Creative Computing Year 1: Assignment

- **DEADLINE : May 3rd 5pm**

Mandatory Deliverables:

1 x Website evidence of Creative Computing Project, including operational software, video evidence, development log and additional materials as appropriate.

1 x 1000 word commentary (individually submitted).

1 x DVD Rom/DVD video of documentation materials (1 per group).

Note: Your DVD should be in DVD-Rom format. It should contain all materials relevant to the project, including any additional documentation. Where this is not possible, additional materials must be supplied. For example, if a DVD-Video is produced as part of your project, it should be either submitted separately or relevant VIDEO_TS folders should be included on your final DVD-Rom submission. Where databases are used, database backups should be provided in text format.

The Project:

Working in groups of 5 (approx), you will devise, develop and produce a creative project that demonstrates your technical skill and your imaginative capacity in computational arts and technology.

The project may be in any form, and use any hardware or software. In addition, the project must be appropriate in its scope, and pass an approval stage based on your project proposal submission and oral interview.

Once the project is approved, you will be expected to deliver the proposed project and document it fully. This documentation should take the form of sound, music, images, video, code, binaries, websites, and your written evaluation (following the method indicated in your proposal). The precise nature of the documentation will depend on the specific outcome of the project.

You will be expected to demonstrate your ability to implement and/or develop software appropriately. In addition, your project must demonstrate creative coherence and uniformity, showing awareness of its intended audience, and using media appropriately.

Project Grid:

Your project should fall within the confines of this grid. It may cross over into more than one area. The suggested outputs are only intended as a guide. Your project may take any form you wish.

	Sound	**Image**	**Interaction**
Artwork	Context: Gallery, Performance space, site specific location, Media Type : Sound Installation, Sound Performance, Sound Art (CD/DVD)	Context: Gallery, Performance space, site specific location, Media Type : Computer Artwork, Video Installation, Video Art (DVD)	Context: Gallery, Performance space, site specific location, Media. Type : Game Art, Net Art, Software Art, Physical Art, Interactive performance/installation
Application	Context : Downloadable or distributable software item. Type: Audio application, Composition Tool, Editing Tool, Research tool, Performance Tool	Context : Downloadable or distributable software item. Type: Video Application, Video Editing tool, Research tool, Performance Tool	Context : Downloadable or distributable software item. Game, library.
Web Tool	Context : Software-as-a-service, internet-based application. Web2 Type: Audio Application, Composition Tool, Editing Tool, Research tool, Performance Tool	Context : Software-as-a-service, internet-based application. Web2 Type: Video Application, Composition Tool, Editing tool, Research tool, Performance Tool	Context : Software-as-a-service, internet-based application. Web2 Type: Video application, Audio Application, Composition Tool, Editing Tool, Research tool, Performance Tool

Previous work by CC students

http://gert.dk/gold/cp/index.html

http://wiselands.com/index.html

http://doc.gold.ac.uk/~ma701mn/

http://lifesine.eu/projects/uni/treesong/index.html

http://www.youtube.com/watch?v=9stmsp1NTUs

Resources:

Be sure to choose the right toolset for your project!

You may use any hardware or software at your disposal. You will be given access to the Creative Computing Mac workstations in order to use Final Cut, Logic, Creative Suite, Processing, XCode and MaxMSPJitter. You should demonstrate knowledge of the appropriate tools required to carry out your project, paying attention to both the proper application of technique, balanced with the thematic and aesthetic needs of the project.

Assessment:

You proposal will be assessed on your ability to devise a project that meets the requirements below. The project itself will be assessed with respect to the intended outcomes proposed in your project, taking into account your evaluation methodology, and the requirements set out above.

