

MODULE 12 - PLACE AND SPACE OF INTERACTION (M12, P) (ART_BA)

General

ArT4 Semester structure and framework theme

List of modules and lecturer(s):

Art in Context - Elizabeth Ann Jochum

International Collaboration - Elizabeth Ann Jochum

List of project sub-modules and lecturer(s):

Interactive Technologies - Markus Löchtefeld

Aesthetics and Interaction - Markus Löchtefeld

Digital Representation II – CAD and Spatial Animation – Peter Skotte

Artistic and Academic Methodology (Interaction Design) – Anthony (aka Tony) Brooks

Note: The study trip for Art and Tech, 4th semester will go to Italy with Elizabeth, 15.-20.2-2018 so there will be no scheduled activities at 4th semester that week.

Overview - semester project - Coordinator Tony Brooks

Place and Space of Interaction (20 ECTS)

This semester students have the opportunity of defining 'place' and 'space' via creating an interactive installation targeting a public-urban environment at Karolinelund Aalborg (<https://www.aalborg.dk/om-kommunen/byplanlaegning/byudvikling/karolinelund>). It is considered a plus if the group realise the project at their selected site early for public testing. Thus, students get 'real-world' feedback/input from attendees to inform reiteration design process and further presentations and evaluations. Aligned with this, the students should also consider challenges associated to selected site and plan accordingly (e.g. electricity, weather, security, safety, access for public, and more). Please note - It is important to acknowledge stakeholders and all associated issues so as not to abuse permissions that may be granted as students are representing Aalborg University.

Installations will be realised under the overall ArT4 semester theme Place and Space of Interaction with associated running sub-themes "sustainability" and "inclusion/accessibility" – thus all created installations must be inclusive and accessible and have a sustainability aspect. It is anticipated that

related Aalborg Kommune and industry representatives will present to students early in the semester so that an informed-design process is undertaken. The same representatives will be invited to the exhibition.

Please see each sub-module's Moodle page regarding teaching activity (course session, workshop session etc.) as these need to be integrated in some way in the final project.

The study guide informs that the module will be conducted as a series of experiments. Group white papers should therefore be created as usual at semester start with, as minimum, an initial proposal plan with associated work breakdown structure (WBS), including a conceptual framework and time line. The conceptual framework shall include initial academic aspects of the proposal such as arguments behind design, theoretical positioning, method choices (with references) etc. In addition, the series of experiments and their planning where/when/how conducted and with consideration of the related what and who aspects shall be included in the white paper with approximate milestone dates (to represent each experiment). Thus, each experiment in the series is considered as an incremental learning milestone toward realizing the deliverable in the form of the semester project and associated documentation.

The white paper is given to supervisor – latest by 26th February 2018. Supervisors need to approve the white paper for commencement of project. Expect fast feedback from supervisors on this approval. White papers can be sent to supervisors to approve/comment as soon as the group believe ready so that they may progress their project start to maximise time. Do not take white paper creation lightly as it is the start of the academic process following brainstorming, ideation, design thinking and group discussions on what lies ahead. Typically, a well-structured informing white paper created from a systematic process results in reflected quality of an eventual project creation, development and outcomes (including report, video documentation [e.g. of work process, testing, and evaluation examples]). Include suitable academic references that are cited to ground your proposal and ensure high standard of academic writing using style according to ArT guidelines.

Project plans need to be real (e.g. site, budget, foreseen challenges addressed ...) with targeted output deliverable (and milestones) doable within the semester timeframe. Groups are recommended to consider a suitable time management tool for efficient and effective project management. A Gantt chart is commonly used (templates available online). Such planning activities can include e.g. task approximate dates associated to each milestone and deliverable (e.g. from white paper, through exhibition, installation with public and evaluations, iterations, planning PR to attract audience, equipment list, budget, contacts schedule, audience data gathering...video [form(analysis method)], and final report [suggested planned with writing time buffer to ensure editing, and at least one cycle of re-editing process included] .

It is encouraged that students develop their own log-books (individual/group) and sketch books that detail activities as often this can support discussions in group meetings, in meetings with supervisors, and in group report writing/poster creation (...also support exam preparations and potentially in exam with censor requesting to view). Such materials cumulate into each student's personal portfolio that can support a post-graduation vocation application/interview - so create and compile accordingly.

Ensure your goals align with the learning objectives and academic content on the next pages to ensure all issues that need to be addressed are. These guides and semester objectives are the texts that censors read in preparation to examine.

Closing summary:

As with any site-specific installation research into the location is of paramount importance to design and plan. This includes, amongst others, impacted 'interested' persons/communities and the experience targeted by the given brief (theme and sub-themes). Impacted others (external stakeholders) may be site owners and partner organisations, residents, and other users. Such persons can be considered (if so decided) as collaborators, testers, audience (passive/active), or even actively engaged such as in participatory design (co-design). Proactive consideration of who maybe specifically targeted can also aid design (e.g. across - ages - i.e. children, adults, teens, aged... - abilities [accessible/inclusive design is trending], and - activities walkers, runners, bikers, skateboarders, and their variances etc.). It is a hope to gain support and interest from Aalborg region "green" industries - but this is not confirmed as of writing this text.... if achieved then specific partnering to showcase companies "in a new student installation way" could be an opportunity. So, in all cases, be considerate in the design research and implementation stages (possibly considering via persona methodologies).

Alongside the who, groups should consider what: Targeted experiences for audience may be e.g. the orchestration of social relations, learning experiences, sensory and aesthetic experiences, action-reaction patterns, etc. Thus, the persona development should be an aspect of the informed-design process related to experience goals.

Project rationale should argue means of interaction as well as content and means of collection data to analyse responses and assessments to substantiate design decisions and iterations. Ideally for each milestone as well as the deliverable. Thus, asking each other, how will the who and what be assessed? How will audience data be collected (interview, questionnaire, video footage, drone footage, augmented reality....)

Each site for an installation typically involves innate challenges and opportunities and students are expected to research and problematize accordingly in their framing of the proposed work.

Academic framing is an expectation of outcomes as is resourcing from previous semester knowledge, skills and competences gains that are built upon with a view to the present semester and future semesters including final bachelor project. This module, Place and Space of Interaction, is the focal point of this semester where the project work consists of problems and solutions concerning the creation of interactive spaces, places and installations. At all times students awareness or representing AAU is a prerequisite.

Students are expected to undertake a workload in line with one ECTS credit being equivalent to 27.5 hours of student work each. 20 ECTS = 550 hours work minimum this semester per each student in each group! Good luck - enjoy and please approach staff if any questions.... we will do our very best to support you in having a wonderful semester experience.

http://www.cdm.aau.dk/student_handbook/examination/karaktgrading_ects/

Report writing

The following is a guideline

ABSTRACT

INTRODUCTION: *This is where you set the context for your work. What is the motivation for investigating this area?*

PROBLEM STATEMENT: *Here you concisely state what the problem is you are investigating. You may also present a hypothesis to be supported or rejected through your own experiments.*

BACKGROUND: *This should contain previous, relevant work/research in the area you are investigating. You should clearly identify antecedents and point out both the importance of each in relation to your own work. Make clear what your own unique intervention, or contribution, to the field of art as experience.*

METHOD: *Describe which methods you want to apply, why and what outcome you expect. The chosen methods are key to a successful project in as your problem formulation calls for distinct methods that again depend on identified theoretical perspectives. In our context, it will be a mixture of academic and artistic methods. But precisely which mixture?*

ANALYSIS OF THE PROBLEM FIELD / REVIEW OF THE LITERATURE: *Here you introduce all relevant theories and methods that demonstrate your knowledge of the field of artistic artefacts as experience design. Deploy relevant theories for the analysis of your problem field. This process often yields a reformulation and specification of your problem statement.*

You are encouraged to draw on the course literature for use in the reports. Always reference refutable sources (i.e., peer-reviewed journals, books, etc.) and, when possible, primary sources (i.e., the original author of the work) to avoid misinformation. Google and Wikipedia are okay only as starting points. This analysis (the gained knowledge) leads to your design.

DESIGN: *Here is where you outline your process of creation and the decisions you made along the way. Elaborate on and justify your artistic, aesthetic, and technical choices. Describe your experiment design. Support your design with your results of your review*

IMPLEMENTATION: *How was the final work constructed? Include overall system diagrams and exhibition arrangement. Detail the most important aspects of the implementation and place the rest in the appendix. One should be able to fully and unambiguously re-create your artefact/event based on the information in this section.*

ANALYSIS: *What did your work actually work out in regards to functionality, per- and reception? Did your work create experience? If yes how and what kind of experience; if not why not? Support this with arguments, evidence, or empirical data. If you made an initial hypothesis, do the outcomes (the performance, the audience reaction, and your observations, or any experimental data) support or reject it?*

DISCUSSION: *This section offers opportunity to self-critique and reflect on the work undertaken and outcomes. This is not merely a description.*

CONCLUSION: *This is where you bring it all together. The conclusion is NOT simply a summary of what you have done. You should connect all the dots and synthesize new insights here. What can others learn from this?*

FUTURE WORK: *Is there anything you could have done better? How? If you were to develop this project further, what would you work on next?*

REFERENCE LIST: List of references (cited works that are in body text of the report) following the Harvard referencing style. Be prepared to answer questions on any of these cited works. If you have researched other works (as may be listed in bibliography) then these are not cited in a reference list but can be brought up in oral exam discussion (i.e. the metaphoric "backpack") to elaborate certain points and to illustrate deeper knowledge.

