

MONTANA MCMURTRY

(PORT)FOLIO

I SWEAR I HAVE BEEN EDUCATED! (THIS WILL KILL THAT)

WEEK 1 – 6
the prejudice project

2/7

WEEK 7
narrative bridge

8/8

WEEK 8 – 14
i swear i have been educated

9/15

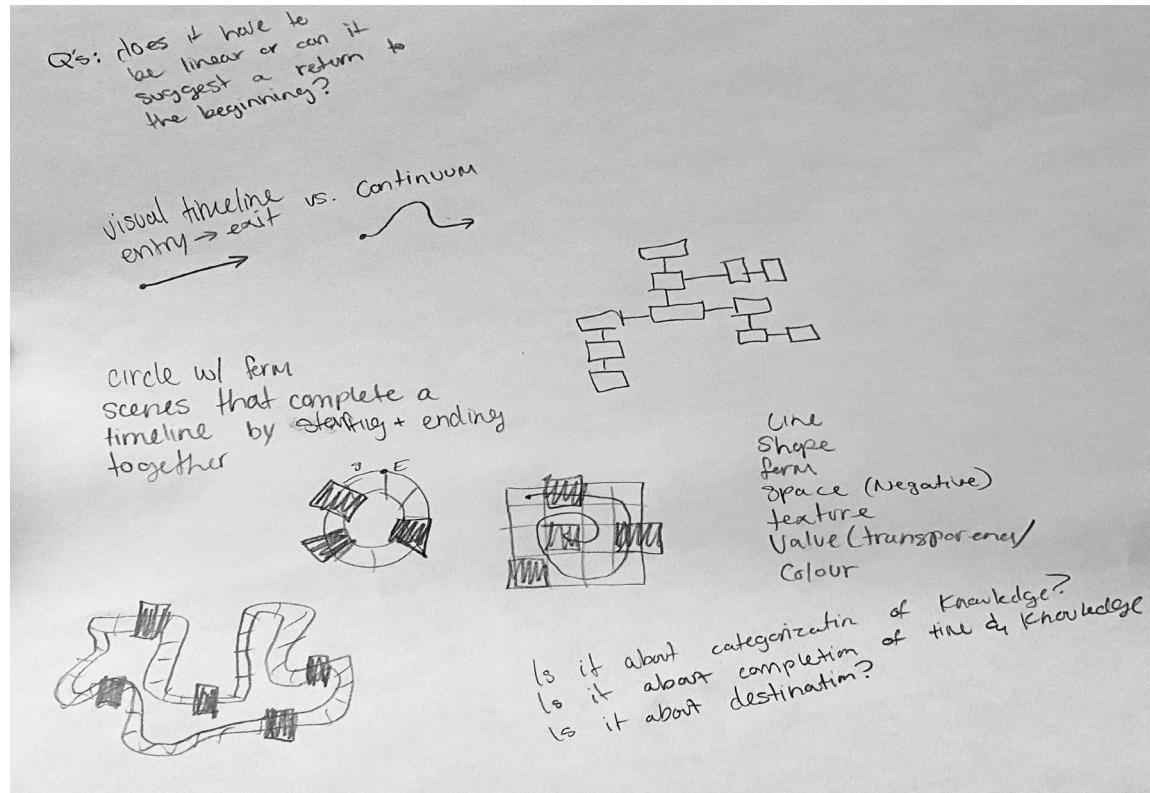


Figure 1. Hand sketch of creating a timeline (*above*).

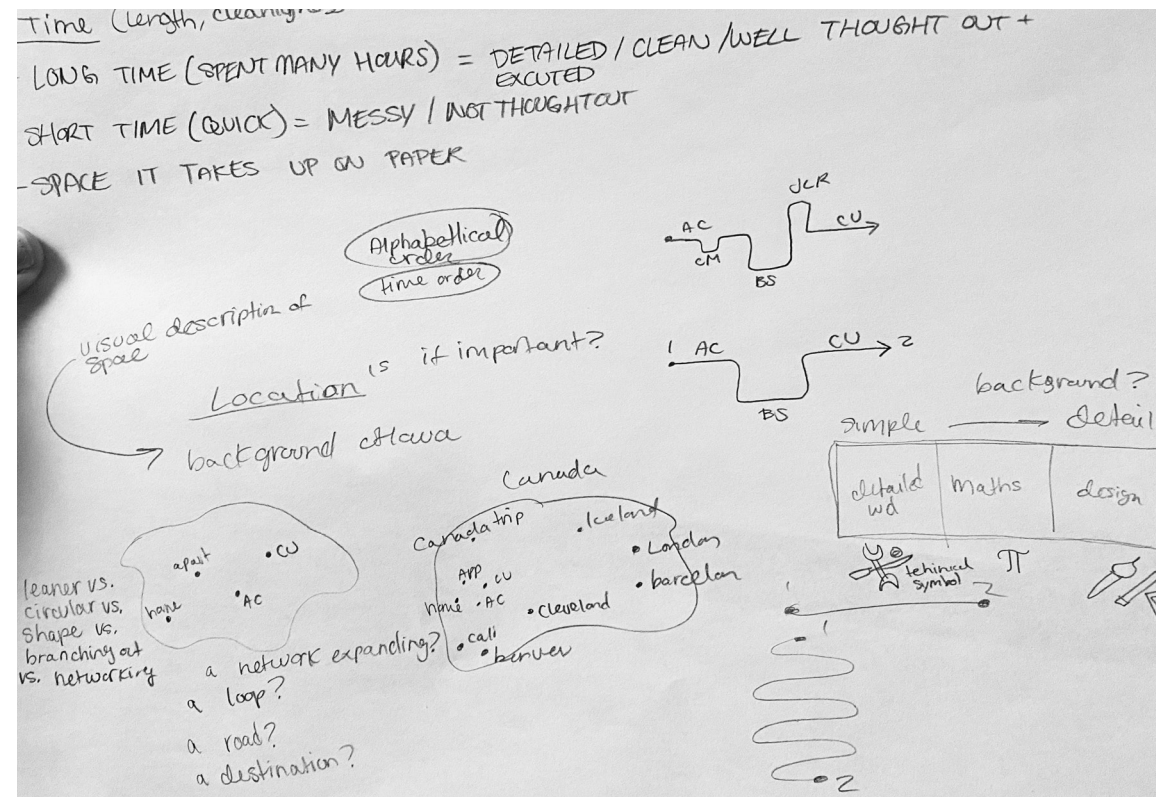


Figure 2. Hand sketch of developing a narrative (*above*).

