

Consortium Board for Erasmus Media AC Spring 2017

Semester description

2 Semester ERASMUS Master of Excellence in Media Arts Cultures Semester details

School: School of Communication, Art and Technology (CAT)

Study board: Communication and Digital Media / ERASMUS Master Consortium Board *Study regulation:* <u>http://www.fak.hum.aau.dk/digitalAssets/154/154600 ma media-arts-</u> <u>cultures 2016 hum aau.dk.pdf</u>

Semester framework theme:

Experience Design in Media Arts Cultures – from Concept towards Production: The Post-Digital Archive Experience

The semester framework thematises broadly and concretely the theoretical reflection, description and practice of media arts cultures. The focus will be on media art cultures, specifically the post-digital archive, as a constructive field and the concrete implementation of experience design in that field. Through the semester teaching and exercises, the aim is to give the students the ability to enter into a critical discourse of the field that addresses the interplay of theory and practice, which includes reflections on the users and 'implied producers' of the field; furthermore, the students are expected to engage into advanced reflections on the interplay between history and design paradigms. In other words, the semester will be introducing students to modes of analyzing the cultural contexts of media arts and how those are manifested and operationalized in 'real-world' situations - such as museums, concert halls, festivals, libraries, amusement parks, shopping malls etc.. During the semester the students will be introduced to key design methodologies and design technologies: development of design ideas, sketches and prototyping, and to use those in analyzing and discussing the challenges and demands of media arts in contemporary and future cultural contexts (some of which are also identified at the first semester in Krems). As part of their semester projects the students will work to develop their own design concepts, sketches and prototypes as part of a theoretical and critical assignment.

Semester organisation and time schedule

The Master's Programme in Media Arts Cultures is compiled of semesters on four different universities, as specified on www.mediaartscultures.eu. The second semester in Aalborg (DK) is compiled of three modules structuring a problem based and project organised study programme: one obligatory project module (module 1), one obligatory study subject module (module 2), and one elective module (module 3).

The Master's thesis semester in Aalborg is structured as a problem based and project organised studyprocess.

Semester coordinator and secretariat assistance

Semester coordinator: Morten Søndergaard, Study Secretary: Winnie Ritterbusch

Module coordinator – module 1: Morten Søndergaard

Course coordinators and teachers: Palle Dahlstedt, Elizabeth Jochum, Sune Gudiksen, Rasmus Grøn, and Morten Søndergaard.

Module coordinator – module 2: Sebastian Bülow

Course coordinators and teachers: Sebastian Bülow

Module coordinator – module 3: Morten Søndergaard

Course coordinators and teachers: Laura Beloff, Constant, Christa Sommerer and Morten Søndergaard.

2ND SEMESTER MEDIA ARTS CULTURES (MEDIAAC SPRING17)

🕂 這 Announcements 🖉

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🕂 Semester Structure 🖉

Structure

The second semester of the JMD in Media Arts Cultures is structured around three modules:

Module 1 (main module): Experience Design in Media Arts Cultures. 20 ECTS.

Module 2: Technologies of Experience Design in Media Arts Culture. 5 ECTS.

Module 3: State of the Art – Media Arts Cultures in Theory and Practice (workshop / lecture series). 5 ECTS.

Each module contain courses that support the semester- and module theme.

In the following I will give a brief(ish) account of the academic <u>content</u> of module 1 and the courses this it contains (this is sometimes confusing – but at AAU modules are structuring courses).

The semester(s) in Aalborg are integrated into the Erasmus Master in Media Arts Cultures, distributed between four universities. All semesters on the Master are sharing a set of 'global' learning objectives which are framing the 'local' learning objectives of the specific semester. Exams are evaluated in order primarily to fulfil the 'local' learning goals, however, the 'global' objectives are contextualizing the 'local' learning goals.

The 'global' learning goals are:

Knowledge

Advanced knowledge of the historical, institutional and societal contexts of media art and media culture, and of research practices in this field.

Advanced knowledge of the technology- and experience-based design contexts of media art and media cultures.

- Knowledge of practice-based methodologies and their application in design contexts.
- Knowledge of key economical, organisational and management issues.

Skills



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· Areas of application and purpose of copyright in the field of media art production

• Advanced ability to operationalize research methods and in-depth reflection and the ability to use both in research as well as in professional dissemination practices in the field of media culture and media art.

• Ability to develop innovative strategies and their practical application in research and other activities.

