

**Chandler McWilliams**

SELECTED SYLLABI

## MFA1 Graduate Critique Fall 2019

DESMA 403

Prof. Chandler McWilliams <[cbmcwilliams@ucla.edu](mailto:cbmcwilliams@ucla.edu)>

Wednesday 5:00 - 8:00 PM

MARS Library, Artist Studios, the World

In this critique we will discuss work by the artists in the class as well as looking at and discussing art in the larger world. Putting specific parameters on critique is difficult, and we will spend much of the first class discussing the modes, forms, and purposes of different styles of critique. However, everyone is expected to attend every critique and class, life happens and exceptions can be made, but critique is a social activity, as much for the artist presenting as it is for everyone else. Everyone is expected to be critical, broad, and generous in their thinking; bringing all of their knowledges and expertise to bear when encountering a work.

The overarching purpose of the critique is to consider as a group the experience of a work(s) of art, to assess the conceptual, formal, contextual, and material properties, the historical, social, and political references, and to do the hard work of expressing and examining how all of this works or doesn't work to generate meaning. There are numerous tools we can use for this task—philosophy, art history, pop culture, to name a few—and all of these tools are welcome, as long as it is taken seriously that not everyone has or has had access to these tools, and we all work to unpack and communicate ideas as clearly as possible. In general, avoid the tendency to psychoanalyze the artist as a way to make sense of a work. Taking the work as it is given, as a constellation of intended and unintended artistic strategies, allows discussion to remain in the realm of the work and stay open and generative.

Finally, if there is anything like a guiding light for this particular critique, it would be, this, from Allan deSouza:

We never arrive at a fixed meaning for any artwork, since meaning is constructed through and dependent upon the encounter with the work. Meaning therefore, is always in the making, always provisional, and always contested.

On the first day of class each student will sign up for a day for their critique. It is fine to shift the critique schedule, as long as you let me know that there has been a swap. With one exception, we will have two critiques per class meeting, each lasting about an hour and a half. In addition to presenting work for the critique, you are expected to take notes during the crit of the person you are presenting with; they take notes for you, you for them. That way each artist can be fully present while their work is being discussed without being distracted trying to capture their thoughts. If everyone agrees, you are welcome to record audio of the crit as well.

## Requirements

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- Attend all class sessions and critiques.
- Attend class field trips.
- Present work that you believe in, or failing that, work you are grappling with.
- Take and share notes with your critique-mate.
- Write a 200 word artist statement to be reviewed in-class.
- Come prepared, awake, and ready to engage with your peer's work.

## Course Materials

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Readings will be made available via email.

## Grading

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Your grade is dependent on your attendance and your willingness to engage the work of you peers and do your own work in preparation for the crit.

## Commitment to Equity and Diversity

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We understand the classroom as a space for practicing freedom; where one may challenge psychic, social, and cultural borders and create meaningful artistic expressions. To do so we must acknowledge and embrace the different identities and backgrounds we inhabit. A collaborative effort between the students and the teacher is needed for creating a supportive learning environment.

While everyone should feel free to experiment creatively and conceptually, if a class member points out that something you have said or shared with the group is offensive, avoid being defensive; instead approach the discussion as an opportunity for everyone to grow and learn from one another. All class members are encouraged to discuss such instances with the instructor so they can be addressed with greater care in the future.

**Oct 2**            Groundwork  
Overview of class, critique, and sign-up. Discuss Artist Statements.

**Oct 9**            Hammer Museum: Walk-through of “belonging”  
*Meet at the museum at 5pm.*

*Readings:*      bell hooks, “An Aesthetic of Blackness ” (2009)

**Oct 16**          Critique  
Dasul  
Zhengyang

**Oct 23**          Critique  
Iman  
Berit

**Oct 30**          Critique + Artist Statements  
Zheng

*Due:*            Prepare a 200 word artist statement about your work and your practice. Focus on getting your ideas on paper, and less about the stylistic nuance of the writing itself.

Print 12 copies and bring them with you to class to read and discuss.

**Nov 6**           Critique  
Alvaro  
Zhengzhou

**Nov 13**      Critique

Harvey

Tristan

**Nov 20**      Critique

Jodi

Sam

**Nov 27**      No Class

**Dec 4**      Outro

Lightning crits of work for fall end-of-quarter review.

Reflect on quarter and modes of critique.

## Center For Accessible Education (CAE)

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Students needing academic accommodations based on a disability should contact the Center for Accessible Education (CAE) at (310) 825-1501 or in person at Murphy Hall A255. When possible, students should contact the CAE within the first two weeks of the term as reasonable notice is needed to coordinate accommodations. For more information visit [www.cae.ucla.edu](http://www.cae.ucla.edu).

## Mental Health And Wellness

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As a student you may experience a range of issues that can cause barriers to learning, such as strained relationships, increased anxiety, alcohol/drug problems, depression, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic

performance or reduce a student's ability to participate in daily activities. UCLA offers services to assist you with addressing these and other concerns you may be experiencing. If you or someone you know are suffering from any of the aforementioned conditions, consider utilizing the confidential mental health services available on campus. I encourage you to reach out to the Counseling & Psychological Services (CAPS) for support. For more information visit: <https://www.counseling.ucla.edu/>. Phone: (310) 825-0768. An after- hours clinician is available 24/7.

## Title IX Resources

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UCLA prohibits gender discrimination, including sexual harassment, domestic and dating violence, sexual assault, and stalking. If you have experienced sexual harassment or sexual violence, there are a variety of resources to assist you.

