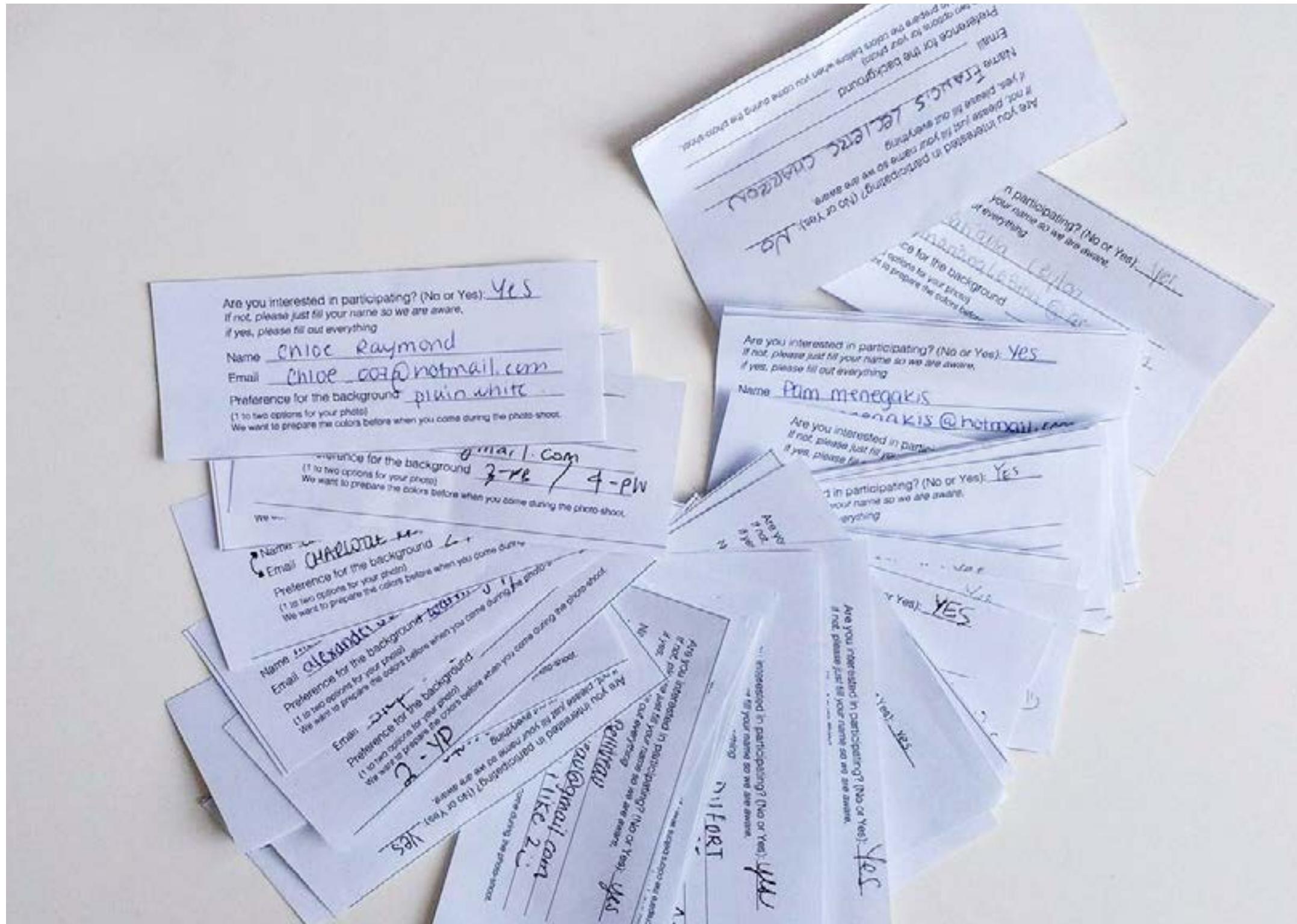
This is where our Yearbook project comes in. The idea of having a relaxed atmosphere is necessary to student involvement because a relaxed atmosphere can be beneficial to students and they help them overcome barriers, like the English language (Elisha-Primo, Sandler, Goldfrad, 2015). By removing pressure and listening to student's voices in every single aspect, a positive outcome can arise. We can clearly observe this in the yearbook project; as it came to an end, there was a rise in student's exchanges. For example, the week following the completion, many students would gather together and go out after class. We allowed students to enter the room, and by asking them questions through a video process, the feeling of assessing individuality arose.

revising the wicked problem

As our project developed, it became clear that the wicked problem we are addressing goes beyond the confinements of the classroom. Originally, we had framed our wicked problem as the underdeveloped sense of community present within the graduating class of 2016, but as the weeks and presentations passed we realized, based on the feedback of our peers, that the real wicked problem was empowerment. Our project evolved beyond a means of commemorating the past three years, to a means of empowering each member of our community. The challenge being confronted by our project is now, how can designers empower communities through design interventions that respects differences, yet unites people?

We were able to accomplish this by reevaluating what our main goals were for this project. As designers, we found ourselves confronted by what we wanted versus what our stakeholder wanted and the difficulties in working with the goal of empowering the pluriverse. In order for our project to truly address the pluriverse we had to compromise our personal designerly autocratic approach to the style and form and listen to what our peers wanted. By modifying our project according to the feedback we received, we were able to create something that everyone could be proud to take part in and want to take part in. This was accomplished by providing more lighting options, switching from online to print, and allowing students to choose which questions they wished to respond to for the interview portion of the project. Though this required us as a team to revise our production plan several times throughout the semester, we are extremely pleased with the final outcome of this project. It was through the revisions that our project was able to grow and develop into a truly empowering, pluriversal capsule of ourselves, our classmates and our time at Concordia.

pluriverse participants



Participant Sign-Up Tickets

Snapshot of the bundle of tickets that we received with participants names, emails, and colour choice. The first step of phase two, giving people more autonomy of choice and getting an idea of how many people were going to take part in our project.

pluriverse

list of students

| Photo Shoot Session | First Name, Last Name | Email | Appointment Date | Colors | Waiver Signed | Chosen 10 Photos | Photo Sent to them | Video Edited |
|---------------------|---------------------------|--------------------------------|------------------|-----------|-----------------|------------------|--------------------|--------------|
| | Abejane Lou Alvarez | abejane-alvarez@hotmail.com | | 3-PB | | | | |
| | Alexa Piotte | alexa.piotte@hotmail.com | WED-30_5:30 | 1-YB 4-Pw | gave the waiver | | | |
| | Alexandra Durand | alex.durand@sympatico.ca | TUES-22_5:45 | 2-YP 3-BP | gave the waiver | | | |
| | Alexander Strati | alexanderstrati@hotmail.com | MON-07_6:15 | PW | | | | |
| | Alyssa Zwonok | alyssazwonok@hotmail.com | TUES-08_6:15 | 2-YP 4-PW | | | | |
| | Anita Belliveau | anita.belliveau@gmail.com | TUES-29_6:00 | | | | | |
| | Anna Lopes | annalopes0202@gmail.com | | | | | | |
| | Anne Moncton | anne.m@hotmail.ca | TUES-22_6:00 | | | | | |
| | Bianca Mormina | bianca.mormina@gmail.com | TUES-15_5:45 | 4-PW | | | | |
| | Camila Acosta | cami_acosta07@hotmail.com | | 2-YP 4-PW | | | | |
| | Cassandra Carosello | cassandra.carosello@gmail.com | | YP BP | | | | |
| | Catherine Martial | catherinemartial@hotmail.com | WED-23_5:45 | 2-YP 4-PW | | | | |
| | Charlotte Krzentowski | charlottekrzentowski@gmail.com | | 2-YP 4-PW | | | | |
| | Chloe Raymond | chloe_007@hotmail.com | MON-14_6:45 | PW | | | | |
| | Christina Gancz | christina_gancz@hotmail.ca | TUES-22_6:30 | 4-PW | gave the waiver | | | |
| | Cory Landels | c.m.landels@gmail.com | | PW | | | | |
| | Dessislava Dadidova | dessy.saibot@gmail.com | WED-09_6:00 | BP | | | | |
| | Dina Poakalova | di.loakalova@gmail.com | | BP | | | | |
| | Edward Nyamenkum | edward.nyamenkum@gmail.com | THURS-24_6:00 | BP YP | | | | |
| | Eliza Nguyen | e.anne.nguyen@gmail.com | WED-09_6:00 | BP | | | | |
| | Émilie Khem | emilie.kehm@gmail.com | MON-07_6:00 | YP PW | | | | |
| | Fanny Marcoux-Leblond | fannyml_93@hotmail.com | WED-23_5:30 | | | | | |
| | François Goodship | fgoodship@gmail.com | | 4PW | | | | |
| | Hailey Turcato | h_turcat@live.concordia.ca | TUES-15_6:15 | YP | | | | |
| | Joey C. Gravel | joeycgravel@gmail.com | | YP BP | | | | |
| | Johnson Ta | johnsonta04@gmail.com | | | | | | |
| | John Shukin | j.shkn.s@gmail.com | MON-21_6:00 | PW YB | | | | |
| | Julie Tremblay | juet26@hotmail.com | TUES-15_6:00 | PW | | | | |
| | Katherine Rudge | katherinerudge@hotmail.com | | 4-PW 1-YB | gave the waiver | | | |
| | Kira-Alexandra Gwilliam | kira.gwilliam@gmail.com | MON-07_5:30 | 2 YP 3BP | | | | |
| | Laurence Pilon | bonjour@laurencepilon.ca | MON-21_6:15 | 2-YP 4-PW | | | | |
| | Laurie Goudreau | goudreau.laurie@gmail.com | MON-21_5:30 | YP or BP | | | | |
| | Luis Aretuo | luaretuo@gmail.com | | | | | | |
| | Le Michelle Nguyen | ngmile@gmail.com | MON-21_6:30 | 3-PB 4-PW | | | | |
| | Marc-Antoine | need e-mail | | | | | | |
| | Maria Mahdessian | maria.mahdessian@gmail.com | WED-09_5:45 | BP | | | | |
| | Mariana Leyton | marijanale8ton@gmail.com | MON-14_6:00 | BP | | | | |
| | Marie-Andrée J. L'Italien | mawiebie@gmail.com | | | | | | |
| | Marie-Elaine Grant | marie.elaine.grant@gmail.com | | | | | | |
| | Marie-Pier Larose | mariepier.larose@hotmail.com | WED-09_5:30 | 4-PW | | | | |
| | Maya Moufawad | mayamouf@hotmail.com | TUES-22_5:30 | ND | | | | |
| | Mélanie | | | | | | | |
| | Murielle Dufort | murielle.dufort@? | | PW | | | | |
| | Nelly Germain | Nellygermain@gmail.com | | | | | | |
| | Pam Menegakis | pammenegakis@hotmail.com | | 4-PW | gave the waiver | | | |
| | Philippe Caron | amazingphilippe@gmail.com | WED-09_6:15 | 1-YB | | | | |
| | Sabrina Emanuele | sabrinaemanuele@gmail.com | MON-14_6:00 | 3-BP | | | | |
| | Samantha Dicriscio | scdicriscio@hotmail.com | TUES-08_6:15 | PW | | | | |
| | Sam van der Walde | sam.vanderwalde@gmail.com | TUES-15_5:30 | BP | | | | |
| | Sandra Alexandre-Aimé | salexandreaime@gmail.com | TUES-08_8:00 | 3-BP 4-PW | | | | |
| | Sarah Denis | sarah.denis_@hotmail.com | MON-14_6:15 | PW | | | | |
| | Sarah Maier | smaier@hotmail.ca | MON-21_5:45 | PW | | | | |
| | Stéphanie Bélanger | steph.bel@hotmail.com | MON-14_5:45 | 2-YP | | | | |
| | Tia Besser-Paul | tibesserpaul@gmail.com | | | | | | |

