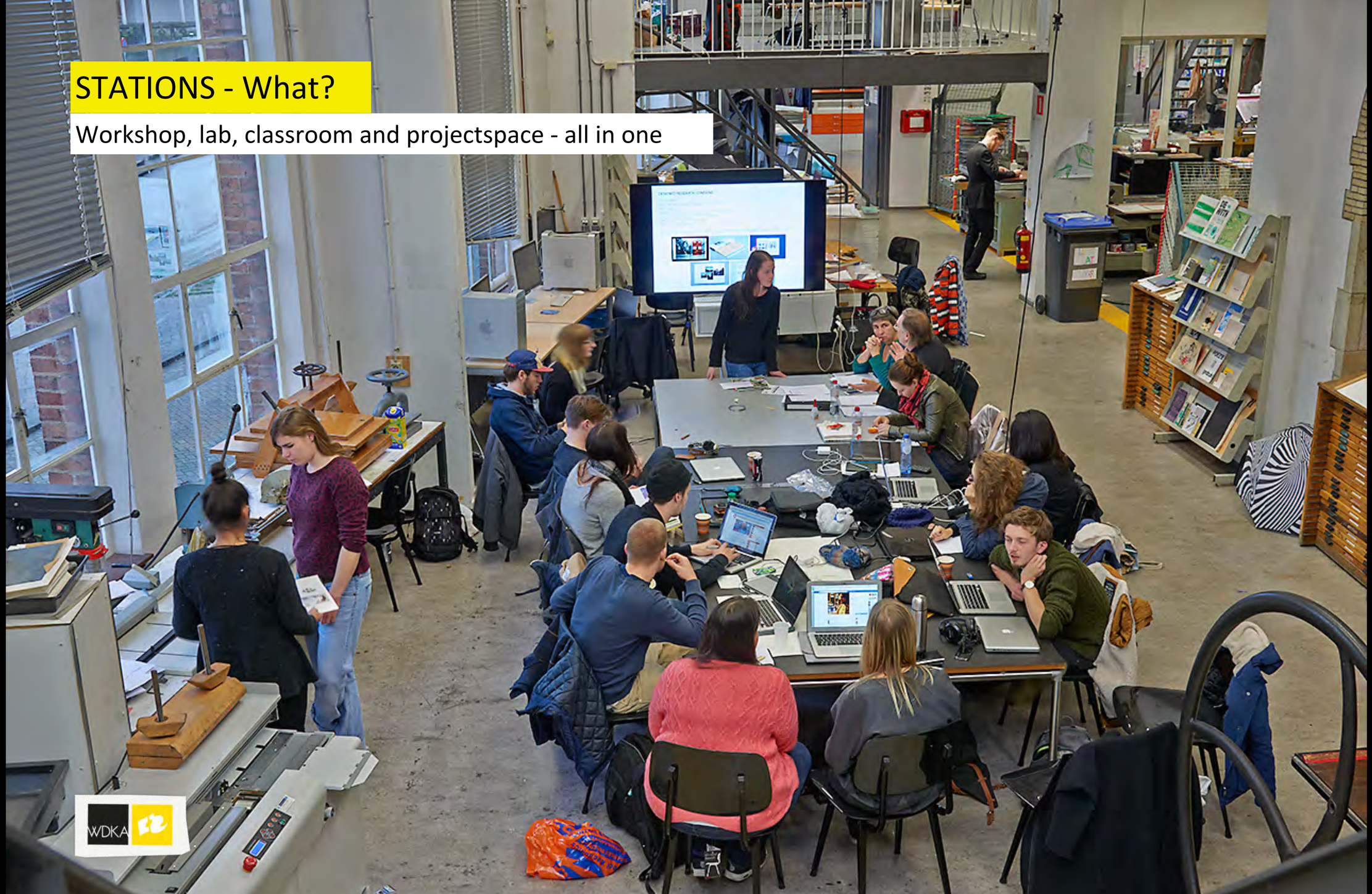
STATIONS - Introduction

STATIONS - Introduction

STATIONS - What?

Workshop, lab, classroom and projectspace - all in one


STATIONS - What?
Workshop, lab, classroom and projectspace - all in one
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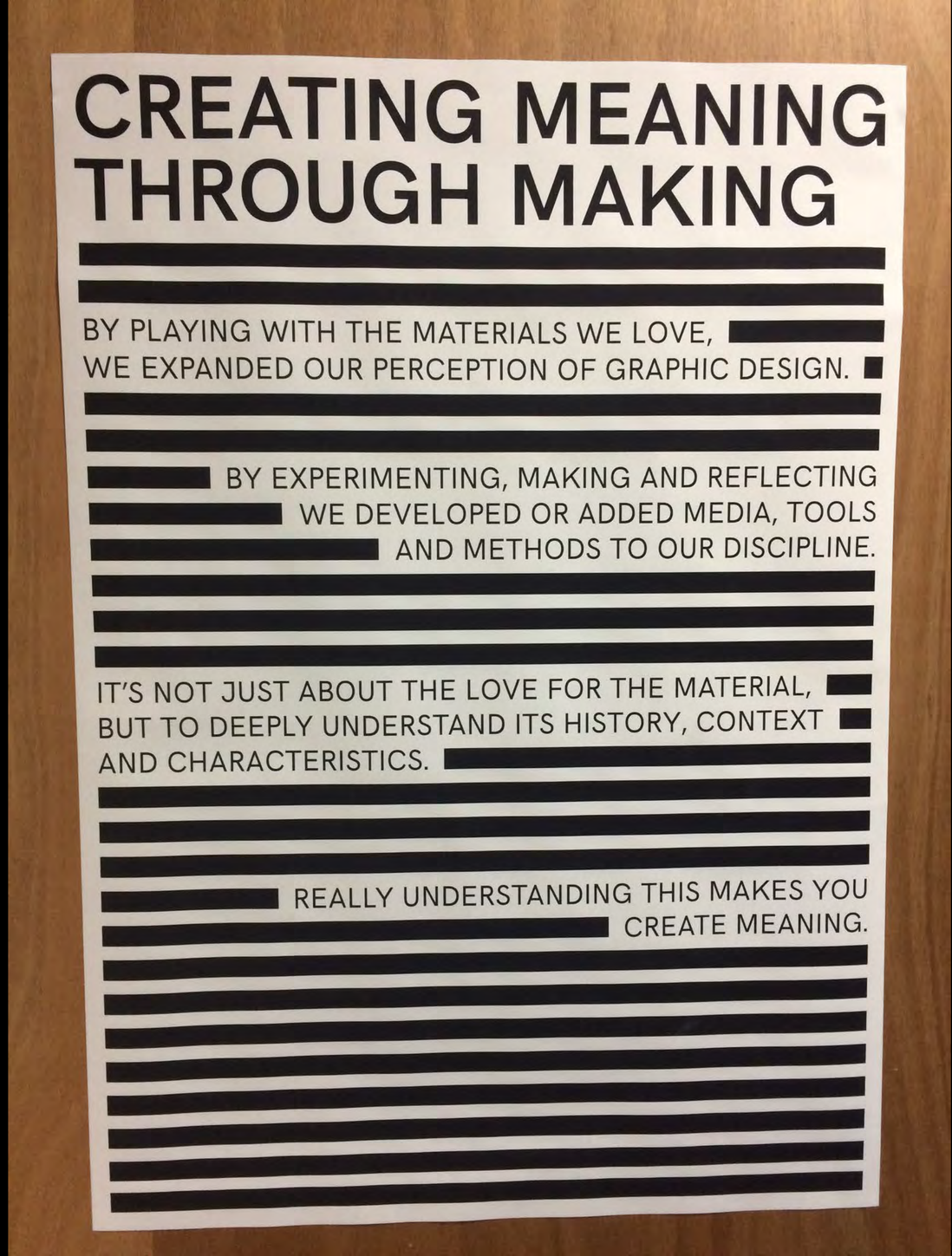
STATIONS - Introduction

Interaction Station
Image & Sound Station
Publication Station
Material Station
Fabric Station
Drawing Station

Business Station
Research Station
Education Station

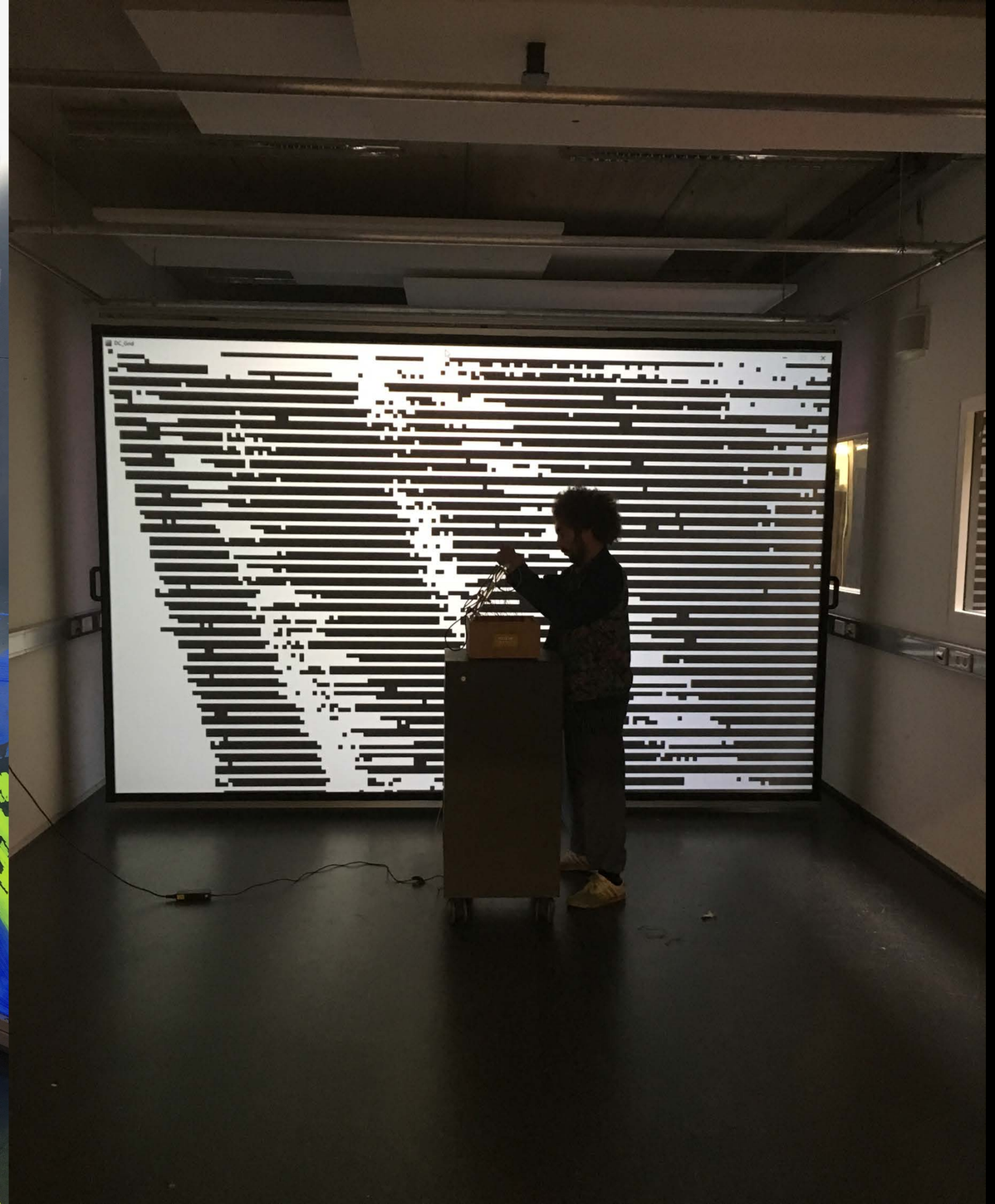
Bluecity Lab (external location)



STATIONS - What?