APPENDIX: Include all data produced during your investigation. This can include sketches, scenic design, performance scores, experimentation/observation logs, transcriptions of interviews, survey data, source code, etc. Note that the main text can reference the information in this section.

All figures, tables, and images in the report must be labelled with a brief description and cited in the main text. You are also required to make a video documentation of the final artefact and submit it with the report. Video and any other relevant digital media (e.g., images, sounds) must be submitted with the report.

Groups list

Group 1:

Alice Matteuzzi
Justus T. N. Brodersen
Simon Synnestvedt Olsen
Natalia Zlotkowska

Supervisor: Brian Bemman

Group 2:

Lotte Svendsen
Katrine Bjørn
Jennifer Zahora
Sofia Heidelberg
Kristine Johanne Jakobsen

Supervisor: Brian Bemman

Group 3:

Anamaria Roxana Rosu
Irene Liut
Kamilla Marlene Roy Mez
Katrine Gjørtz
Alena Komperova

Supervisor: Brian Bemman

Group 4:

Anna Matilde Nobel
Anna Dagmar Bille Milthers

Anne Bjerre Hammer
Bianca Larsen Andersen

Supervisor: Tony Brooks

Group 5:

Daniela Bretes Maciel Elneff
Cristina Palomares
Christine Hvidt Grønborg
Jonathan Jung Johansen
Sidsel Abrahamsen
Lasse Goul Jensen

Supervisor: Tony Brooks

Group 6:

Melinda Varró
Anna Major
Siyana Raykovska

Supervisor: Brian Bemman

Group 7:

Nicklas Kjeldgaard Mortensen
Gabrielle Lepianka
Viktorija Legackaja
Mantas Kriauciunas

supervisor: Palle Dahlstedt



Announcements



ArT4 Project Milestones Deliverable



Booking exhibition space at Karolinelund

Hidden from students

Overall space for exhibition

Hidden from students



Karolinelund_ariel_view_booking



Karolinelund_Tivoli map



Karolinelund_map

White paper guideline

Note that this asks for APA style - ArT4 uses Harvard (or APA?) so use that style (confirm with supervisor).

Resources are plenty online to advise of style specifics and differences -

- for Harvard e.g.

- <https://www.cqu.edu.au/?a=14032>
- <http://www.imperial.ac.uk/media/imperial-college/administration-and-support-services/library/public/Harvard.pdf>



White_paper_template

Student groups representatives and contact

Hidden from students

group representatives and their e-mails

Group 1:

Simon Synnestvedt Olsen
ssol15@student.aau.dk

Group 2:

Lotte Svendsen
lsvend16@student.aau.dk

Group 3:

Kamilla Marlene Roy Mez
kmez16@student.aau.dk

Group 4:

Anne Bjerre Hammer
ahamme16@student.aau.dk

Group 5:

Jonathan Jung Johansen
jjjo13@student.aau.dk

Group 6:

Melinda Varro

mvarro16@student.aau.dk

Group 7:

Mantas Kriauciunas

Mkriau16@student.aau.dk



Semesterguide ArT4 Spring 2018 (TB_3)

Topic 3

Hidden from students



Semesterguide ArT4 Spring 2018 (TB_5_draft for review)

Topic 4

Hidden from students

Topic 5

Hidden from students

Topic 6

Hidden from students

Topic 7

Hidden from students

Topic 8

Hidden from students

Topic 9

Hidden from students

Topic 10

Hidden from students



Semesterguide ArT4 Spring OLD DRAFT



ArT4 Semester structure and framework theme

ARTISTIC AND ACADEMIC METHODOLOGY IV (INTERACTION DESIGN) (M12, C) (ART_BA)

Course overview

This course Artistic and Academic Methodology IV (Interaction Design) supports the project module (12: Place and Space of Interaction), which it aligns to by initially considering Interaction Design (ID) generally and then specifically in respect of spaces, places and installations.

Lecture 1 + 2 (1st p.m. part & 2nd February) – Perspectives Interaction Design [ID] - Need for group forming asap*** Max 6-7 groups total. Recommend 4-6 students/group. Suggest a 'student-class-attendance policy' for your initial group forming (i.e. those not attending lectures form their own groups). Groups consider an in-group punishment regime for no-show students.

18 students attended classes 2/2/18.

Topics introduced - Analogy and metaphor in research/academy. Introduction and installation site location (p.m. visit and introductions) examining ID in practise. Importance of "knowing" where one plans to go with the final design and how to get there and associated requirements. Poster creation communicating initial proposal and 'elevator pitch' (slides uploaded). Project management (ID perspective and need to integrate), milestones/deliverables with timeline (e.g. Gantt chart), Conceptual framework (CF) development/evolution; 100% rule and WBS (Work Breakdown Structure) (slides uploaded).

Contents include the tools of Interaction Design that support from initial - e.g. brainstorming (e.g. DeBono 'coloured thinking hats' technique), through ideation, prototyping, walkthroughs, assessments, associated iteration process, - to "getting there" and final outcome evaluation (including introducing video analysis processes [FACS - Ekman] e.g. Kappa coefficient and inter-coder/inter-rater agreement etc., see also <http://book3.agreestat.com/bookexcerpts/first13pages.pdf> -

ID vocabulary development (including exam techniques and delivery in oral), academic reading (e.g. how to read, and technique on utilising references to support own research grounding / argument / positioning), 'references/body text citation matching' versus bibliography, semiotics in ID (example used from "Reading Images: The Grammar of Visual Design" by Kress & van Leeuwen); ethnographic informed design. Introduction to the ID author David Benyon (PACT etc) and his paper "Spaces of Interaction, Places for Experience" <http://www.morganclaypool.com/doi/abs/10.2200/S00595ED1V01Y201409HCI022>

ID Luminaries: Bill Moggridge (IDEO, history of ID), Don Norman (e.g. Design of everyday things), Jakob Nielsen (Heuristics), James Gibson (Affordances), Paul Ekman (FACS), David Benyon (PACT), Charles Sanders Peirce and Ferdinand de Saussure (Semiotics).

Methods (data collection and analysis - planning/design), triangulation, think-aloud, 'Wizard of Oz', questionnaires, interview, observation, physiological/psychophysiological (e.g. <http://www.digra.org/wp-content/uploads/digital-library/10343.06308.pdf>) and video analysis/annotation.

Videos: Gillian Crampton Smith <http://www.designinginteractions.com/interviews/GillianCramptonSmith>

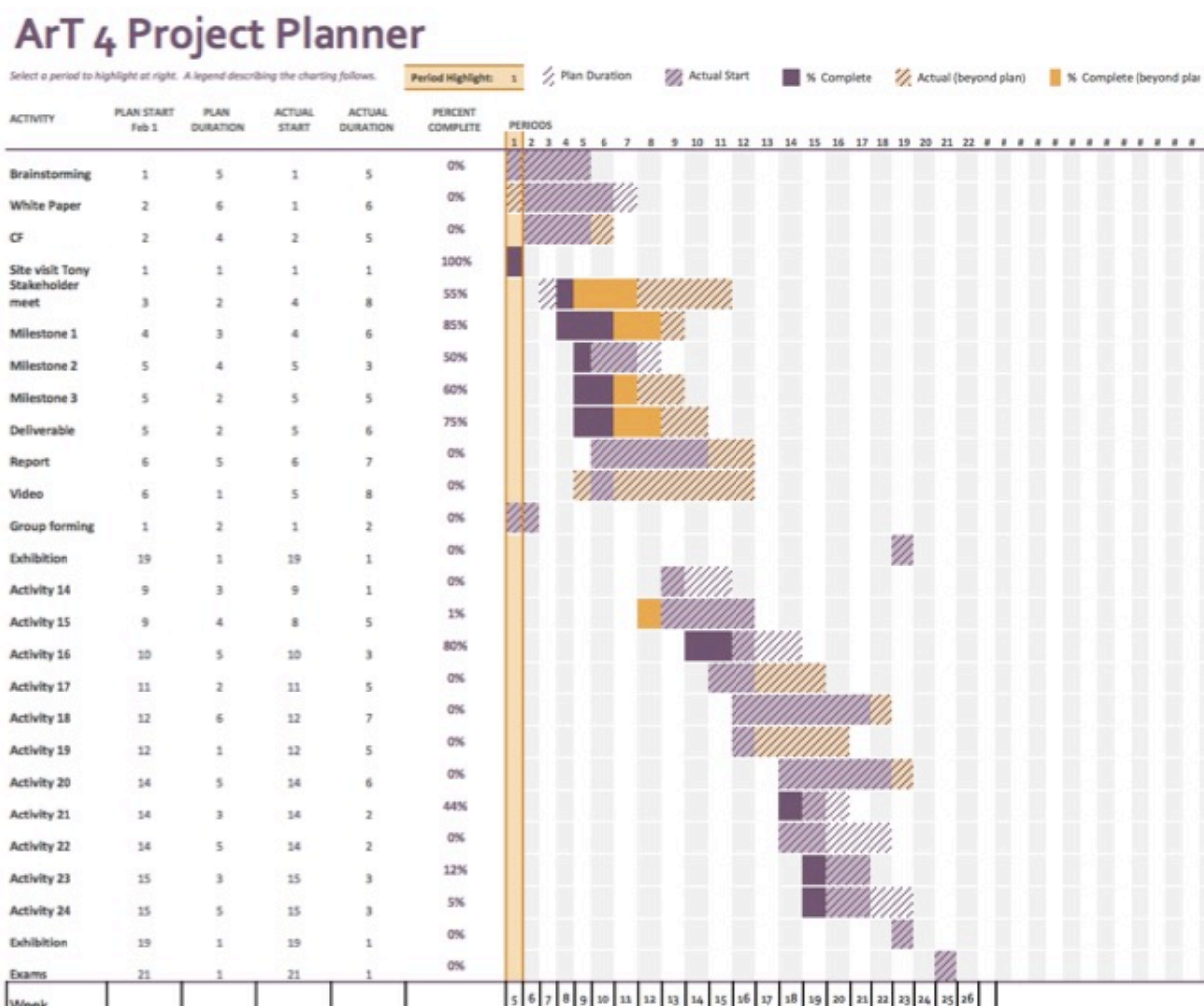
Paper Prototyping (Wizard of Oz, Participatory Design, Human-centered design...) - e.g. think-aloud,