List of Participants

Excel spread of the students who stated they wanted to take part of this project. Included here is their email, name, colour choice, and whether or not they have completed their interview/photoshoot.

pluriverse schedule

The screenshot shows a Doodle poll interface for scheduling a photoshoot and interview. The poll is for March 2016, specifically for Monday, Tuesday, and Wednesday. There are 14 participants listed on the left, each with a small profile icon. The schedule is a grid where each row represents a participant and each column represents a 15-minute time slot from 5:30 PM to 8:00 PM. Green checkmarks indicate which time slots are available for each participant. For example, Laure Goudreau is available at 5:30 PM and 6:00 PM on Monday. The interface includes a header with the Doodle logo and a URL, and a footer with navigation links for the poll.

Sign-up Doodle

Snapshot of the doodle that we provided as a means of choosing which day and time each student could sign up for their photoshoot and interview.

pluriverse final waiver

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As many of you know, the DART 492 Research Creation projects are well underway, and our team, Superdesigny or Team Yearbook, is developing a yearbook with a video component. To reiterate our plan, the project will be created in two parts, the first being a video component and secondly a yearbook. For the first component, we wish to get to know the graduating class of 2016 better and to do so we will be conducting short interviews. The interview questions will be focused on each person's reactions and opinions on the field of design and the Design Program at Concordia. The questions will be provided before the interview, if you wishes to review them before answering them. The second part will be a physical yearbook (not an online one). The graduating students will decide the form the yearbook will take. Our team, SuperDesigny/ Team Yearbook, will provide three potential options and a vote will take place to choose the preferred format. The ultimate goal of this project is to create a yearbook that will act as a physical representation of the past three years in the Design Program at Concordia, while learning something about each other that we may not already know. If at any point, a student decides they no longer want to take part in the yearbook project they have the right to opt out at anytime.

Due to the nature of this project, we ask for your cooperation and collaboration to help with the completion this project. We are asking for your permission to photograph and interview you for this project. The images taken will be included in the printed yearbook, while the footage taken will be compiled into a video and showcased at the Year End Show 2016. In addition to this, we are asking for each student's email, full name, and optional messages that will accompany their area in the yearbook. We will wait for your approval and permission before using your likeness in the form of photo, video, information or content in the yearbook. If you believe that your photo, video, information or content are not to your liking and/or invade your rights and/or privacy, we will not include it. To reiterate, you have the right to opt out at anytime.

You will receive a copy of your own photos and video. You have the option to request the photos (no videos, unless it is your own) of everyone who participated. Please note, that if you receive a copy of the assets (photos only), you do not have permission to post them online (e.g. Facebook, Behance, any social media) or anywhere where it will become public unless you receive the permission of each student involved. You are only allowed to use it for personal reasons (e.g. your own version of the yearbook). You are not allowed to sell the assets or receive any monetary or other values in exchange of the assets (it must be used for non-commercial, and non-profit purposes only). If you create a project and want to use it in your portfolio, please credit our group, Superdesigny (for more information, contact us at superdesigny@gmail.com).

Please be aware, that each participant in the project will be given access to digital copies of each students' photo for personal, non-commercial use only (student who opt out are not included). Each recipient of these photographs is prohibited from posting your image online or anywhere without your direct permission or knowledge. Your private information (photo, video, personal statement) will not be sold or exchanged for monetary values or other values (it will be used for non-commercial and non-profit purposes only).

To clarify, this waiver does not include the right to have a printed copy provided by us, or the digital copy of the final yearbook. However, if you wish to have either copy, this can be discussed as a whole (our team and the graduating students) as to the best approach to creating the yearbooks, or you can contact us individually and we will discuss the details with you personally. For more information about this, please contact us at the email below.

By signing this waiver, you are granting our team Superdesigny or Team Yearbook the right to use your photo, video, and information featuring you in our printed yearbook and video component (showcased at the Year End Show 2016). You are granting permission to allow other students to possess a digital copy of your photo that clearly identifies you. You are granting permission for design treatment such as stylistic editing necessary for our concept. Our aim is to treat your photo, video and information with respect and the highest professionalism.

Thank you! We look forward to making this project a reality with you. If you have any questions or concerns, please do not hesitate to contact us at superdesigny@gmail.com.

pluriverse communication

New Message

Recipients

Friendly Reminder: Blurb/Message for the Yearbook is due!

Hi fellow designers,

I would just like to remind you that your blurb/message for the yearbook is due the Tuesday, April 19, 2016. Also, please choose which photo you would like us to use. It would be very cool if we receive it by then.

What: Blurb/Message & your Photo option
When: Tuesday, April, 19, 2016

Words: Maximum 75 words (ideally)
Language: English or/and French (either one is good)
Emoji: Allowed, as long as we can retype
Content: Anything, follow your heart folks!

A few Examples to inspire you!

Dessy
"Despite what you see in that picture, Dessy is NOT a ninja (she wishes). On the contrary, she is quite clumsy and lost sometimes, but that's what makes her so lovable. She is the ridiculously optimistic redhead that enjoys life and new experiences. She swears a lot, but you know what they say, people who swear are known to be the most intelligent. Her dream is to get recruited by the Jedi order, receive a letter from Hogwarts or ride a raptor. Oh, and she's Bulgarian."

Mel
(^• *___* •)^

Neldy
#designgraduate #itonlytook5years #theybetternotwritemynameincorrect
#hadtwokidswileiwashere #professionalbaconeater #mynameisnotnelly #itsalsofnelly

Contacting Post-Photoshoot/Interview Process
Snapshot of emails that were distributed to each participant after the photoshoot/interview process. Explaining the next steps which were to chose a photo that would be used and write up a short blurb that would be included in the yearbook.

Gmail

Back Archive Spam Delete Move to Inbox Labels More

COMPOSE

Your Photos from the Yearbook Team

Inbox Starred Sent Mail Drafts (2) More

Team Yearbook <superdesigny@gmail.com>
to mariana ▾

Hi Mariana,

Thank you very much for participating in our project.
Here are your photos and we hope that you love them.

Can you please choose one photo that you would like us to use in the yearbook?
Also, we would much appreciate if you send us a small blurb or message that will accompany your photo in the yearbook.

Small Blurb/Message restrictions:

- Words counts: 75 words maximum
- Content: It could be anything, as long as we can retype it. (EN and FR)
- Deadline: Monday, April 4th, 2016, Midnight.

Example:

Abejane Lou Alvarez
Graphic Designer

Best assets: Positive vibe and her cute smile

Abe loves coffee that is why she is hyper all the time!
Roses are red, violets are blue, coffee will always wake you. ☺(으쌰으쌰)
So all hail to caffeine and their magical effect if not I will go berserk on you! (^ *o*)' ~ ^__^

Gmail

Back Archive Spam Delete Move to Inbox Labels More

COMPOSE

Year Book Photo Shoot Reminder

Inbox Starred Sent Mail Drafts (2) More

Team Yearbook <superdesigny@gmail.com>
to John ▾

Hi John,

We would like to thank you for participating in our project.

We just want to remind you that your photo shoot session is at
Monday, March 21, 2016 at 5:00 pm at the documentation room, 6th floor

If you think that you cannot make it to the appointment, please let us know and we can reschedule.

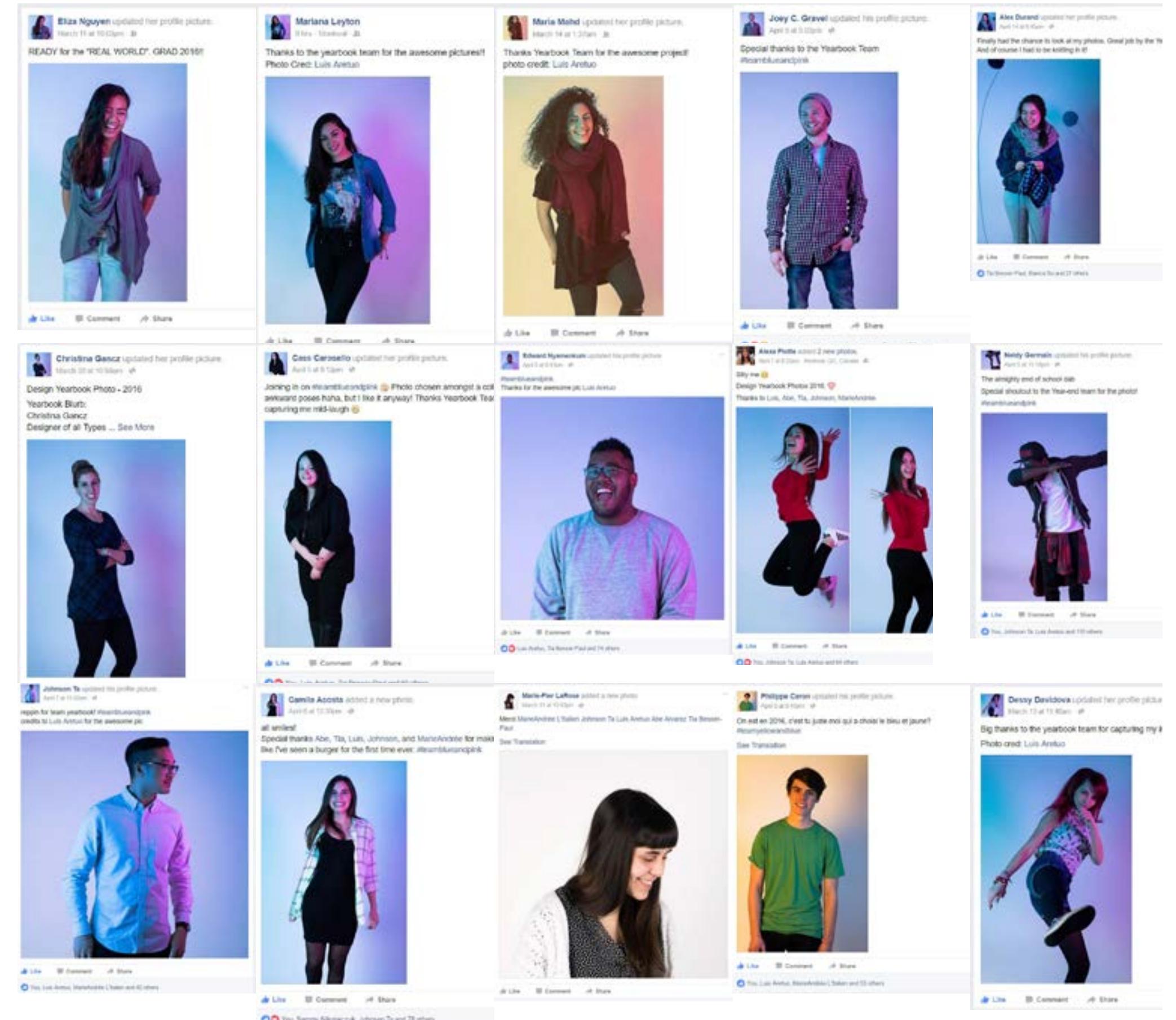
If you have any questions or concerns, please do not hesitate to contact us.
Thank you very much!