STATIONS - What?

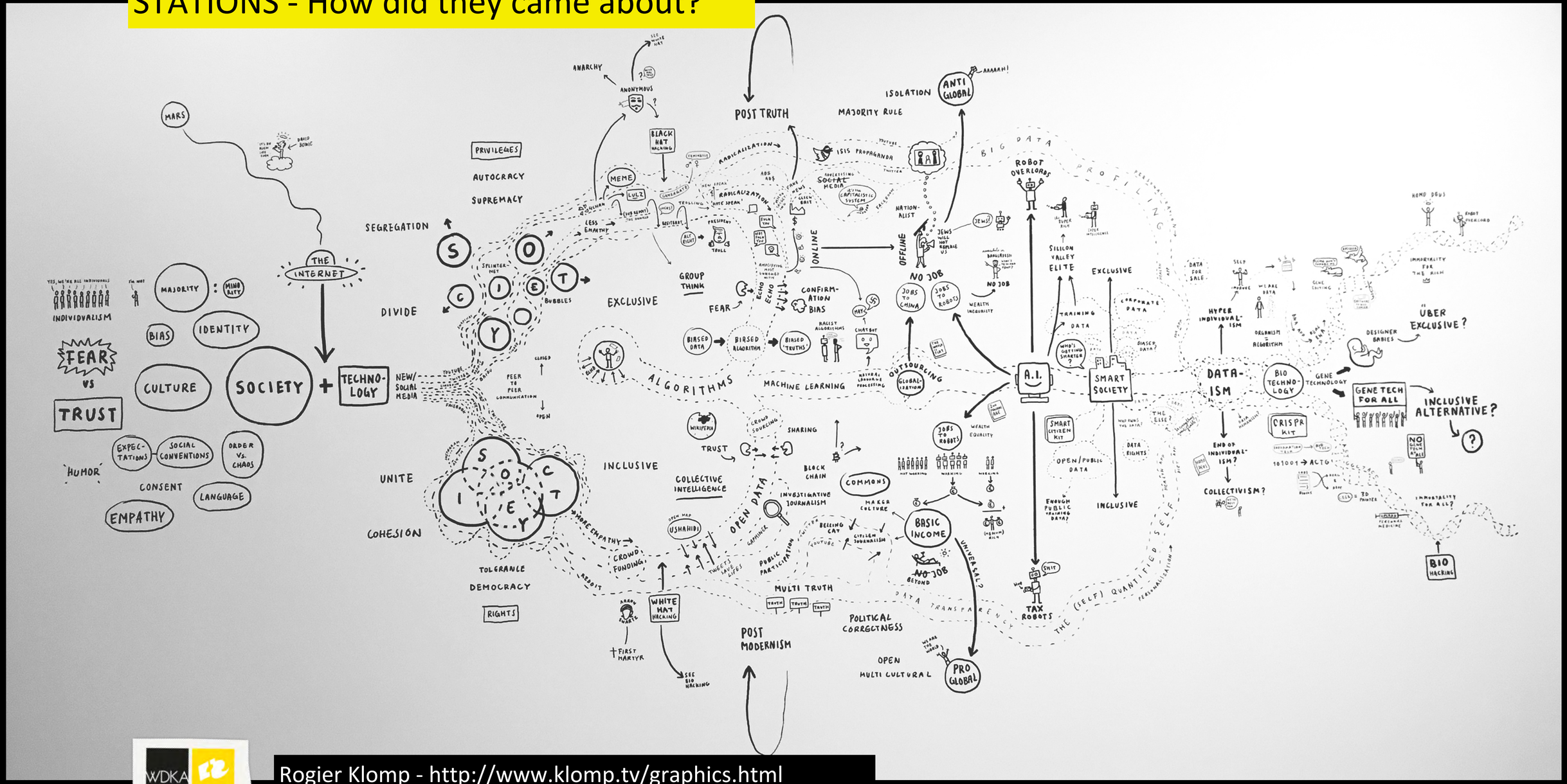
STATIONS - Introduction



STATIONS - How did they came about?

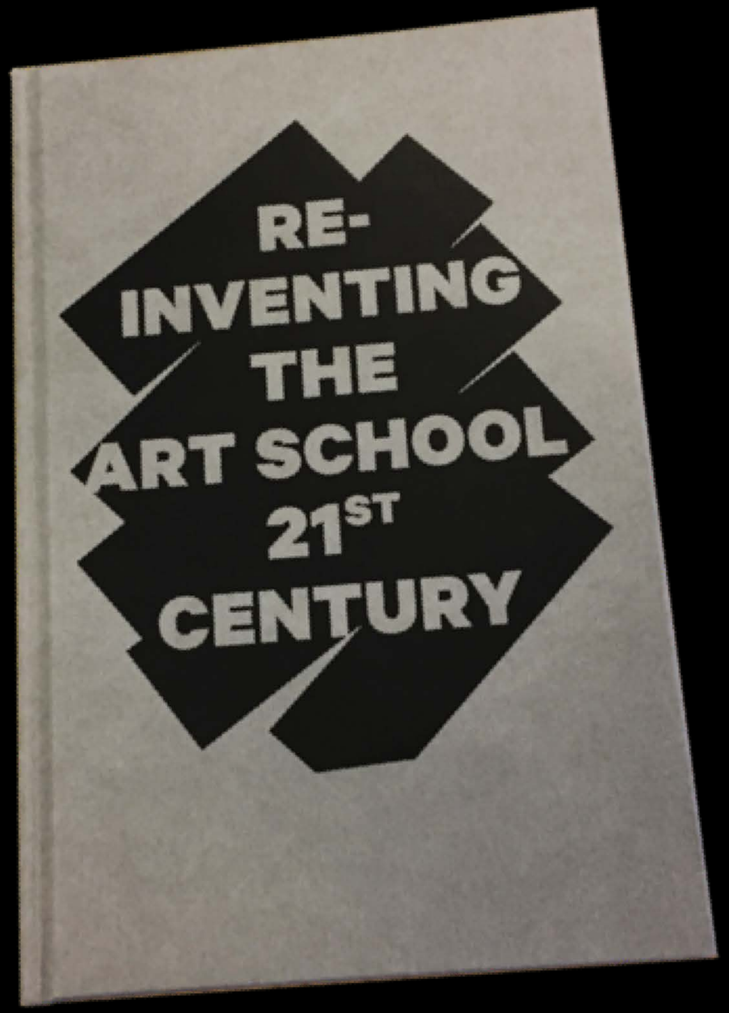
Are we offering a learning environment for students to be able to investigate and experiment with crucial phenomena of this time and age?

STATIONS - How did they came about?



Rogier Klomp - http://www.klomp.tv/graphics.html

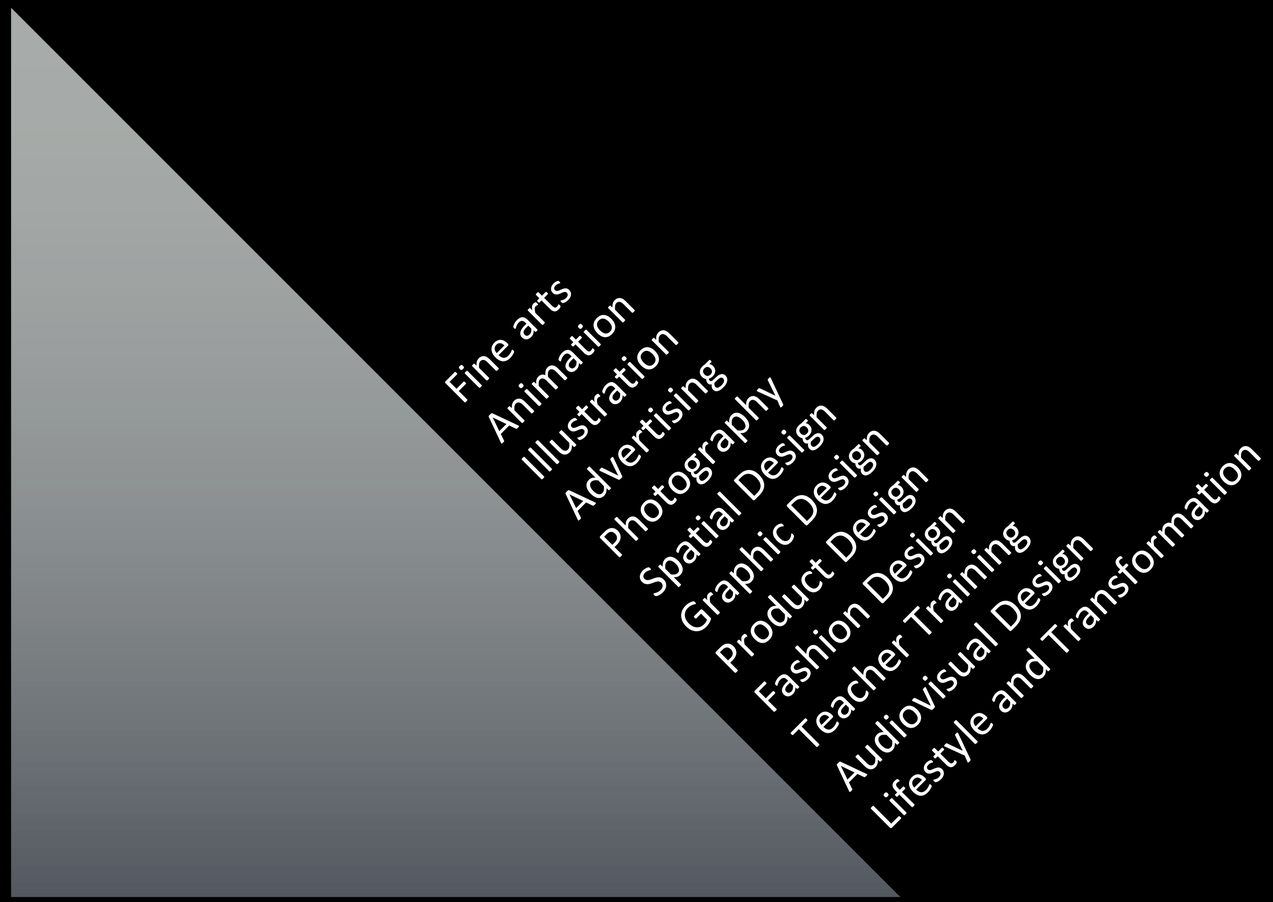
STATIONS - How did they came about?