<https://www.nngroup.com/reports/paper-prototyping-training-video/>

<https://www.nngroup.com/articles/paper-prototyping/>

How to write BA thesis book (cover uploaded for reference).

Project Planner Excel examples of Gantt dynamic chart (templates [link1](#) [link2](#)) - with below figure as an example having hypothetical ArT4 projected data inserted to illustrate use



OWL online resource - <https://owl.english.purdue.edu>

Website for the book <http://www.id-book.com>

Recommended Palgrave book for style (e.g. Harvard) = "Cite Them Right: The Essential Referencing Guide" By Richard Pears, Graham J. Shields ISBN 9781137585042 - you likely have been given a template in your writing course at AAU aligned with this book.

Lecturer Tony Brooks (A.L. Brooks)

Literature

	Pri. lit. no of p.	Sec. lit. no of p.	Dig. upload
Preece, J., Sharp, H., Rogers, Y. (2015) Interaction Design: Beyond Human-Computer Interaction; Wiley publishing. Chapter 10 "Establishing Requirements"	34		
Noble, J. (2009) Interview: Usman Haque Programming Interaction book p.644 >>651 O'Reilly http://shop.oreilly.com/product/0636920021735.do		7	

Lecture 3 + 4 (28th February) – Please review contents (topics introduced) from previous lecture as listed above to assist.

Site-Specific Interaction Design: interfaces and beyond. Posters (**first drafts of your project posters mounted on wall** with timeline/CF/ detail plan for series of experiments/state selected site @Karolinelund) and group presentations (be structured, succinct, and specific - clear, concise and ordered in delivering oral). Containers or not? If so where? How arranged? People traffic? Safety? Security? Other ID challenges involved? All posters were very fine - thank you for that effort.

Planned topics included: ID Video Analysis/Annotation (with exercise - *should be as self-study*), Activity theory (ID related - *carried forward*), Ethics and respect (as you are collecting data from subjects i.e. your audiences - *carried forward*).

VIDEO ANALYSIS EXERCISE: general aim to extract meaning from audience behaviour when visiting ArT4 installations related to group's design goals targeting audience experience. Students to work with partner/group in self-exercise with short video (e.g. see below at Anvil download). Also encouraged to explore Cohen's kappa on own video. Some good literature and examples under Professor M. Kipp's Anvil tool - <http://www.anvil-software.org> (tut@ <https://www.youtube.com/watch?v=9iOSyJvF5uc>) - a free tool with example videos for students to study method and process. Install Anvil and using the downloadable video *Smartkom* at <http://www.anvil-software.org/download/index.html#>. Experiment your own annotations [i.e. what behaviour action you are analysing - left column - see specification file] compared with given timeline annotations. This ID analysis methodology illustrates importance of coding relative to what is being analysed and the eventual meaning justified to goal. Tip = Only annotate short videos as this takes a lot of time - especially if many behavioural codes used. Tip2 = only focus on one code timeline each run. For reporting, typically video high/low points are extracted and shown annotated to illustrate meaning in results (often triangulated with other methods to strengthen/weaken arguments on the ID >> outcome).

Related publication: http://michaelkipp.de/publication/Kipp2014_preprint.pdf

Other tools to consider - VCode & VData - Noldus Observer plus face reader (AAU site license)

Lecturer Tony Brooks (A.L. Brooks)

Literature

	Pri. lit. no of p.	Sec. lit. no of p.	Dig. upload
Preece, J., Sharp, H., Rogers, Y. (2015) Interaction Design: Beyond Human-Computer Interaction; Wiley publishing. Chapter 11 "Design, Prototyping, and Construction	46		
Lewis Brooks, A. (2008). Towards a platform of alternative and adaptive interactive systems for idiosyncratic special needs [Ao Alcance de Todos Música: Tecnologia e Necessidades Especiais. Porto, Portugal: Casa da Musica]. Proc. 7th ICDVRAT with ArtAbilitation, Maia, Portugal, 2008; ISBN 07 049 15 00 6, pp. 319-326		7	

Note: **Information from Karen Luise W. Høgsbro, Landskabsarkitekt, Aalborg Kommune, By-go Landskabsforvaltningen Park & Natur** (see bulleted texts below cf Karen's recent e-mails with student exhibition organisers and group supervisors in cc), regards Karolinelund site planning of projects/exhibition. This info you should all have had as conveyed to student organisation group to relay to all. Following your request Karen also sent maps of the old Tivoli to the organising group to convey to all as 2 x pdf files (uploaded to Module 12 - Place and Space of Interaction (M12, P) (ART_BA) [F18-24448]). Karen also sent text on each white paper received to each group (dated March 5th) which was announced and distributed from Module 12 and to the student organisers previously for dissemination.

***A problem with the ground in Karolinelund has occurred due to pollution. I have got a clear answer from the Environment authorities, that the installations must only stand ON the ground and not IN the ground. Therefore they are not allowed to dig in the ground.**

***Concerning video filming users the students will have to ask AAU about guidelines etc. If AAk are using videos we ask participants to sign af document etc. Otherwise we are not allowed to use the film.**

***An important message according electric cables. It is not legal to put them on the ground. The students must hang them carefully in the trees and bushes and put up some sticks (wood or iron) to carry the cables 1 meter above the ground. Then they don't have to cover the cables.**

----- Please respect these conditions from the Kommune in your latest project planning regards Karolinelund-----This input has also been sent as an announcement from Module 12 (the project module) at AAU Moodle to maximise ArT4 students getting this info. However, it is likely all students across semesters (as appropriate) have already received this news thanks to dissemination

from the student organisers across semesters as distributed by those students who are copied into Karen's mails. It is asked that the student organisers ensure that this distribution reaches all students who plan to use Karolinelundt so the Kommune rules are followed. Thanks for your understanding.

Lecture 5 + 6 – (April 17th) Interaction Design in design and evaluation (as ever - feel free to read beyond each session's pagination of the course book and utilise the course book web page as there are a lot of content at the web each student can explore related to each chapter in the course book)

Please note that the targeted video home exercise in previous session (beyond what was introduced in first session) was towards students learning an ID research, analysis, evaluation method and for a student's future use. It is not a requirement to use video analysis/annotation as evaluation methodology when integrating ID into projects (especially in light of Karen's mailed text regards the site and Kommune requirements regarding video use). If students do wish to use this method then it is recommended to write to the study board asking AAU guidelines in plenty of time or ask the student organisers to attain this information to inform all.

These sessions 5 + 6 plan to introduce Activity theory (ID related), Ethics and respect (as you are collecting data from subjects i.e. your audiences), methodologies of Evaluation; Inspections: Heuristic Evaluation and Walkthroughs; Analytics; Predictive Models; and Persona development.

P.M. self study preparations for next week - see pdf **17th April afternoon**

Lecturer Tony Brooks (A.L. Brooks)

Literature

	Pri. lit. no of p.	Sec. lit. no of p.	Dig. upload
Preece, J., Sharp, H., Rogers, Y. Interaction Design: Beyond Human-Computer Interaction; Wiley publishing. Chapter 12 "Interaction Design in Practise" and chapter 13 "Introducing evaluation"	41		
Brooks, A. (2002). Interaction with Shapes and Sounds as a Therapy for Special Needs and Rehabilitation. Proc. 4th Intl Conf. Disability, Virtual Reality & Assoc. Tech., Veszprém, Hungary, ICDVRAT/University of Reading, UK; ISBN 07 049 11 43 4, pp. 205-212.		7	

Lecture 7 + 8 – X-Lab visit (24th April - meet at room 3.133 på Kroghstræde 3, 9220 Aalborg Ø). This as final course session is for students to get ID Artistic and Academic Methodology IV (Interaction Design) review input in respect of their specific projects and how ID is integrated. Each group presents a PPT of

their project informing how Interaction Design is integrated - this will be basis of each group to receive feedback to support their exhibition May 7-9.