## Confidential Resources

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You can receive confidential support and advocacy at the CARE Advocacy Office for Sexual and Gender-Based Violence, 1st Floor Wooden Center West, CAREadvocate@careprogram.ucla.edu, (310) 206-2465. Counseling and Psychological Services (CAPS) also provides confidential counseling to all students and can be reached 24/7 at (310) 825-0768.

## Non Confidential Resources

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You can also report sexual violence or sexual harassment directly to the University's Title IX Coordinator, 2241 Murphy Hall, titleix@conet.ucla.edu, (310) 206-3417. Reports to law enforcement can be made to UCPD at (310) 825-1491. These offices may be required to pursue an official investigation.

## Psychological Health Well Being And Resilience

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UCLA is renowned for academic excellence, and yet we know that many students feel overwhelmed at times by demands to succeed academically, socially and personally. Our campus community is committed to helping all students thrive, learn to cope with stress, and build resilience. Remember, self-care is a skill that is critical to your long-term success. Here are some of the many resources available at UCLA to support you:

- Counseling and Psychological Services (CAPS): <https://www.counseling.ucla.edu/> Provides counseling and other psychological/mental health services to students. Walk-in hours are Monday-Thursday 8am-4:30pm and Friday 9am-4:30pm in John Wooden Center West. Crisis counseling is also available 24 hours/day at (310) 825-0768.

- Ashe Student Health and Wellness Center: <http://www.studenthealth.ucla.edu> Provides high quality and accessible ambulatory healthcare and education by caring professionals to support the academic success and personal development of all UCLA students.
- Healthy Campus Initiative (HCI): <https://healthy.ucla.edu> Provides links to a wide variety of resources for enhancing physical and psychological well-being, positive social interactions, healthy sleep, healthy eating, healthy physical activity and more.
- Campus and Student Resilience: <https://www.resilience.ucla.edu/> Provides programs to promote resilience and trains students to help support their peers.
- UCLA Recreation: <https://www.recreation.ucla.edu/> Offers a broad array of services and programs including fitness, yoga, dance, martial arts, meditation, sports, and much more.
- Equity, Diversity and Inclusion: <https://equity.ucla.edu/> Committed to providing an equal learning, working and living environment at UCLA and supports a range of programs to promote these goals campus-wide.
- CLA GRIT Coaching Program: <https://www.grit.ucla.edu/> GRIT stands for Guidance, Resilience, Integrity and Transformation. In this program, UCLA students receive individualized support from trained peer coaches to manage stress, fostering positive social connections, set goals, and navigate campus resources.

## Resources For Students Dealing With Financial Stress

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- Economic Crisis Response: <https://www.studentincrisis.ucla.edu/Economic-Crisis-Response> provides support and guidance to students who have self-identified, or are identified by UCLA faculty or staff, as experiencing a financial crisis that impacts their academic success at UCLA
- Bruin Shelter: <http://www.bruinshelter.org/> provides a safe, supportive environment for fellow college students experiencing homelessness by fostering a collaborative effort between universities, community-based organizations, and service providers.
- The CPO Food Closet: <http://www.cpo.ucla.edu/cpo/foodcloset/> provides free food for any UCLA student who may be experiencing hunger and/or struggling to attain food due to financial hardships.

# TANGIBLE MEDIA

## FALL 2019

[Syllabus](#) [Schedule](#) [Projects](#) [Resources](#)

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Monday & Wednesday

9:00 AM–11:50 AM

FabLab

Professor: [Chandler McWilliams](#) (office hours: Monday 12:00-1:00 in the FabLab and by appointment)

TA: [Berfin Ataman](#) (office hours: TBD)

Working with electronics opens new ways to connect the virtual and physical—from ephemeral representations on screens and networks to bodies in space and time. Through workshops, readings, lectures, critiques, and discussions, we will reevaluate the role desktop computers (and their mice, trackpads, keyboards, screens, and gamepads) play in forming our understanding of what is technically possible, sensible, logical, foolish, magical, and intuitive.

In this course, each participant will build an understanding of electricity, circuit design, mechanisms, sensors, actuators, micro-controller programming, custom interface design, and integrating electronics with software. For the first half of the quarter, we will focus on building our familiarity with these new tools through a series of short weekly and in-class assignments and workshops. The second half of the term will require developing, presenting, designing, and executing a large individual (or small-group) project.

All assignments need to be documented and archived. Students must keep prints and objects from the assignments to demonstrate progress. Class time is used to learn skills, fabricate objects, and discuss student work.

### LEARNING OBJECTIVES

- Critically engage the relationships between hardware, software, and interface.
- Become comfortable prototyping electronics projects.
- Work in a mixed physical-digital environment and laboratory.
- Make effective use of standard hardware and software tools.
- Gain skills in project planning and research.
- Learn techniques and methodologies for debuggin projects
- Use digital fabrication tools to realize projects.

### GRADING

75% – Projects

25% – Attendance and engagement throughout the course (active participation and substantive contribution to

the weekly critiques and discussions)

Points are deducted if you turn in an assignment late. You will lose all points if the assignment is more than one week late.

In addition to being presented in class for critique, all projects must be thoroughly documented before being given a grade. Documentation must include photos and video where necessary, a title, and description of the work. We will reserve the shootroom for documentation twice during the quarter to help make it easier to document your work.

## PARTICIPATION & ATTENDANCE

Punctuality, focus, articulation of concepts, and contribution to class discussions are all part of class participation.

More than 1 unexcused absence will *lower your final grade* as follows:

2 unexcused absences lower your final grade by a fraction (B becomes B-).

3 unexcused absences lower your final grade by a full letter (B becomes C).