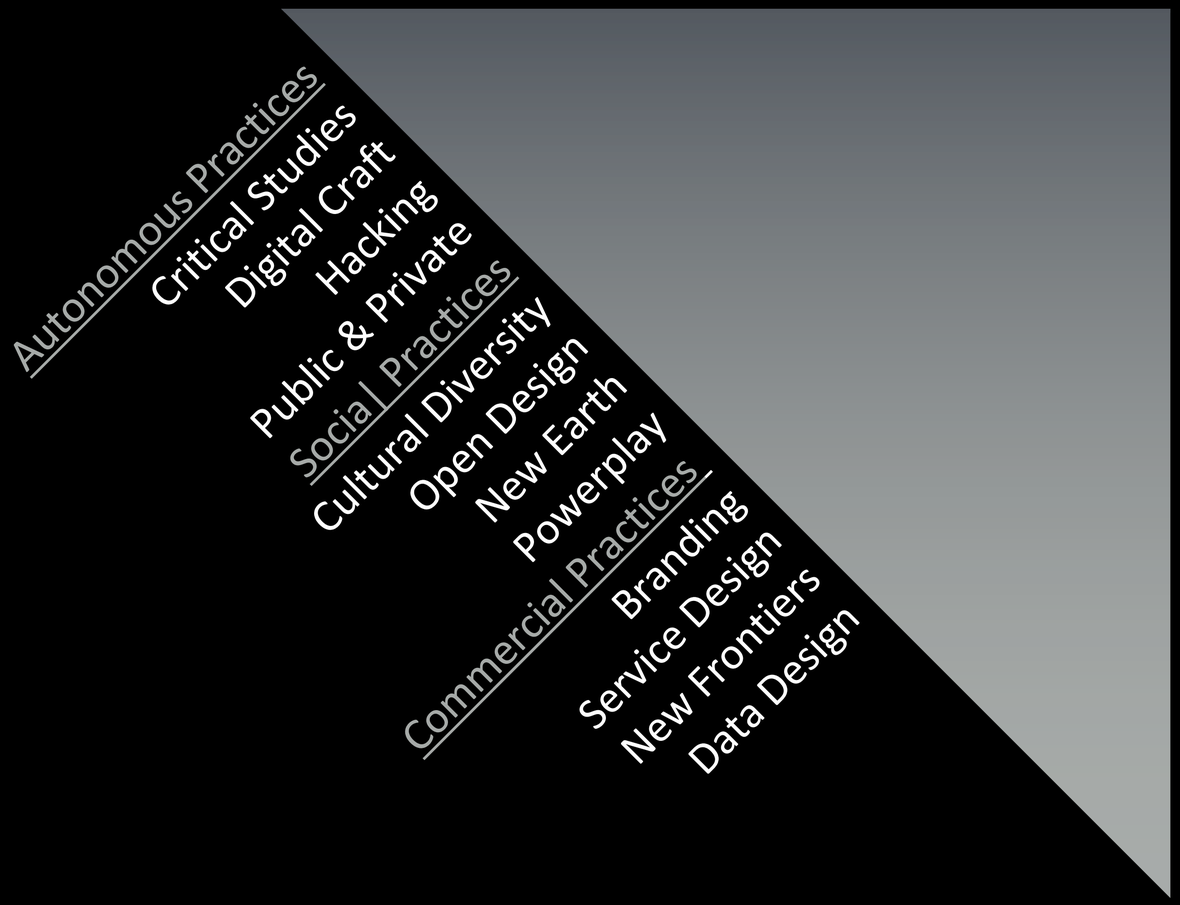
https://www.wdka.nl/storage/2017/05/WdKA_Re-inventing-the-art-school.pdf

STATIONS - How did they came about?

Major

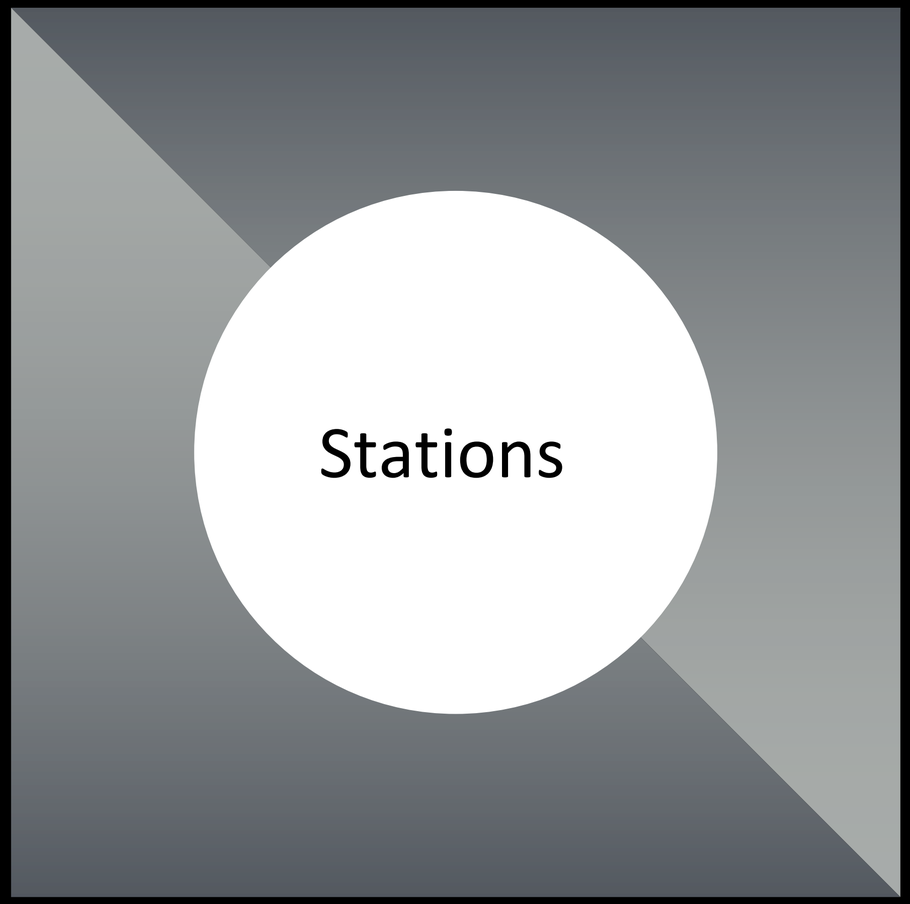


STATIONS - How did they came about?



Practices

STATIONS - How did they came about?

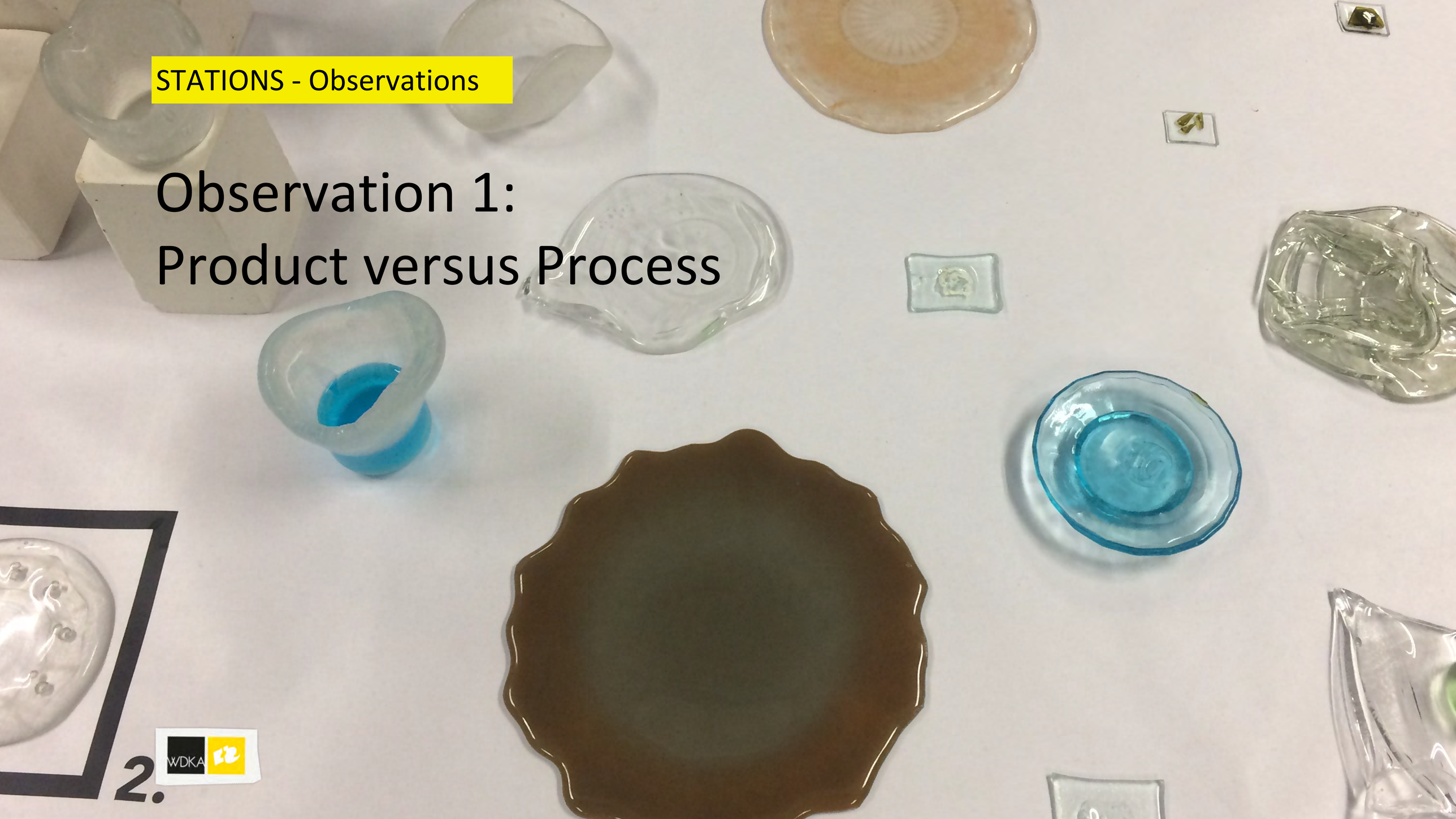


STATIONS - How did they came about?

Within the stations, we are questioning technology and the role of making within higher art education.