Lecturer Tony Brooks (A.L. Brooks) with guest Professor Eva Brooks X-Lab director

See X-Lab at <http://www.learning.aau.dk/om-instituttet/X-lab/>

Literature

	Pri. lit. no of p.	Sec. lit. no of p.	Dig. upload
Preece, J., Sharp, H., Rogers, Y. Interaction Design: Beyond Human-Computer Interaction; Wiley publishing. Chapter 14 "Evaluation studies: From controlled to natural settings" and Chapter 15 "Evaluation: Inspections, analytics, and models"	48		



Feb 28th - following request



Audience Experience

Hidden from students

Feb 2 morning and afternoon

Hidden from students



Friday 2/2/18



Cover How to Write a BA Thesis



Designing Research Posters and their elements + Project planning inc conceptual Framework



An evaluation framework (from course book previous edition)

Hidden from students



Predictive models (from previous course book edition)

Hidden from students



Examples of questionnaires (not specific to ArT)

Hidden from students



17th_April_afternoon



April 24th April – X-LAB

Creative Napkin

Hidden from students

Napkin to each student group

Evaluation - Integrated Project on Interaction and Presence in Urban Environments

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Evaluation - Integrated Project on Interaction and Presence in Urban Environments (Morrison, A., Peltonen, P., Lemmelä, S., Schmalstieg, D., Oulasvirta, A., Mulloni, A., Juustila, A., Regenbrecht, H., Jacucci, G., 2010) P6-2004-IST-4-27571 (IPcity) FILE "WP7PublicEvaluation".



WP7 file

Human aspects of interaction: VR

Hidden from students

Interaction has to consider the human affordances, condition, perception etc



VR

Conceptual Framework

<https://crlte.engin.umich.edu/wp-content/uploads/sites/7/2013/06/Maxwell-Conceptual-Framework.pdf>

Maybe a help for those who have asked about CF (including concept mapping) - realise of course that it is not specific to ArT so analogue as we discussed in class



Conceptual Framework

Interaction design of extending-bodies

Hidden from students

bodies

Spaces of Interaction, Places for Experience: Synthesis Lectures on Human-Centered Informatics

Hidden from students

Spaces of Interaction, Places for Experience: Synthesis Lectures on Human-Centered Informatics



Spaces of Interaction, Places for Experience: Synthesis Lectures on Human-Centered Informatics

Dan Saffer (Saffer, 2013) Microinteractions

Hidden from students

Dan Saffer (Saffer, 2013) Microinteractions

Programming link

Hidden from students

Noble, J. (2009) Programming Interactivity: A Designer's Guide to Processing, Arduino, and openFrameworks. O'Reilly

Supporting supervision

Hidden from students

Edward S. Casey. *Getting Back into Place: Toward a Renewed Understanding of the Place-World* (second edition).

Bloomington, IN: Indiana University Press, 2009. 512 pages. ISBN 0253220882 (paper). \$29.95.

Reviewed by William Edelglass, Marlboro College

Michel Foucault, in "Of Other Spaces," claims that "our own era...seems to be that of space. We are," he suggests, "in the age of the simultaneous, of juxtaposition, the near and the far, the side by side, and the scattered." In the years since Foucault wrote these words his claim seems to be more and more true, manifest in the widespread discussions of space and place across the humanities and social sciences. Along with explorations of the body, the local, the regional, and the global, there is a growing literature on gendered spaces, embodied spaces, subaltern spaces, political spaces, cultural topographies, cyberspace, architecture and social action, nomadism, contested spaces, spaces of desire, monumental spaces, forgotten spaces, territory, the production, practice, and performance of space, etc. These bodies of literature, with their investigations of the ways in which space and place are meaningful in our lives, collectively, constitute what is often referred to as the "spatial turn." In the last two decades, Edward Casey has contributed, probably more than anyone else, to the spatial turn in contemporary philosophy.

Casey's contributions to our philosophical understanding of place include: *Getting Back into Place: Toward a Renewed Understanding of Place* (1993); *The Fate of Place: A Philosophical History* (1997); *Representing Place: Landscape Painting and Maps* (2002); *Earth-Mapping: Artists Reshaping Landscape* (2005); and *The World at a Glance* (2007). In these works, particularly the first two, Casey argues against the temporocentrism that has characterized much of the history of philosophy, and is especially characteristic of modernity. Instead, according to Casey's descriptive analyses, place is primary, and should not be confused with, or subordinated to, space or time. These texts, with their systematic and wide-ranging discussions of place, embodiment, built and natural environments, dwelling and journeying, the history of philosophy, representations of place, etc. have indeed played an important role in opening "a renewed understanding of place."

More than fifteen years after it was originally published, Casey has now expanded *Getting Back into Place*. This second edition still consists primarily of the earlier material, which Casey presented in five parts: part one, "Finding Place" (on the ways in which we are implaced and displaced in singular landscapes that reveal the priority of place over space); part two, "The Body in Place" (arguably the book's most important section, devoted to analyses of embodiment, and how embodiment orients us in place); part three, "Built Places" (an exploration of dwelling as an embodiment that allows us to be at home in buildings and cultivated landscapes); part four, "Wild Places" (descriptions of the solitary desolation or the sublime that we experience in wild places outside the regions we cultivate); and part five, "Moving Between Places" (on journeying and returning home). The expanded edition includes a new introduction, and an epilogue ("New Work on Place: Space, Time, and History") consisting of two chapters; together, the new work adds important, and importantly different, understandings of place to the original text.

As is to be expected, and applauded, Casey's thinking about place has developed since *Getting Back into Place* was originally published; one of the pleasures of reading the additional chapters in this second edition is to see a philosophical mind, after years of reflection, challenging itself to understand place in new ways. The new material draws on Casey's more recent work, and is also informed by, and at times feels like a response to, questions others have raised regarding his earlier work.

In his "Introduction to the Second Edition," Casey suggests that since the previous edition was published, globalization, screen and video culture, and forced migration have together made place prominent and salient in new and important ways. He addresses these three contexts of place through analyses of the cultural and political aspects of place, territory, climate change, and regions. As Casey remarks before embarking on these analyses, and reminds us throughout the chapter, they are topics "to which insufficient attention was paid in the first edition of this book" (xxiii).

The first of these themes, the cultural and political aspects of place, addresses what was perhaps the most striking lacuna in the first edition. Sociologists and geographers have for some time been pursuing analyses of the varied ways in which place is socially constructed, the ways that political power, race, class, gender, ability, etc. produce different kinds of places. Now Casey develops the idea that "we should think of culture, ethnicity, gender, class, etc., as furnishing dimensions of a place beyond its exact location in geographic space and chronometric time...They act as indwelling forces that contribute to a place its non-physical and non-geographic dimensions" (xxv). As Casey notes, while he does mention the cultural dimensions of place on occasion in the previous edition, it was, to a large extent, peripheral to his primary purpose, which was to give an account of place disclosing its fundamental significance in our lives, a significance that had been obscured by modern thought. Indeed, for Casey, and others, the priority of time over space, and even more so over place, is regarded as characteristic of modernity itself. (In "Smooth Spaces and Rough-Edged Places," the second additional chapter of this expanded edition, Casey argues that the repression of the distinction between place and space is one way of understanding modernity and the modern subject.) To some extent, then, Casey's earliest work conformed to the wider discourse on "connection to place," which, some have argued, is infused with a romantic nostalgia, an antimodernism that obscures the violence that can inhere in places. For places have contested histories, are open to multiple interpretations, and are configured by power and other social, political, and cultural mechanisms, as numerous studies have sought to demonstrate in recent years.

Casey's taking up the social, cultural, and political dimensions of place leads him, interestingly, to a revised understanding of place itself. According to this understanding, "place becomes an event, a happening not only in space but in time and history as well. To the role of place as facilitative and locator we need to add the role of place as eventful: as a scene of personal and historical happening" (xxv). Thus, in recognizing the social production of place, Casey has developed an understanding of place that integrates time and history, and ultimately gives a much richer account of being in place. This account is presented in the first of the two new chapters that conclude the expanded edition, "How to Get from Space to Place in a Fairly Short Stretch of Time." Here, Casey seeks to correct any interpretation of his previous work in which the critique of temporocentrism led to topocentrism, an interpretation which numerous readers drew from the earlier writings. To this end, Casey argues that "place is no empty substratum to which cultural predicates come to be attached; it is an already plenary presence permeated with culturally constituted institutions and practices. As the basis of collective as well as individual habitus, these institutions and practices pervade the bodies of sensing subjects in a given place as well as the gathering power of the place itself: even when prediscursively given (and prereflectively experienced), neither body nor place is precultural" (348).

Just as the consideration of culture in part motivates Casey's revised account of place, so a consideration of the other issues he raises—territory, global warming, and region—continues to expand his understanding. In thinking through the ways in which territories are made up, how climate change manifests in diverse places with diverse consequences, and the multiple ways in which places are embedded in regions, Casey again emphasizes the significance of culture but also, drawing on his more recent work, the importance of edges and boundaries, how places are constructed and related to other places and to constructed, and sometimes coherent, collocations of places.