4 unexcused absences lower your final grade by two full letters (B becomes D).

5 or more unexcused absences is an F.

Classes start at 2:00 PM. If you arrive after 2:15 but before 3:00, you will receive a tardy. *Two tardies will be marked as an absence.* You will be marked absent if you arrive after 10am without prior approval.

*If there is an emergency and you will be late or absent from the class, please email me and the TA.*

## WORKLOAD

The Tangible Media is a 5 unit studio class, you are expected to work 6 hours a week in class and 9 hours a week outside of class. Every week we expect to see progress that reflects the 15 hours of weekly work for the class.

## OPTIONAL MATERIALS

While all projects can be successfully realized using the parts in your kit, be aware that some ideas may require components not available in the FabLab. The instructor will be able to guide you to find the correct parts on a project-by-project basis.

## COMMITMENT TO EQUITY AND DIVERSITY

In this class we make a commitment towards diversity by acknowledging the different identities and backgrounds we inhabit. A collaborative effort between the students and the teacher is needed for creating a supportive learning environment.

If a class member says that something you have said or shared with the group is offensive, remember this is a valuable opportunity for everyone present to grow and learn from one another with further discussion. All class members are encouraged to discuss such instances with the instructor so they can be addressed with greater care in the future.

## STUDENTS WITH SPECIAL NEEDS

Students with a disability or health-related issue who need a class accommodation should make an appointment to speak with the instructor as soon as possible. It is University policy that students with documented disabilities receive reasonable accommodations through access to classroom information. If you have a physical, psychological/psychiatric or medical condition, or a learning disability that will make it difficult for you to carry out the work outlined in the syllabus, or that will require additional time for taking exams and completing assignments, please notify your faculty for this class and visit the [UCLA Center for Accessible Education](#) in the first two weeks of the quarter so that we may make appropriate arrangements. All information and documentation is confidential.

# Writing and/as/on/in Practice

DESMA 269

Prof. Chandler McWilliams <[chandler@brysonian.com](mailto:chandler@brysonian.com)>

Tuesday 9:05 - 11:50 AM

Broad Art Center 3246

In this seminar we will explore how writing can function as a core part of an arts practice. Through reading, discussion, writing, and critique, you will be challenged to find a way to integrate writing into your practice and begin work on your thesis. We will look at the various types and styles of artists' writings and discuss the role and function of each as individual texts and as part of a larger project of the author/artist.

In the first four weeks of the quarter we will discuss the writings of other artists, then we move onto a round of "quick" crits of the writing of three students per class, followed by a round of longer discussions of student work with two students per class. Each student is expected to email out their text one week before their critique so that we all have time to read and prepare for the discussion.

Each student is expected to experiment with each of the primary forms we discuss:

- 1) Artist Statement
- 2) Position piece
- 3) Artist-on-Artist
- 4) Theory/Politics
- 5) Analysis of one of their own works

In total, each student is expected to write about 6,000 - 7,000 words. Other than the Artist statement and Abstract/Intro, there is no set minimum required length, however you must meet the total word count to pass the course. You may write multiple essays of each type if you find it useful for your work.

At the end of the course, each student will combine all of their texts, bibliography, and interview into a book. This book will serve as a keystone and reference for moving into the final term of your thesis work.

On the first day of class each student will sign up for the texts they will present, and when they will have their critiques. It is fine to shift the critique schedule, as long as you let me know that there has been a swap, and each student has one short and one long critique.

Each student must participate in two critiques of their work. One “fast” and one “long” on the fast days, we will discuss the writings of three students and on the long days we discuss two student’s writings. For this crits, you can prepare whatever writing you want and need to have discussed and get feedback on. Take advantage of the time though, writing is a difficult process and the group discussion is invaluable to creating a strong piece. You are expected to email a PDF of your writing to the entire class the week before your crit so that we have ample time to read and study the text.

In an attempt to shake out new or hidden ideas, each student needs to complete an interview. For this assignment, find someone to interview you, a classmate, a first year student, or anyone outside the class who you think will help you articulate aspects of your practice. Your interviewer should look at your work, read your statement, and prepare questions to guide the discussion. Record the interview and transcribe it. Please take the time to edit out the “ums”, and “uhs” and format it for others to read and understand. The final transcript should be between 5 and 10 pages.

In addition to the critiques and interview, each student must choose a week of artist’s writings to led with a partner. You should read the text’s carefully, become familiar with the artist’s work, and prepare some questions and structure for the discussion. These discussions will take place during week 2, 3, and 4.

**Jan 5**

Groundwork

Overview of class, critique and presentation sign-up. Discuss Artist Statements.

*Due:*

Prepare a 250 word artist statement about your work and your practice. Since this is your first piece of writing for the class, I want you to focus on getting your ideas on paper, and less about the stylistic nuance of the writing itself. Print 7 copies and bring them with you to class to read and discuss.

