CA3: *have fun and play!*

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information

creative application, semester 2, 6 etcs

contents

The course is meant as an integrative project, which combines the various elements introduced in the first year of *creative technolgy*, where students experience the need for planning and project-management.

course outline(s) – ca3: have fun and play!

In this part a more detailed discussion will be provided of **topics**, **learning goals**, **materials** used, and the actual **structure of the course**, as well as a sketch of the **assignments** given. Also **references** to releveant literature is provided, including **online resources**. At the end, **advice for students** following the course will be given, as well as **hints for the instructor(s)**.

course topic(s)
As a **creative application**, which takes place at the end of the first year, the *have fun and play!* course has, strictly speaking, no actual course topics, but is rather defined as a collection of high level requirements for the student(s) to achieve:

- application of *creative technology* elements
- explore combination *smart technology* & *new media*
- development interactive game play
- write business & communication plan
- reflection on societal context of media & smart system deployment

A major principle here is **self-organization** and **learning by challenge**, that is finding suitable challenges for achieving the goals set.

learning target(s)
In terms of skills, competences, etcetera, the learning goals of this course can be indicated as follwos:

- skill(s) – multi-platform technical development
- knowledge – interaction & game play
- theory – smart technology, media & communication
- experience(s) – large scale application with (societal) impact
- attitude – acquisition, problem-finding, self-organization, creative solutions

Perhaps not present in the list in a sufficiently explicit way is that the application must be resiatant to **public exposure**, and that the student must develop a sense of **aesthetic responsibility** as well as a suffient degree of **artistic autonomy**.

lesson material(s)
The material that will actually be relevant during the course, will to a large extent depend on the actual topics chosen and the **context of application**, for example a regional festival, or a contribution to **interactive theatre** production(s).

- canonical example(s) – art(s) / quote(s)
- (online) reference material(s) – visual design / game development
- challenging target(s) – multimedia theatre / VJ! / festival(s)

Very likely, the notion of **urban space(s)** will play a role, one way or another, where urban space must be understood as any space outside the private space of the home where interaction between people is one of the denominated functions of that space, be it a meeting room in a health-care institution, a market place for regional goods, or the dance floor in a late night disco. The challenge here, obviously, it to develop applications that conform with the **primary function(s)** of such spaces, using technology that available, affordable and sufficently robust to be deployed in such a context.

course structure
Despite the self-organizing nature of the course, a sequence of seesions is needed to guarantuee continuity of work, and to avoid the risk that the *creative aaplication* diverges into one of the many pitfalls that haunt such projects.

<div align="right">session(s)</div>

1. introduction topic(s) & challenge(s)
2. exploration of platform & production requirements
3. planning – concept & application development
4. establishment of business plan
5. contract negotiation & realization
6. basic media and communication theory
7. business and societal context of the creative application(s)
8. delivery and presentation of final application(s)

Dependent on the size of the group, addtional mechanisms of **monitoring progress** may be needed, including logs, periodic accounts, and regular feedback or possibly even **shout-out sessions**.

assignment(s)
With the actual format depending on the application context, we can indicate as a minimal set of deliverables and presentations the items collected in the list below:

<div align="right">assignment(s)</div>

- concept pitch presentation(s)
- planning - approach, realization, deployment
- report(s) – application development and installation
- evaluation(s) – summary of experience(s) and deployment result(s)

To guarantee that progress can be monitored and that results can be evaluated, the group(s) must **maintain a website** with all relevant information available in a suffienntly accessible way.

reference(s)
Apart from some general information about for example **agile method(s)**, we have included some references to our own work, not as a reference in the sense of a standard to be adhered, but rather to **share experience(s)**, and indicate a possible format for **writing a report** or even paper to be published at some suitable venue.

1. method(s) – www.agilemanifesto.org/principles.html
2. resource(s) – game design patterns / team work
3. Eliëns A. and Vyas D., Panorama – explorations in the aesthetics of social awareness, In Proc. GAME-ON 07, Nov 20-22, University of Bologna, Marco Roccetti (ed.), p. 71-75, EUROSIS-ETI Publication, ISBN 9789077381373
4. Eliëns A., van de Watering M., Huurdeman H., Bhikharie S.V., Lemmers H., Vellinga P. , Clima Futura @ VU – communicating (unconvenient) science, In Proc. GAME-ON 07, Nov 20-22, University of Bologna, Marco Roccetti (ed.), pp. 125-129, EUROSIS-ETI Publication, ISBN 9789077381373
5. A. Eliëns, topical media & game development – media.eliens.net

A wealth of material and references can be found at my **topical media & game development** site, including tutorials and examples.

online resource(s)
As online resources, we suffice with a brief list of links to online manifestations or descriptions of art. The student is encouraged to bypass this list and google his/her way around, searching information and inspiration(s).