Click here to Reply or Forward

pluriverse appreciation

One of the most successful aspect of the project was the response we got from people. Thanks to the role that social media has had on this generation, the pictures we took were quickly publish online and became something that the subjects wanted to share with people close to them. This had two very big effects, for one it encouraged people to sign up since they were able to see the kind of result we were trying to achieve with the photos, and the light we were trying to shine on them. Second, it also brought a lot of positive feedback from people that were not attached to the project, but ultimately enjoyed the result of the projects themselves making the subjects even more attached to the pictures themselves.

The level of response we received was unexpected, but ultimately helped the team morale as well. Seeing people appreciate the work gave us the motivation to keep working and making time in our schedules to set up a photoshoot for all the participants.





pluriverse
photos



analysis of the process & experience

One of the most interesting developments within this project was how the documentation room became a collective space for students to hang out in during the photo-shoot and interview process. Our aim with the project was to create a platform for students to express themselves and share their views on design and Concordia, but also get to know Concordia's design community throughout the process. What we learned was that the community was already there, it was just missing the outlet for it to be revealed. Initially, we were worried about people feeling uncomfortable in front of the camera and wanted to make sure that the space they were entering was inviting and friendly. We encouraged this positive and stress free environment by giving each person the option to play their favourite

song during the photo-shoot and feeding them Timbits. Some people, even with these interventions, still felt uncomfortable in front of the camera, which is when we would step in providing conversation, jokes, poses to test out, and just general encouragement. What was truly amazing was when people began stopping by regularly during the shoots and we would have up to twelve people stuffed inside the small documentation room simply there to pass the time or boost their friends up. This is when the community really revealed itself. People would show up for their appointment with a few friends and throughout the photographing and filming process there would be a steady flow of people coming in and out just to check in on us. Monday to Wednesday and even Thursday near the end between 5:30 and 8:30 people knew that we would be there and could pop in at any time just to say hi. It was motivating to know that people were excited about this project as much as we were and that it became a meeting hub for not only the members of our team but for our classmates as well.

photo sessions

images



Alexa's Interview

The team explaining the interview process to Alexa, while Luis preps the camera.

photo sessions

images



Alexa's Interview
View from the perspective of the interviewee, in this case Alexa. We get an idea of what the person being interviewed sees while the lights and camera are on.

photo sessions *interviews*

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Maria's Interview
Snapshot of Maria's interview.
Abe checking the framing and
recording, while Marie-Andre asks
Maria the interview questions.

photo sessions *interviews*



Snapshots of Photoshoot
Some candids from a few
photoshoots.

Top left: Kira
Top Right: Alex
Bottom left: Marianna
Bottom right: Eliza

interviews

year end shows

100

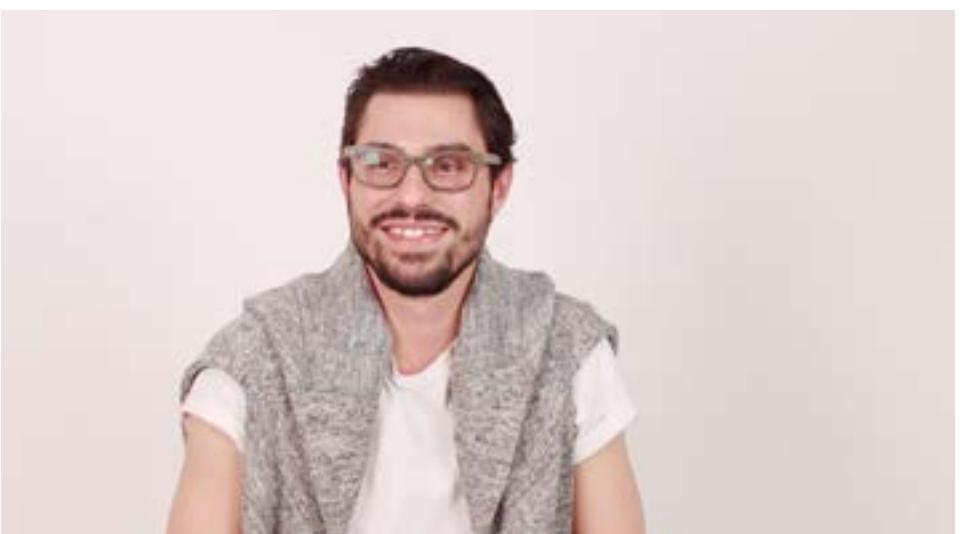
After spending time in the studio taking photos of everyone, we find that pictures can only capture so much of a person. As iconic and recognizable as portraits are, they only tell a short story of who the subject is. Since this team is conformed by design students we all know how diverse is the student body is, especially at Concordia, the amount of backgrounds and stories that ultimately led us to this school are all too interesting to miss out on them. At the same time it is in the nature of the design student to be opinionated and have a strong voice and opinion on most subjects. The idea of adding an interview section to this project aimed to also shine a light on the personal nature of every student, while also serving as a record of an important stage in everyone's career, which is right before leaving school. The mix of fear and excitement that comes with leaving a post-secondary institution is something that cannot be capture by a mere image, hence the video component.

We also wanted to show this videos at an appropriate scenario, and that is where the year end exhibition at Concordia comes in. The year end exhibition at Concordia is an event that happens every year, it aims to celebrate the best work that comes out of the design department at Concordia. Most of the participants of this project are part of this exhibition, so we found this opportunity as the perfect chance to also give the attendees the a deeper insight into the designers who are responsible for the pieces themselves. While also providing a snapshot on the common attitudes amongst the new generation of young professional who will become part of the design field.

Students who are not in the project and personnel at the university might find the interviews interesting because they provide an insight into the school itself and what the students really think about it. Also it provides a more candid, honest and relaxed voice that can be more useful than the more formal evaluations we have to take at the end of every semester. As young designers ourselves, it helped doing these interviews because it helped us realized how many attitudes we have in common but did not know about because of the nature of the questions themselves. Therefore it takes the formality of an interview to bring up these opinions that gave us peace of mind, since we found commonality in them and brought us even closer.

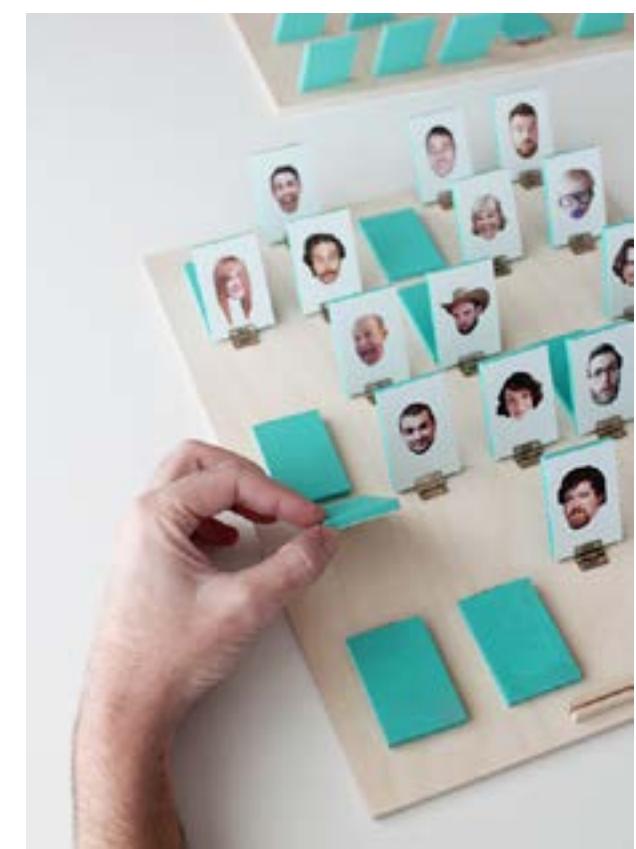
interviews
screenshots

101



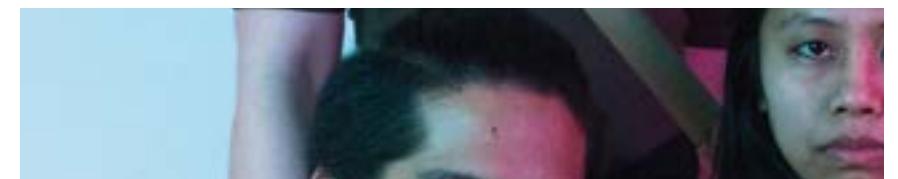
inspirations *printed yearbooks*

102



- Zak Tebbal. SVA Yearbook 2015. New York, NY, USA. Behance. Web. March 12. 2015. <https://www.behance.net/gallery/25929615/SVA-Yearbook-2015>
- Blat, Lucas. chat_Journal — MA Yearbook. July 6, 2015. Behance. Web. March 19. 2015. https://www.behance.net/gallery/27615095/chat_Journal-MA-Yearbook