After fifteen years, Casey's phenomenological descriptions of our varied ways of being in place are still relevant to anyone seeking to understand embodiment and place. His account is detailed and wide-ranging. The new edition supplements lacunae in the earlier work and illustrates the ways in which Casey's thinking has developed over the course of fifteen years of reflection on place, in particular, how place is formed by cultural, social, and political forces, how place is permeated by time and history, and the importance of edges, boundaries, and other places and collocations of places in understanding any singular place. This revised edition, then, manifests Casey's own "renewed understanding of place."

Designing Interactions – Moggridge (<https://mitpress.mit.edu/books/designing-interactions>)

Hidden from students

Book PDFs and Videos (lecturer use only - hidden from students)



HISTORY: Designing Interactions – Moggridge



0_Foreword_H264.mov



0_Introduction_H264.mov



1_1DougEngelbart_H264.mov



1_2StuCard_H264.mov



1_3TimMott_H264.mov



1_4LarryTesler_H264.mov



2_1BillAtkinson_H264.mov



2_2PaulBradley_H264.mov



2_3BillVerplank_H264.mov



2_4CordellRatzlaff_H264.mov



3_1JohnEllenby_H264.mov



3_2JeffHawkins_H264.mov



3_3BertKeely_H264.mov



3_4RobHaitani_H264.mov

































3_5DennisBoyle_H264.mov



4_1DavidLiddle_H264.mov



4_2MatHunter_H264.mov

-  4_3RikakoSakai_H264.mov
-  4_4DavidKelley_H264.mov
-  4_5PaulMercer_H264.mov
-  5_1BingGordon_H264.mov
-  5_2BrendanBoyle_H264.mov
-  5_3BrendaLaurel_H264.mov
-  5_4WillWright_H264.mov
-  6_1TakeshiNatsuno_H264.mov
-  6_2LiveWork_H264.mov
-  6_3FranSamalionis_H264.mov
-  7_1TerryWinograd_H264.mov
-  7_2Google_H264.mov
-  7_3SteveRogers_H264.mov
-  7_4MarkPodlaseck_H264.mov
-  8_1Hiroshilshii_H264.mov
-  8_2DurrellBishop_H264.mov
-  8_3JoyMountford_H264.mov
-  8_4BillGaver_H264.mov
-  9_1DunneandRaby_H264.mov
-  9_2JohnMaeda_H264.mov
-  9_3JunRekimoto_H264.mov
-  DesigningInteractions_1.pdf
-  DesigningInteractions_2.pdf
-  DesigningInteractions_3.pdf
-  DesigningInteractions_4.pdf
-  DesigningInteractions_5.pdf
-  DesigningInteractions_6.pdf
-  DesigningInteractions_7.pdf
-  DesigningInteractions_8.pdf
-  DesigningInteractions_9.pdf



DesigningInteractions_10.pdf



DesigningInteractions_foreword.pdf



DesigningInteractions_introduction.pdf

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Lectures

Designing the User Interface: Shneiderman et al

Hidden from students

Designing the User Interface



Designing the User Interface



Designing the User Interface PPTS, Manual, book



Chapter 01 DTUI6 Discussion answers.docx



Chapter 02 DTUI6 Discussion answers.docx



Chapter 03 DTUI6 Discussion answers.docx



Chapter 04 DTUI6 Discussion answers.docx



Chapter 05 DTUI6 Discussion answers.docx



Chapter 06 DTUI6 Discussion answers.docx



Chapter 07 DTUI6 Discussion answers.docx



Chapter 08 DTUI6 Discussion answers.docx



Chapter 09 DTUI6 Discussion answers.docx



Chapter 10 DTUI6 Discussion answers.docx



Chapter 11 DTUI6 Discussion answers.docx



Chapter 12 DTUI6 Discussion answers.docx



Chapter 13 DTUI6 Discussion answers.docx



Chapter 14 DTUI6 Discussion answers.docx



Chapter 15 DTUI6 Discussion answers.docx



Chapter 16 DTUI6 Discussion answers.docx



DTUI6_chap_aft.pptx



DTUI6_chap01 rev1.pptx



DTUI6_chap02 rev1.pptx



DTUI6_chap03 rev1.pptx



DTUI6_chap04 rev1.pptx



DTUI6_chap05 rev1.pptx



DTUI6_chap06 rev1.pptx



DTUI6_chap07 rev1.pptx



DTUI6_chap08 rev1.pptx



DTUI6_chap09 rev1.pptx



DTUI6_chap10 rev1.pptx



DTUI6_chap11 rev1.pptx



DTUI6_chap12 rev1.pptx



DTUI6_chap13 rev1.pptx



DTUI6_chap14 rev1.pptx



DTUI6_chap15 rev1.pptx



DTUI6_chap16 rev1.pptx

[Download folder](#)

Designing Interactive Systems: Benyon

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Designing Interactive Systems: Benyon



Designing Interactive Systems: Benyon

AESTHETICS AND INTERACTION (M12, C) (ART_BA)

General

In this course we will discuss different approaches for novel interactions in public places with the hidden data-layer of smart cities. These will include crowd engagement through public displays and media facades. Furthermore we will look into the exploitation of geographical information to create more informed decisions for spatial experiences.

Recommended Reading:

Townsend, A. M. (2013). Smart cities: big data, civic hackers, and the quest for a new utopia. WW Norton & Company.

Brynskov, M., Carvajal Bermúdez, J. C., Fernández, M., Korsgaard, H., Mulder, I. J., Piskorek, K., & De Waal, M. (2014). Urban Interaction Design: Towards City Making.



Announcements



Announcements

Lecture 1 - Urban Interaction

Lecturer: Markus Löchtefeld

With the recent push towards smart cities not only a variety of new data about the city and its inhabitants will be available, but also new interaction possibilities will emerge. We will discuss and explore novel sensors and actuators for smart cities and how they can be utilized to enable smart civics to become an active part in the city life.

Further Reading:

Townsend, A. M. (2013). Smart cities: big data, civic hackers, and the quest for a new utopia. WW Norton & Company.

Brynskov, M., Carvajal Bermúdez, J. C., Fernández, M., Korsgaard, H., Mulder, I. J., Piskorek, K., & De Waal, M. (2014). Urban Interaction Design: Towards City Making.



Lecture Slides

Lecture 2 - Pervasive Public Displays

Lecturer: Markus Löchtefeld

In this course we will discuss opportunities and challenges raised by the emergence of pervasive display systems as a new communication medium for public and semi-public spaces. Besides technological challenges we will explore how to engage passers-by into meaningful interactions with public displays.

Further Reading:

Müller, J., Alt, F., Michelis, D., & Schmidt, A. (2010, October). Requirements and design space for interactive public displays. In Proceedings of the international conference on Multimedia (pp. 1285-1294). ACM.

Alt, F., Schneegaß, S., Schmidt, A., Müller, J., & Memarovic, N. (2012, June). How to evaluate public displays. In Proceedings of the 2012 International Symposium on Pervasive Displays (p. 17). ACM.

Müller, J., Walter, R., Bailly, G., Nischt, M., & Alt, F. (2012, May). Looking glass: a field study on noticing interactivity of a shop window. In Proceedings of the SIGCHI Conference on Human Factors in Computing Systems (pp. 297-306). ACM.



Lecture Slides

Lecture 3 - Media Facades

Lecturer: Markus Löchtefeld

Media facades are a special category of public displays and a prominent example of the digital augmentation of urban spaces. They denote the concept of turning the surface of a building into a large-scale urban screen. Due to their enormous size and the highly dynamic urban environment around them, they require special interaction techniques. In this course we will establish the foundation for the design for such urban interactions as well as how to prototype and create ad-hoc media facades.

Recommended Reading:

Behrens, Moritz, and Duncan P. Brumby. "Designing Media Architectural Interfaces for Interactions in Urban Spaces." *Citizen's Right to the Digital City*. Springer Singapore, 2015. 55-77.

Gehring, Sven, and Alexander Wiethoff. "Interaction with media façades." *Informatik-Spektrum* 37.5 (2014): 474-482.



Lecture Slides



Introduction to Interaction Design

Lecture 4 - GeoHCI

Lecturer: Markus Löchtefeld

The increasing popularity of social computing as well as the number of ubiquitous GPS enabled devices gave a rise to the importance of geography for human computer interaction. We now, either explicitly or implicitly, track, store capture, and annotate our surroundings constantly through out the day. In this course we will have an introduction to foundational literature, modern geography, as well as, the qualitative and quantitative research practices that are most relevant.

Recommended Reading:

Shashi Shekhar, Steven K. Feiner, and Walid G. Aref. 2015. Spatial computing. *Commun. ACM* 59, 1 (December 2015), 72-81

Further Reading:

De Smith, M. J., Goodchild, M. F., & Longley, P. (2007). Geospatial analysis: a comprehensive guide to principles, techniques and software tools. Troubador Publishing Ltd.



Lecture Slides

INTERACTIVE TECHNOLOGIES (M12, C) (ART_BA)

General

This course will address building interactive systems for active and embodied spatial interaction. It will also address using technology outside of the laboratory, what we need to consider when using technology out in the real world and how can we implement it in a meaningful way.

The course will survey a variety of technologies, which can be applied in the context of the semester project.

We will have exercises from material covered that are required to be completed in class and/or before next session.