- (my)mondriaan – www.cjny.com/mydata
- charm(s) – www.dgc-cga.org/about ¡Li¿ digital – www.digt-paint.nl/digital_view
- demo(s) – pilgrimage.scene.org/demoscene.html – (wikipedia)
- net – wwwwwwwww.jodi.org
- emergent – www.sandberg.nl
- science – computational-aesthetics.org

The given resources, and those found with search, should also be looked at from the **perspective of design**, that is as one of the possible ways to present information on the web. Use your knowledge and experience to decide on a proper format for presentating the information about your own project(s) on the web.
Although acquisition of the actual theme of the project must be done by senior staff, students will be expected to take an active part in the selection of theme(s) and target(s), and developing the final application(s) or product(s).

prerequisites
CA1&2, CS1&2, NM1&2, ST1&2, MA1&2, DE1&2

goals and attainment targets

The integrative nature of the CA3 project will contribute to more firmly establishing skills, and deepening students' knowledge of smart systems and interactive media applications.

learning target(s)
In terms of skills, competences, etcetera, the learning goals of this course can be indicated as follwos:

- skill(s) – multi-platform technical development
- knowledge – interaction & game play
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- experience(s) – large scale application with (societal) impact
- attitude – acquisition, problem-finding, self-organization, creative solutions

Perhaps not present in the list in a sufficiently explicit way is that the application must be resiatant to **public exposure**, and that the student must develop a sense of **aesthetic responsibility** as well as a suffient degree of **artistic autonomy**.
In addition, it allows students to gain experience in a more independent approach to identify requirements delevop creative solutions, and perform risk-analysis.

place in curriculum
Integrative course for end of first year.

application area, motivating examples

Each year a preparatory investigation must be done, preferably by a group consisting of staff members and students, in close contact with potential industrial or societal partners, to select one or more potential theme(s) and topic(s) in areas such as (not-exhaustively) indicated in the list below:

lesson material(s)
The material that will actually be relevant during the course, will to a large extent depend on the actual topics chosen and the **context of application**, for example a regional festival, or a contribution to **interactive theatre** production(s).

- canonical example(s) – art(s) / quote(s)
- (online) reference material(s) – visual design / game development
- challenging target(s) – multimedia theatre / VJ! / festival(s)

Very likely, the notion of **urban space(s)** will play a role, one way or another, where urban space must be understood as any space outside the private space of the home where interaction between people is one of the denominated functions of that space, be it a meeting room in a health-care institution, a market place for regional goods, or the dance floor in a late night disco. The challenge here, obviously, it to develop applications that conform with the **primary function(s)** of such spaces, using technology that available, affordable and sufficently robust to be deployed in such a context.

The references below provide additional material to potentially fit a project in a wider intellectual or academic context.

teaching methods

The structure of CA3 project will be determined by the students themselves. The role of the staff will primarily be to safeguard the project from (beginners) mistakes, and to encourage critical reflections on decisions and potential consequences.

course structure

Despite the self-organizing nature of the course, a sequence of seesions is needed to guarantuee continuity of work, and to avoid the risk that the *creative aaplication* diverges into one of the many pitfalls that haunt such projects.

session(s)

1. introduction topic(s) & challenge(s)
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6. basic media and communication theory
7. business and societal context of the creative application(s)
8. delivery and presentation of final application(s)

Dependent on the size of the group, addtional mechanisms of **monitoring progress** may be needed, including logs, periodic accounts, and regular feedback or possibly even **shout-out sessions**.

If acquisition and brainstorming is taken into account, the project should run for a longer period of time. However, after the initial phase, when production and development take priority, students should be allowed to work (almost) fulltime, with full attention to the challenge(s) offered by the project.

nr of participants
20

special facilities
Computer lab, meeting room(s) & presentation facilities.

Contacts with potential industrial or societal partners must be established, which may require additional technical support.

reference(s)
Apart from some general information about for example **agile method(s)**, we have included some references to our own work, not as a reference in the sense of a standard to be adhered, but rather to **share experience(s)**, and indicate a possible format for **writing a report** or even paper to be published at some suitable venue.

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