YOU :)



inspirations printed yearbooks

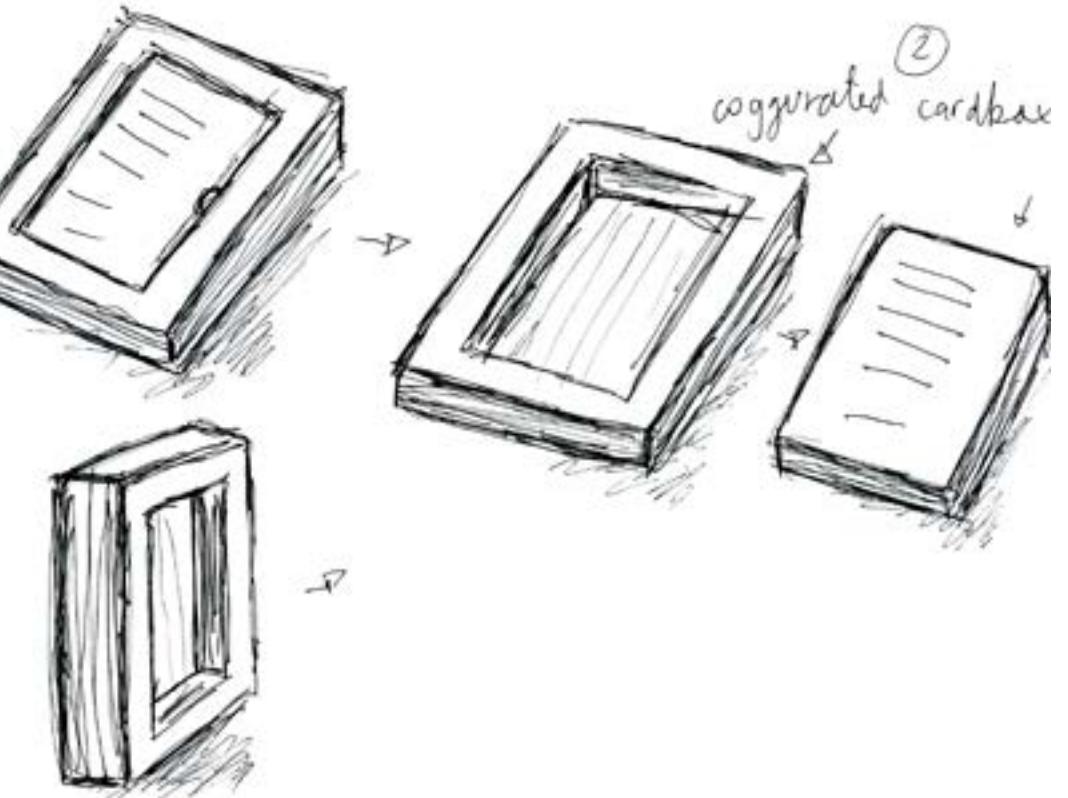
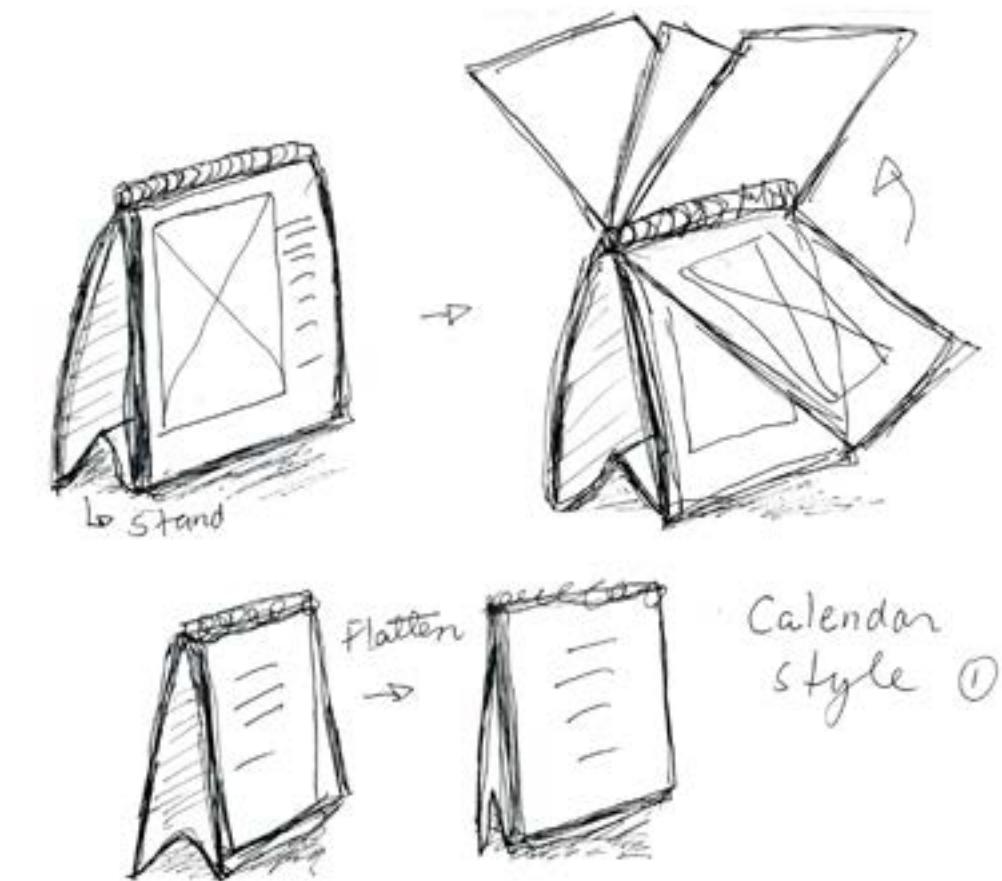
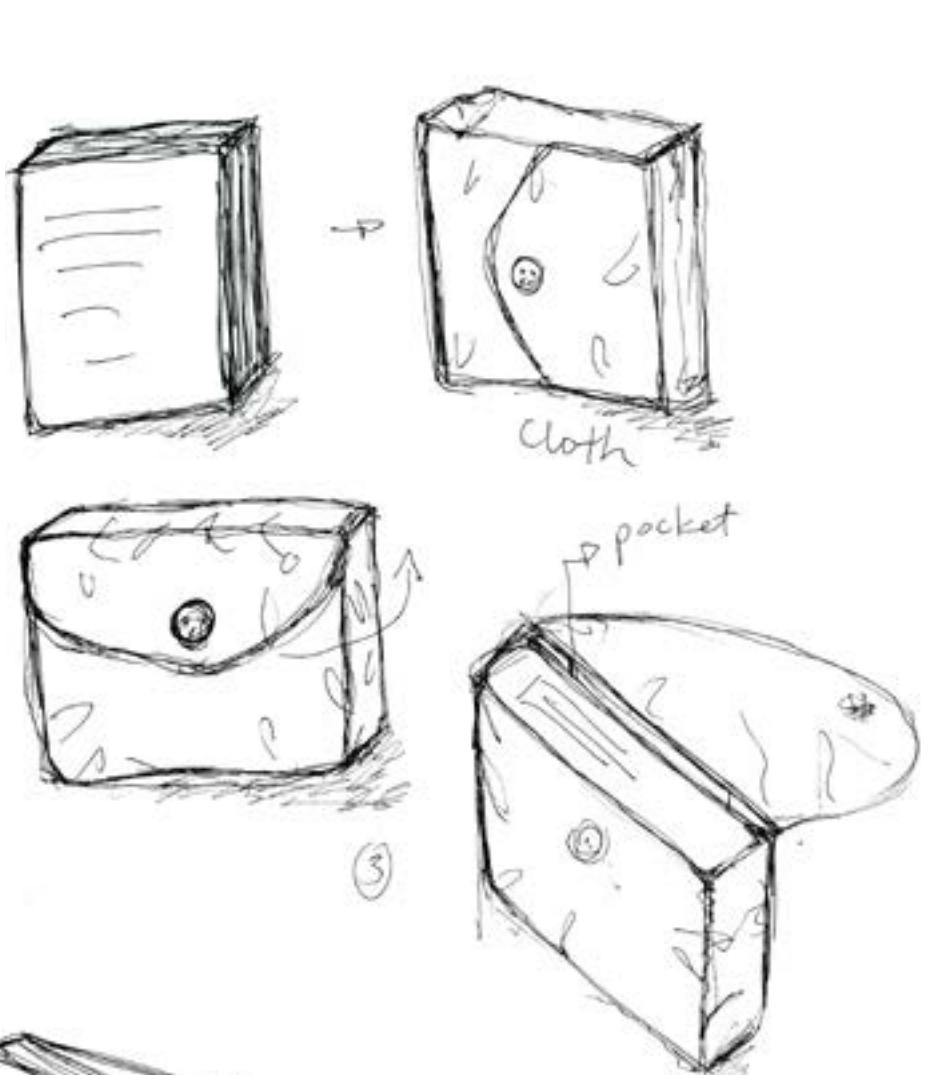
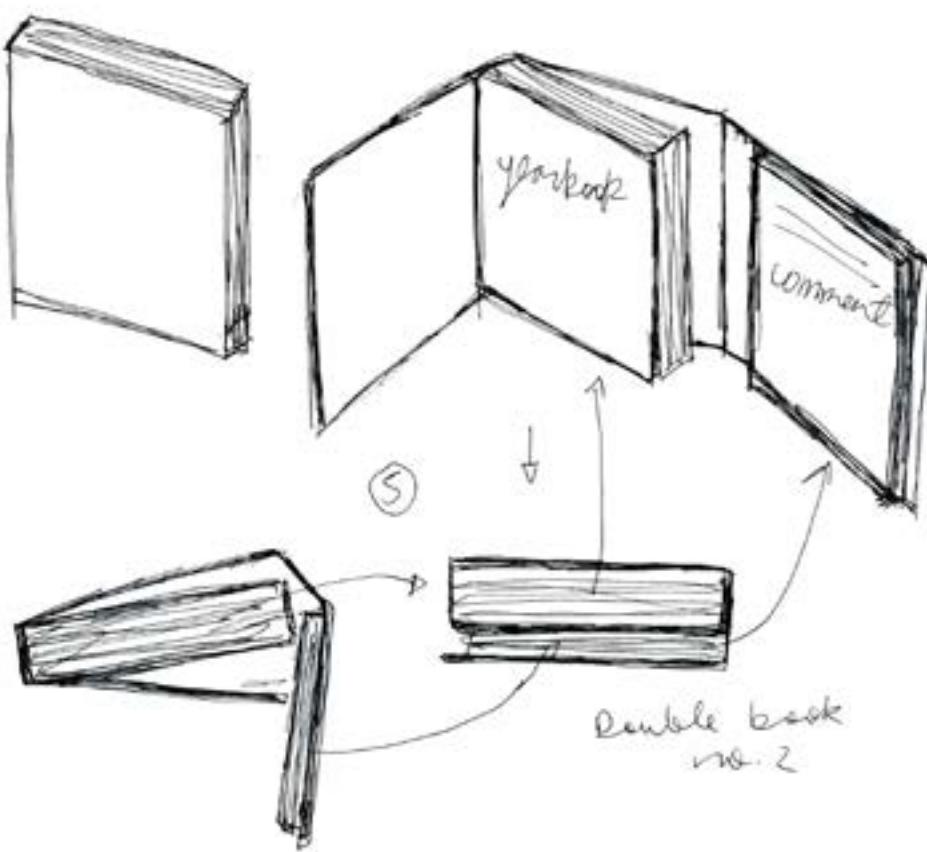