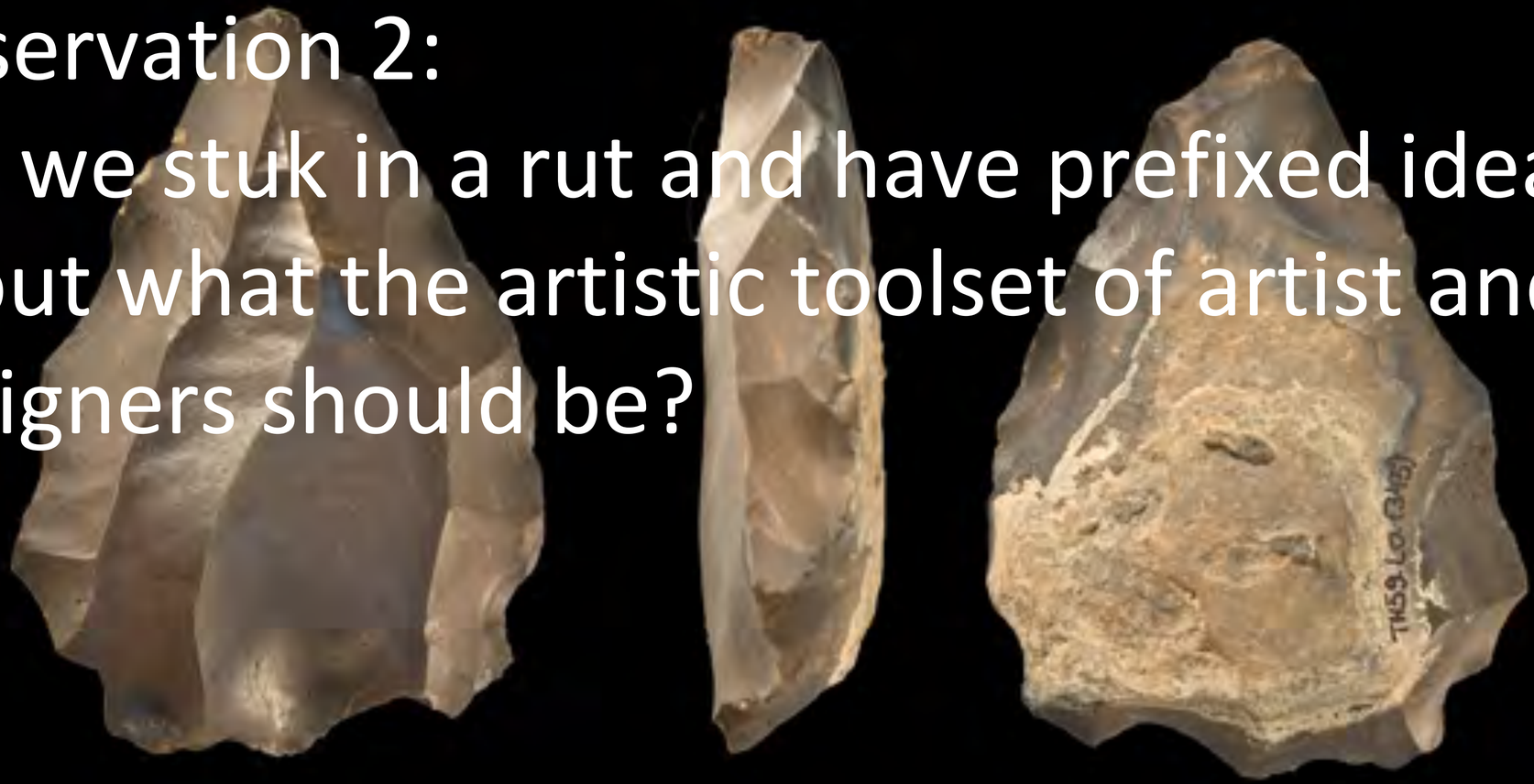
STATIONS - Observations

Observation 1:
Product versus Process



STATIONS - Observations

Observation 2:
Are we stuk in a rut and have prefixed ideas about what the artistic toolset of artist and designers should be?



STATIONS - Observations

EcoLogicStudio - Photo.Synth.Etica

Atelier Luma - https://atelier-luma.org/

Algaefabrics by www.tjeerdveenhoven.com

STATIONS - Observations

THE CRITICAL ENGINEERING MANIFESTO

tical Engineer considers Engineering to be the most transformative language of our time, shaping the way we move, communicate and think. It is the work of the Critical Engineer to study and exploit this language, exposing its influence.

1. The Critical Engineer considers any technology depended upon to be both a challenge and a threat. The greater the dependence on a technology the greater the need to study and expose its inner workings, regardless of ownership or legal provision.

2. The Critical Engineer raises awareness that with each technological advance our techno-political literacy is challenged.

3. The Critical Engineer deconstructs and incites suspicion of rich user experiences.

CE

4. The Critical Engineer looks beyond the "awe of implementation" to determine methods of influence and their specific effects.

5. The Critical Engineer recognises that each work of engineering engineers its user, proportional to that user's dependency upon it.

6. The Critical Engineer expands "machine" to describe interrelationships encompassing devices, bodies, agents, forces and networks.

7. The Critical Engineer observes the space between the production and consumption of technology. Acting rapidly to changes in this space, the Critical Engineer serves to expose moments of imbalance and deception.

8. The Critical Engineer looks to the history of art, architecture, activism, philosophy and invention and finds exemplary works of Critical Engineering. Strategies, ideas and agendas from these disciplines will be adopted, re-purposed and deployed.

9. The Critical Engineer notes that written code expands into social and psychological realms, regulating behaviour between people and the machines they ineer seeks to reconstruct gital excavation.

10. The Critical Engineer considers the exploit to be the most desirable form of

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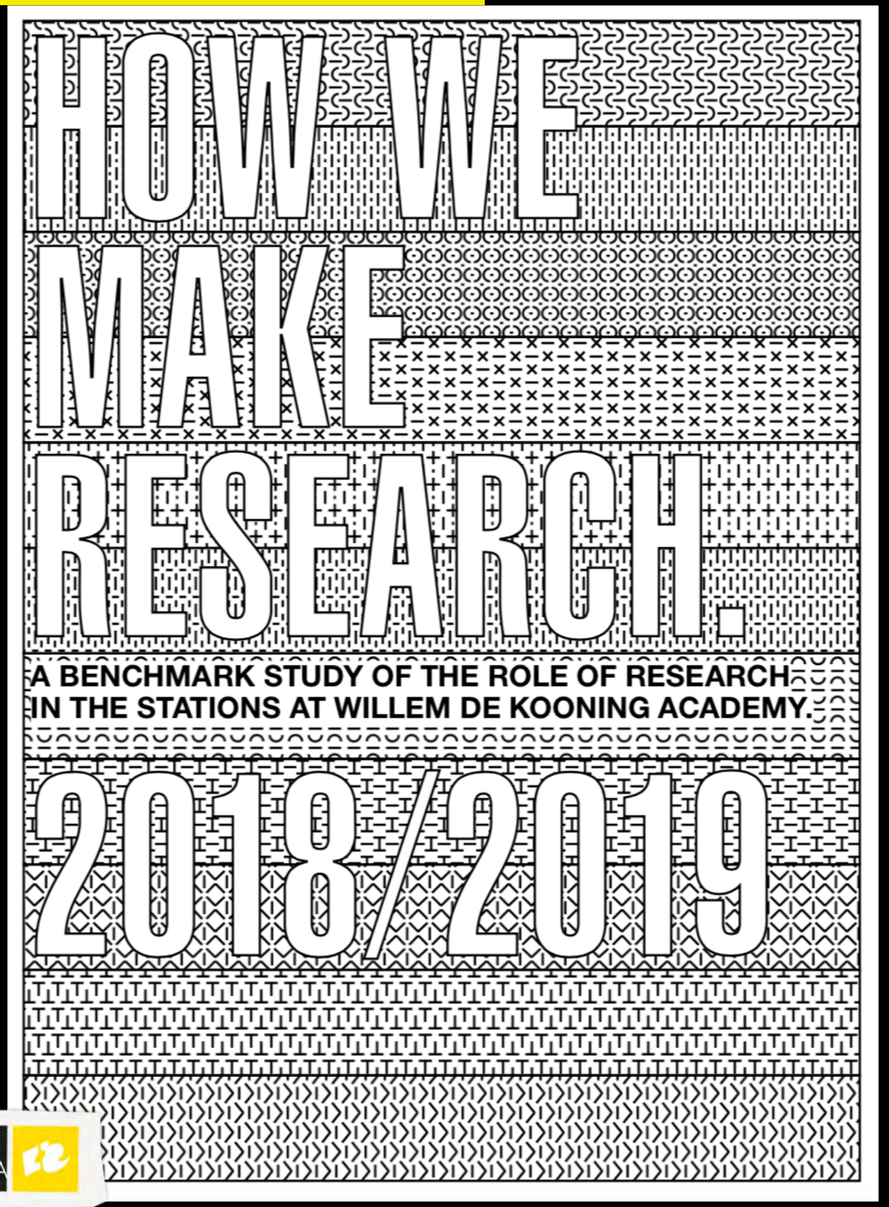
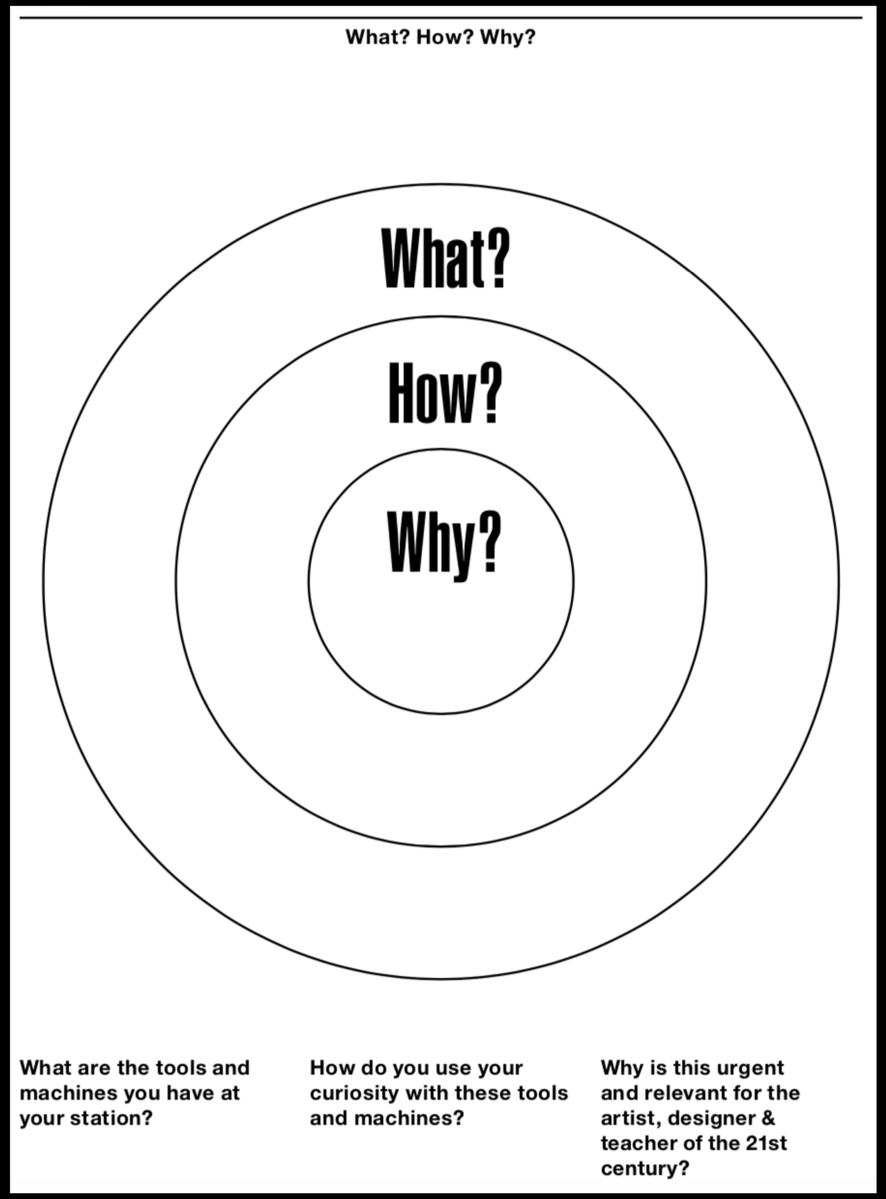
CRITICAL ENGINEERING - https://criticalengineering.org/