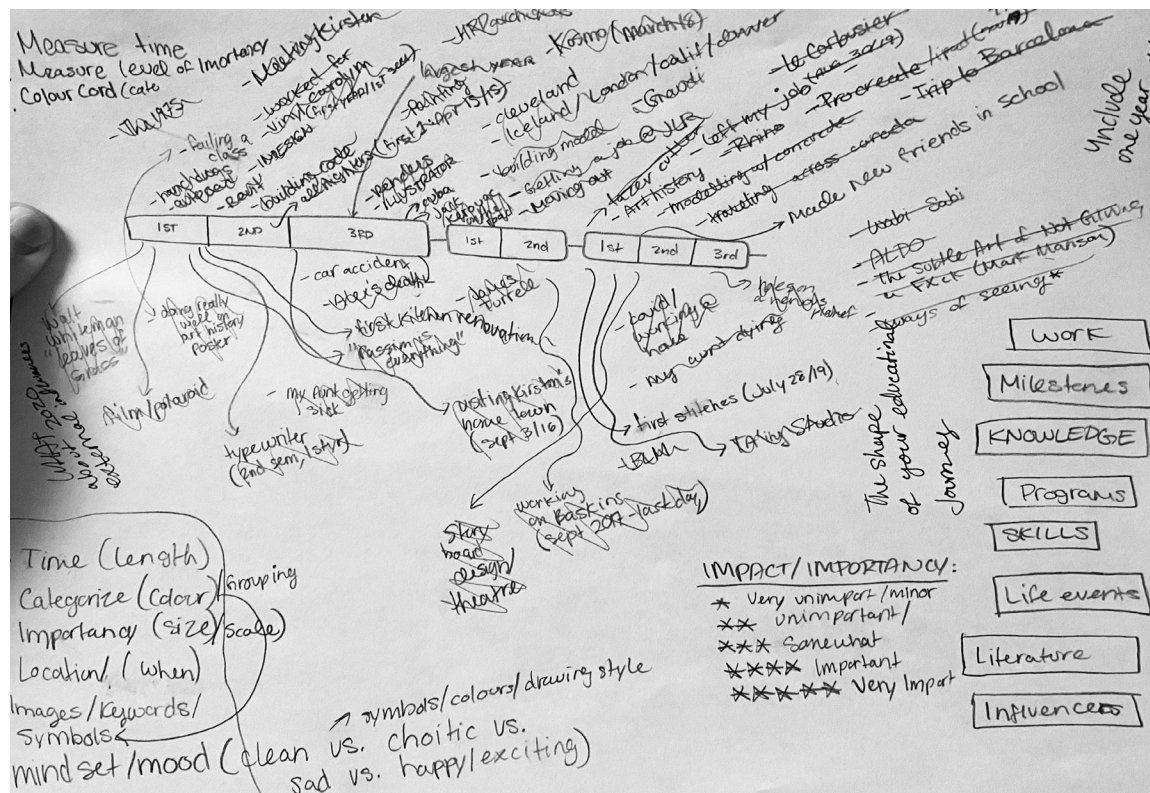


Figure 3. Hand sketch of organizing information (*above*).

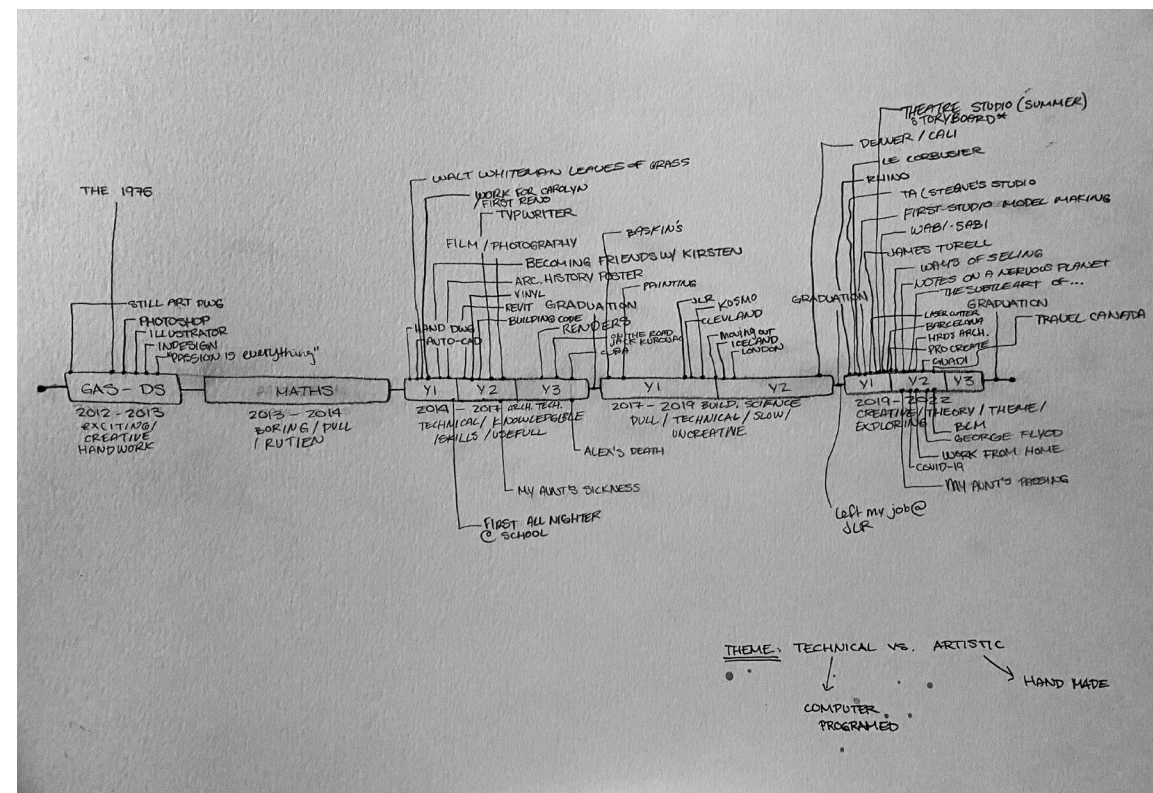


Figure 4. Hand sketch of first concept design (*above*).

The process of mapping my educational background began by laying out a timeline. Parallel with the courses I enrolled in and the events surrounding this time era established a dialogue. The themes emerging from my initial concept sketches were a time before and after my “creative pursuit.” Much like Hugo’s recognition of architecture before and after the printing press, I had realized my creative process died within the process of learning.

I then created a digital format. A new conception occurred to me while transferring non-digital information to a digital state. I reevaluated the way I was ordering information and presenting it. At first, it took the form of a linear timeline with vertical pulls intervening events and courses. However, the display of this information shifted my perception of my educational journey.

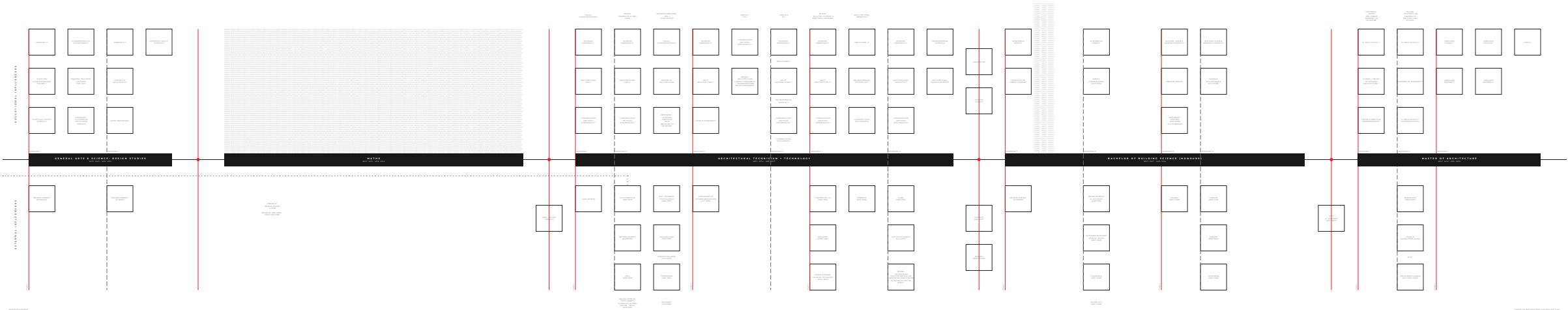
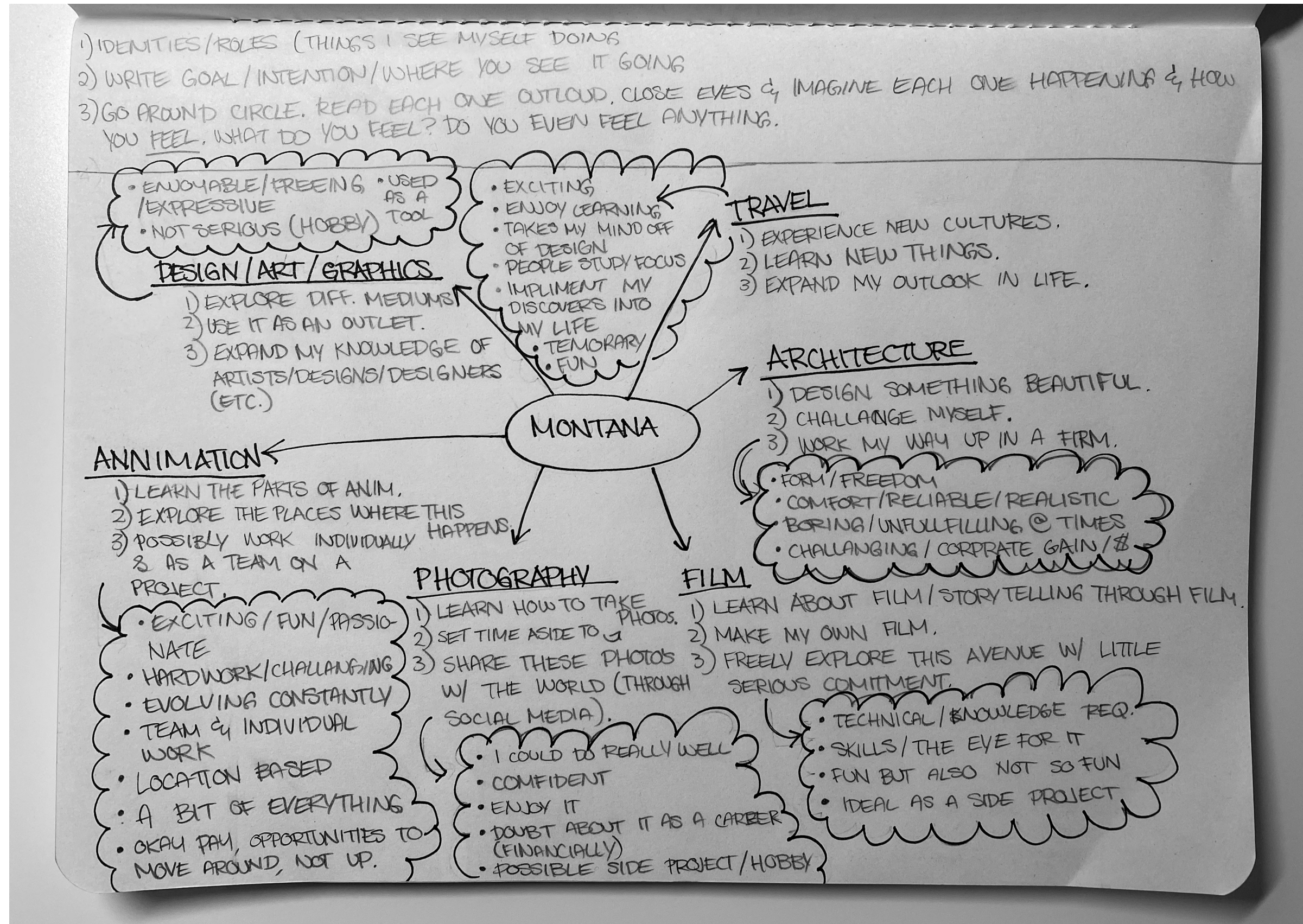