- Kate Loginova. What is your colour? | Yearbook. Moscow, Russian Federation. Behance. Web. March 12, 2015. <https://www.behance.net/gallery/11973831/What-is-your-colour-Yearbook>
- Karim Fakhouri. The designer's survival guide. Montreal, Quebec, Canada. Behance. Web February 25, 2016. Web. March 12, 2015. <https://www.behance.net/gallery/25669657/The-designers-survival-guide>

- Marta Ribas. a-sepsia. Barcelona, Spain. Behance. Web. February 25, 2016. Web. March 12, 2015. <https://www.behance.net/gallery/19817481/a-sepsia>
- Yan Lin. Homeward. Behance. Sydney. Australia. November 19, 2015. Web. March 12, 2015 <https://www.behance.net/gallery/31372647/-HOMEWARD>
- Tree Abraham. The Cultivated Diet - Health Food Kit. Brighton, United Kingdom. Behance. February 25, 2016. Web. March 12, 2015. <https://www.behance.net/gallery/34408781/The-Cultivated-Diet-Health-Food-Kit>

explorations sketches

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During our second discussion, we explored different type of yearbook or the idea of a yearbook. We were conflicted how to approach the yearbook. Are we creating the yearbook only once (just for the sake of this class) and hence doing a lot of experimental and iterations? Or are we creating the yearbook and keeping in mind that the other student would love to have a copy also? So our worries was to produce an experimental yearbook or a mass produced yearbook? We came to conclusion that we would create the yearbook in multiples copies.

Our first concern is that if we want to create a finish yearbook, we might not have enough time to actually finish one before the end of the semester because gathering everyone for the photoshoot takes a lot time and scheduling (from their part and our part). Hence, we concluded that we might have to continue this project after DART 492 is done and before the year end exhibition.

Our second concern, was if the student does not like the concept since they are our clients. We concluded that we will explore various ideas and present our three strongest concept (just like how we do it in other design class.) Then we will have a vote in class, and finally worked on one final yearbook.

During our session, we came up with various keywords that helped us developed our concepts. The first keyword is that the yearbook should be **tangible**, during the second

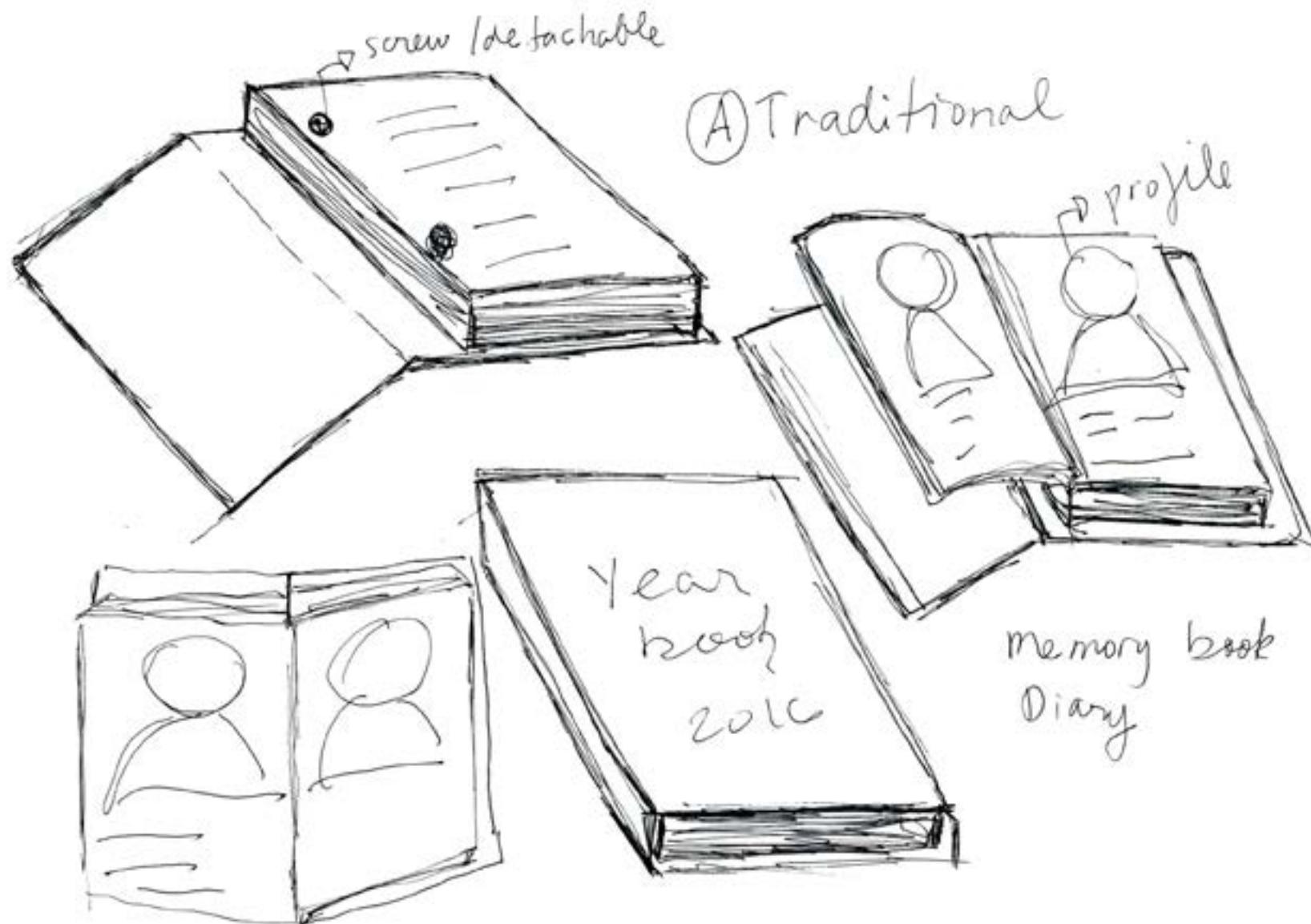
presentation, students really wanted a printed yearbook because they want to keep it and easily have access to it. Then, the idea of **durability** came up, we have to create a yearbook that will last for a long time since this "book" will mean something for the students (the yearbook becomes a meaningful object with a lot of memories) hence the idea of emotional design which also leads to **sustainability**. Since our first year, our program advocates sustainability so we wanted to incorporate this concept in terms of materials and crafting or building techniques. Since the semester is nearing the end, so as our source of income, we had to came up with a yearbook that is **affordable** and reasonable in terms of the price. Lastly, we wanted to make a yearbook that is **interactive** and **personal**. In other words, we wanted the students to be able to add something (comment section) and finally making it their "own yearbook".

keywords

*tangible, durable,
sustainable, interactive,
affordable, personal*

Traditional - Concept A sketches & explorations

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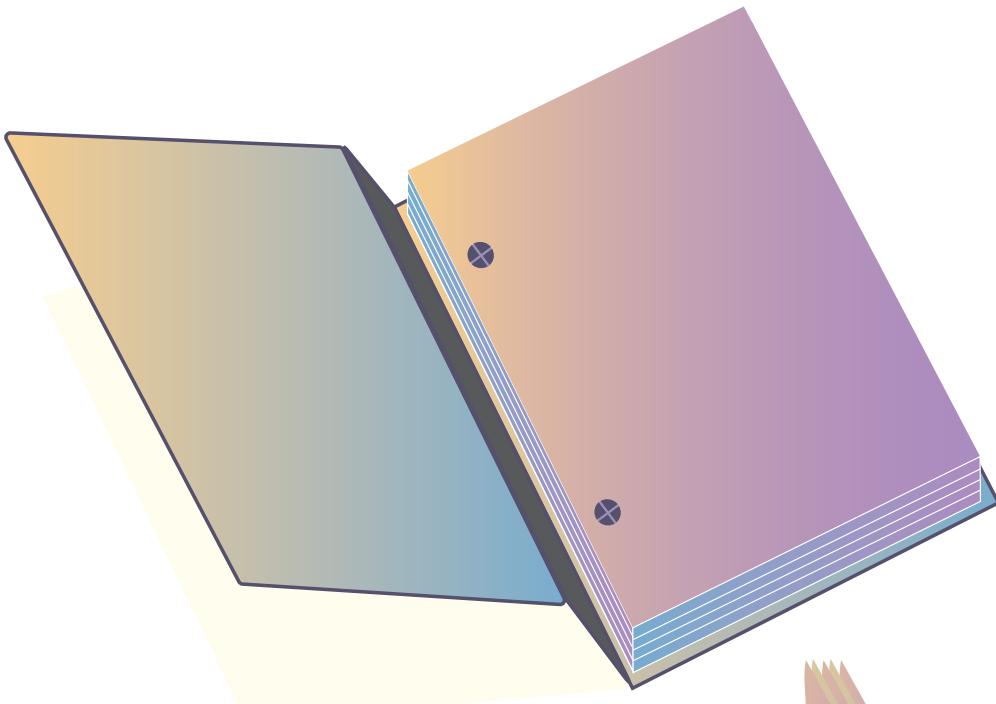


keywords

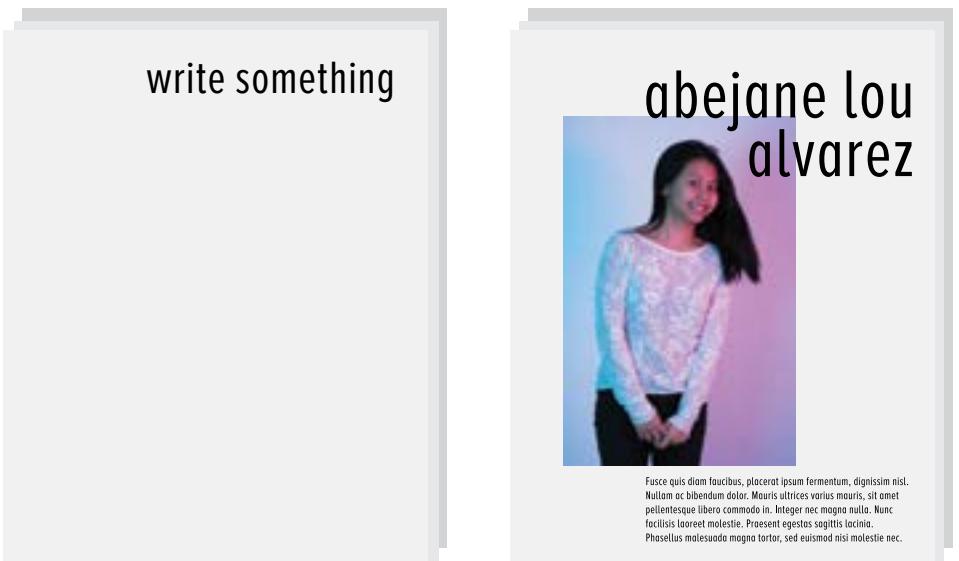
Traditional, memory book inspired, yearbook inspired format, detachable, rearrangeable, reprintable, unattached (not fixed binding)

Traditional - Concept A *rendering*

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Note: Color and layout are not final. This is for mockup purpose only.