Announcements



Announcements

Lecture 1 - Tangible User Interfaces

Lecturer: Markus Löchtefeld

Tangible User Interfaces (TUIs) allow for effective and easy interaction with digital information by encapsulating them into a physical form. We will learn from examples how to create and evaluate TUIs. We will discuss different technologies and prototyping materials to easily develop TUIs.

Recommended Reading:

Ishii, H., Lakatos, D., Bonanni, L., & Labrune, J. B. (2012). Radical atoms: beyond tangible bits, toward transformable materials. *interactions*, 19(1), 38-51.

Wiethoff, A., Schneider, H., Rohs, M., Butz, A., & Greenberg, S. (2012, February). Sketch-a-TUI: low cost prototyping of tangible interactions using cardboard and conductive ink. In *Proceedings of the Sixth International Conference on Tangible, Embedded and Embodied Interaction* (pp. 309-312). ACM.

<https://www.youtube.com/watch?v=w4Q9JCObLM0>

<https://www.youtube.com/watch?v=Gz4dphzBb6I&t=144s>



Lecture Slides

Lecture 2 - Gestural Interaction

Lecturer: Markus Löchtefeld

Gestural Interaction will cover a variety of sensing technologies and detection algorithms that allow for mobile as well as public interaction through gestures. We will explore possible use-cases based on the theme of the semester project. The lecture will include an exercise in gestural sensing based on available sensors (e.g. Kinect and smartphone sensors).

Literature:

Billingham, Marc, and Bill Buxton. "Gesture based interaction." Haptic input 24 (2011).

Valdes, C., Eastman, D., Grote, C., Thatte, S., Shaer, O., Mazalek, A., & Konkel, M. K. (2014, April). Exploring the design space of gestural interaction with active tokens through user-defined gestures. In Proceedings of the SIGCHI Conference on Human Factors in Computing Systems (pp. 4107-4116). ACM.



Lecture Slides

Lecture 3 - Bio Sensing & Augmented Reality

Lecturer: Markus Löchtefeld

Biosensing will cover different ways of measuring biosignals from living beings, such as galvanic skin responses, heartbeat, EMG, EEG, etc. The lecture will also contain exercises in creating a biosensing artefact, based on available sensors.

Furthermore we will have a look on basic Augmented Reality, how it works and how you can easily prototype AR applications!

Recommended Reading:

Sean M. Montgomery and Ira M. Laefsky, Biosensing in MAKE Volume 26, 2011



Lecture Slides

Lecture 4 - Project Specific Problems and Examples

Lecturer: Markus Löchtefeld

In this lecture we will look at examples of previous work in the field and analyse their design, also the groups semester projects will be presented and any technical issues can be discussed. Especially we will cover different ways making sure the technology we work with will perform as expected outside the laboratory. This will cover safety, ingress protection, weather proofing and power supply considerations

Recommended Reading:

ANSI/IEC 60529



Lecture Slides



Markov Simple

DIGITAL REPRESENTATION II - CAD AND SPATIAL ANIMATION (M12, C) (ART_BA)

Lecturer: Peter Skotte

Content: Overordnet beskrivelse af kursus



Announcements



Students Corner



Announcements



News forum



How to enable viewcube and legacy viewport in Maya 2018

Lesson 1

Installing Maya 2018

Explore the UI

Setup project

Workflow

General Course Info:

Assignments:

Using (program to be determined on students competency) to setup both simple exterior models, as well as complex sets, build a simple geometry virtual model of your intended installation. Add animation layers of the intended interaction. Students will do practical exercises on the methods presented in the lecture.

Assessment

Satisfactory completion of assignments given during the course. These assignments should be submitted to the course-leader. The collected assignments will be evaluated by the course-leader and the student will be awarded either a pass or a fail for the course. Students are required to present their

final work in the final class session and be prepared to present their ongoing work throughout the course sessions

Literature: **Maya** Online help centre: <https://knowledge.autodesk.com/support/maya/learn-explore?sort=score>

The Art of 3D Computer Animation & Effects, Fourth Edition - Isaac Kerlow

<http://eu.wiley.com/WileyCDA/WileyTitle/productCd-0470084901,subjectCd-CSC0.html>

ISBN: 978-0-470-08490-8



Maya 2018 Download link



Maya 1 minute startup movies



Getting started

Lesson 2-5

Modelling 101

Essentials of poly modelling



Modelling the airplane - Entire tutorial



Maya File



Startup files

Hidden from students



Online slides with videos

Hidden from students



Image Plane views



Layers101



DeleteHalf



CutForPilotSeat



MirrorFuselage



TopWing1



StrutModeling



Aileron



AdjustVerticies Wing-Fuselsage



WingMirror



SelectPolysAndDelete



MirrorSetupAndSnap



Ailerons DoubleSpeed



ElevatorBuild Detailing



RearSectionExtrude



PilotSeat



NoseDetailExtrude



ElevatorBuild



SpinnerAndPropeller



FinishedModelTT



Extra modelling tutorial



Maya sound-to-dynamics video demo



Pepakura: 3D to paper prototype software

Lesson 3

Hidden from students

Modelling 2

Advanced modelling - NURBS

Intro to NURBS

NURBS Primitives

- Sphere
- Cube
- Cylinder
- Cone
- Torus

NURBS Curve tools

- CV Curve
- The 4 point curve
- Hull
- -
- EP Curve Tool (Input method)
- The 3 point curve
- -
- The Bezier Curve tool
- Click and drag
- -
- Pencil Curve tool
- -
- Arcs
- Open/Close curves

Curves to surfaces

- Revolve
- Loft
- Extrude
- Open/Close surfaces
- Planar surface

Grouping



Maya NURBS lessons

Lesson 3-4

Texturing - from simple a texture to UV mapping.



Texture for tutorial



Tutorial for texturing



UV mapping the Redbull racer



Explore Maya UV mapping

Hidden from students



Animation_Graphic_Design_-_3D_Modeling

Note to the modelling tutorial: If you feel that the content is too small on your screen, you can zoom using the cmd + on a mac or ctrl + on a windows computer

If some of the videos are slow to start, you can nudge the time slider to force a start.



Animation Graphic Design - 3D Modeling

Hidden from students



Startup File

Hidden from students

To enable textures in viewports for the Startup File for Lecture 3 please change display settings in Maya To use "OpenGL Legacy" mode. To change this, go to Maya ->Windows -> Settings/Preferences -> Preferences -> Display ->Viewport 2.0



1 image hand-in for feedback

Lesson 5

Hidden from students

Hands on lesson

Lesson 7

Hidden from students

Animation 1 - Principles, and regular key framing

- Animation
- Timeslider
- Keyframes
- Autokey
- Graph Editor



Animating the Airplane - Tutorial



Slides



Environment Scene for Airplane



12 Principles in one movie trailer



Optional - Camera animation in Maya

Lesson 7

Rendering 1 - Lights

- Types of light
- Values
- Setup

Rendering 2 - Output to movie

- Type of renderer
- Still vs. batch
- Files
- Preview



Lights & Rendering guide/slides

Lesson 8

Hidden from students

Wrap up / Q & A



Rendered image handin

MODULE 13 - ART IN CONTEXT II - (M13, P) (ART_BA)

General

Art in Context II - Media Art Theory

Location of module: 4th or 2nd semester

Credits: 5 ECTS

Method of working: Individual work in relation to course activities

Module contents: The module "Art in Context II" examines media art works and their cultural, aesthetic, social, and technological positions in the 20th and 21st centuries.

Together with Art in Context I, the module introduces the students to the academic and theoretical contexts of the mixed field of Art and Technology. Through different teaching formats such as lectures, workshops, study-trips, and seminars, the students will get acquainted with the methodologies of analyzing media art and digital design artefacts.

Courses:

In connection with the module, courses may be offered within the following area:

- ☐ Media Art Theory & Analysis

Learning objectives:

During this module, students should acquire: Basic **knowledge** about

- ☐ media art theories and concepts with special focus on cross-disciplinarity and synergy between art and media technology
- ☐ various methods of analysis of media art product and projects in regard to their cultural, personal, aesthetic and epistemological significance
- ☐ audience and user concepts of media art and the related behavioral and aesthetic preferences

Skills in

- ☐ using and applying basic theories and methods in regard to analyses of media art works
- ☐ describing artistic challenges and aesthetic formats of media art
- ☐ identifying target groups and their behavior and aesthetic preferences in relation to experience potentials of media art works

Competencies in

- ☐ applying theories and methodologies of media art
- ☐ analyzing and discussing media art works as cultural and aesthetic phenomena
- ☐ applying knowledge about user groups and user behavior in analysis and concept design of media art works.

The module is completed with:

Examination 13

An internal written examination in **Module 13: "Art in Context II – Media Art Theory"** (Kunst i kontekst II – mediekunstteori).

Form of examination: c)

The examination is a 7-day assignment on a set subject. The examiner and an additional internal examiner according to 7-point scale evaluate the assignment.

Number of pages: the written work must not exceed 10 pages.

Evaluation: Grading according to the 7-point scale.

Credits: 5 ECTS

The examination should demonstrate that the student has fulfilled the objectives outlined above.