Figure 5. First Narrative Arc concept design (above).



I took a step backwards, towards paper, and experimented with techniques that would allow me to understand the patterns emerging from my previous diagrams. This time, I broke information up into categories rather than a timeline. I assessed each group by imagining myself conducting the activity. This allowed me to explore the opportunities I have experienced in the past, but in an imaginative, new way.

Figure 6. Futher exploring common themes represented in my Narrative Arc (above).

Recollecting my new findings, I reorganized the information in a combination of a timeline and categorization. The inspiration for this periodic table format emerged from the previous digital layout of squares. These “elements” are then grouped into subcategories while following a timeline that runs left to right, top to bottom. The lower section a subgroup of personal and external events that correlate to my overall educational experience.

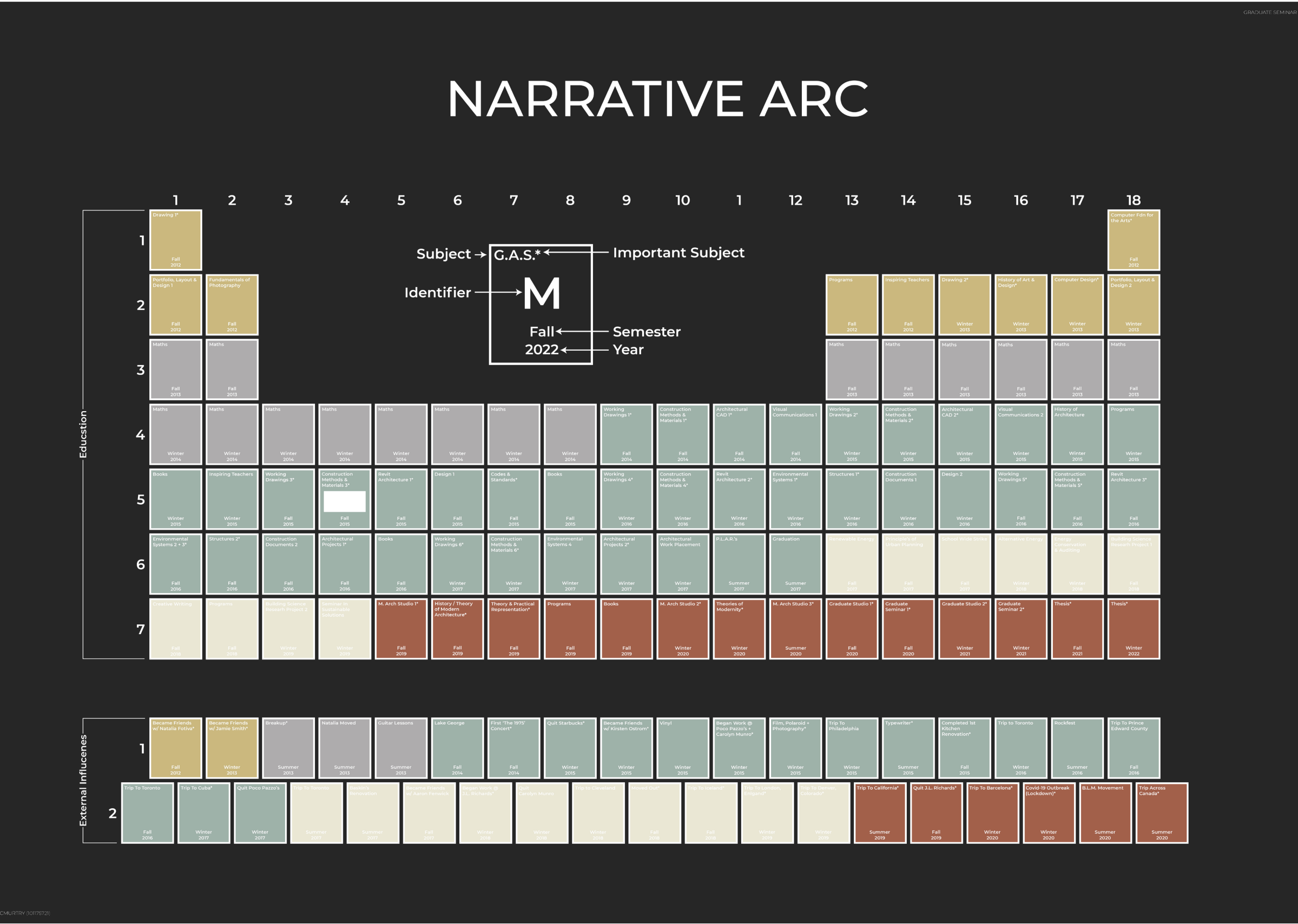


Figure 7. Narrative Arc conceptual design inspired by the Periodic Table (above).