STATIONS - Principles

1. Being not solely a place for production and execution but create a place for (making) research

STATIONS - Principles





STATIONS - Principles

1. Being not solely a place for production and execution but create a place for (making) research
2. Question the technology we teach

STATIONS - Principles

1. Being not solely a place for production and execution but create a place for (making) research
2. Question the technology we teach
3. Create an environment which allows collaboration between tutors and technical staff

PUBLICATION STATION - Kim Hospers

What: Embedded Instruction
Length: Term 1 - project (6weeks)
With who: Major Illustration
Level: First year students

PUBLICATION STATION - Kim Hospers

What: Embedded Instruction
Length: Term 1 - project (15 weeks)
With who: Major Illustration
Level: First year students

50 Ways to tell a story

PUBLICATION STATION - Kim Hospers

My WdKA

MAJOR 1.1
ILLUSTRATION

TERM 1.1
WEEK 11

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Back to MyWdKA home

MENU
Home
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MAJOR
Theme & Goals
Assignment 1: Atlas
Assignment 2: Fifty ways to tell a story
Assignment 3: One way to share a story
Assessment
Planning
Literature
Resit

MAJOR THEORY
Assignment for October 30
Classes in pdf
Homework 6-12
Theme, content, assignment
Assignments
Assessment
Planning

STATIONS
Drawing Station Guido Kraaijeveld

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ASSIGNMENT 2: FIFTY WAYS TO TELL A STORY

ASSIGNMENT

Choose one story and visualize it in fifty ways that are as different as possible.

DELIVERABLES + DEADLINES

Image archive – Monday, December 3, 2018, before 09:00h.

The image archive is a document that represents your work process. It contains evidence like all sources of inspiration, research material, sketches, designs, prototypes, comments and written evaluations. The image archive must be uploaded on mywdka.nl.

50 Ways to tell a story show – Monday, December 3, 2018, starting 11:00h.

The 50 Ways to tell a story show is a final presentation of your collection of visuals.

You've picked 3 different words from the magical box. Construct your own story using the three words. The story has to be simple: something you can explain with no more than 4-5 sentences. Then create 50 different ways to tell the same story. Find a communicative, visual attractive way to present them all together in a book.

Preconditions book:
– A4 portret/vertical
– Technique: free
– Type of paper: free. (tip: use no more than 160 g)
– Binded

link to Kick-off: here

You do not have to give an oral presentation at this exhibition; the work has to speak for itself.

KEY WORKS TO DISCUSS

You've picked 3 different words from the magical box. Construct your own story using the three words. The story has to be simple: something you can explain with no more than 4-5 sentences. Then create 50 different ways to tell the same story. Find a communicative, visual attractive way to present them all together in a book.

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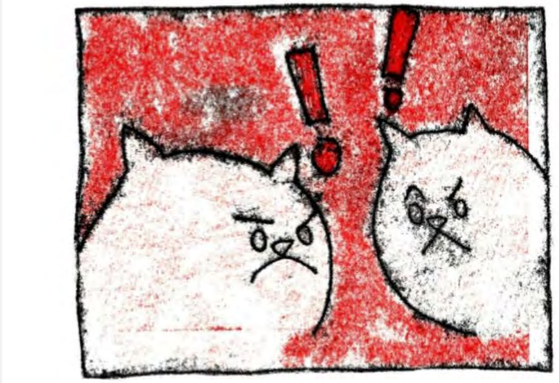
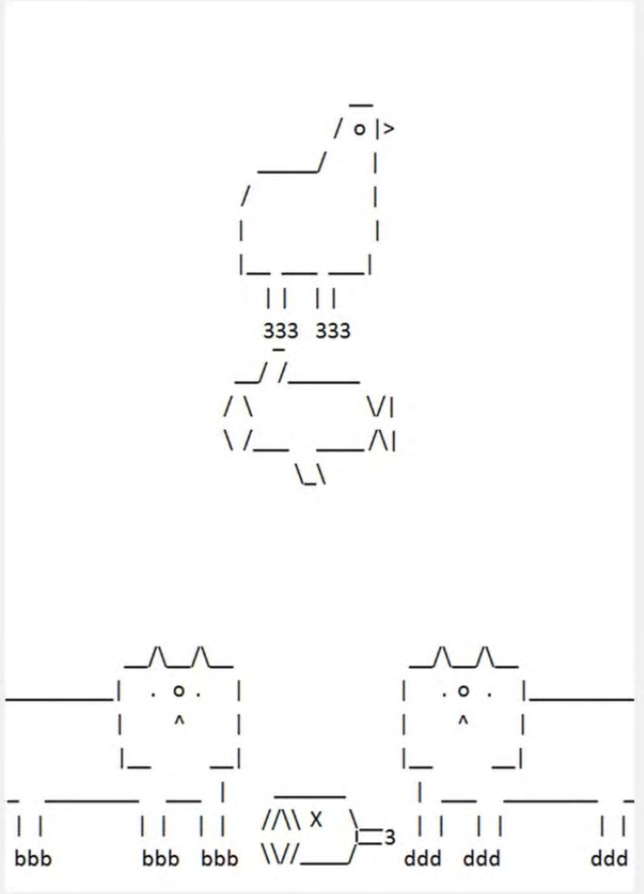
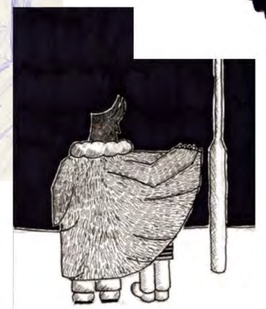
PUBLICATION STATION - Kim Hospers





PUBLICATION STATION - Kim Hospers

At one point, hungry for variety in materials, I decided I'd come up with one composition that tells my story and remake it in as many different ways, as in techniques, as possible. I really like how some of them turned out and there's a lot featured in my final product.



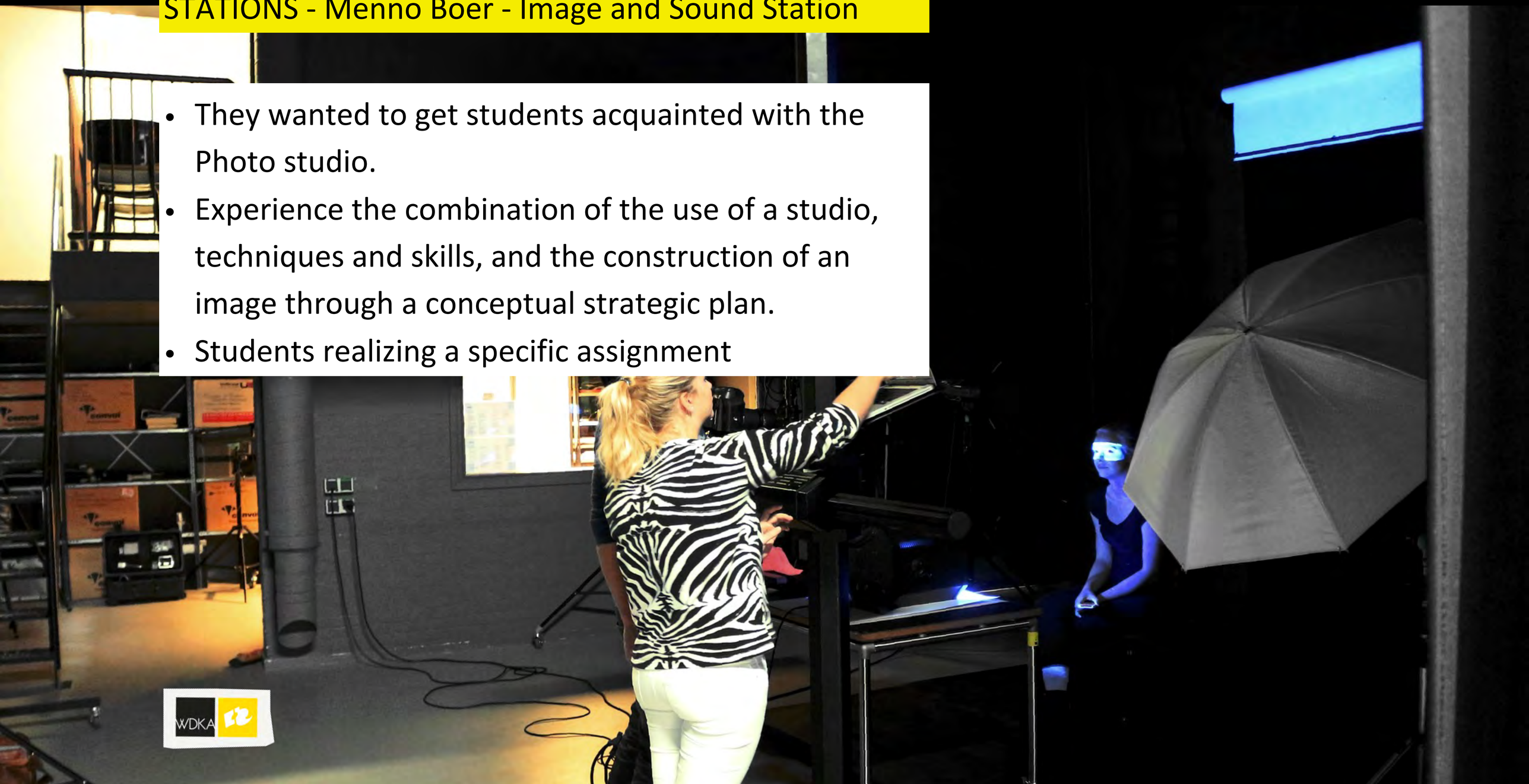
STATIONS - Menno Boer - Image and Sound Station

