

Curriculum

This Curriculum is the *briefing* for the project tutor team to write the Course description.
The Curriculum is posted on MyWdKA and in the Study Guide.

Digital Craft



Vakcode:

Study load: 15 weeks part time.
Partly supervised and part through self study and peer-to-peer collaboration.

Jaar: 3

This Curriculum (Onderwijsaanbod) has been determined by the Practice. Based on this document, the project team of this period will develop a joint Course description (lesaanbod). In the course description, all weeks are described, with who covers which lesson content and when it is tested and resits. Every period starts with a kick-off and ends with a final presentation.

Introduction

POSITION WdKA Practices

There are new, urgent issues for arts and design in the 21st century: limited resources & sustainable development, new ecologies & economies, new demographics & political struggles. These are not just themes to be addressed and reflected upon, but they redefine the very way artists, designers and educators work.

Old hierarchies and traditional notions of authorship and ownership crumble. They make way for new forms of collaboration and trans-disciplinarity in which communities, self-organization and networks play a crucial role.

We need to educate students with artistic and designer competencies that equip them with practical, intellectual and collaborative tools to position themselves in this open field. In line with these paradigm shifts, Willem de Kooning Academy identifies fundamental changes in Autonomous, Social and Commercial art and design practices:

Autonomous practices transition from studio art within the gallery and museum system to self-organized spaces and initiatives. Some of them are no longer easily identifiable as art or design projects, yet all of them radically experiment with what art and design is, what self-organization and autonomy mean and how they can be achieved; (see Autonomous Practice position paper)

Within Autonomous Practices, students can specialise in one of four study paths: Critical Studies, Digital Craft, Hacking, and Public & Private. These four paths roughly cover relevant contemporary fields in which an autonomous practitioner may be expected to operate. The purpose of these paths is to provide a framework for students to work with – not limiting them in any way, but rather helping them to contextualise their work. These frameworks are not medium-specific: students may choose the media, methods and materials that best allow them to pursue their objectives. We challenge them to think of their work within these frameworks, and to further develop it by formulating their own project proposals and research goals. Each study path has its own specific courses, tutors with relevant professional backgrounds, and external partners with whom students can collaborate.

Within the pathway Digital Craft, the core question is:

In times of increasing autonomously operating systems, how to make these technologies your own?

Content

Digital Craft focuses on authorship and appropriation – the act of making something your own. Here, appropriation means not only reusing technologies, but also pushing them beyond their standard uses. The goal is to invent your own media, and to do so with conceptual and technical rigour. In Digital Craft, students acquire and share concrete skills for working with both digital and analog media; they continuously refine their ideas, experiments and techniques through a 'can do' working ethic.

Autonomously operating systems are becoming an increasingly large part of our daily life. The autonomous driving car is not far away in the future, Rotterdam's harbour aims to become the smartest autonomously operating port in the world. This changes how we deal with products, technology, networks etc. Within the Digital Craft program you look under the bonnet of these interactive 'machines', deconstruct them and (re)build them yourself.

As a digital craftsman you are, in the first place, a creator: you burn your fingers on the soldering iron; you are tinkering on sensors; you are printing out furniture, designed on your computer; you are drawing with electrically conductive materials; you are building objects such as robots and rockets. You add interactive elements to your work. Linking digital to analog media is something obvious for you. You like to conduct all of your research by making and experimenting.

In this P3 you will be challenged to focus on the process of creation. The production process of art- and design products is now often outsourced. This also applies to the implementation of digital concepts. If you want to outsource parts of craftsmanship in the digital creation process, you will first have to understand the anatomy of this medium. How does this medium act when the maker is trying to express the thing that you had in mind? How can you ensure that you will create a meaningful product in this way?

External partners

Engagement with the city of Rotterdam and its "Autonomous Fabric" (see position paper of the Autonomous Practices)

<p>Relation to future professions: Digital craft aims to critically engage with technology, autonomously operating systems.</p> <p>Keywords Systemic self-organisation, open source, DIY, authorship, appropriation</p>
<p>Doelstellingen In this P3 you will get information about hardware and software of digital tools used for production. You will write the code of your own selected media. In this minor you will learn to take control of your digital practice, through the knowledge and skills gained here. You will discover opportunities to 'read' your own tools and reinvent them. You will develop yourself into a professional who is able to disrupt, to innovate and to present a vision when you start working after your education.</p>
<p>Positie kwartaal The Autonomous Practice year 3. Builds on from the Practice project of year 2 and 1. and prepares art and design students for graduation within the Autonomous Practice.</p>