**Jan 12**

Statement, Practice, Position

(Led by Neil and Jesse)

*Readings:*

**Ad Reinhardt**, "25 Lines of Words on Art: Statement" (1958)

**Eva Hesse**, "Untitled Statement" (1968)

**Sol Lewitt**, "Sentences on Conceptual Art" (1969)

**Molly Zukerman-Hartung**, "95 Theses on Painting"

**Henry Flynt**, "Concept Art" (1961)

**Allan Kaprow**, "Untitled Guidelines for Happenings" (1965)

**Adrian Piper**, "The Joy of Marginality" (1990)

**Jan 19**

Theory and Politics

(Led by Hsinyu and Peter)

*Readings:*

**Liam Gillick**, "Why Work?" (2009)

**Charles Gaines**, "Reconsidering Metaphor/Metonymy: Art and the Suppression of Thought" (2009)

**Claire Fontaine**, "The Human Strike Has Already Begun" (2013)

**Jan 26**

Influence and Process

(Led by Theo and Adam)

*Readings:*

**Glenn Ligon**, "My Felix"

**Hito Steryl**, "Beginnings"

**Robert Smithson**, "The Spiral Jetty" (1972)

**Thomas Hirschhorn**, Selections TBD

*Due:*

Interview

**Feb 2**      Fast Crit 1

Neil  
Peter  
Hsinyu

**Feb 9**      Fast Crit 2

Theo  
Adam  
Jesse

**Feb 16**     Slow Crit 1

Peter  
Hsinyu

**Feb 23**     Slow Crit 2

Jesse  
Theo

**Mar 1**      Slow Crit 3

Neil  
Adam

**Mar 8**      Abstract / Introduction

Assignment: Abstract (or Introduction if you prefer) minimum 500 words. Print 7 copies and bring them to class to read and discuss.

**Mar 11**     Final

No meeting today, but email Chandler your book by the end of week 11.

# PROGRAMMING MEDIA

## I

FALL 2015

Schedule Projects

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This course is an introduction to computer programming within the context of the arts. Each participant will build a foundation in basic programming that will be applied to a series of exercises and projects. This foundation serves as a platform for future learning within the MFA program. The class is taught as a series of workshops, with demonstrations and time to work in the studio.

In addition to coding, we will consider how technology—and digital technology in particular—have impacted our world, our politics, and our practice as artists. We will attempt to answer—from the inside in a sense—how are we altered by seeing, thinking, making, and communicating through digital technology? What are the effects of these changes on our perception, our art, our sensibilities, our aesthetic decisions, and our relationship to the world? How are we, as artists, responding to and reflecting upon our increasingly technologically mediated lives? Does computation and programming operate as a medium? Analogous to paint? Or is this an antiquated idea brought in from historical arts discourse? What role does technology play in the work we make, and why?

We will attempt to answer these questions on multiple fronts: by reading and discussing recent theory, criticism, and artists' writings; learning to write code as a tool for art making; and creating work based on our newfound skills and understandings.

### **Evaluation**

You must attend class, participate in discussions, and complete all assignments.

Grading is based on the coding exercises, a final project, and on active participation during the class meetings.

Punctuality, focus, articulation of concepts, and contribution to class discussions are all part of class participation.

Classes start at 12:30 PM. If you are 15 minutes late, you will receive a tardy. 3 tardies will turn into 1 absence. Every absence equals 1 full grade down (A to B), 3 unexcused absences result in a failing grade.

If there is an emergency and you will be late or absent from the class, please email me.

## **Required Reading / Viewing**

Casey Reas and Ben Fry. *Processing: A Programming Handbook for Visual Designers and Artists*. MIT Press, 2014.

Dan Shiffman's Computer Programming for the Total Beginner

Weekly reading assignments

Professor: Chandler McWilliams (office hours: TBD)

Tuesday & Thursday

12:30 PM–1:55 PM

Broad Art Center Room 4220

# PROGRAMMING MEDIA

## I

FALL 2015

Schedule Projects

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WEEK 0

**Tuesday 9/22**

**Thursday 9/24**

Syllabus

Introductions

Discussion of individual practices, uses of technology, and goals

**Readings for 9/29**

Gilles Deleuze. "Postscript on the Societies of Control" in *October*, Vol. 59 (1992)

[*Optional*] Langdon Winner. "Do Artifacts Have Politics?" in *The Whale and the Reactor* (1986)

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WEEK 1

**Tuesday 9/29**

**Thursday 10/1**

Introduction to Processing 3

Vera Molnar's "Desordres 3"

Drawing

Variables

Variable and Drawing Review

Loops

Nested Loops

"Desordres 3" Tile

Recreation of "Desordres 3"

Code from week 1

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WEEK 2

**Tuesday 10/6**

Discuss readings

**Thursday 10/8**

Setup And Draw

Mouse Position

Basic Animation With Variables

Animation With Variables And

Conditionals

Mouse Events

Saving An Image

The Circle Equation

*Due: Daily Practice #1, review in class.*

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WEEK 3

**Tuesday 10/13**

No Class

**Thursday 10/15**

Discuss Daily Practice Code from week 3

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WEEK 4

**Tuesday 10/20**

Workshop on loading data, arrays, and data visualization

Code from class

**Thursday 10/22**

Lightning fast workshop on transformations and functions

Code from class

**Readings for 10/27**

Brian Massumi. “The Autonomy of Affect”  
in *Cultural Critique*, No. 31 (1995)

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WEEK 5

**Tuesday 10/27**

**Thursday 10/29**

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WEEK 6

**Tuesday 11/3**

Final Project Presentations

**Thursday 11/5**

Final Project Presentations

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WEEK 7

**Tuesday 11/10**

Studio work in class

**Thursday 11/12**

Chandler away (No Class)

**Readings for 11/17**

Kavita Philip, Lilly Irani, and Paul Dourish  
“Postcolonial Computing: A Tactical  
Survey”

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WEEK 8

**Tuesday 11/17**

**Thursday 11/19**

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WEEK 9

**Tuesday 11/24**

**Thursday 11/26**

Thanksgiving (No Class)

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WEEK 10

**Tuesday 12/1**

**Thursday 12/3**

Final Project Presentations

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Professor: Chandler McWilliams (office hours: TBD)

Tuesday & Thursday

12:30 PM–1:55 PM

Broad Art Center Room 4220

# PROGRAMMING MEDIA

## I

FALL 2015

Schedule Projects

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### #1 Daily Practice

DUE IN CLASS ON THURSDAY 10/8

Experimentation is required to gain familiarity with creating and planning computational works. For the first few weeks, you must write one new processing sketch every day, preferably first thing in the morning.

