

DM2000 Interactive I

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 functional domains of interactive media have yet to be discovered, and many potentials of interactivity are open for creative exploration.

Course Description

This course is an introduction to interactive media. It encourages you to integrate learning, research and project production in your creative examination of the interactivity in media art and design. Through the examples of interactive works in different areas of media art and design, we will look at fundamental principles of interactivity, modes of interaction, elements of interactivity (input, processing, output), their conceptual, contextual, creative and aesthetic aspects. You will build up your insight into interactive media through a project-based development of concepts, technical skills, theoretical knowledge, critical thinking, individual integrity and responsibility.

Program

This course combines hands-on production, lectures, assignments, and consultations for the development and execution 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 work in other tech tutorial classes, and you will have time for hands-on production during classes as well. The **lectures** broaden your information base and understanding of interactive media. There is no required learning material or testing. The **assignments** allow you to approach the various practical and theoretical 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 PORTRAIT.

It should be approached freely and openly. It can be a portrait of someone who is well known to you and/or to the public, but it can also be a selfie, a self-portrait, a portrait of a stranger, a group portrait, or any information structure that describes/represents certain identity in an interesting way.

You will team up and work in groups of 3-4 for the development of your final projects.

Recommended media for your final project: interactive animation or video (screen-based or projection), website or web app, mobile app, game, sound art or interactive object – depending on your team's skill-sets and affinities. Avoid over-ambitious or too complex interactive systems. Keep your projects compact but well defined and well executed.

Requirements

Produce and present one interactive media project.
Document your project development process and presentation.
Fulfill 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

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

Bush, Vannevar. "As We May Think." *The Atlantic*, Atlantic Media Company, 13 Mar. 2018. www.theatlantic.com/magazine/archive/1945/07/as-we-may-think/303881/

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

Dunne, Anthony, and Fiona Raby. *Speculative Everything: Design, Fiction, and Social Dreaming*. Cambridge, MA: The MIT Press, 2014.

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.

Greene, Rachel. *Internet Art*. New York, NY: Thames & Hudson, 2004.

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

Manovich, Lev. *The Language of New Media*. Cambridge, MA: The MIT Press, 2001.

- McLuhan, Marshall. *Understanding Media: The Extensions of Man*. Cambridge, MA: The MIT Press, 1964.
- 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. *Digital Art*. London: Thames & Hudson, 2008.
- 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.