Toetsing

Doelen	
Creative Ability	
<p>Learning Aims</p> <p>The student is able to produce authentic visual work which is based on research and which expresses the student's artistic vision. The visual work generates meaning and is based upon the artist's/designer's personal ambition.</p>	<p>Assessment Criteria</p> <p><i>The student has attained the required level, as demonstrated through at least the following actions and behaviours:</i></p> <ul style="list-style-type: none"> • Completes authentic work from the perspective of various professional situations. The result meets the requirements of the external partners. • Researches, experiments and reflects upon various methodologies in order to arrive at work. • Demonstrates a professional attitude with attention for normative cultural aspects, the professional code, and ethical principles of professional behaviour. • Actively engages in collaborative efforts outside the education programme, in order to further deepen his/her professional practice.
Ability to Reflect Critically	
<p>Learning Aims</p> <p>The student is able through research to examine, analyse, interpret, problematise, position and evaluate his/her own work and work process and that of others.</p>	<p>Assessment Criteria</p> <p><i>The student has attained the required level, as demonstrated through at least the following actions and behaviours:</i></p> <ul style="list-style-type: none"> • Independently conducts systematic research of professional roles and professional contexts in relation to his/her own work, and has formulated a vision based upon the results of this research. • Seeks possibilities for further professional development. • Has completed work in a professional context, and presented the results. • Has proactively requested feedback from others and drawn conclusions based on this feedback for his/her own professional profiling
Context Awareness	
<p>Learning Aims</p> <p>The student maintains an active and critical attitude toward the context in which he/she produces and presents his/her work.</p>	<p>Assessment Criteria</p> <p><i>The student has attained the required level, as demonstrated through at least the following actions and behaviours:</i></p> <ul style="list-style-type: none"> • Researches the public in various professional contexts, and makes meaningful connections between his/her own work and that of others. • Constructively researches the relationship between his/her own work and potential professional partners, thereby

	setting out a targeted course. <ul style="list-style-type: none"> • Systematically reflects upon his/her own work in relation to current developments within the Autonomous Fabric field. • Makes good use of dialogue between colleagues in order to obtain feedback on his/her own work, and to provide others with similar constructive criticism.
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Collaborative Ability

Learning Aims

The student is able, in the context of a collaborative effort, to independently and actively participate in the realisation of an artistic product or process.

Assessment Criteria

The student has attained the required level, as demonstrated through at least the following actions and behaviours:

- Demonstrably realises his/her own goals in the context of a collaborative effort.
- Is able, through collaborative efforts in various professional contexts both within and outside the academy, to actively and constructively contribute to the product or process.
- Demonstrates that (multidisciplinary) collaborative efforts contribute to the exchange and integration of knowledge between the various professional contexts and to his/her own (artistic) professional development.
- Makes good use of collaborative efforts in order to present his/her own work and to build up a professional network

Beroeps gerelateerde kennis en vaardigheden (BoKS)

Knowledge	Skills	Attitudes
<ul style="list-style-type: none"> - Data Visualisation - Data Design - Speculative Design - Design Fictions - Information Identity - Digital Craft theory 	<ul style="list-style-type: none"> - Practice-base research techniques: <ul style="list-style-type: none"> o Location tracking o Biometric scanning o Qualitative research o Quantitative research - Culture and data probing - data visualisation techniques - as tools used to apply and transform raw data into tangible artefacts - Processing (Arduino, HTML, Javascript etc) - Fabrication techniques 	<ul style="list-style-type: none"> - Experimenting - Inquisitive - Questioning (critically reflective) - Pro-Active

Referenties en vakliteratuur

Speculative Everything (Anthony Dunne & Fiona Raby)
 Cultural Probes (Bill Gaver, Tony Dunne, Elena Pacenti)
 A Critical Artifact Methodology (Simon Bowen)

Taken projectteam

Bepalen

- Lesaanbod (zie *format* Lesaanbod) en taakverdeling
- Wie schrijft *kick-off briefing*?

Re-Sit Procedure

In this project, multiple forms of knowledge and multiple attitudes are addressed, see the assessment criteria. If a student shows deficiencies in one or more areas, this deficiency provides the definition for the resit assignment. This can be either in a short trajectory in the form of a re-presentation - or a longer trajectory during the Plus weeks.

Planning (see year planning) **and mywdka P&R**