There are no constraints on the sketches except that you focus on *drawing* and *color* and make use of *variables*.

Take this as an opportunity to grow your familiarity with processing. Explore the expressive and representational possibilities, experiment with abstraction, patterning, and drawing.

Bring your code to class and choose one sketch for us to discuss as a group. We will look at the output of the sketch and the code itself.

The programming topics this week are covered in "Computer Programming for the Total Beginner" episodes: 0.1, 0.2, 0.3, 0.6, 1.0 and 2.1.

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### #2 Daily Practice

DUE IN CLASS ON THURSDAY OCTOBER 15TH

Experimentation is required to gain familiarity with creating and planning computational works. For the first few weeks, you must write one new processing sketch every day, preferably first thing in the morning.

There are no constraints on the sketches except that you make use of *setup/draw*, *built-in variables*, *events*, *variables*, *conditionals* and *loops*.

Bring your code to class and choose one sketch for us to discuss as a group. We will look at the output of the sketch and the code itself.

The programming topics this week are covered in "Computer Programming for the Total Beginner" episodes: [3.0](#), [3.1](#), [3.2](#), [4.0](#), [4.1](#), [5.0](#), [5.1](#), [5.2](#), [5.4](#), [6.1](#), [6.2](#) and [6.3](#).

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## #3 Daily Practice

DUE IN CLASS ON THURSDAY OCTOBER 22ND

Experimentation is required to gain familiarity with creating and planning computational works. For the first few weeks, you must write one new processing sketch every day, preferably first thing in the morning.

There are no constraints on the sketches this week except that you make use of *images*, *text*, *transformations*, and *functions*. Try to use these elements along with what we have covered so far, use loops with type, images with the mouse, etc.

Bring your code to class and choose one sketch for us to discuss as a group. We will look at the output of the sketch and the code itself.

The programming topics this week are covered in:

[Images \(Read the section on pixels, but focus on using images\)](#)

[Text](#)

[Transformations](#)

[Intro to Functions](#)

[Function Basics](#)

[Modularity with Functions](#)

[Reusability with Functions](#)

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## #4 Daily Practice

DUE IN CLASS ON THURSDAY OCTOBER 29TH

Experimentation is required to gain familiarity with creating and planning computational works. For the first few weeks, you must write one new processing sketch every day, preferably first thing in the morning.

There are no constraints on the sketches this week except that you make use of

*objects* and *arrays*. Try to use these elements along with what we have covered so far.

Bring your code to class and choose one sketch for us to discuss as a group. We will look at the output of the sketch and the code itself.

The programming topics this week are covered in:

Intro to Functions (Just to refresh)

What is Object-Oriented Programming?

The Syntax of Objects

The Syntax of Classes

Constructor Arguments

Objects, they are data types too! Objects in objects

Objects talking to other objects

What is an Array?

Declare, Initialize, Use Arrays

Arrays of Objects

Iterating over an Array

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## #5 Final

DUE IN CLASS ON TUESDAY NOVEMBER 3RD

Generate a high-level proposal for a final project. The proposal should include a description of the project in plain-english terms, something straightforward for a not-necessarily technical audience. In addition to the description, break down the project into a few specific technical problems you are not sure how to solve. We will work together in class to narrow this list and create a schedule for the project and work to solve project-specific problems over the next few weeks of class.

Keep in mind that the project should address conceptual and not just technical challenges. You can find ways to solve a technical problem anytime, this should be a chance to create a work in the medium of software so that you can gain a deeper understand of if, how, and what role software will play in your art practice.

Tuesday & Thursday

12:30 PM–1:55 PM

Broad Art Center Room 4220

# NETWORK MEDIA

FALL 2015

[Schedule](#) [Projects](#) [Resources](#)

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This course introduces students to the World Wide Web as a medium. Originating from efforts to create a standardized, world-wide storage and retrieval system for information, once established, the WWW evolved into a broadcast media, a shopping mall, a communication platform, and an environment for personal expression. While a wide range of workshops dealing with web technologies is offered, the class also focuses on conceptual and aesthetic aspects of working with the web. Creative projects and exercises will be developed throughout the course by applying the various skills acquired in class in the service of perception and communication.

Web technologies are constantly and rapidly changing. By focusing on the core concepts behind those technologies, the acquired skills working with HTML, CSS, and JavaScript will be transferable to future contexts.

The course aims at developing the vocabulary necessary to speak to developers, to present and discuss Web projects, and to pursue individual

research. During the quarter, students will complete a series of exercises, will analyze and discuss Web projects, and present a research report.

## **REQUIRED READING**

Frank Chimero What Screens Want

Chris Anderson and Michael Wolff: The Web is Dead

Mark Boulton: Designing for the Web – A Practical Guide to Designing for the Web, Five Simple Steps, 2009. (Free online reading)

Oliver Reichenstein: Web Design is 95% Typography, 2006.

(Further reading: Reactions to 95% Typography)

Codecademy's Web Fundamentals (Interactive Online Tutorials)

## **RECOMMENDED READING**

Eloquent JavaScript

Learning JavaScript Design Patterns

David Sawyer McFarland: CSS: The Missing Manual. O'Reilly Media, 2009.