What: <u>Instruction and workshop</u>
Length: ± 3 days
Who: Major Graphic Design
Level: Second year students

STATIONS - Menno Boer - Image and Sound Station

STATIONS - Menno Boer - Image and Sound Station

- They wanted to get students acquainted with the Photo studio.
- Experience the combination of the use of a studio, techniques and skills, and the construction of an image through a conceptual strategic plan.
- Students realizing a specific assignment

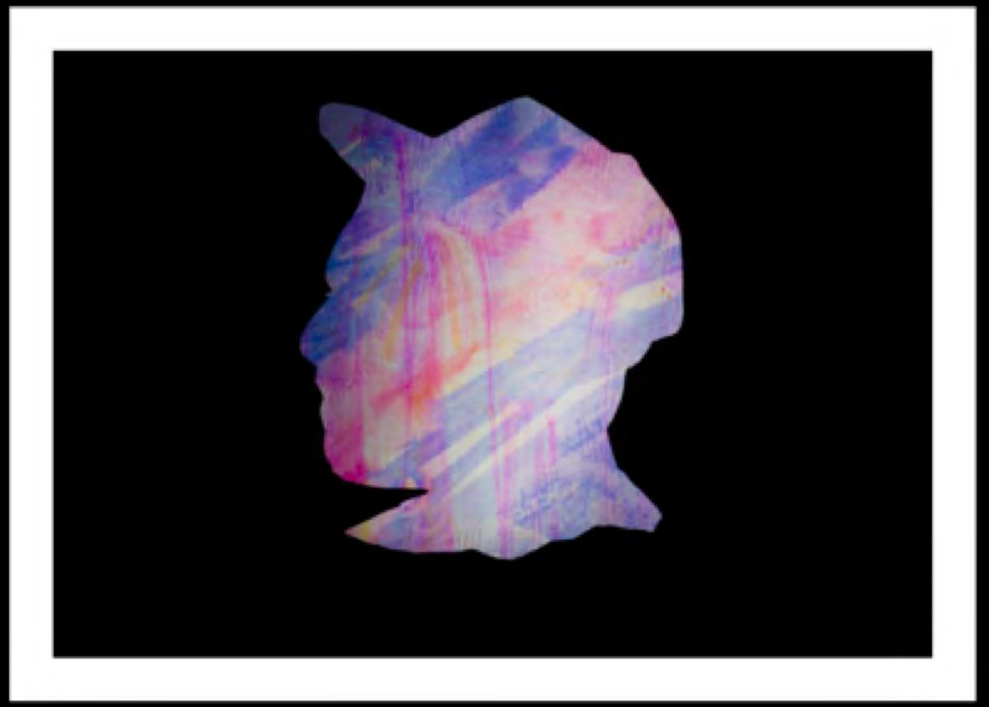


STATIONS - Menno Boer - Image and Sound Station

The assignnment was:
Remix— Graphic Design Culture —
Step 1: To copy: Re-construction
Select an iconic 'graphic design’ (i.e. a work) and reconstruct in the photostudio (Part of Image&Sound Station).
Restriction: you are not allowed to use ’nabewerking programma” (post-production?) such as Photoshop. Everything is done in the studio and with the camera.

Goal:
1. to understand how design (and image) is always a construct and always has intent.
2. To get introduced hands-on with the photo studio’s facilities, tools and techniques (camera, lighting etc).

STATIONS - Menno Boer - Image and Sound Station



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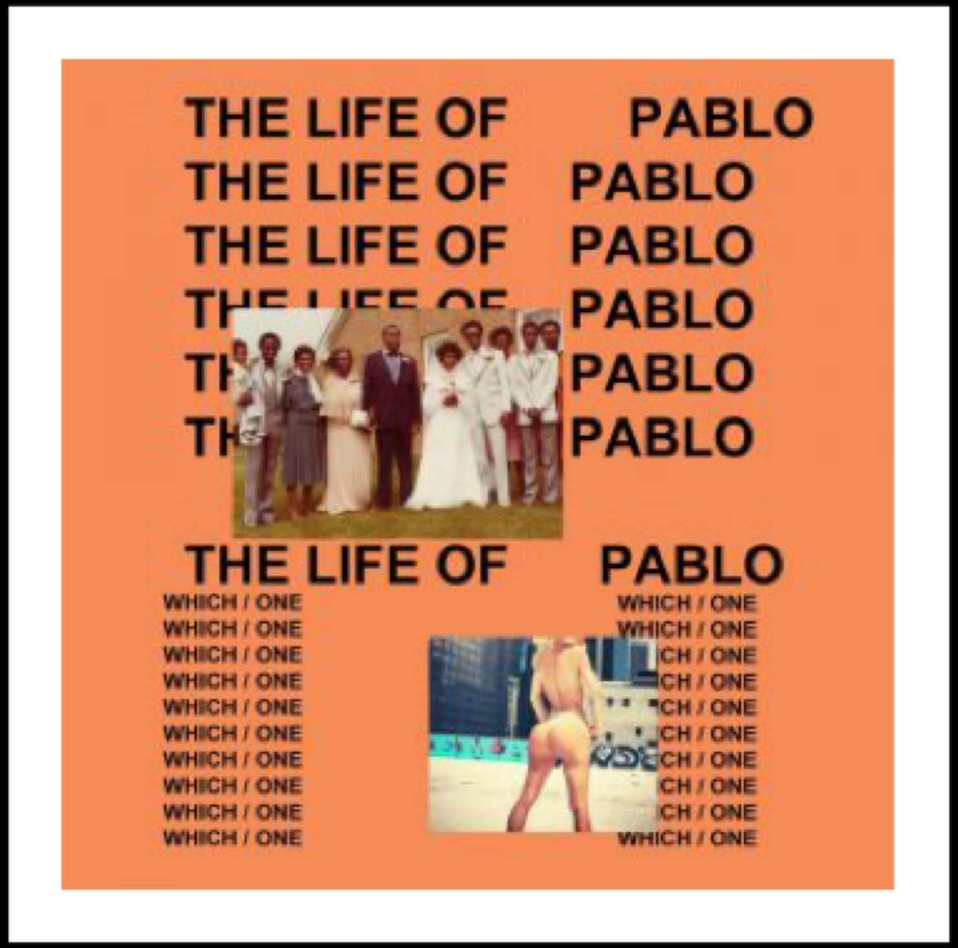
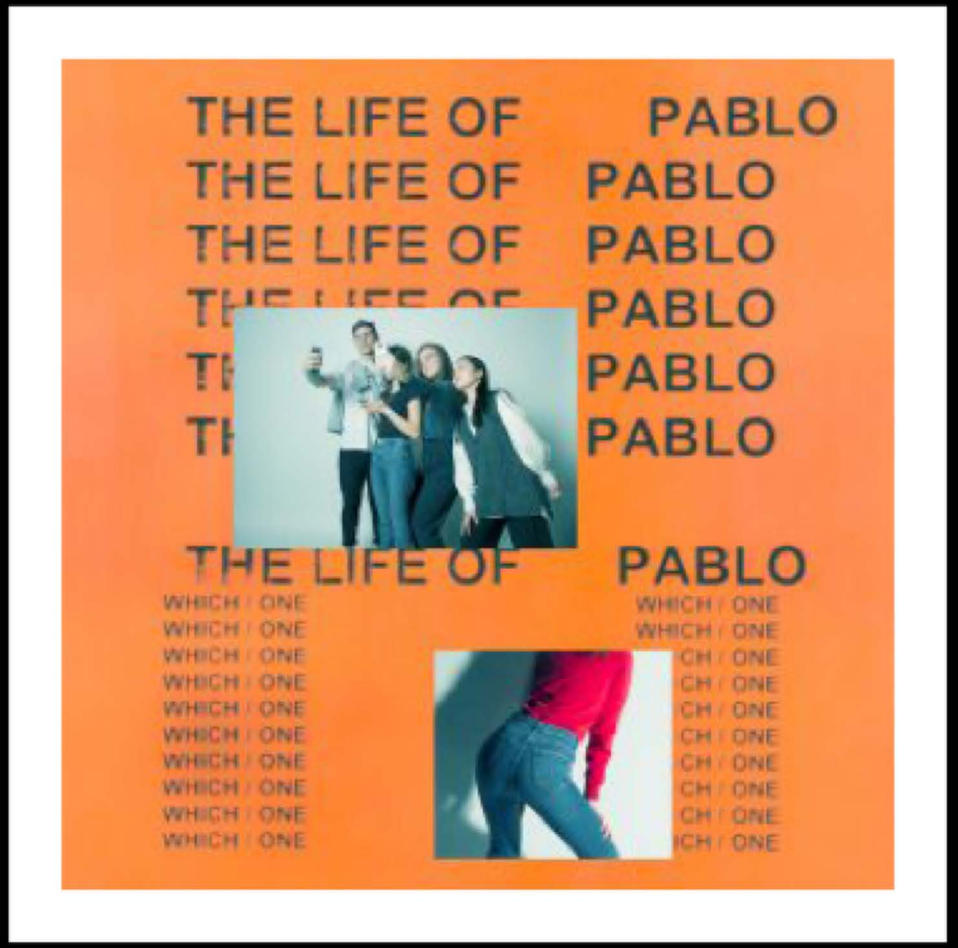
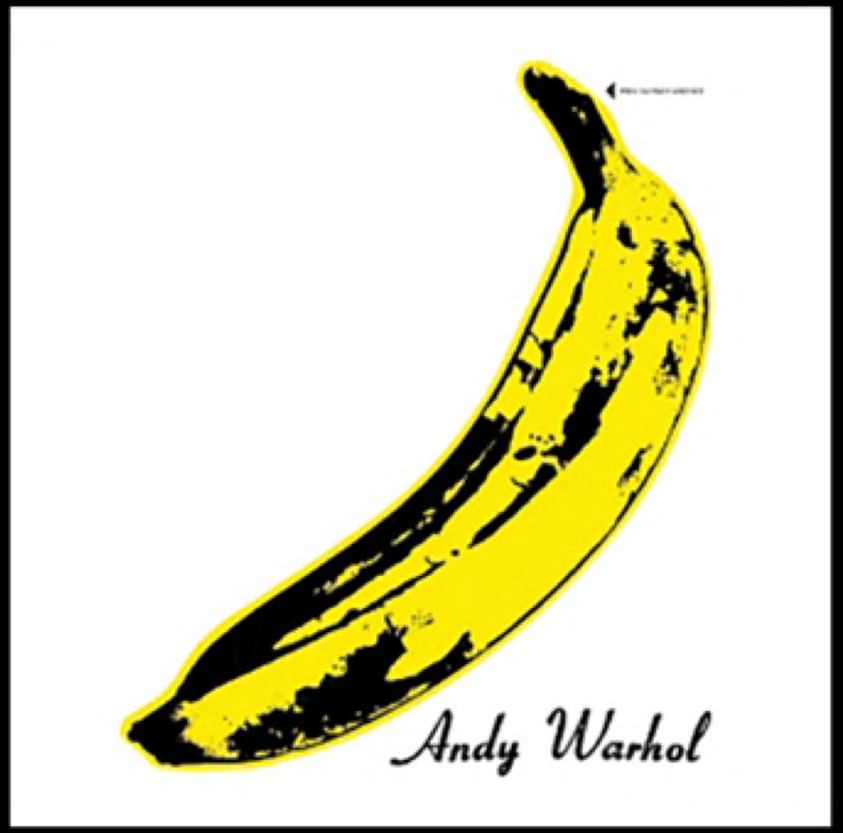