Announcements

MEDIA ART THEORY & ANALYSIS (M13, C) (ART_BA)

General

This course serves as a general introduction to art and technology as a theoretical field of study. As such it continues the trajectory of Art in Context 1, however this semester with a focus on media art before and after the 'digital revolution'. Whereas the theories and humanistic themes of perception, hermeneutics, phenomenology, systems, imagination, and beauty introduced in AiC 1 are still very relevant for the study of art they tend to be challenged and criticized when technology, science and media enters the scene. From this, different theoretical and artistic practices emerge that not only circulate ideas about technology, science and media into critical thinking but also take up new paths of investigations and methods.

The course is structured around eight interconnected lectures focused on giving the students an introduction to different seminal theories, practices and ideas accompanying the still more intensive relationship between art, technology, media and science in the 20th and 21st Century – in short, here, termed Media Art.

Required Texts:

PDFs.



Announcements

Topic 1

Lesson 1: Introduction to New Media Art Theory

What is media art theory? What is media studies? How do the two topics relate to the critical study of art and technology? This course will give the student an overview of the most important theories within the expanding field of media art. In this introductory lecture some basic concepts and theoretical problems in the critical study of media art.

Walter Benjamin's seminal text about art in the age of technological reproduction: Authenticity, the subject of technology, and mediated (social) experience. And within this overall new direction of the modern culture, the lecture will also be looking at what aesthetic paradigms are at play in media art.

Combined Lecture: ArT 2 & ArT 4

Lecturer: Elizabeth Jochum

	Mandatory litt. Number of pages	Additional litt. Number of pages	Dig. upload
Rush, M. (1999) <i>New Media in Late 20th Century Art</i> : Introduction (pp. 7-35) (pdf)	28		X
Benjamin, W. (1935) "The Work of Art in Age of Mechanical Reproduction" (trans. Harry Zohn) (pdf)	4		X
Benjamin FULL TXT (pdf)	26		X

Lecture Slides (pdf)

Topic 2

Lesson 2: New Materialisms in Media Art History and Theory

Combined lecture: ArT 2 & 4

Lecturer: Elizabeth Jochum

	Mandatory litt. Number of pages	Additional litt. Number of pages	Dig. upload
"The Work of Art in the Age of Digital Reproduction (Douglas Davis) (pdf)	10		X
Cubitt, S & Thomas, P. (2013) <i>The New Materialism in Media Art History</i> . (pp. 1-22) (pdf)	22		X

Lecture Slides (pdf)

Topic 3

Lesson 3: *The Medium is the Message*

Marshall McLuhan described the shift from book-culture to electronic media, and his theories are the foundations of media art theory that seek to describe the transition from analog to digital media, and the impact of this transition on the art world, culture, and society at large. McLuhan articulates how media have transformed relationships and social organisations in culture and society. Building on the students' prior familiarity with McLuhan (the movement from age of typography to the age of television), we look at the personal and social consequences of new media and technological tools, investigating McLuhan's assertion that "the clearest way to see through a culture is to attend to its tools for conversation."

Combined Lecture: ArT 2 & ArT 4

Lecturer: Elizabeth Jochum

	Mandatory litt. Number of pages	Additional litt. Number of pages	Dig. upload
McLuhan, M. <i>The Medium is the Message</i> (excerpt) (pdf)	19		X
Gordon, W. (2014). McLuhan: A Guide for the Perplexed (pdf)		35	X

Lecture Slides (pdf)

Topic 4

Lesson 5: Video Art and Theories of Technology, Art and Society

Media technologies are central to contemporary social life, and emergent technologies and media are being developed for a generation that has grown up with the Internet and accelerated development of electronic technologies.

Separate Lectures: 12 March

ArT 2: 10:15-12h

ArT 4: 13:15- 15h

Lecturer: Elizabeth Jochum

	Mandatory litt. Number of pages	Additional litt. Number of pages	Dig. upload
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Rush, M. (1999) <i>New Media in Late 20th Century Art</i> : Ch 2: Video (pp 116-167) (pdf)	51	
Williams, R. (19XX) <i>The Technology and The Society</i> (pdf)	12	X

Lecture Slides (pdf)



Media Art Theory Small Groups - Quiz 1



Quiz 2

Topic 5

Lesson 6: Theories of Interaction in New Media Art

The concept of interaction in media art has developed beyond a purely technological paradigm. What are the principles of interaction and interactive art? How do these principles manifest in public art and public spaces? This lesson looks at the history of interactive art with a focus on first and second generations responsive environments, systems aesthetics, and performative interfaces and spaces created by media artists. We consider contemporary art works and new tools (such as locative media) that promote interaction and immersion, including VR, AR, A-life, and generative computing.

Separate Lectures: 14 March

ArT 2: 10:15-12h

ArT 4: 13:15- 15h

Lecturer: Elizabeth Jochum

	Mandatory litt. Number of pages	Additional litt. Number of pages	Dig. upload
Krueger, M. (1977) <i>Responsive Environments</i> (pdf)	13		X
Kluszczyński, R. (2010) <i>Strategies of Interactive Art</i> (pdf)	27		X

Jochum & Putnam (2017) Computation as Medium (pdf)

15 X

Zabel, G. (2014) 'Through the looking glass: Philosophical Reflections on the art of virtual worlds' in M. Grimshaw (ed.), *The Oxford Handbook of Virtuality*, New York: Oxford University Press, pp. 407-419. (pdf)

Lecture Slides (pdf)



Apply the Theory!



Discussion Questions - Interactivity

Topic 6

Lesson 7: Remediation

(Elizabeth Jochum)

Remediation: The beginning of the 21st century was marked by the rapid developments of new digital media and rapid response by traditional media (film, print, television) to reaffirm their relevance. This course introduces students to the theories of remediation and hypermediacy, as articulated by Bolter and Grusin, that seek to explain the complex entanglement of processes, tools, and techniques between analog and digital media in the search for liveness and immediacy.

	Mandatory litt. Number of pages	Additional litt. Number of pages	Dig. upload
Bolter, J.D. & Grusin, R. (2000) <i>Remediation</i> Ch 1: Immediacy, Hypermediacy, and Remediation (pp.20- 50) (pdf)	30		X
Salter, C. (2010) <i>Entangled</i> . Ch 8: Interaction (pdf)		52	X

Topic 7

Aesthetic Theory in use: senses, language, analysis.

A general introduction to aesthetic theory in use; to the experience and analysis of Art in

Context: to the use of the senses (all of them), language and analysis when describing, contextualising, interpreting and understanding art.

The in lessons 8-9-10 you will put theory to use, in class and during our trip to ARoS.

Combined Lecture: ArT 2 & ArT 4

Lecturer: Morten Søndergaard

Literature

	Pri. lit. no of p.	Sec. lit. no of p.	Dig. upload
Dewey, John. Art as Experience . New York: Putnam, 1934. 204-220	11		Yes

Eco, Umberto (1989): The Open Work, translated by Anna Cancogi, Harvard University Press, pp. 84-104.	20		Yes
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Secondary readings:

Ranciere, Jacques (2009): The Aesthetic Dimension: Aesthetics, Politics, Knowledge. Critical Inquiry 2009, Vol.36(1), pp.1-19. Permalink: http://aub-primo.hosted.exlibrisgroup.com/desktop:Samlet:TN_jstor_csp10.1086/606120	19		Permalink
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Böhme, Gernot (1993): Atmosphere as the Fundamental Concept of a New Aesthetics, Sage Publishers, pp. 1-15.	14		yes
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Yes

Adorno, Theodor (1997): Aesthetic Theory, London/New York: Continuum, pp. 341-343	3		
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Foucault, Michel (1984): Open Spaces in: Michel Foucault: Aesthetics, Method, and Epistemology, New York: The New Press, pp. 175-185.	10		Yes
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 Readings Slides

Topic 8

Art in Context(s) 2: Excursion to and exercises at AROS

Friday 23 March - ALL DAY

Lecturer: Morten Sondergaard

Details on the bus:

Dato: Fredag d. 23.03.2018 kl. 8.00

Mødested: Musik og Poplyd

Rendsburggade 14

9000 Aalborg

Kørsel til: Aros

8000 Aarhus

Turen forventes afsluttet kl. 10.00

Passagerantal: 60 personer

Dato: Fredag d. 23.03.2018 kl. 16.30

Mødested: Aros

8000 Aarhus

Kørsel til: Musik og Poplyd

Rendsburggade 14

9000 Aalborg

Turen forventes afsluttet kl. 18.30

Passagerantal: 60 personer

Combined Workshop: ArT 2 and ArT 4

We will go together in a (most likely - more information will follow) rented bus to Aarhus.

Detailed plan of the day will follow.

Our visit is structured as follows:

1. First, and in continuation of the discussions in the previous lecture, I will give a brief introduction to the use of experience, perception, and language in the analysis of art - the 'works' and their contexts.
2. Assignment: analysing art - in context(s)

The students will then work in groups (sizes to be determined), choosing a specific art work or context to analyse. You will need pen and paper to make notes and maybe sketch!