Bill Weinman: HTML Essential Training, Lynda.com Tutorials, 2012. (Accessible after logging into learnit.ucla.edu)

John Boardley: A Brief History of Type – Part 1 / Part 2 / Part 3 / Part 4 / Part 5, 2007.

## **GRADING**

60% – Projects

20% – Participation and Attendance

15% – In-class Discussions

5% - Links

## **REQUIREMENTS**

Use a text/code editor to complete all exercises and projects, not a WYSIWYG editor such as Dreamweaver. See the Resources for suggested editors.

The structure of the HTML and CSS code will be a part of the evaluation. Pay attention to indentation!

All assignments must work as designed in modern browsers such as recent versions of Firefox, Safari, Google Chrome, and Internet Explorer 10 or higher.

The use of modern HTML5 is encouraged and your markup should validate as HTML5.

These are both design and technical exercises and projects will be evaluated based on their originality, as well as aesthetic and conceptual qualities.

All projects must be completed in order to pass the course.

Projects are only considered as complete when they are accessible from the course website.

## **PARTICIPATION & ATTENDANCE**

Punctuality, focus, articulation of concepts, and contribution to class discussions are all part of class participation.

Classes start at 9:00 AM. If you are 15 minutes late, you will receive a tardy. 3 tardies will turn into 1 absence. Every absence equals 1 full grade down (A to B), 3 unexcused absences result in

a failing grade.

If there is an emergency and you will be late or absent from the class, please email both me and the TA to schedule a meeting to discuss the situation.

No use of cellphones in class, except for the testing of websites on mobile browsers. No checking personal e-mails, Facebook, Skype, etc. during class.

Ask questions, make comments, contribute to reviews! Learn from your peers; the class should be a collaboration.

Professor: Chandler McWilliams (office hours: TBD)

TA: Adam Ferris (office hours: TBD)

Tuesday & Thursday

9:00 AM–11:50 PM

Broad Art Center Room 4240

# NETWORK MEDIA

FALL 2015

[Schedule](#) [Projects](#) [Resources](#)

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## #0 Engagement

Part of building compelling websites is being aware of what is out there, what is popular, what works and what doesn't. To help you build the habit of looking critically at the web you will need to find 5 links per week of sites that you like or dislike. The 5 links should be posted on your tumblr by the beginning of class every Monday along with a brief (50 - 100 word) blurb about the sites. If you want, you can replace 2 of the links with images of designs or interactions as long as you explain what the images are. Your links can be chosen based on design, interaction, content, etc. But they should be something that you think is interesting enough to share with others.

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## #1 Fanpage

**DUE ON TUES 10/6**

For this assignment you will build a page to display and link to your work for the class. Your page should have links to all 5 Projects (the 6th is this page) and your tumblr. The look and feel of the site is completely up to you, as long as those 7 links are

present. Make use of images and color to make the page unique. Think about the examples we looked at in class from the dark(golden) age of personal and fan pages and have fun. Don't worry too much about getting everything right, it is more important to experiment and play. Part of that experimentation however is testing. Look at the site on a few different browsers, and a few different screen sizes, and see how (if) the design changes. Also make sure that the links work!

While writing your code, keep an eye out for the marks Brackets shows when you have an error in your code. Try to figure out why it is there and make it go away!

Turn in the assignment by naming the page index.html and uploading it to your project folder on the class server. You *must* name the file "index.html" or it won't show up and the assignment won't be counted as complete.

## Reference

Fan Page Links

## Required Codecademy Courses

HTML Basics I

Build a Wwebpage

CSS Overview

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## #2 Research

DUE ON THURS 10/15

For this assignment you you will create a "one-page" website to

present research on a topic relating to the Internet or World Wide Web. On the first day of class, each student must propose a topic, or choose one from the following list:

Aaron Swartz

Anonymous

Arpanet

Bitcoin

Chelsea Manning

Cloud Computing

Intellectual Property and Copyright (Infringement)

Crowdsourcing

Cryptography

Cyberterrorism and Cyberwarfare

Darknets (Tor, etc.)

Douglas Engelbart

Edward Snowden

Hactivism

Ivan Sutherland

Jacob Appelbaum

Julian Assange

LulzSec

Malware, Viruses, Botnets

Memes

Net Neutrality

Net.art

New Aesthetic

Peer-to-peer Networks, Bittorrent

PGP

Phishing

Post-Internet Art

Prism (NSA)

Stuxnet

Ted Nelson

The Electronic Frontier Foundation

Tim Berners-Lee

Vannevar Bush

WANK Worm

Wikileaks

XKeyscore (NSA)

Keep in mind the design strategies we talked about in class when looking at examples of one page sites. Think about how can you use type and color to keep the information clear, but visually interesting. Also beware that your site must contain:

1. A general overview of the topic
2. A technological and conceptual background
3. A deeper focus on at least one aspect of interest
4. An analysis including: Why is/was this topic important? What is good about the topic? What are the weakness, failings or dangers of the topic?
5. Conclusions with your evaluation, ideas about competing products or technologies, and possible future developments
6. A list of references for further reading, such as books, articles, essays, or websites about the topic

Before you start coding, I want you to open up the design tool of your choice (or pencil and paper) and do some sketches. When you get to a place that you feel confident with, start trying to implement your design in code. As you move on to more complex designs, it becomes tempting to dial back your design based on

what you know how to code, *resist this temptation* I would much rather you try something ambitious and only make it half-way than try something simple and easy.