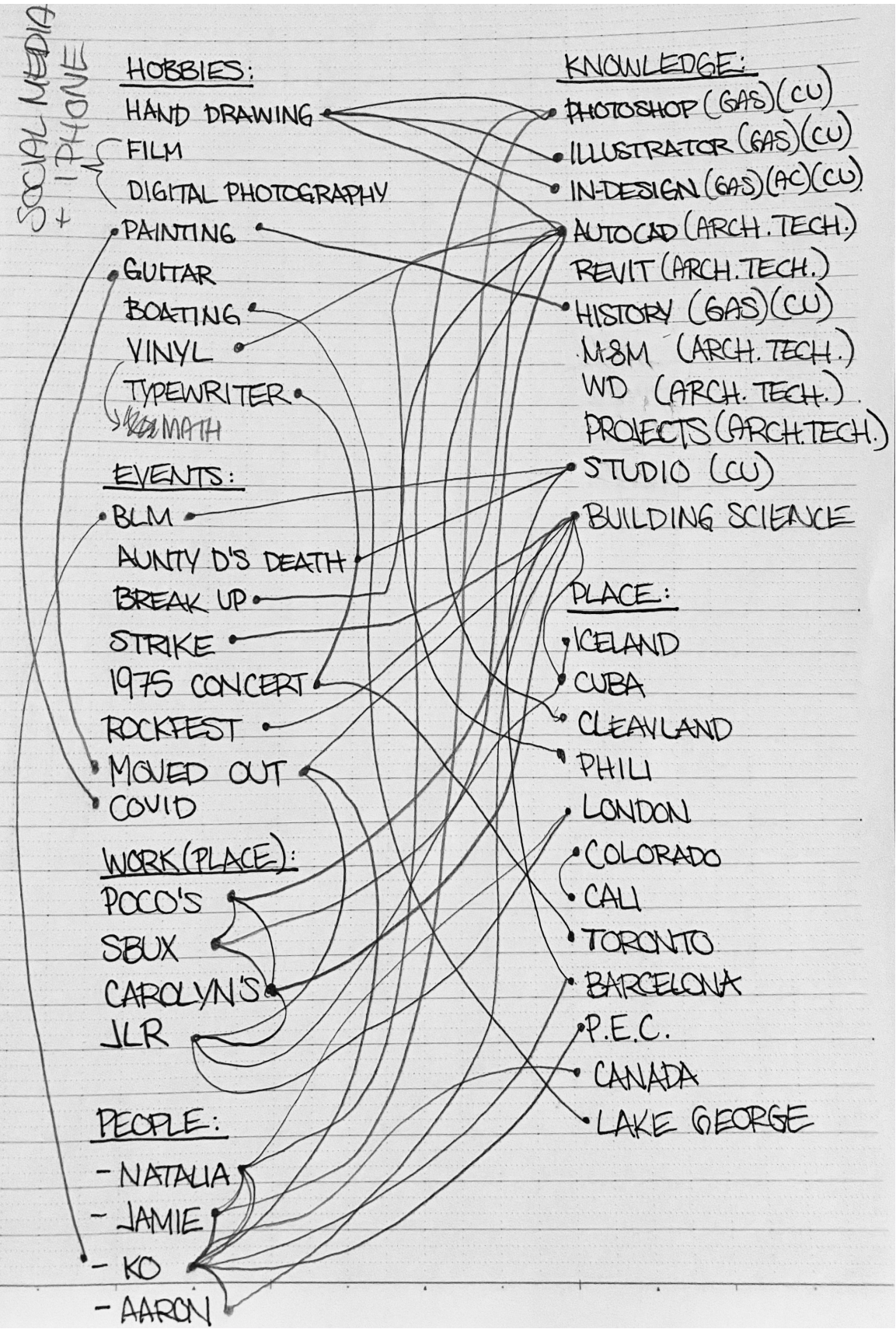


Figure 8. Connecting parallels of my Narrative Arc (above).

This time around, I drew connections from one another to form a new understanding of who I grew into from the beginning to end of my educational journey. I realized my strengths developed from being reintroduced to topics that overlayed with various programs. However, I concluded my weaknesses are a result of lack of experience or absence of earning opportunities. In this process of designing, my thoughts becoming changing forms. Each idea was introduced similarly but read and understood differently. I can draw similar themes from Hugo's reference to the book of stone and the book of paper during my mapping process. Throughout organizing information, I learned it's the expression in which takes the form of greatest importance.

In the final iteration of my narrative arch comes a new presence of form. I revisited the periodic table design and entered elements from the next phase of work. The linkage between these different forms creates a subtle shift in direction. Instead of viewing my educational background on paper, it would now be introduced as a physical game that can be shared.

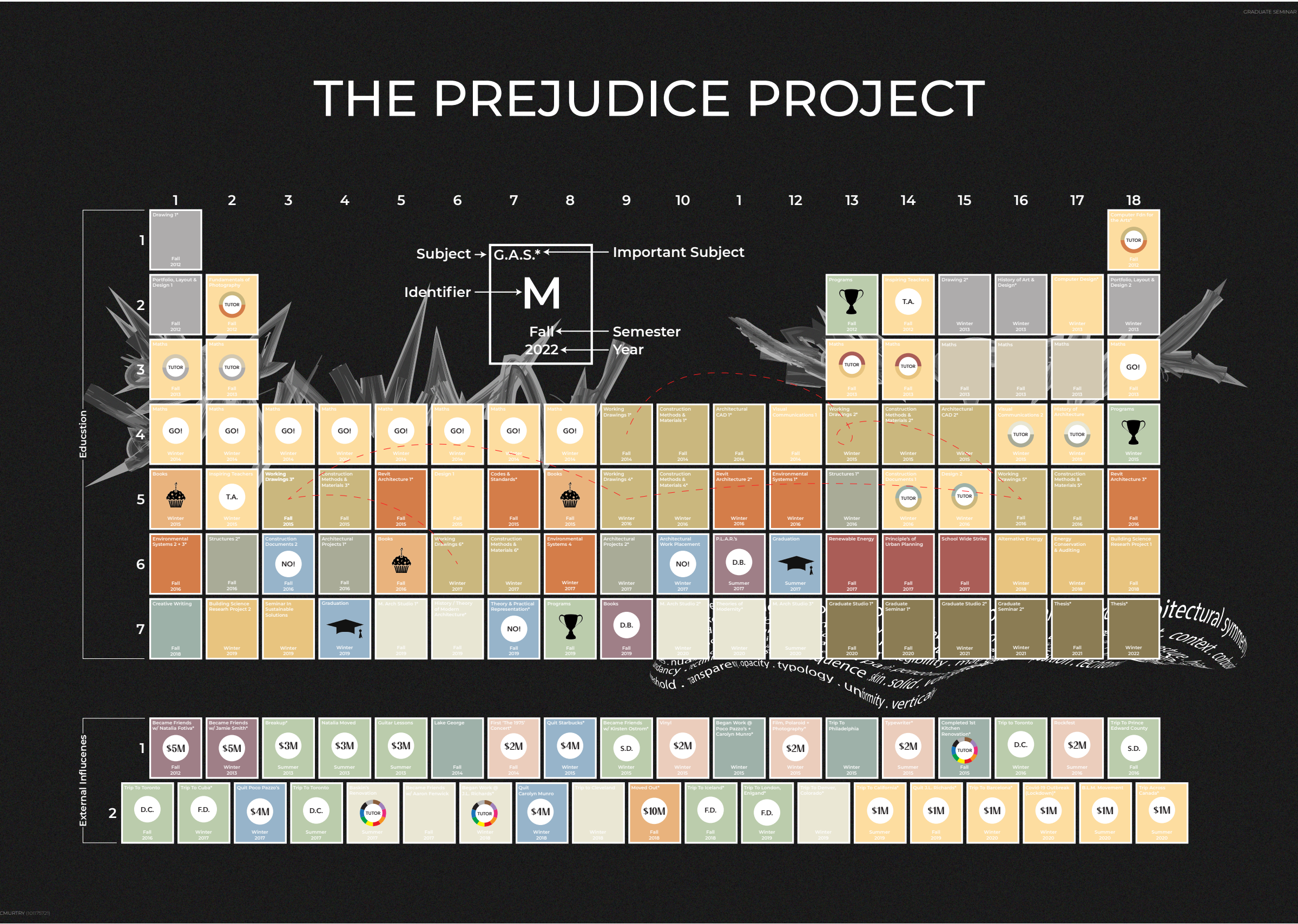


Figure 7. Narrative Arc conceptual design inspired by the Periodic Table (above).

“ARCHITECTURE WAS THE GREAT HANDWRITING OF THE HUMAN RACE.”

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“HUMAN THOUGHT, IN CHANGING ITS FORM, WAS ABOUT TO CHANGE IT’S MODE OF EXPRESSION; THAT THE DOMINANT IDEA OF EACH GENERATION WOULD NO LONGER BE WRITTEN WITH THE SAME MATTER, AND IN THE SAME MANNER; THT THE BOOK OF STONE, SO SOLID AND SO DURABLE, WAS ABOUT TO MAKE WAY FOR THE BOOK OF PAPER, MORE SOLID AND SENCE. IT MEANT, ‘PAINTINGS WILL KILL ARCHITECTURE.’ ”

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“WHOEVER WAS BORN A POET BECAME AN ARCHITECT. GENIUS, SCATTERED IN THE MASSES, REPRESSED IN EVERY QUARTER.”
ARCHITECTURE IS FOR THE PRIEST, THEN THE PEOPLE, SYMBOLIC STILL BUT AS EASY TO UNDERSTAND AS NATURE.