STATIONS - Menno Boer - Image and Sound Station



STATIONS - Menno Boer - Image and Sound Station

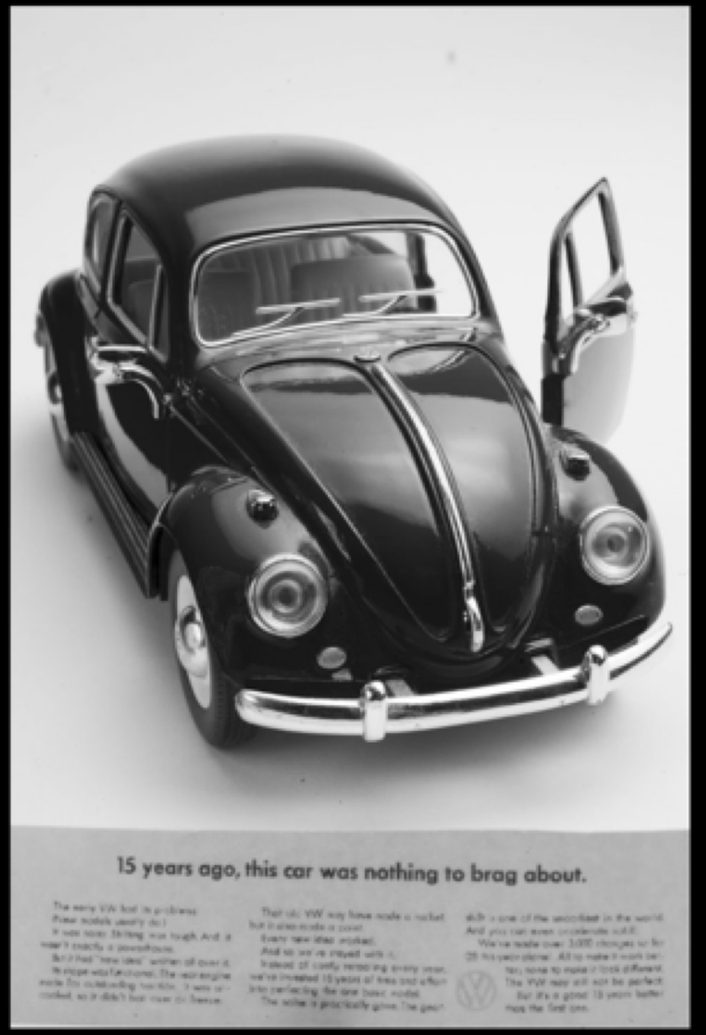
STATIONS - Menno Boer - Image and Sound Station

STATIONS - Menno Boer - Image and Sound Station

15 years ago, this car was nothing to brag about.

The early VW had its problems.
(New models usually do.)
It was noisy. Shifting was tough. And it wasn't exactly a powerhouse.
But it had "new idea" written all over it.
Its shape was functional. The rear engine made for outstanding traction. It was air-cooled, so it didn't boil over or freeze.

That old VW may have made a racket, but it also made a point.
Every new idea worked.
And so we've stayed with it.
Instead of costly retooling every year, we've invested 15 years of time and effort into perfecting the one basic model.
The noise is practically gone. The gear-shift is one of the smoothest in the world. And you can even accelerate uphill.
We've made over 3,000 changes so far (28 this year alone). All to make it work better, none to make it look different.
The VW may still not be perfect.
But it's a good 15 years better than the first one.



15 years ago, this car was nothing to brag about.

STATIONS - Menno Boer - Image and Sound Station

IMAGE AND SOUND STATION - Peter Schop/Han Hoogerbrugge

What: Exercise & Experiment
Length: 1,5 day
Who: Major Illustration
Level: Second year students

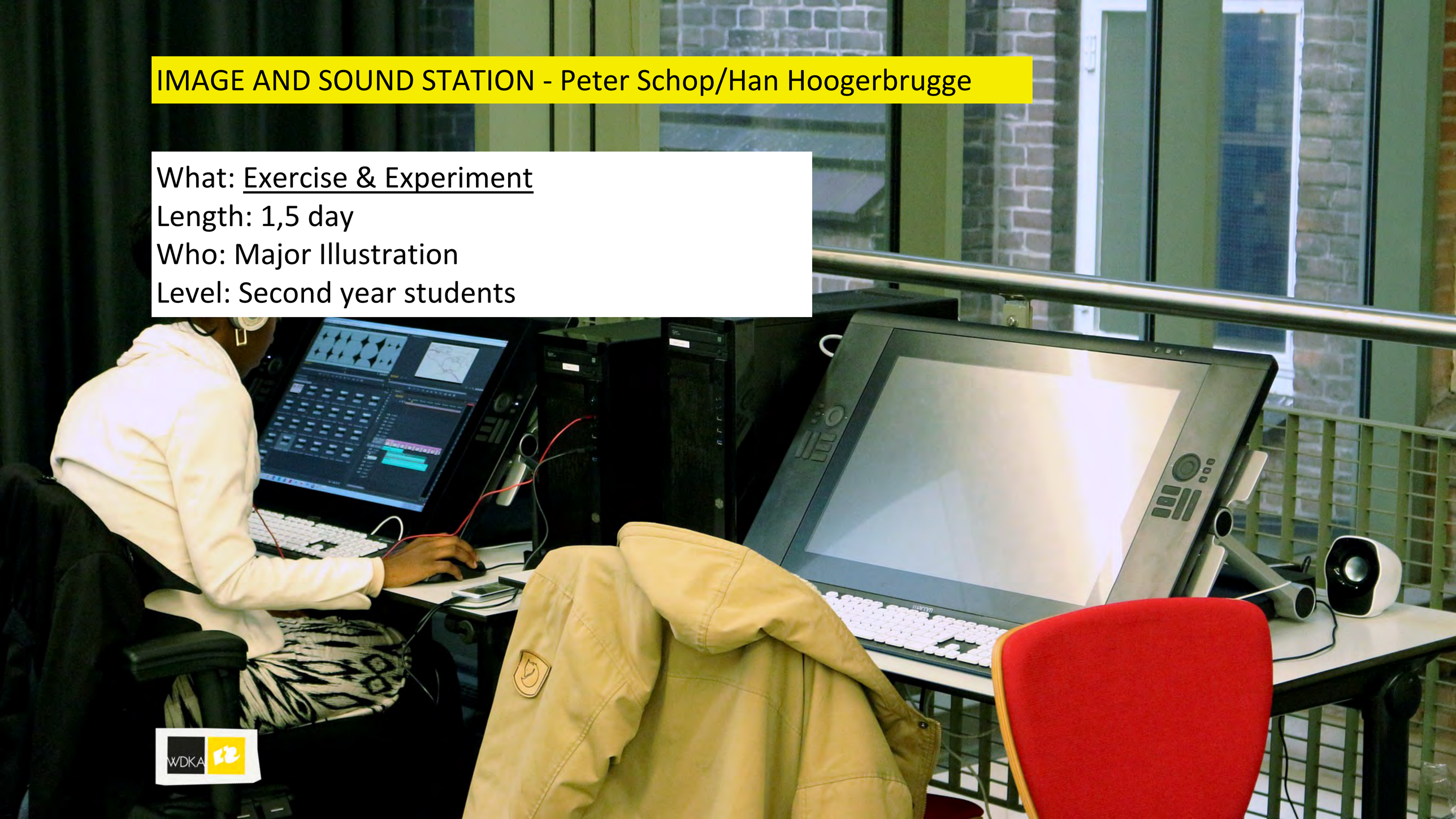


IMAGE AND SOUND STATION - Peter Schop/Han Hoogerbrugge

My WdKA

STATION SKILLS

WEEK 14

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STATIONS - Peter Schop/Han Hoogerbrugge

INTRO MOTION CAPTURE MOVEMENT RECORDING

Title
Intro Motion Capture movement recording

Station
Image & Sound station

Location/Classroom
BL 2.9

Tutor(s)
Peter Schop

Description
You're going to make a recording of yourself or your fellow student. First play than think about what you are going to do. Is it for Animation, Game, Performance, Motion studies,

Practical information
Introduction in what Motion Capture is and the possibilities there are with the gathered data.

- What can (and cannot) be done with motion capture
- Pro's and Con's
- Introduction in the software program **IPI soft** that is used for capturing and converting movement to data
- Converting and Cleaning data. In other words; make it useful
- Connect the gathered data to a Character rig.

Reference
https://en.wikipedia.org/wiki/Motion_capture

Edit this post

Interested in registering for this course in the future? Click the button.

I'm interested!