Turn in the assignment by putting it in a sub-folder of your project folder on the class server. You should also include an image of the design you sketched so we can see your thought process. Make sure that the link on your personal page assignment points to the right location so we can see your work from the class website.

## Reference

Single Purpose Page Links

## Required Reading

All chapters of the following parts of Designing for the Web – A Practical Guide to Designing for the Web:

Part 3 – Typography

Part 5 – Layout

Part 4 – Colour

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## #3 Tumblr

**DUE ON THURS 10/22**

Using only CSS and images, create a unique design for a tumblr theme. tumblr.com is a popular microblogging platform that allows user to posts quotes, text, images, video, and audio as well as follow the streams of other users. It is also highly styleable and illustrates the power of CSS in web design. You are free to create images for the style and reference them in the CSS. Upload the images to the class server so that tumblr can find them.

The design should be legible and present the content in a clear way; however you should feel free to experiment and create more interesting and non-traditional designs.

Don't start right off with the code, begin with sketches of the design you want to create and work towards it in CSS. Bring sketches/comps of your design to class on Tuesday the 29th.

You can get a copy of the HTML template and some CSS to get you started here.

You can also find Tumblr's documentation for templates here.

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## **#4 Non-linear Narrative**

**DUE ON TUES 11/03**

Adapt an existing story or part of a story (e.g. a fable, film, novel, etc.) into a nonlinear narrative with between 12 and 24 events. You can use text and dialog directly from the source, you can paraphrase, or you can combine both. The goal is to create an engaging story system that can unfold in different ways as the reader makes decisions. Use images and type to tell each part of your story. Start by selecting your story; then develop a script and diagram that lays out the story elements and how they connect.

Make use of the new typography systems, CSS Animations, and JavaScript that we discussed in class. Consider how a page can build itself in time, and the difference between navigating to a new page, and updating a page behind the scenes in code.

To prepare, bring a diagram of your story to class on Tuesday

October 27th. On the 3rd, we will look at all of the projects together in groups and discuss the experience of each of your stories.

Some stories you may want to look at are Aesop's Fables, Blue Beard Cinderella, Donkey Skin, Hop 'o' My Thumb, Puss in Boots, Red Riding Hood, Sleeping Beauty, Poe's "Purloined Letter", and Robert Heinlein's "All You Zombies", also look at Motherboard's Terraform Stories

## Reference

Hypertext

Twine

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## #5 Institution

**DUE ON TUES 11/17**

Working in groups of two, create a design proposal for the website of an art or design related organization, institution or company of your choosing (museum, art school, gallery, collection, archive, design shop, font foundry, community center, fab lab, etc.).

You will develop concepts for a core structure that suits the different needs of the organization, and find ways to visually implement this structure, helping the organization represent itself appropriately online.

If the chosen organization has an existing site, you may use it as a starting point, but your design ideas should not be limited by how

the site currently looks, works, or even the information it contains. You are allowed to cut, move, add, or combine any of the existing information found on the current site.

Your proposal must include:

### 1. Introduction (1 page)

A written text (~ 250 words) in which you:

Analyze the main audience / target group, and their potential expectations as they visit the site.

Describe the core needs of the organization in their communication through a web-site (e.g. a time / calendar based view of their events, an archive of past exhibitions / projects, educational section, visits & directions, etc.).

Identify the key elements and concepts of your design proposal. Think of how the potential of the web can be taken advantage of for this particular case. Try to come up with new, refreshing design patterns where you see fit, or creative uses of existing ones.

### 2. User Stories (2 pages)

Two short user stories (~ 125 word each) that give concrete examples of how people from your target groups will use the site, giving a clear idea for how each type of user is served by your proposed structure.

### 3. User Experience materials (2 pages)

A sitemap of your proposed structure for the site.

A wireframe of the home page that makes the structural and functional requirements of the website clear.

### 4. Two Desktop and Mobile design directions (4 pages)

Building off of your wireframes, develop two unique design directions by establishing design rules and decisions and choosing typefaces and colors. *Both directions must use a grid to guide the design.* Showing the grid isn't necessary, but you should go through the steps described in class for establishing and following a grid. When developing your rules, consider how they work for different types of content, navigation, and goals for the site.

For each direction, execute a design of the desktop version of the homepage, and a mobile version of the homepage. Pay close attention to typography, layout and color, keeping in mind the font restrictions discussed in class. This means you will create 4 designs total, one each for desktop and mobile for each design direction.

As you compile the proposal, ask yourself these questions:

How does your design make the site exciting to use?

How does it help the organization to represent itself and put emphasis on what it really is about?

How does it distinguish the site from other similar sites?

Who your design is speaking to and how it is doing it?

Your document should be put together as a single PDF file with 9 pagee and is due in class on *Tues November 10*.

## **Part 2**

Working in your group, and build out your site. You don't need to build every page. Just the homepage, and two secondary pages.

## **Required Reading**

Wired.com's Webmonkey tutorial on Information Architecture

Six Revision's Ultimate Guide to Website Wireframing

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## #6 Portfolio

DUE ON THURS 12/03

Your portfolio is your shop window. It doesn't matter whether it is a printed portfolio or a laptop presentation [or viewed online], the same rules apply: make it as compelling and as revealing as possible. Push yourself. Don't think, oh this will do. It won't. After your personality, it is the second most valuable tool that you possess to help you find a job.

A portfolio of eight to ten interesting pieces of work is ideal... Your portfolio pages should exhibit a degree of uniformity. Create a grid, and make sure every project adheres to the grid. This will be difficult because you might be showing a variety of projects (2D and 3D) but it's worth trying to get this right because you will be judged on how your work is presented as much as by the work itself. A portfolio that has an underlying unity and structure will score more points (and be more enjoyable to view) than one that has no structure or cohesion.