Paper size: **8.5 x 11 in (no cropping, no bleeds)**

Binding: **3 Chicago Screws**

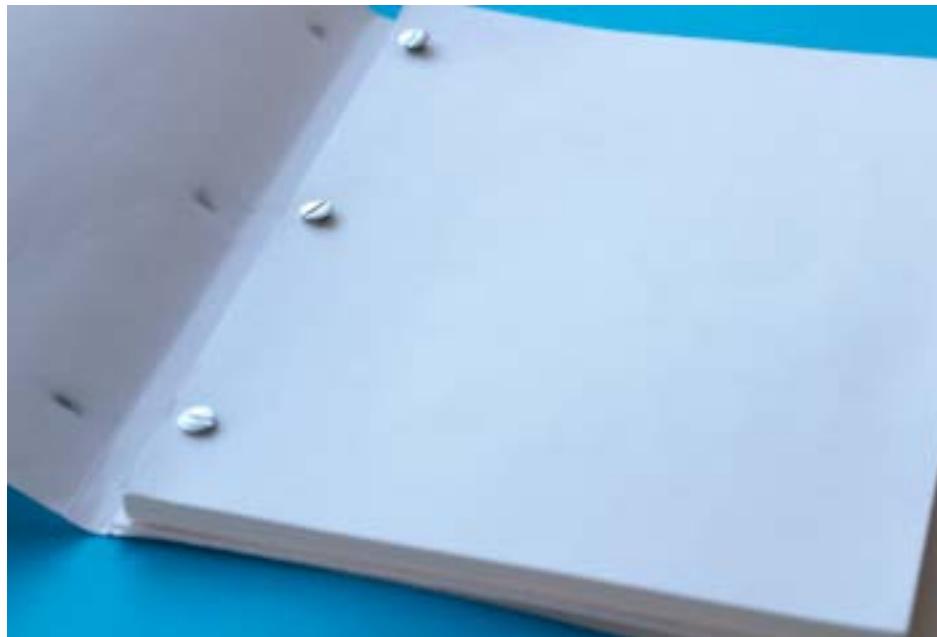
Our first concept is called “Traditional” because it was inspired from a traditional yearbook, which is a book format.

However, the only difference is that each page will feature one student, instead of cramping 10 students into one. A memory book or photo album also inspired this concept since each student will have their own page and their photos will dominate the pages. We also wanted to include empty pages (where other students can partake and write comments). Moreover, we wanted to include a self-diary where we will be asking questions that student can fill out (if they wanted to). For example, “How was your last day?”, “How was the year-end show?”, “Leave a message for your future self (10 years)?”

For the binding, we wanted to use Chicago screws because it is not a permanent. You can detach and reattached it afterwards, which makes it easy to repair, and reprint damages pages.

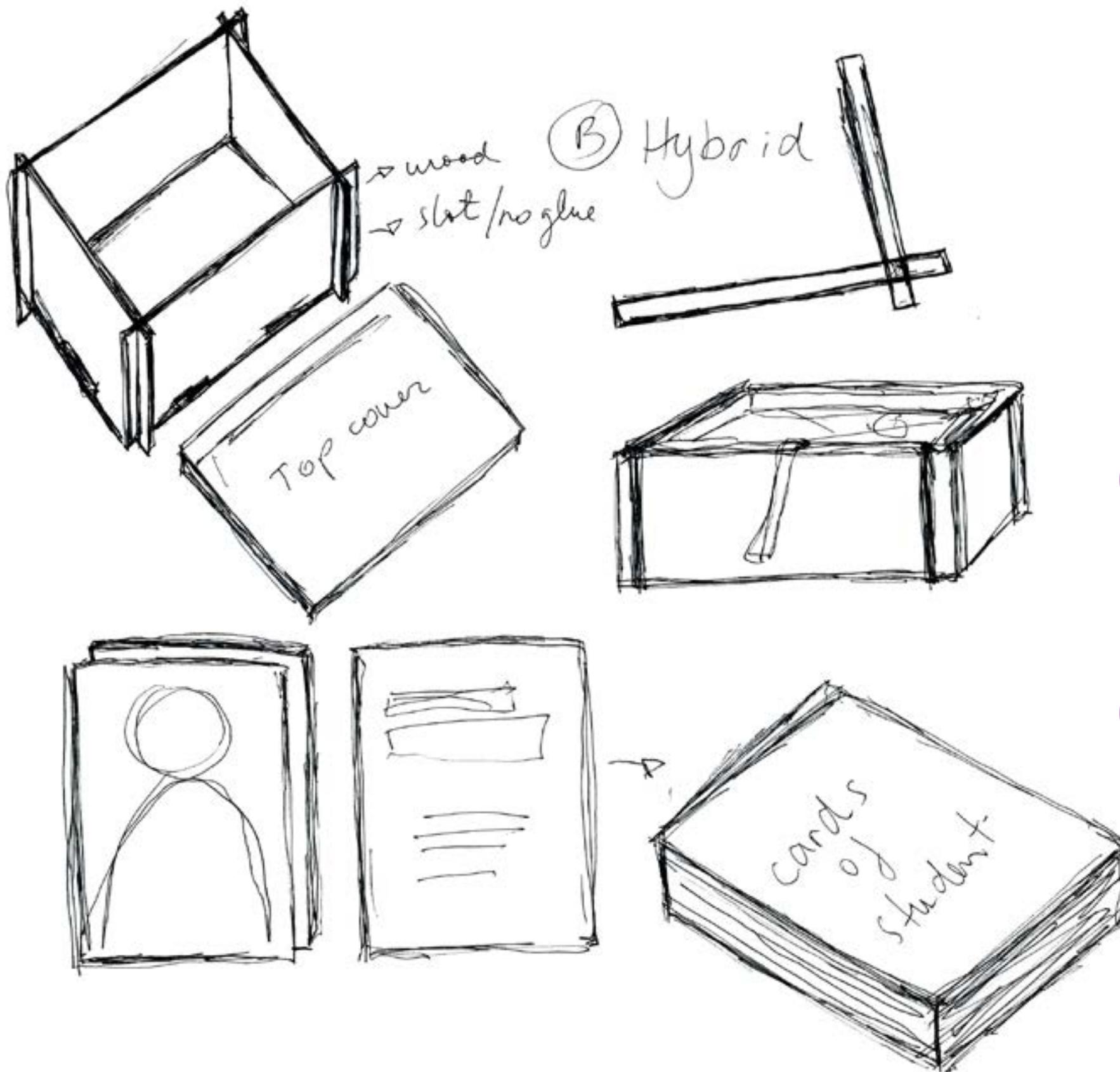
Traditional - Concept A
dummy/mockup

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Hybrid - Concept B sketches & explorations

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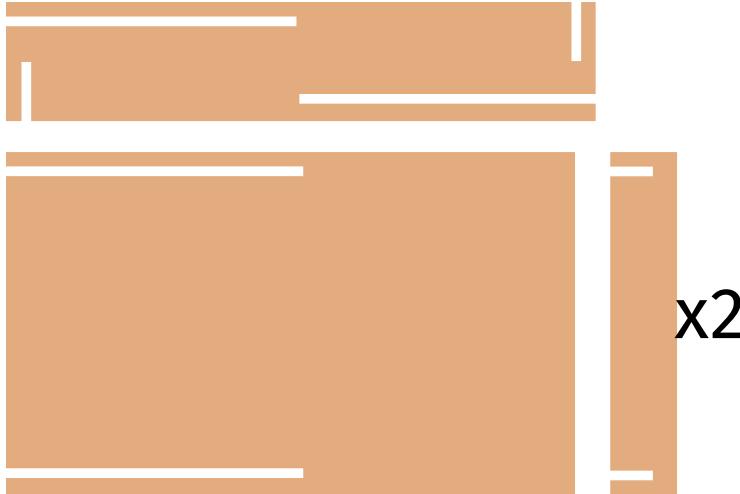
keywords

*Hybrid, memory box
inspired, detachable,
rearrangeable,
reprintable, unattached
(not fixed binding),
modular, design for
disassembly, cards
(postcard inspired),
wood, cardstock*