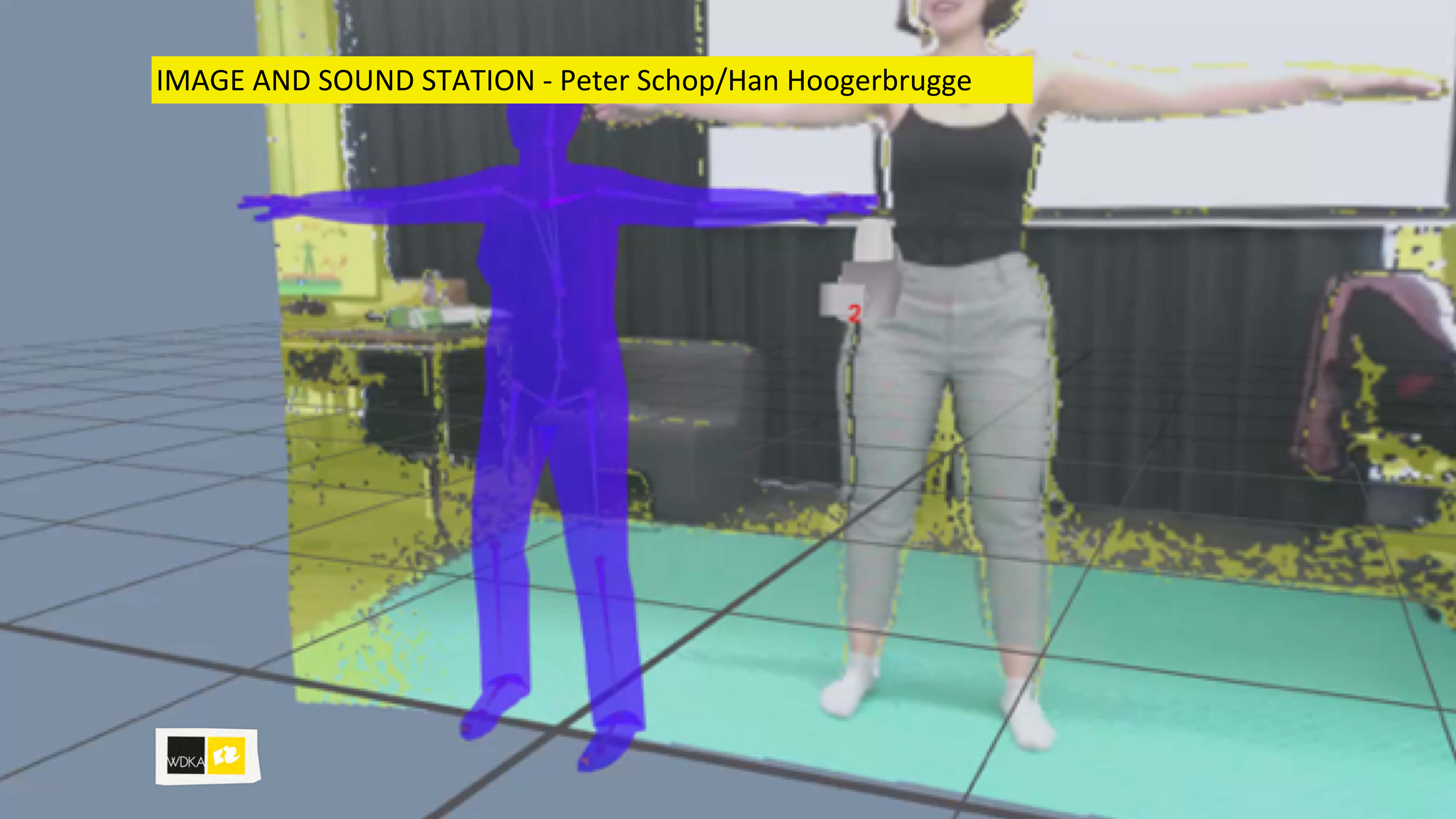
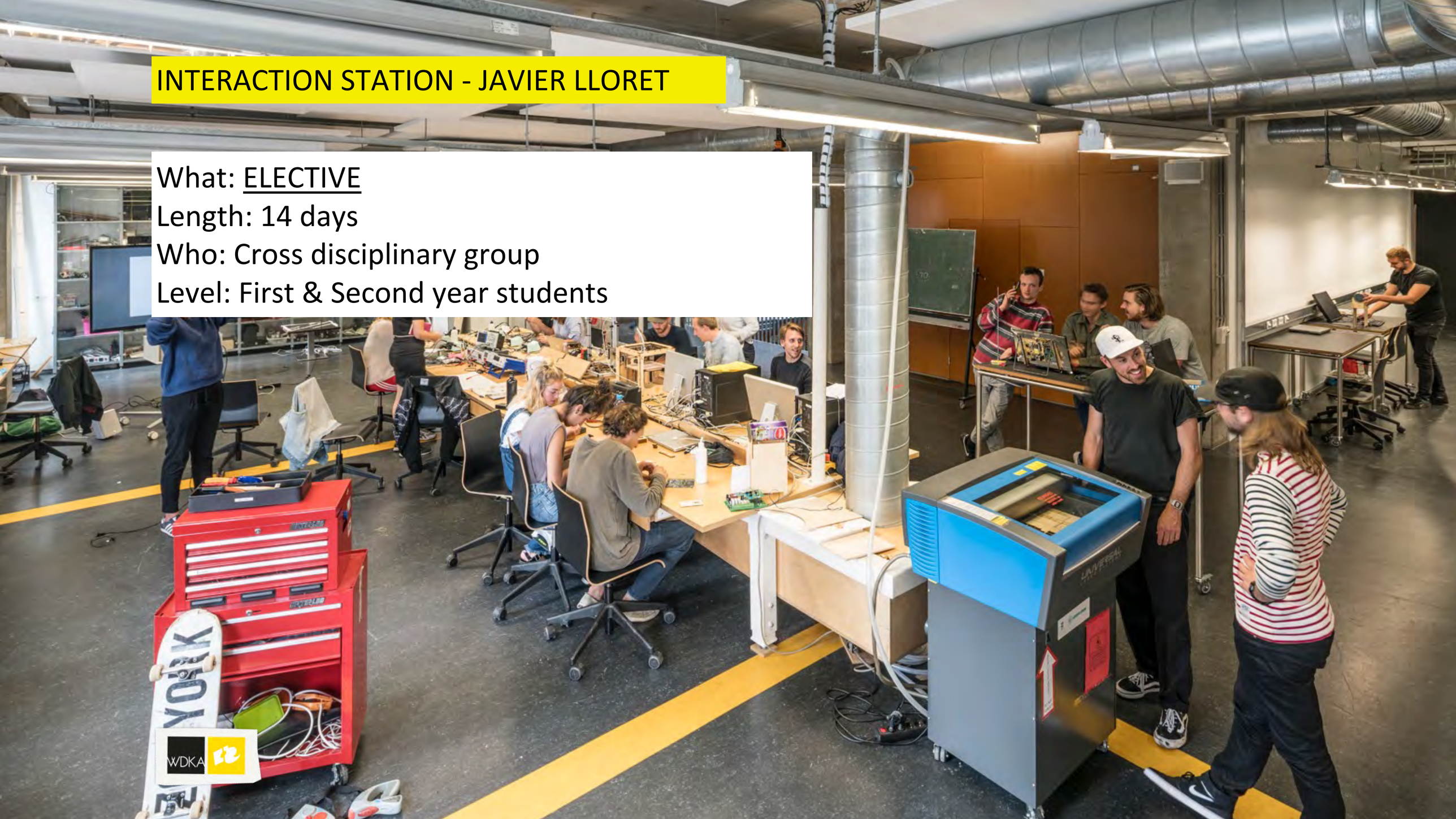


IMAGE AND SOUND STATION - Peter Schop/Han Hoogerbrugge
2
WDKA

INTERACTION STATION - JAVIER LLORET

What: ELECTIVE
Length: 14 days
Who: Cross disciplinary group
Level: First & Second year students



INTERACTION STATION - JAVIER LLORET

CHIHUAHUA OR MUFFIN ELECTIVE

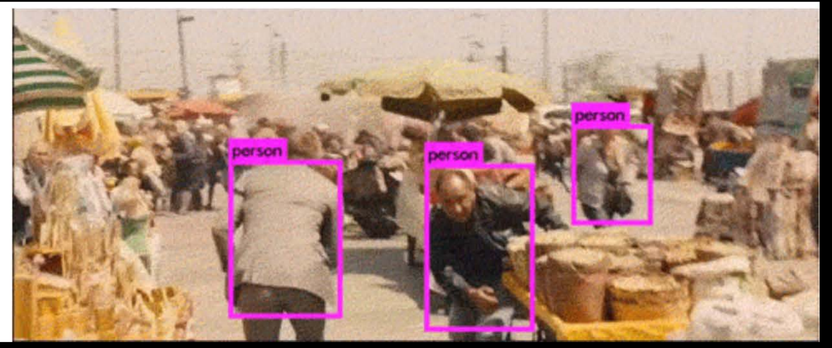
INTERACTION STATION - JAVIER LLORET

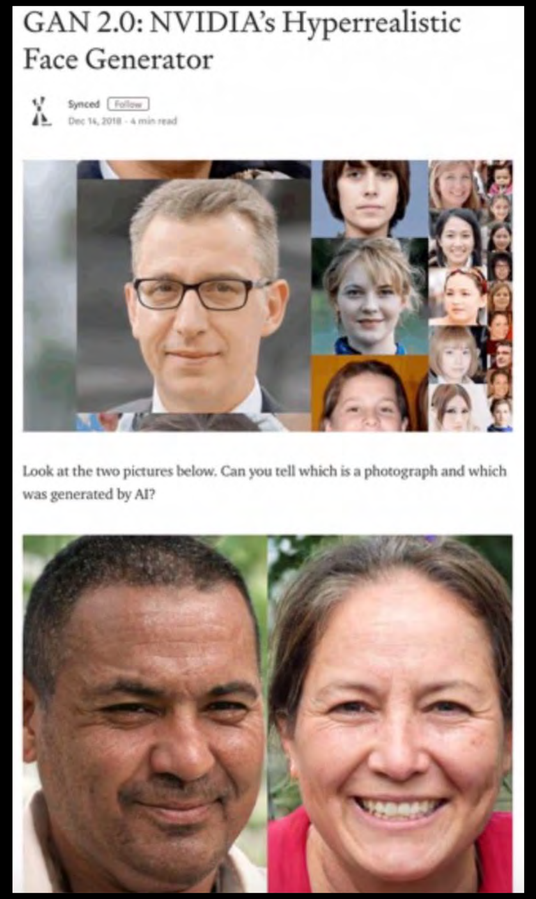
Learning Objectives were:

- Demystify and achieve a basic understanding of a series of terms, including AI, Machine & Deep Learning, Neural Networks..
- Reflect on these current technological developments and their application to other fields connected to scientific and technological innovation.
- Overview of the possibilities that these techniques offer for artistic creation.
- Develop a critical mindset questioning the impact of these developments in our society.

INTERACTION STATION - JAVIER LLORET

CHIHUAHUA OR MUFFIN ELECTIVE





INTERACTION STATION - JAVIER LLORET

CHIHUAHUA OR MUFFIN ELECTIVE

INTERACTION STATION - JAVIER LLORET

CHIHUAHUA OR MUFFIN ELECTIVE

INTERACTION STATION - JAVIER LLORET

CHIHUAHUA OR MUFFIN ELECTIVE

STATIONS - success factors for good cooperation

1. Clear Assignment/ Well-Defined Problem

STATIONS - success factors for good cooperation

1. Clear Assignment/ Well-Defined Problem
2. Necessity/ Not Without Obligation

STATIONS - success factors for good cooperation

1. Clear Assignment/ Well-Defined Problem
2. Necessity/ Not Without Obligation
3. Clear Project within Station

STATIONS - success factors for good cooperation

1. Clear Assignment/ Well-Defined Problem
2. Necessity/ Not Without Obligation
3. Clear Project within Station
4. Teacher Present in Station

STATIONS - success factors for good cooperation

1. Clear Assignment/ Well-Defined Problem
2. Necessity/ Not Without Obligation
3. Clear Project within Station
4. Teacher Present in Station
5. Direct Involvement/ Concrete Roll