*Adrian Shaughnessy: How to be a Graphic Designer, Without Losing Your Soul*

As a designer, having a portfolio available online is a great tool to generate interest in your work, and can prove essential when making contact with potential clients and employers. This project focuses on the full design and development process to create an online portfolio of your own work.

For this assignment you will develop and build a portfolio website

in HTML and CSS. You may use all techniques introduced in class, such as CSS animations and JavaScript; just choose the appropriate tool for your idea.

Your site should include at least 8 works. There is no maximum page limit, however you should choose quality over quantity.

The portfolio project is broken into two parts, the first part is to determine the content and audience for the site, create at least two visual designs, hand sketched wireframes, and a sitemap for the entire site. Keep in mind the questions from the Architecture project:

What is the site's purpose? (finding clients, applying for schools, etc.)

Who is your audience?

What are the sections of your site?

How will you organize your work?

Use the same procedures as practiced in class to plan, design and realize your portfolio site. Since this should be a structure that you can update often and easily.

Bring answers to the questions above, selections of your work, and your initial sketches and first design comps to class on **Tuesday, November 24th**. Be prepared to discuss your ideas and work with me and fellow students. Remember that you must have an idea of who the site is for and what type of content you're going to feature.

For **Thursday, December 3rd** you are expected to present a work-in-progress version of your site to the class. This should include the home page and at least one project page.

The final complete working version of the site must be posted to the class site by **8:00am on Monday, December 14th.**

## Resources

How To Design A Portfolio

More Portfolio Links

Chandler's Delicious Feed

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Professor: Chandler McWilliams (office hours: TBD)

TA: Adam Ferris (office hours: TBD)

Tuesday & Thursday

9:00 AM–11:50 PM

Broad Art Center Room 4240

Programming Media I (DESM 252A)

Fall 2014

UCLA Department of Design Media Arts

Professor: Chandler McWilliams (office hours: TBD)

Monday

2:00 PM–04:50 PM

Broad Art Center Room 4220

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## Description

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In this course, we consider how technology—and digital technology in particular—have impacted the our world, our politics, and our practice as artists. We will attempt to answer—from the inside in a sense—how are we altered by seeing, thinking, making, and communicating through digital technology? What are the effects of these changes on our perception, our art, our sensibilities, our aesthetic decisions, and our relationship to the world? How are we, as artists, are responding to and reflecting upon our increasingly technologically mediated lives? Does computation and programming operate as a medium? Analogous to paint? Or is this an antiquated idea brought in from historical arts discourse? What role does technology play in the work we make, and why?

We will approach the task of answering these questions from multiple fronts: We will read and discuss recent media theory, criticism, and artists' writings; learn to write code in the context of the arts; create work based on our newfound skills and understandings; and write about our practice and reflect on how our work confronts these conditions.

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## Evaluation

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You must attend class, participate in discussions, and complete all assignments.

Grading is based on the coding exercises, final project and paper, and on active participation during the class meetings.

Punctuality, focus, articulation of concepts, and contribution to class discussions are all part of class participation.

Classes start at 2:00 PM. If you are 15 minutes late, you will receive a tardy. 3 tardies will turn into 1 absence. Every absence equals 1 full grade down (A to B), 3 unexcused absences result in a failing grade.

If there is an emergency and you will be late or absent from the class, please email me.

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## Required Reading / Viewing

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- Casey Reas and Ben Fry. *Processing: A Programming Handbook for Visual Designers and Artists*. MIT Press, 2014.
- Dan Shiffman's *Computer Programming for the Total Beginner*
- Weekly reading assignments

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Week 1	Monday 10/6	Syllabus Introductions Discussion of individual practices and uses of technology
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Week 2	Monday 10/13	TECHNOLOGY  Langdon Winner. "Do Artifacts Have Politics?" in <i>The Whale and the Reactor</i> (1986) Leon Marx, "Technology, The Emergence of a Hazardous Concept" in <i>Technology and Culture</i> (2010)
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Week 3	Monday 10/20	CONTROL  Gilles Deleuze. "Postscript on the Societies of Control" in <i>October, Vol. 59</i> (1992) Friedrich Kittler. "There is no Software" (1995)
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Week 4	Monday 10/27	REPETITION  Walter Benjamin. "The Work of Art in the Age of Mechanical Reproduction" (1936)
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Week 5	Monday 11/3	INTERACTION  Jacques Ranciere. "The Emancipated Spectator" in <i>Artforum, March 2008</i>
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Week 6	Monday 11/10	CLASS CANCELED
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Week 7	Monday 11/17	PERCEPTION  Donna Haraway. "The Persistence of Vision" in <i>The Visual Culture Reader</i> (1997)
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Week 8	Monday 11/24	MEDIUM  Rosalind E. Krauss. "The Knight's Move" from <i>Under Blue Cup</i> (2011) Domenico Quaranta. "It Isn't Immaterial, Stupid! The Unbearable Materiality of the Digital" from <i>In Your Computer</i> (2011)
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Week 9	Monday 12/1	IMAGE

Hito Steyerl. "In Defense of the Poor Image." (2009)

Boris Groys. "From Image to Image File – and Back: Art in the Age of Digitalization" from *Art Power* (2008)

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Week 10    Monday 12/8

FUTURE

Alex Williams and Nick Srnicek. "#Accelerate: Manifesto For An Accelerationist Politics" (2013)

Richard Barbrook and Andy Cameron. "The Californian Ideology" (1995)

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