- a. When chosen, start by describing the art work individually before discussing it further in the group. Write it down! What words come to mind first when looking and listening to the art work. Use elaborate words that may describe this best!
- b. Then present to each other your descriptions. Discuss and construct a collective description - if disagreement note it down and play along with that! Allow words to act as metaphors.
- c. Find at least one theoretical source (text) that could help you turn your description into an analysis (i.e Dewey's notion that 'art is the experience of making or encountering the object'). Start by paraphrasing the central theoretical idea and ask the question: where, in the art work you are looking at

/ listening to / describing could that theoretical idea be helpful to clarify or critically reflect on the artistic idea / representation? (if you have time) Does the art work stand alone or is it depending on contextual constraints for that clarification / reflection to happen?

d. Now, turn your attention to the context. What contexts to the art work do you detect? Are they interacting or opposing each other?

3. Student Presentations

The day will culminate with the groups presenting in front of chosen art works / elements / situations. The presentation and analysis should draw on theories, either from the study in general or the AiC course. It may also include other relevant examples and theories.

Lecturer: Morten Søndergaard

Literature

	Pri. lit. no of p.	Sec. lit. no of p.	Dig. upload
Same as lesson 3 - also including readings from the earlier AiC lessons and your (earlier) semesters in general			
AND:	10		Yes
Whitehead, Christopher (2012): Interpreting Art in Museums and Galleries, London/New York: Routledge.			



Whiteheadmuseumpreface

Topic 9

Art in Context(s) 2: Excursion to and exercises at AROS

Friday 23 March - ALL DAY

Lecturer: Morten Søndergaard

Combined Workshop: ArT 2 and ArT 4

Topic 10

Art in Context(s) 2: Excursion to and exercises at AROS

Friday 23 March - ALL DAY

Lecturer: Morten Sondergaard

Combined Workshop: ArT 2 and ArT 4

MODULE 14 - INTERNATIONAL COLLABORATION (M14, P) (ART_BA)

General

Section 22: Module 14 "International Collaboration"

Location of module: 4th semester

Credits: 5 ECTS

Method of working: group work in relation to course activities and seminars

Module contents: The module "International Collaboration" is a theoretical and practical introduction to methods of collaboration with international art institutions and/or art and design companies, and its possibilities and challenges. The students learn how to organize and implement an international collaborative project. The teaching format is a workshop. The project is supported by relevant literature and case studies that thematizes and discuss central ideas such as globalization, networked culture, and collaborative creativity.

Courses:

In connection with the module, courses may be offered within the following area:

- International Collaboration –Theory and Practice

Learning objectives:

During this module, students should acquire:

Basic **knowledge** about

- theories and methods of collaborative and networked creativity
- the influence of globalization on media art
- technological conditions and solutions of collaborative work

Skills in

- creating conceptual and technological frameworks for collaboration
- devising concrete methods of collaboration on the basis of existing methodologies in the field

Competencies in

- analyzing existing conditions of collaboration including analysis of user groups and participating institutions
- reflecting on present cultural-historical and media technological conditions and prospective solutions of international collaboration.

The module is completed with:

Examination 14

An internal written examination in **Module 14 "International Collaboration"** (International collaboration).

Form of examination: c)

The examination consists is an international collaboration project and a reflective report, which must not exceed 10 pages.

Evaluation: pass/fail. In case of a Fail grade, an additional examiner will also evaluate the assignment.

Substitution: the examination may be substituted by satisfactory and active participation in courses, i.e. 80% presence and submission of all assignments set during the course.

Credits: 5 ECTS

The examination should demonstrate that the student has fulfilled the objectives outlined above.



Announcements

INTERNATIONAL COLLABORATION - THEORY AND PRACTICE (M14, C) (ART_BA)

General

This course introduces students to the topic of international collaboration as it relates to traditions of carnival, festivals, and puppetry in contemporary culture in a globalized world and art market. European and African carnival traditions date back to the middle ages, and provide a unique framework to study aspects of art and technology, culture, and public performance as they relate to urban spaces, participatory art, and critical theories of globalization and popular culture. The course traces the aesthetic, religious and technical histories of carnival from European pageant wagons to contemporary carnivals as sites for international collaboration and innovative techniques in the field of puppetry, object theatre, and robotics. Course literature covers the history of carnival in practice and theoretical discourse (Bakhtin's *carnavalesque*, Turner and Schechner's anthropological study of *liminality*, and festivals), as well as techniques of machine and object theatre, large-scale puppetry and mechanical devices combined with interactive and participatory performance. Carnivals have had a strong influence on the development of street art and public festivals, and the professionalization and innovation of "Street art" and different street art traditions across Europe. Knowledge of carnival and puppetry is gained through praxis – combining theory and practice in collaboration with local and international partners through a series of master-classes, participation/exposure to an international carnival, and the successful completion of a functioning prototype/design solution combining art and technology. In addition, students will gain valuable knowledge about procedures and best practices for collaborating with international partners: specifically, students will learn professional communication, project management, art and design tools for long-distance, collaborative projects, fundraising, and strategy development for tapping into and developing local creative industries while cultivating idea and knowledge exchange with international partners.



Announcements

Topic 1

Lesson 1: The Mobile Spectacle: Carnival Technologies, pageant wagons, objects, and performance from the 12th century to the present

Mandatory	Additional	Dig.
	litt.	litt. upload
Number of	Number	

	pages	of pages	
McKinnell, J. (2000) The Medieval Pageant Wagons at York: Their Orientation and Height (pdf)	26		X
Riggio, M.C. (2004) Time Out or Time In? The Urban Dialectical of Carnival (pdf)	17		X
Schuman, P. (2002) The Radicality of the Puppet Theatre (pdf)	16		X
Dennis T (2013) How to Collaborate with Other Designers successfully (link)		2	X

Topic 2

Lesson 2: Aspects of International Collaboration:

Identifying International Partners

Project management

Strategic communication

Art and design tools for long-distance, collaborative projects,

Fundraising

Strategic development (local creative industries)

while cultivating idea and knowledge exchange with international partners.

	Mandatory litt. Number of pages	Additional litt. Number of pages	Dig. upload
Grant Application (HiStArt) – Creative Europe (NA) (pdf)	7		X
Harris, J. (2011) Globalization and Contemporary Art. Introduction. (pdf)		24	X

de Filippi et al. (2006) Knowledge At Work: Creative Collaboration in the Global Economy. Ch 8: Global Knowledge and Learning (pdf) Ch 10: Participating in the Knowledge Economy (pdf)	42	X
Video: Vartegn Project with Società dell'Arte (IT) & VIA (DK) (link)		X

Topic 3

Lesson 3: The politics and aesthetics of globalization and the art market

- Anglo-american culture
- marxism
- neo-liberalism
- late-capitalism, free-market capitalism
- diaspora
- imperialism, colonialism
- postcolonial theory
- indigenous, exogenous
- post-modernism

Schechner, R. (2004) Carnival (Theory) After Bakhtin (pdf)

Nurse, K. (2004): Globalization in Reverse: Diaspora and the export of Trinidad (pdf)

Required Video:

Topic 4

Lesson 4: Popular Culture, Performance and Festival, Urban Spaces, and Collaborative Creativity

	Mandatory litt. Number of pages	Additional litt. Number of pages	Dig. upload
Dentith, S. (1995) Bakhtinian Thought. Chapter 3: Bakhtin's Carnival pages 63-84. (pdf)	22		X
Bakhtin, M. Problems of Dostoevsky's Poetics (excerpts) (pdf)		5	X
Required Video: https://www.standard.co.uk/lifestyle/london-life/notting-hill-carnival-2016-its-history-explained-a3330036.html http://motionographer.com/quickie/a-short-history-of-notting-hill-carnival/	!		

Topic 5

Lesson 5: Puppetry: Designs, Tools, Methods, Performance

	Mandatory litt. Number of pages	Additional litt. Number of pages	Dig. upload
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Francis, P. (2012) Puppetry: A Reader in Theatre Practice. Ch 3: Techniques; Ch 4: In Performance (pdf)	30		X
Francis, P. (2012) Puppetry: A Reader in Theatre Practice. Ch 7: History (pdf)		30	X
Video: War Horse Handspring Puppet Company			

Topic 6

Lesson 7: Puppetry & Collaborative Creativity

	Mandatory litt. Number of pages	Additional litt. Number of pages	Dig. upload
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Jochum et al. (2014) Robotic Puppets and the Engineering of Autonomous theatre in <i>Controls and Art</i> . (pdf)	21		X
Jochum et al. (2017) Sequence and Chance: Design and Control Methods for Entertainment Robots Robotics and Autonomous Systems (pdf)	9		X
Video: Global Creatures Show Reel (link)	!		

Topic 7

Lesson 6: Hands-On Demonstration with artists from Koloritterne at Carnival Village (Norresundby) and tour of local fabrication and workshop facilities.

Britt Kristensen - costume/puppet builder/performer

John Knudsen - float builder

Lars Brix - costume/puppet builder

	Mandatory litt. Number of pages	Additional litt. Number of pages	Dig. upload
Bell, J. (2001) Puppets, Masks, and Performing Objects. Intro + Schumann (pdf)	20		X

Topic 8

Lesson 8: Presentations of prototypes, strategy plan and assessment with International Partners

In-class presentations of final functioning prototypes, design sketches, 3D prints, schematics, and strategy plan for project completion.



Written Hand-In



Project Assignment

Topic 9

Topic 10