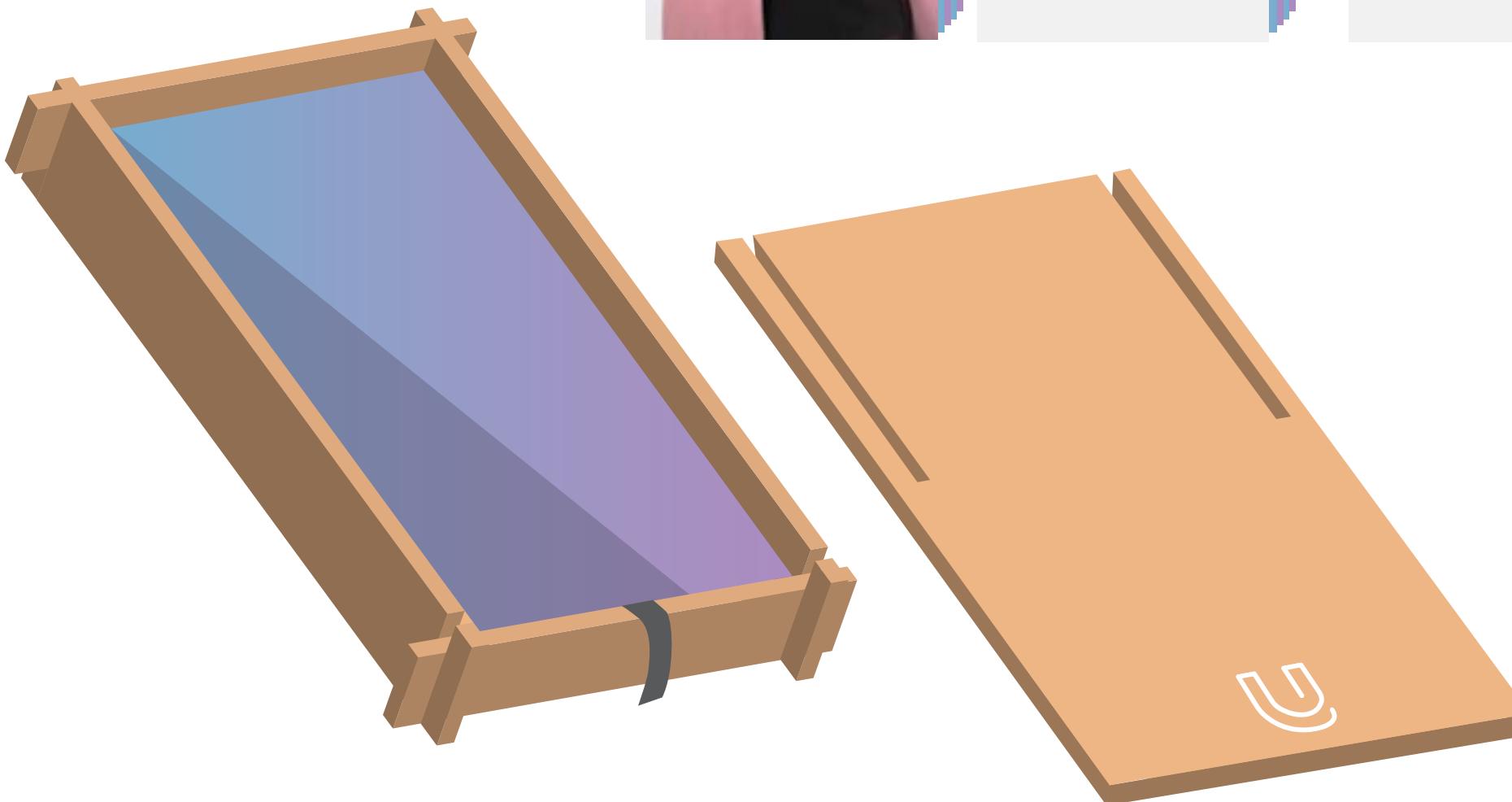
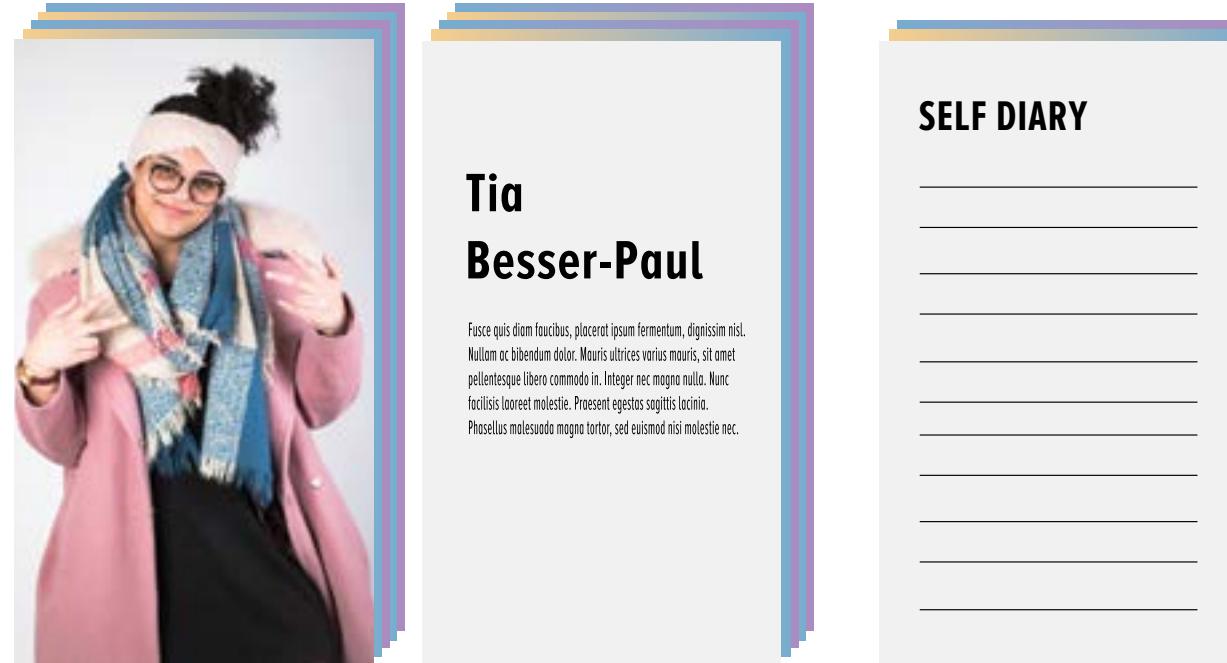
Hybrid - Concept B *rendering*

110

Note: Color and layout are not final. This is for mockup purpose only.



x2



For our second option we have created a hybrid yearbook. The inspiration for this iteration is the combination of a memory box and a deck of cards. We chose this approach because of the non-hierarchical quality of a deck of cards. A deck can be shuffled and changed, there is no set-order therefore we do not have to worry about who is first, it is random. There is an element of trading cards as well embedded in this format, we like the idea of being able to sign and distribute ones photo to share with one and other. By packaging the cards in collapsible wooden box we are providing the graduating class with a space to keep memories, like the brochures and other memorabilia from events such as the yearend show.

