Academy of Visual Arts
Bachelor of Arts (Hons) in Visual Arts Programme

VART2156 Interactive Art

No. of units: 3
Pre-requisite: VART 1006 Visual Arts Practice II or any GDCV courses offered by AVA or any Visual Arts courses
Duration: 52 hours

I.1. Course Description & Rationale (200–300 words):

Contemporary artists have been experimenting with the use of technology to enable and orchestrate the participation of the audience. Unfortunately, common studies of interactivity are often focused on the technical implementation rather from the critical and aesthetic viewpoints.

This course introduces the foundation concepts and skills of interactivity employed in contemporary art and design. It aims to go beyond the traditional discussion of interactive media from either the media studies approach or the cognitive aspect of the human computer interaction (HCI) direction. Within the current social and technological context, it provides a broader investigation from the participatory and the performative nature of interaction with the focus of the human body as the main site of interaction.

Students in the course learn to create simple audio-visual musical instruments that the artists and audience can perform together. They also build game-like environments or devices that participants can explore through their bodily interaction. Within this context the focus of the course lies more on the interaction process and experience rather than on the interface design.

This course provides a broad coverage of the use of interactivity in different areas of contemporary art and design. Historical reference will be drawn from a variety of sources such as literature, theatre, information technology, social science, and architecture. The course will teach the use of the simple graphical programming environment Pure Data that the students can use to experiment with interactive media content, without going through a steep learning curve of mastering traditional text based programming.

I.2. Course Content:

No.		Hours		%
1.	History and concepts of interactive art	8		15.4
2.	Genres of interactive art: - Interactive narratives; - Virtual environment; - Audio visual performance; - Embodied interface; - Networked media.	12		23.1
3.	Audio visual media studies and human perception	4		7.7
4.	Interactive media production	12		23.1
5.	Graphical programming workshop	12		23.1
6.	Interactive hardware device demonstration	4		7.7
		52		100

I.3. Intended Course Learning Outcomes (CILOs):

(Please take note of the PILOs for the overall BA programme in the Programme Document.)

Upon successful completion of this course, students should be able to:

No.	Intended Course Learning Outcomes (CILOs)
1.	Analyse the historical development of interactive technology in relation with the current social and cultural context taking into account the various genres of interactive media artworks available;
2.	Apply fundamental hardware and software knowledge in solving interaction design problem;
3.	Propose and communicate the creative ideas in designing small scale interactive media projects;
4.	Combine media authoring skills and graphical programming techniques to design and implement interactive design projects;
5.	Reflect on project deliverables and evaluate the interactive experience against the original project proposal with the use of empirical research methods;
6.	Adhere to standards of professional practice and ethos.

** More may be added.*

I.4. Alignment of CILOs with PILOs:

Learning Outcomes	*Please indicate alignment by checking '√' the appropriate box*					
	CILO1	**CILO2**	**CILO3**	**CILO4**	**CILO5**	**CILO6**
PILO1.1	✓					
PILO1.2		✓		✓		
PILO2.1					✓	
PILO2.2			✓	✓		
PILO2.3			✓			
PILO3.1						✓
PILO3.2						✓

** There may not be 6 CILOs, in which case, just leave columns empty.*

I.5. Alignment of Teaching and Learning Activities with CILOs:

No.	**Teaching and Learning Activities**	**CILO**	**Hours**
1.	Lectures on history and concepts of interactive art with screening and live demonstration of the selected artworks. Students participate in discussion on the aesthetics and design issues, etc.	1, 6	20
2.	Interactive media and graphical programming workshops with in-class tasks and reviews	2, 4, 5, 6	12
3.	Demonstration on interactive devices, e.g. game controller, camera, brainwave sensor, etc.	2, 4, 6	4
4.	Project workshops and student presentation	2, 3, 5, 6	12
5.	Tutorials on audio-visual media studies	1, 4, 6	4

**More may be added.*

I.6. Assessment:

No.	**Assessment Methods/Activities**	**Weighting**	**Alignment with CILOs**
1.	Design and implement an audio-visual instrument. It will be evaluated on its usability, expressiveness, and media aesthetics.	25%	2

2.	Design and implement an interactive installation or game-like environment. It will be evaluated on its level of participation, responsiveness, media aesthetics, and ability to engage social interaction.	30%	2, 3, 4
3.	Class journal and documentation. It will be evaluated on students' ability to generate ideas systematically and to reflect upon their creative and production processes.	15%	1, 3, 5
4.	Professional Attitude: Professional Attitude does not necessarily define its own learning outcomes, but takes a look at 'how' the other, non-attitudinal outcomes are achieved. Assessment will always be based on direct personal contact with the student. Assessment methods include personal conversations – formal and informal –, class observation, individual and group-tutorials, and such like. Assessment evidence is continuously produced through attendance and participation class-records, public presentations, peer-reviews, evaluation of sketchbooks or visual diaries, personal notes of students and teachers, etc. For more information, please refer to the BA (Hons) in Visual Arts' Programme Document.	30%	6

**More may be added.*

I.7. References *(up to 10 books):*

Brouger, Kerry. *Visual Music: Synaesthesia in Art and Music since 1900*. London: Thames and Hudson, 2005.

Chung, Bryan WC. *Multimedia Programming with Pure Data*. Birmingham: Packt Publishing, 2013.

Faulkner, Michael, ed. *VJ: Audio-Visual Art + VJ Culture*. London: Laurence King, 2006.

Maeda, John. *Creative code*. New York: Thames and Hudson, 2004.

Moggridge, Bill. *Designing Interactions*. Cambridge: MIT Press, 2007.

Paul, Christiane. *Digital Art*. London: Thames and Hudson, 2003.

Ryan, Marie-Laure. *Narrative Across Media: The Languages of Storytelling*. Lincoln: University of Nebraska Press, 2004.

Salen, Katie, and Eric Zimmerman. *Rules of Play: Game Design Fundamentals*. Cambridge: MIT Press, 2004.

Schechner, Richard. *Performance Studies: An Introduction*. London: Routledge, 2002.

Shaw, Jeffrey, and Peter Weibel, eds. *Future Cinema: The Cinematic Imaginary After Film*. Cambridge: MIT Press, 2003.

Wands, Bruce. *Art of the Digital Age*. London: Thames and Hudson, 2006.

Wardrip-Fruin, Noah, and Pat Harrigan, eds. *First Person: New Media as Story, Performance, and Game*. Cambridge: MIT Press, 2004.

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

I.8. Academic Integrity:

Students will endeavour to only claim work that they have actually produced themselves. Claiming the work of others is considered plagiarism, and will be dealt with under the academic policies of the university.

I.9. Health and Safety:

Every effort will be made to comply with the intent of Hong Kong's law or acts and the University's policies to maintain a safe and healthy working environment.

I.10. Final Note:

The instructor reserves the right to modify the class and the syllabus or the schedule to adjust to the dynamics of the particular group or to take advantage of opportunities that may arise.