DM2007 Interactive II

SYLLABUS

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Context

Interactive media permeate and reflect a wide spectrum of the most relevant aspects of contemporary culture. Through complex interrelations between art, science, technology, politics, economy, media, and entertainment, interactivity establishes a rich and powerful repertoire of tools for human expression and communication. Many domains of interactive media have yet to be discovered, and many potentials of interactivity are open for creative exploration.

Course Description

This course extends your knowledge of and approach to interactivity, and expands your skills established through DM2000 Interactive I. You will integrate learning, research and project production to further explore the modes and methods of interaction, and examine the relationship between interactivity and new media art. Through the examples of interactive works in different areas of media art and design, we will look at conceptual, creative and aesthetic aspects of interactivity. Through the project-driven development of concepts, technical skills, theoretical knowledge, critical thinking, individual integrity and responsibility, you will build up a nuanced insight into interactive media, and place your own creative work in that context.

Program

This course combines hands-on production, lectures, assignments, presentations, and consultations for the development of your final projects. You are expected to improve and successfully defend the conceptual and technical integrity of your projects.
You will be working in small teams toward **producing one interactive project** at the end of semester. You should coordinate your production with your tech work in other related practical and theoretical courses you took, and you will have time for hands-on production during classes as well.
The **lectures** will broaden your information base and understanding of interactive media. There is no required learning material or testing.
The **assignments and presentations** allow you to approach the various aspects of interactivity from a broad and dynamic perspective.
The **consultations** will help you share your project progress with the class, clarify your ideas and improve your methodology throughout semester.

Final Project

Your final project theme is SHARED OBSESSION.
It should be approached freely and openly. An obsession can be any idea/thought, thing, living being, process, relationship or event that has (or had) an intense and recurring emotional effect on a person or a group. This generic definition allows you to identify and address somebody else's obsession as well. You will be working in small teams, so each team will find an obsession shared by and/or interesting to all the members.

You will team up and work in groups of 3 for the development of your final projects. I may allow some 2-student teams if they can convince me they are technically proficient enough.

Recommended media for your final project: interactive animation or video (screen-based or projection), website or web app, game (Unity, Unreal or any preferred platform), sound art, interactive object/device (smaller scale) or interactive installation (medium scale) – depending on your and your team's skill-sets and affinities. You should avoid over-ambitious/too complex interactive systems. Keep your projects compact but well defined and well executed, focusing on experiment.

Requirements

Produce and present one interactive media project.
Document your project development process and presentation.
Fulfil the assignments.
Actively participate in consultations and discussions.

Attendance

Class attendance is mandatory. If you arrive more than 15 minutes late you will be marked as absent. With more than 3 absences you will get a warning letter from the Associate Chair (Academic).

Assessment

You will be assessed based on the following criteria: delivery, inventiveness, creative thinking, clarity of expression and initiative in self-driven learning.

50% Assignments and (weekly) progress of your final project
30% Final project execution
20% Class participation

Bibliography for Reading Assignment

Bell, David and Barbara M. Kennedy, eds. *The Cybercultures Reader*. New York, NY: Routledge, 2000.

Dixon, Steve. *Digital Performance: A History of New Media in Theater, Dance, Performance Art and Installation*. Cambridge, MA: The MIT Press, 2007.

Giddings, Seth and Martin Lister, eds. *The New Media and Technocultures Reader*. New York, NY: Routledge, 2011.

Hassan, Robert and Julian Thomas, eds. *The New Media Theory Reader*. New York, NY: McGraw-Hill International, 2006.

Hui Kyong Chun, Wendy and Anna Watkins Fisher, eds. *New Media, Old Media: A History and Theory Reader*. New York, NY: Routledge, 2015.

Lister, Martin, Jon Dovey, Seth Giddings, Iain Grant and Kieran Kelly, eds. *New Media: A Critical Introduction*. New York, NY: Routledge, 2009.

Lovejoy, Margot. *Digital Currents: Art in the Electronic Age*. New York, NY: Routledge, 2004.

Paul, Christiane, ed. *A Companion to Digital Art*. Chichester: John Wiley & Sons, Inc., 2016.

Stubbs, Phoebe, ed. *Art and the Internet*. London: Black Dog Publishing, 2014.

Turkle, Sherry. "Video Games and Computer Holding Power." In *The Second Self: Computers and the Human Spirit*. Cambridge, MA: The MIT Press, 1984-2005.

Wardrip-Fruin, Noah and Nick Montfort, eds. *The New Media Reader*. Cambridge, MA: The MIT Press, 2003.

Wilson, Stephen. *Information Arts: Intersections of Art, Science and Technology*. Cambridge, MA: The MIT Press, 2002.

Manuals

A comprehensive list of manuals is provided at the OSS.

Bibliography for Further Reading

Bianchini, Samuel, Erik Verhagen, Nathalie Delbard and Larisa Dryansky. *Practicable: From Participation to Interaction in Contemporary Art*. Cambridge, MA: The MIT Press, 2016.

Botella Diez del Corral. Ana, ed. *Feedback: Art Responsive to Instructions, Input or its Environment*. Gijón: Laboral Centro de Arte y Creación Industrial, 2007.

Clarke, Andy and Grethe Mitchell. *Videogames and Art*. Bristol: Intellect, 2007.

Ebeling, Mick. *Not Impossible: The Art and Joy of Doing What Couldn't Be Done*. New York, NY: Atria Books, 2015.

Gere, Charlie. *Digital Culture*. London: Reaktion Books, 2008.

Jenkins, Henry. "Game Design as Narrative Architecture." Electronic Book Review website.
http://www.electronicbookreview.com/thread/firstperson/lazzi-fair

Kwastek, Katja. *Aesthetics of Interaction in Digital Art*. Cambridge, MA: The MIT Press, 2013.

Manovich, Lev. *Software Takes Command (International Texts in Critical Media Aesthetics)*. New York and London: Bloomsbury Academic, 2013.

Murray, Janet H. *Inventing the Medium: Principles of Interaction Design as a Cultural Practice*. Cambridge, MA: The MIT Press, 2011.

Nakatsu, Ryohei, Matthias Rauterberg and Paolo Ciancarini, eds. *Handbook of Digital Games and Entertainment Technologies*. Singapore: Springer Science + Business Media, 2017.

Paul, Christiane, ed. *A Companion to Digital Art*. Chichester: John Wiley & Sons, Inc., 2016.

Ploug, Kristine. "Art Games: An Introduction (2005)." Artificial.dk website.
http://www.artificial.dk/articles/artgamesintro.htm

Salen, Katie. *Rules of Play: Game Design Fundamentals*. Cambridge, MA: The MIT Press, 2004.

Sommerer, Christa, Lakhmi C. Jain and Laurent Mignonneau, eds. *The Art and Science of Interface and Interaction Design*, Vol. 1 (Studies in Computational Intelligence, Vol. 141). New York, NY: Springer, 2008.

Weibel, Peter. "It Is Forbidden Not to Touch: Some Remarks on the (Forgotten Parts of the) History of Interactivity and Virtuality." In *Media Art Histories*, edited by Oliver Grau. Cambridge, MA: The MIT Press, 2007.