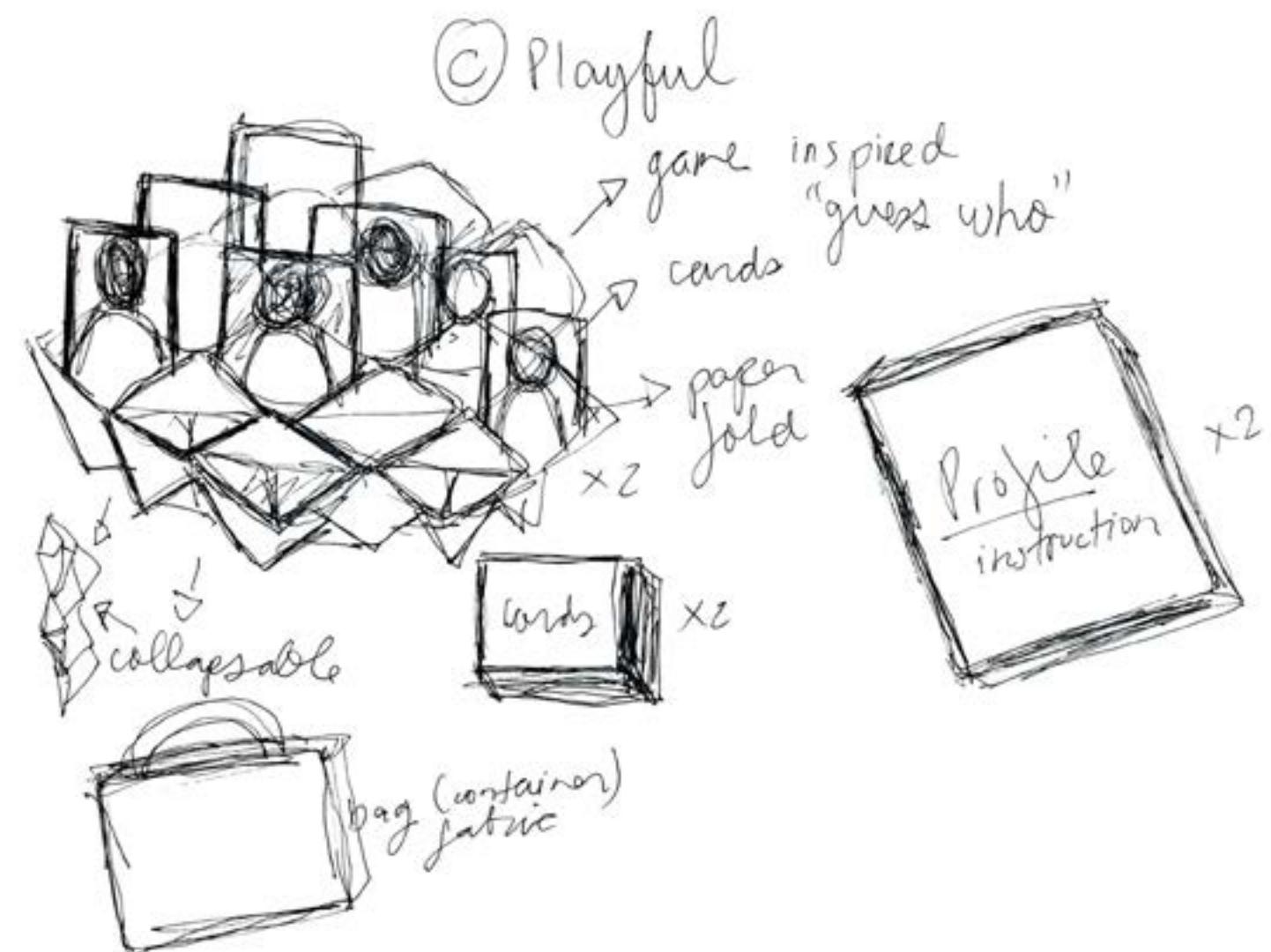
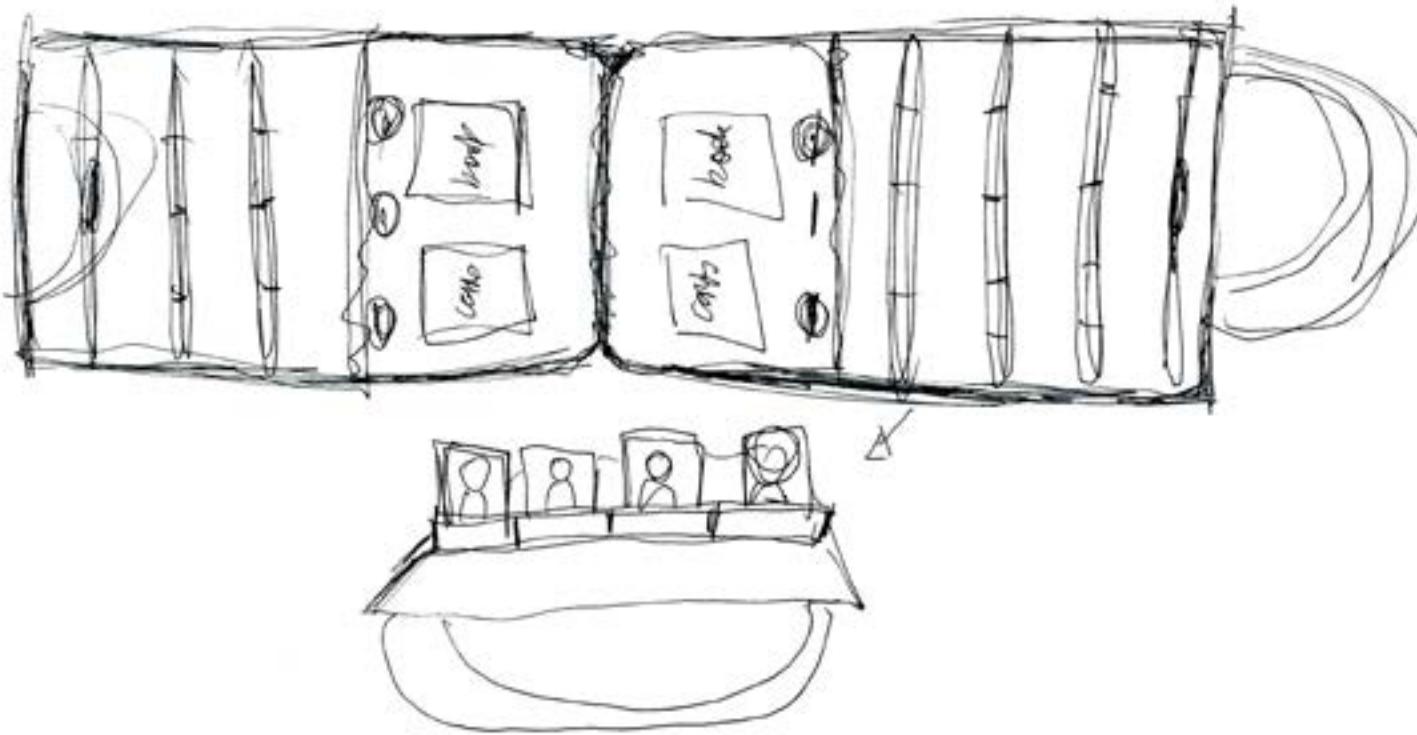
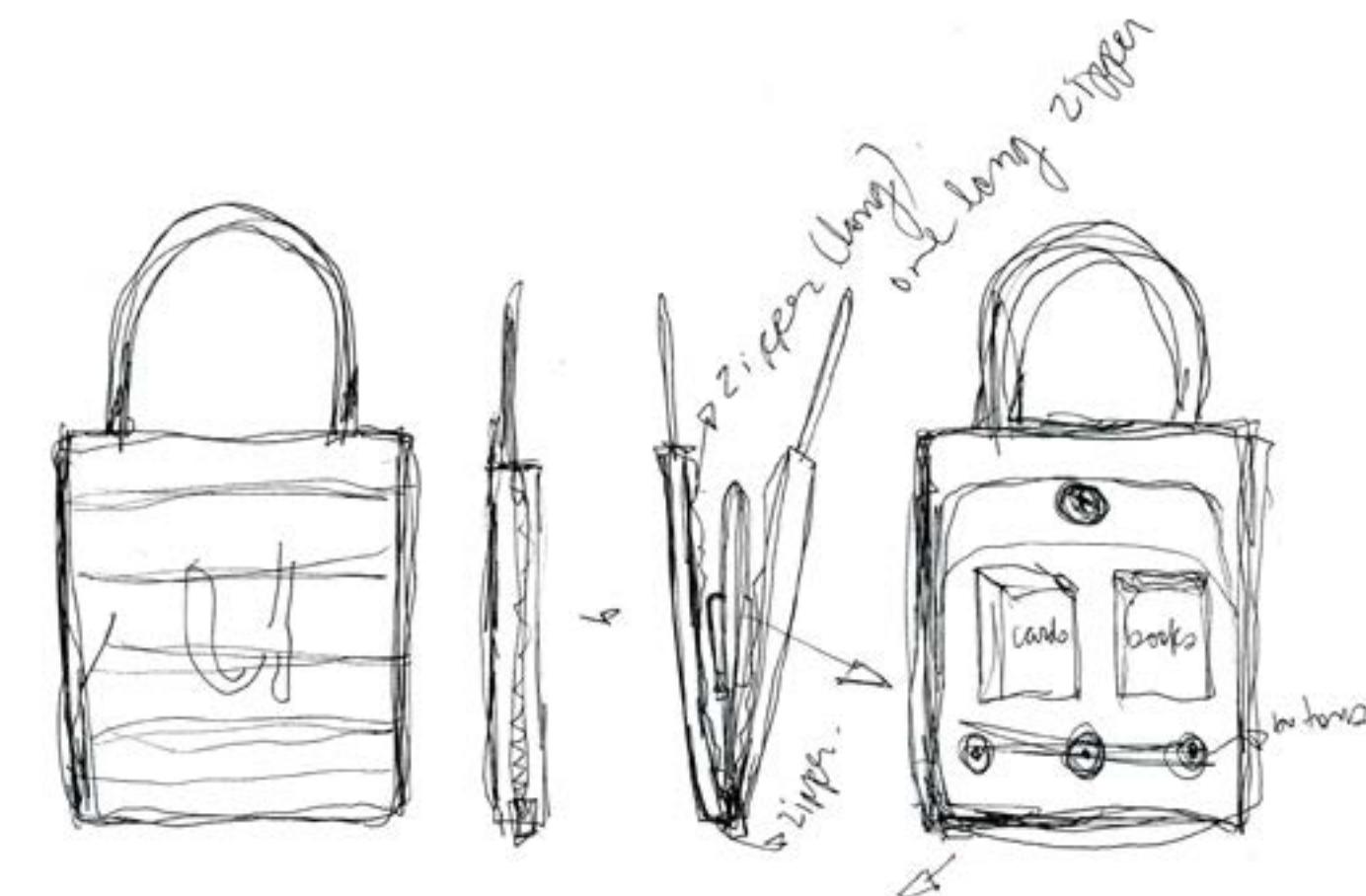
Hybrid - Concept B *dummy/mockup*

111



Experimental - Concept C sketches & explorations

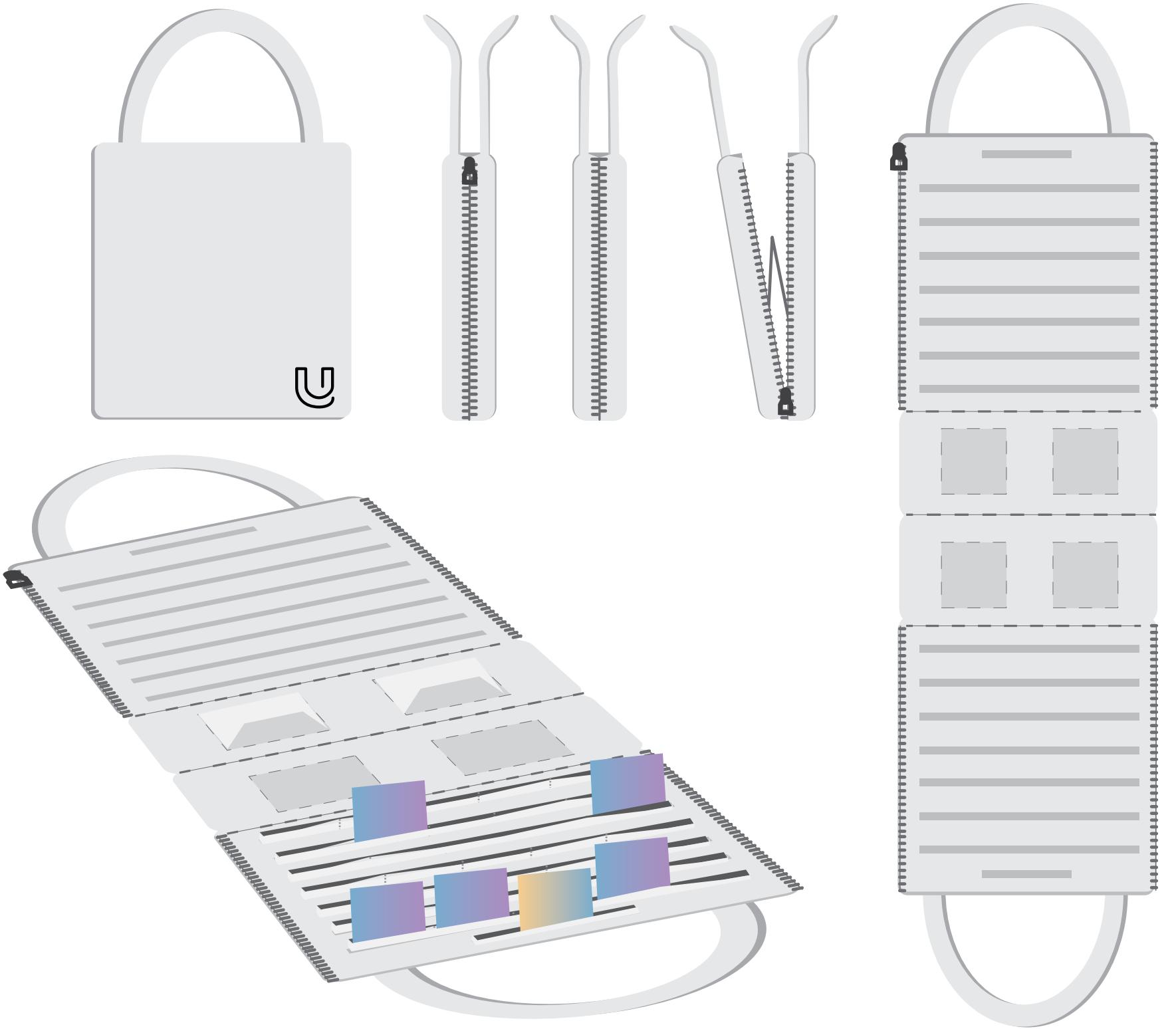
112



keywords
Experimental, "Guess Who?" game inspired, fabric, bags

Experimental - Concept C *mockup*

113



Note: Color and layout are not final. This is for mockup purpose only.



Our third concept is called experimental because it explores the idea of play. This was inspired from the game called “Guess Who?” where the player guesses the chosen character. This game is fun and interactive because it tests your ability to recognize other students beyond their physical attributes. It is a play on memory. For the container, we wanted to use fabric because it is sustainable since it is easy to repair and it is portable. Also, using fabric is a reminiscence of the project, Five days for the homeless with PK.

Remix - Concept D *inspirations*



keywords
*Open, remix,
individual,
personalized*

Our last concept is called “Remix” because it gives agency to students to design their own yearbook by using the assets. As the waiver states, the students have the option to request the assets from us and they can use those assets to create their own yearbook (for non-commercial and non-profit reasons).

conclusion



At the end of this project, after working with every participant individually and delivering the pictures, we managed to establish a strong bond of trust. Something that we believe was missing and was probably the most difficult part about the project. By the time we presented the project to the class, they trusted our judgement and trusted us to do the best possible result, this was intentionally a goal that was established for this project since the start. Ultimately the hard work translated into trust from the student body.