..

HUGO, V. (1831). CH 11: THIS WILL KILL THAT. THE HUNCHBACK OF NOTRE DAME.

In the second phase of this course, I began toying with the idea of developing my prejudice project into a card game. I started this process by representing information in a new, card-like format.

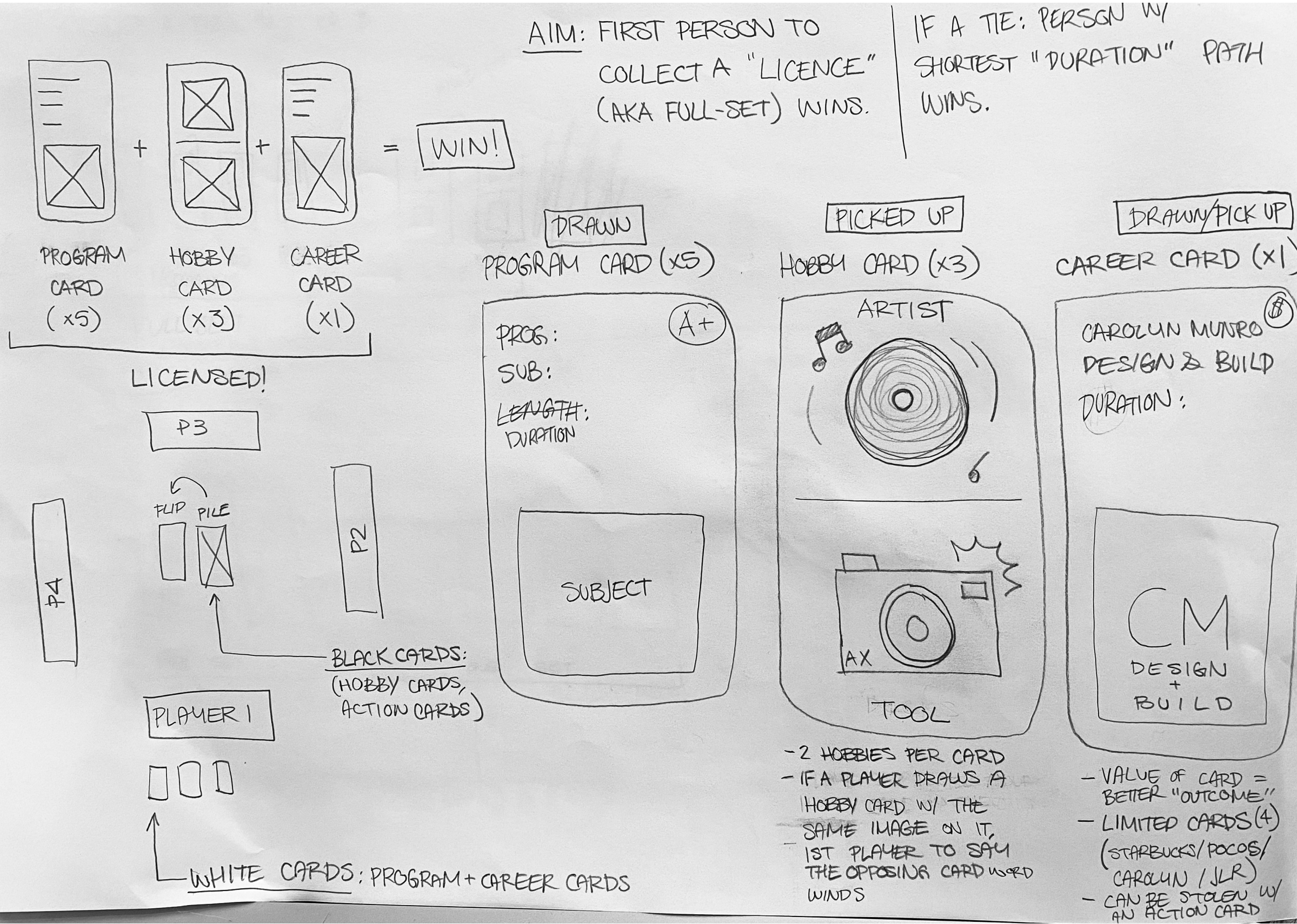
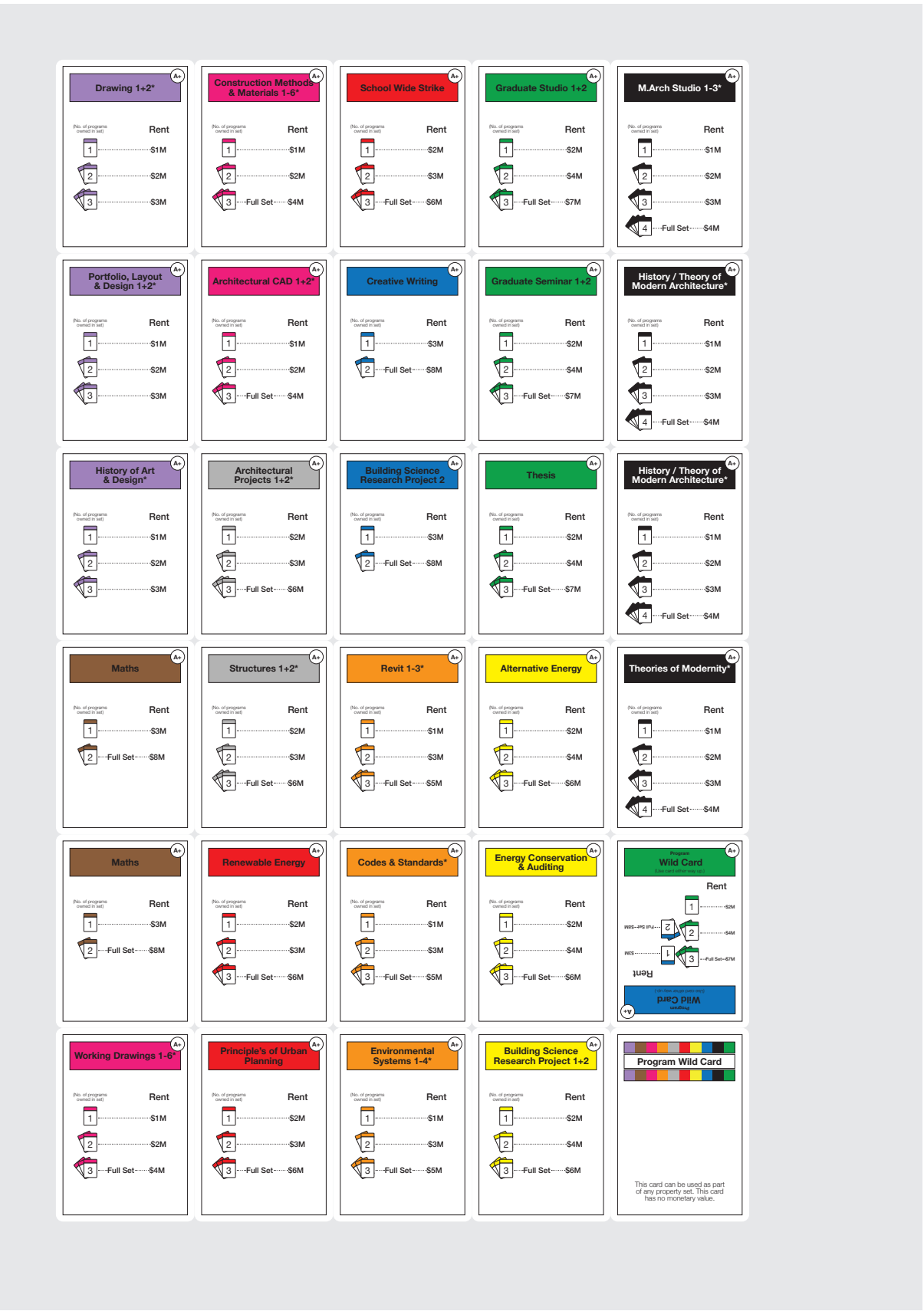


Figure 8. Gameplay concept design (above).