Commentary

Your individual commentary should consist of the following sections:

MINIMUM REQUIREMENTS
Project Description
Budget
Description of your contribution to the project
Evaluation of group dynamics
Statement on proposed audience
Statement on evaluation method
Proposal for documenting/archiving the work (including technical details)
Press release (aimed at a named sector of the Press)

Biography
Appropriate references + bibliography

Assessment Guide – Completed Project

Basic	
Demonstrate understanding of project brief	
Description of individual project aims	
Completion of technical requirements	
Completion of creative requirements	
Delivery of project supporting materials	
Intermediate	
Discussion of creative area and background	
Critical evaluation of own creative work	
Justification of creative choices	
Discussion of technical area and background	
Critical evaluation of own technical work	
Justification of technical design decisions	
Advanced	
Evidence of creative ingenuity (concepts and outcomes)	
Criticial evaluation of previous creative work	
Evidence of technical ingenuity	

For additional information on assessment, please see the assessment guide on page 14 of the student handbook.

Web resources:

Processing : processing.org/
Daniel Shiffman :
natureofcode.com/
Processing Workbook : Creative Computing Vol1.
Design Basics : gdbasics.com
Introduction to Javascript for sound and animation :
doc.gold.ac.uk/~mus02mg/HTML5/

www.html5rocks.com/
Web Audio API Examples :
chromium.googlecode.com/svn/trunk/samples/audio/index.html
Introduction to Phonegap.
JQuery Mobile : jquerymobile.com/
Introduction to jQuery
doc.gold.ac.uk/~mus02mg/jquery.pdf
doc.gold.ac.uk/~mus02mg/jqueryexamples.zip
jqueryui.com/
Wireframes :
mashable.com/2010/07/15/wireframing-tools/
A wireframe is a mock up of your project – a visual plan with indications of what will happen. It need not be complex and can even be hand drawn. It must, however, be clear.
Assessment
Further reading :

http://www.creativecomputation.co.uk/

http://www.bit-101.com/blog/

http://blog.drwoohoo.com/

http://www.blprnt.com/

http://www.tomato.co.uk/

http://toxi.co.uk/

http://www.crashmedia.com/

http://www.quasimondo.com/

http://www.frogdesign.com/

http://www.joshuadavis.com/

http://www.signwave.co.uk/go/software/generative

http://www.play-create.com/

http://imposs.ible.jp/fujiki/applet/Individuality/index.html

http://www.elsewhere.org/pomo/

http://jot.eriknatzke.com/

http://www.rhizome.org/

http://networkcultures.org/wpmu/portal/

http://www.free103point9.org/

http://www.flong.com/

http://www.mti.dmu.ac.uk/~bbattey/

Joshua Noble, "Programming Interactivity: A Designer's Guide to Processing, Arduino, and openFrameworks", O'Reilly Media, 2009

Murray, janet H, Hamlet on the Holodeck: The Future of Narrative in Cyberspace, MIT Press, 1998

Art & Physics: Parallel Visions in Space, Time, and Light (P.S.) Leonard Shlain

Timing for Animation Harold Whitaker, John Halas OBE

Design, Form, and Chaos

Mr. Paul Rand

Visual display of quantative information

Edward Tufte

Chapter Zero: Fundamental Notions of Abstract Mathematics (2nd Edition)

Carol Schumacher

The Psychology of Computer Programming: Silver Anniversary Edition

Gerald M. Weinberg

Phantoms in the Brain: Probing the Mysteries of the Human Mind

V. S. Ramachandran, Sandra Blakeslee

Dynamics: The Geometry of Behavior (Studies in Nonlinearity)

Ralph Abraham, Christopher D. Shaw

Andy Hunt, Ross Kirk, Richard Orton, Benji Merrison, "A generic model for compositional approaches to audiovisual media", Cambridge Journals, 1998

Rodrigo F. Cádiz, "Fuzzy logic in the arts: applications in audiovisual composition and sound synthesis", NAFIPS, 2005

Michael Faulkner/D-FUSE, "vj audio-visual art + vj culture", Laurence King Publishing Ltd, 2006

Mick Grierson, "Audiovisual composition", into the pill, 2007