The first digital version of my cards took inspiration from Monopoly Deal. Instead of properties, players had to collect programs. These programs were categorized and titled following the programs I took in school. Each set of programs has different monetary values based on the skills and knowledge I had gained in real life.

Figure 9. Blah (above).

The process of designing took the longest to complete. I carefully arranged cards by ranking their relevancy by other cards. This developed tactics in the game that would allow players to steal and de-rail other player's hands. I then simplified the appearance of the cards as the game can get confusing.

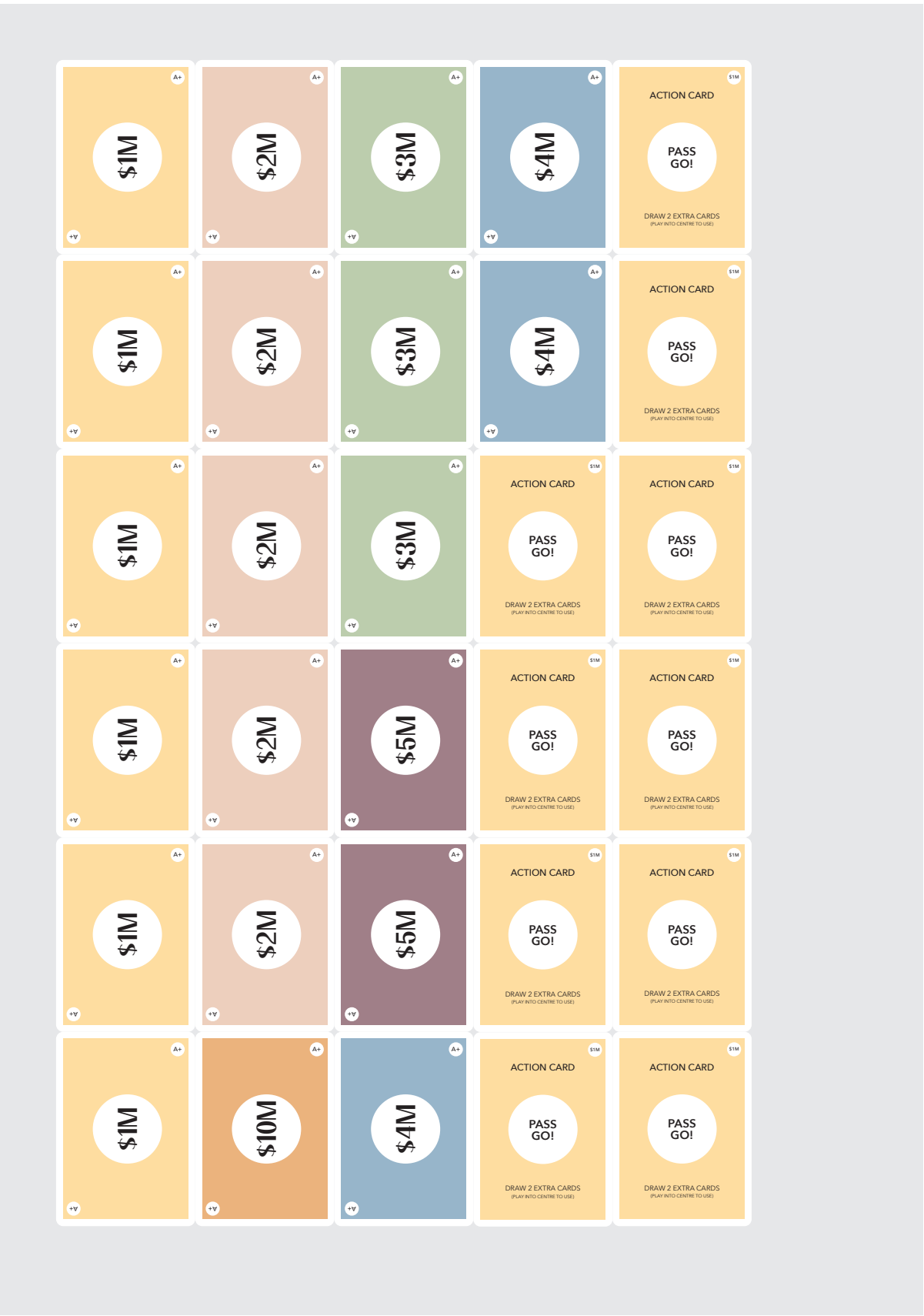


Figure 10. Blah (above).

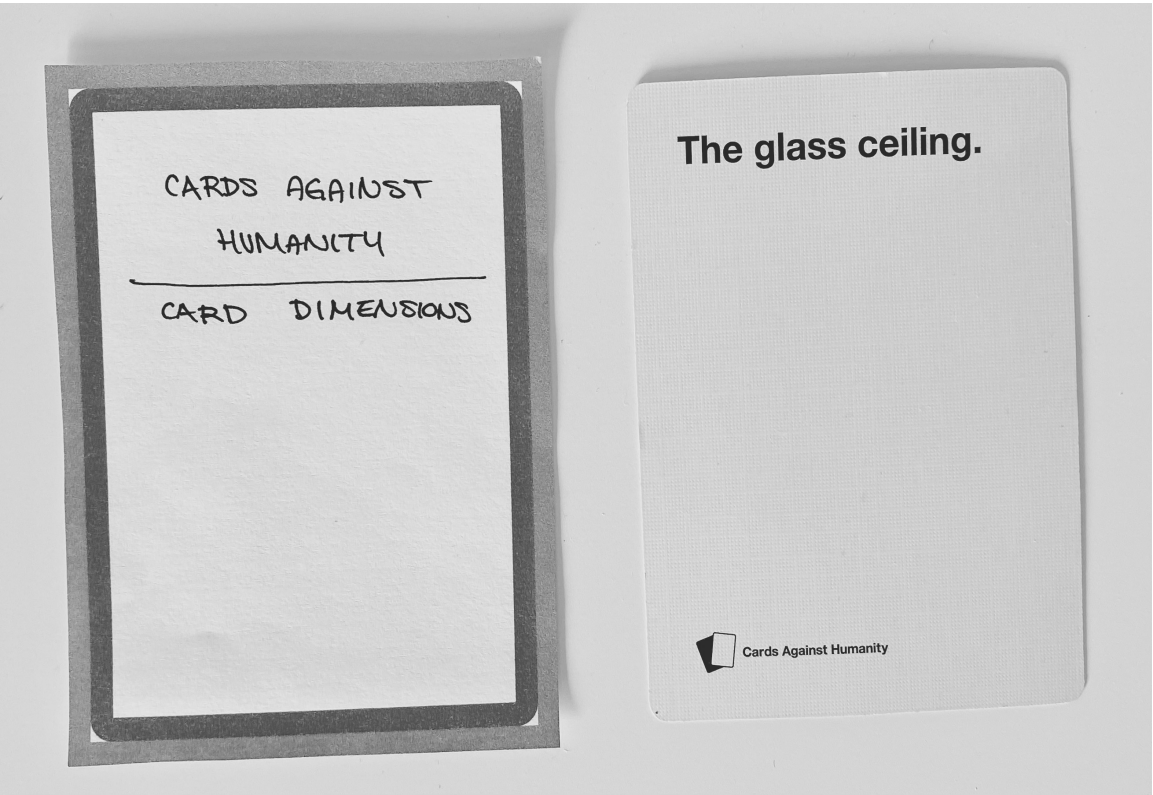


Figure 11. Blah (above).

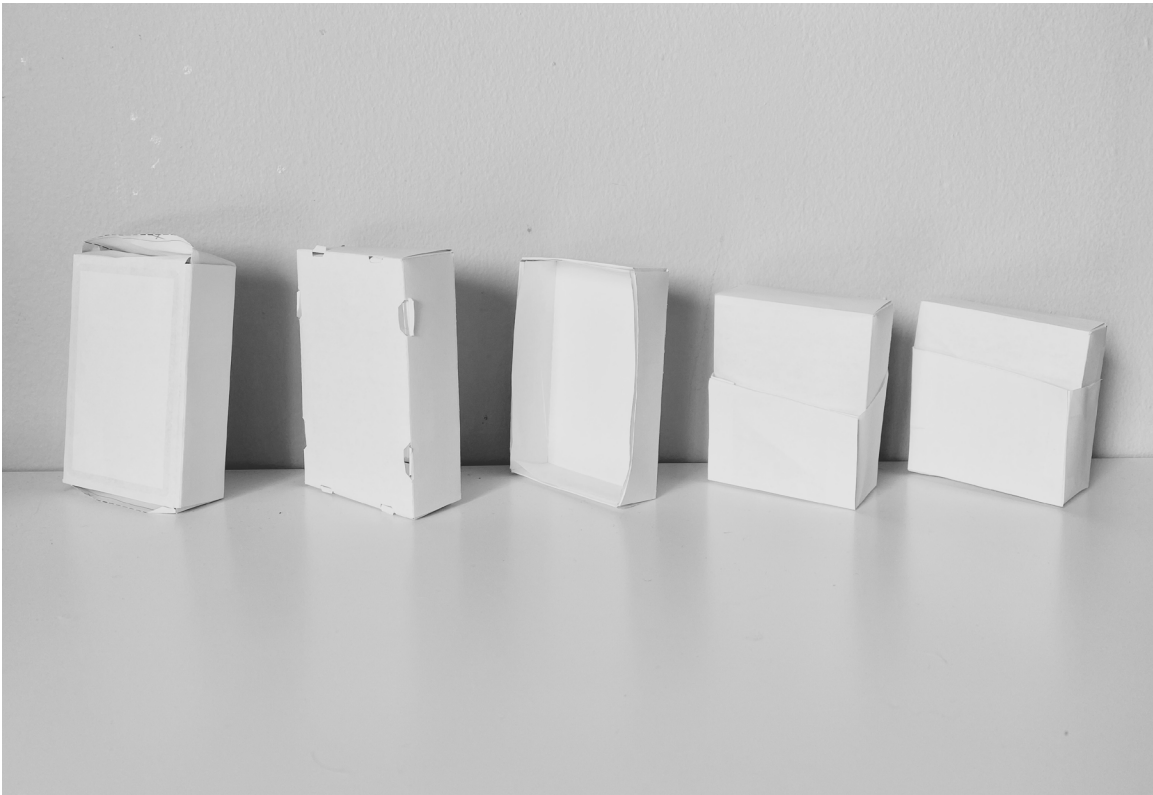


Figure 12. Blah (above).

Once I was happy with the design of the cards, I designed the box to hold them. This took many hours of designing, printing, and testing the form of the box. I wanted the box to stand upright and follow the slanted angle of the card game logo.

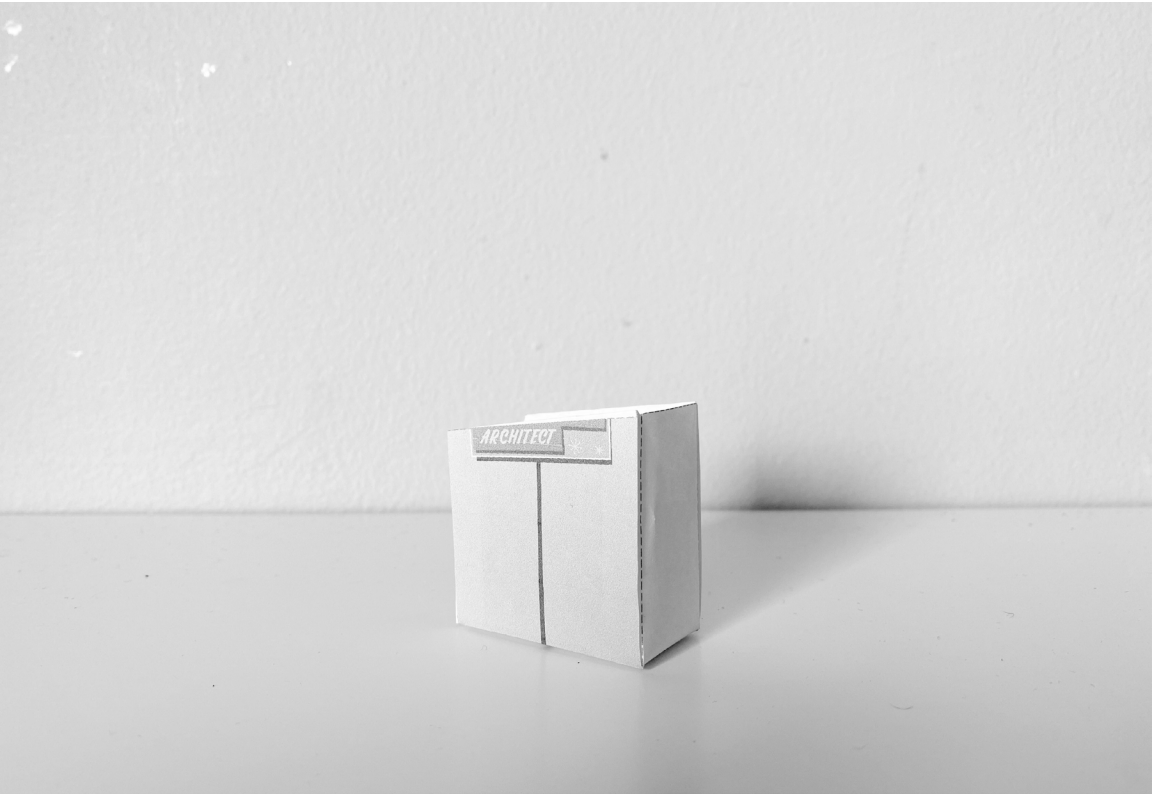


Figure 13. Blah (above).



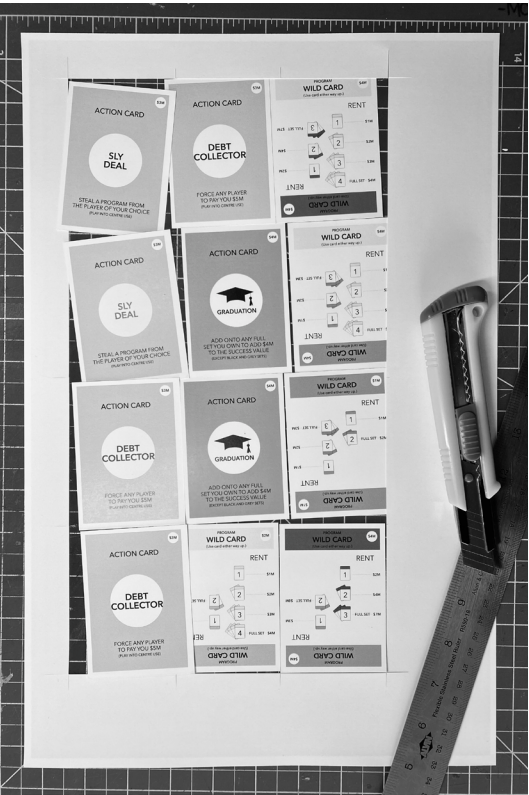


Figure 16. Blah (above).



Figure 17. Blah (above).

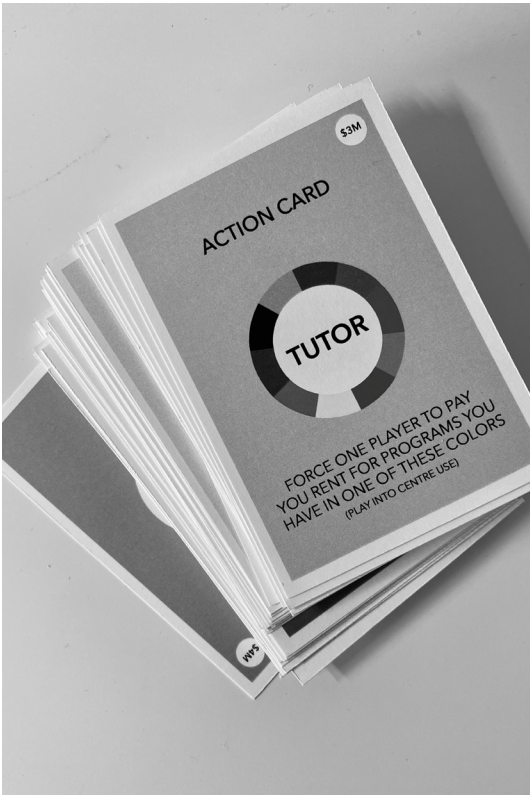


Figure 18. Blah (above).



Figure 19. Blah (above).

Once everything was printed, I began cutting and assembling the game. It took ages to cut out 212 cards, round the corners, and glue the logo side on the back of each card. However, it felt great to have a physical copy of my work.



Figure 20. Blah (above).

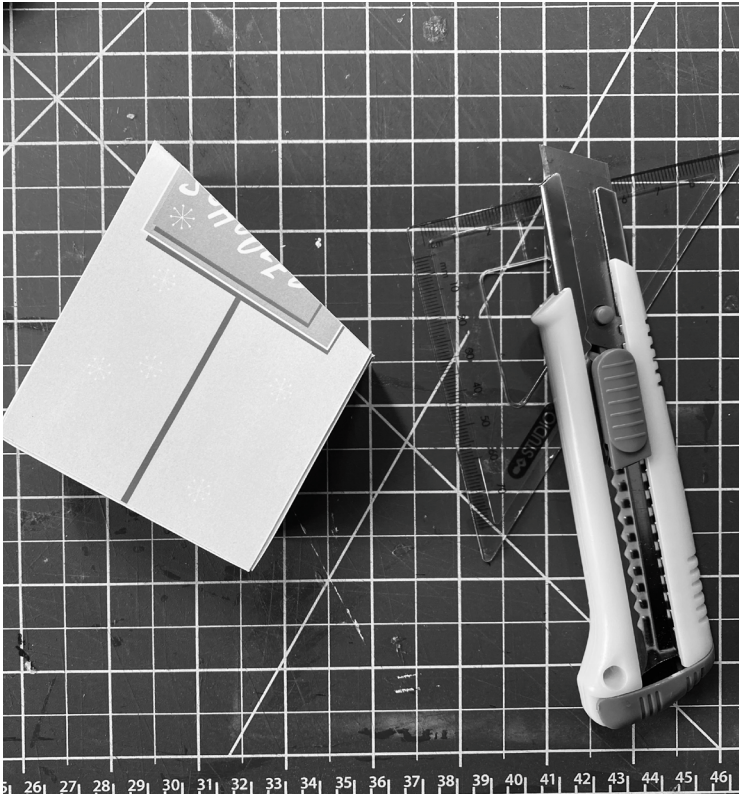


Figure 21. Blah (above).



Figure 22. Blah (above).

The final step in this process was to design a printable free version of my game. This allows anyone to download and assemble it at home. I believe this process can go on in a larger scale. I could be shared on the internet with strangers, played with friends, and recreated once again. In the end, it is just human thought presented in a form that embraces an ever-changing world.

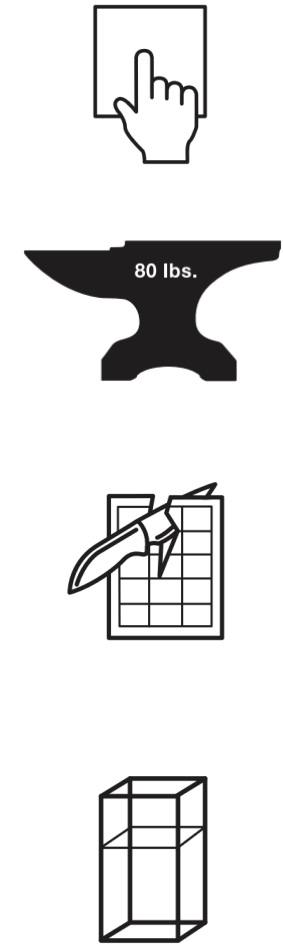


Figure 23. Blah (above).

How to make your own Get Schooled cards

Get School Rules

CARD GAME
AGES 8+
25
PLAYERS

How To Win

Be the first player to collect 3 full program sets of different colours.

Scope of the Game

The Get Schooled Game is all about collecting programs and stealing from your opponents! Use action cards to charge tutor fees, swap cards, demand birthday money and lots more. Make sure you put lots of money into your personal bank - other players will take from you, too!

Set It Up

1. Shuffle the cards together and deal 5 cards to each player, face down.
2. All look at your cards, but keep them secret!
3. Put the remaining cards face down in the center to create the draw pile.
4. Decide who goes first. Play continues clockwise.

On Your Turn...

1. Take 2 cards from the draw pile and add them to your hand. Later in th game, if you have no cards left, pick up 5 instead.

2. Play up to 3 cards from your hand, onto the table in front of you. You don't have to play any cards if you don't want to. Play your 3 cards in any combination of the following: A, B, and/or C, in any order.

ⓐ PUT MONEY/ACTION CARDS INTO YOUR OWN BANK
Players can charge each other for rent, birthdays, etc. Build up a bank pile in front of you, using money cards and/or action cards.

- If you put an action card into your bank, it becomes redundant as an action card for the rest of the game. If you use it to pay another player, it must go straight into their bank and cannot be used for its action.

AND/OR

ⓑ PUT DOWN PROGRAMS INTO YOUR OWN COLLECTION

Remember, 3 different coloured program sets win the game!

- Lay program cards down in front of you to build up your program sets.
- Each card shows how many programs there are to collect in that colour set.
- Collect as many programs as you want, but you need 3 full sets (of different colours) to win the game.
- You can only reorganize your program collection on your turn. If you realize you've won during someone else's turn, you must wait until it's your turn to say it!

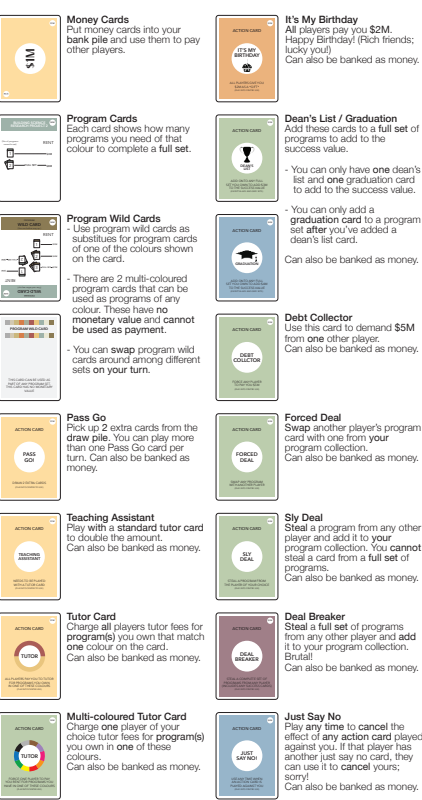
AND/OR

House Rules (cont.)

ⓐ PLAY ACTION CARDS INTO THE CENTER

- Follow the instructions on the action cards!
- Action cards allow you to do things, such as charge other players rent, steal their cards, and demand money for your birthday!
 - If you pick up an action card on your turn, you can play it right away as one of your 3 cards or use it on a later turn.
 - Action cards can also be put into your bank as money. The value is shown in the right-hand corner of the card.

The Cards In More Detail



Contents: 106 cards, including:

28 Program Cards: Grey Green (x2), Grey (x3), Grey/Blue (x2), Gold (x3), Orange (x3), Red (x3), Yellow (x3), Brown (x3), Ivory (x4), Beige (x2).

11 Program Wild Cards: Grey/Grey Green (x1), Grey/Ivory (x1), Gold/Orange (x2), Red/Yellow (x2), Grey Blue/Brown (x1), Brown/Ivory (x1), Ivory/Beige (x1), Multi-coloured (x2).

34 Action Cards: Deal Breaker (x2), Forced Deal (x3), Sty Deal (x3), Just Say No (x3), Debt Collector (x3), It's My Birthday (x3), Teaching Assistant (x2), Dean's List (x2), Graduation (x2), Pass Go (x10).

13 Tutor Cards: Grey/Grey Green (x2), Gold/Orange (x2), Red/Yellow (x2), Grey Blue/Brown (x2), Ivory/Beige (x2).

20 Money Cards: \$1M (x 6), \$2M (x5), \$3M (x 3), \$4M (x 3), \$5M (x 2), \$10M (x 1).

Figure 24. Blah (above).

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THANK YOU

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