Competencies

- · Knowledge necessary to develop a strategy for dissemination and promotion of the cultural sector
- · Advanced competencies related to development and implementation of media art projects.
- Competence in reflecting on globally important problems in the field of media art and media culture.

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Module 1: Experience design in media arts cultures: From concept towards Edit production. Special Focus: The Post-Digital Archive Experience 2

Module 1 is the main and 'steering' module of the semester, also called the 'project module' in daily AAU lingo (the other modules are 'supporting' this main module in contextualizing the semester theme and semester frame, as well as keeping a conceptual, technological and theoretical eye on the learning goals of the entire Erasmus JMD).

We call the 'semester framing' the special focus of the 'semester theme'.

Focus of semester framework: The Post-Digital Archive Experience

The semester theme is Experience Design in Media Arts Cultures (same title as Module 1 – explanation follows below). The semester-framing is the 'post-digital archive experience'.

Module 1 is a 20 ECTS module, so a lot of hours and at least half those hours will be you working on your projects in groups of maximum 4 students (I recommend 3). It will require A LOT of independent work from you; and it will also require A LOT of preparation for the courses in order for you to make the two final deadlines: A project exhibition and theoretical poster-presentation in Copenhagen in May (at the NIME-conference there), and your written academic papers, reflecting critically on the project as practice-based and experimental examination and theoretical investigation of the 'post-digital archive experience'. The aim is to make you go full circle in a practice-based academic project which enables you to get advanced knowledge and competencies in working directly with media art cultures as a field of (complex) production. I further refer to the semester plan overview.

Courses in Module 1

Module 1 contains five courses / workshops, each of which will focus on specialized aspects of the learning goals. Course 1 is the main course introducing to the theoretical and methodological discussions of the semester framing and theme. The other 4 courses are supporting the practice-based processes and the contextualization of media art as critical practice in a cultural world dominated by an experience economy.

Course 1: Media Art in (Design) Contexts (Morten Søndergaard)

Course / workshop 2: Methods of Making / design processes (sound) (Palle Dahlstedt)

Course / workshop 3: Methods of Evaluating / design Processes. (Elizabeth Jochum)

Course 4: Project management, stakeholder negotiation & organisational change (Sune Gudiksen)

Course 5: Experience Economy and Experience Culture (Rasmus Grøn)

You will see detailed descriptions with readings here on Moodle under the individual course pages.

Teamwork and Supervision

An important part of Module 1 (and indeed AAU) is the problem-based research model based on a teamwork setup of the design/production (practice-based) and writing processes - you are required to set a relevant problem (asking academic questions) within the semester thematic framework and to work in teams of at least 2 and maximum 3 students. As part of this process you will recieve supervision from a designated supervisor. The supervisor will be one of the module 1 teachers. It is important in this process that you are equally attentive to both your production and academic writing. The production process is aimed at presenting a finished project at the NIME conference in Copenhagen in May. The academic writing process is aiming at documenting, describing, analysing and reflecting critically on this process and its area of investigation using relevant theories and academic methods. It is very important to agree on a idea (problem) and a working plan as well as establish a constructive dialogue to your supervisor as early as possible.

The supervisor will guide and discuss and offer their professional and academic expertice. You will also receive supervision on matters of technology in the same manner.

You are expected to do the work as independently as possible:)

Examination

The module is completed on the 2th semester by passing the following examination:

An external oral examination in: "Experience Design in Media Art Cultures: From Concept to Production" **based on a written project report.**

The examination is a conversation between the student(s) and the examiner and external examiner based on a project report produced individually or in a group. The project report/written work will be considered the shared responsibility of the group. Students will be examined and assessed on the basis of the entire project report, and one combined grade will be awarded each student for the project report and the oral performance.

The project report: total number of pages must be no less than 15 pages and no more than 20 pages per student in a project group, and 30 pages if written individually.

Duration of examination: 20 minutes per student and 10 minutes per group for assessment and announcement of result, although no longer than a total of two hours. 30 minutes in total for individual examinations.

Evaluation: Grading according to the 7-point scale.

At oral group examinations, the examination must be conducted in such a way that individual assessment of each individual student's performance is ensured.

Credits: 20 ECTS.

The project report and the conversation must demonstrate that the student fulfils the objectives for the module stated above.

In the evaluation of the examination performance, the grade 12 will only be awarded to students who give an excellent performance and demonstrate that they have fulfilled the above objectives exhaustively or with only few insignificant omissions.

In case of re-examination - it will be held on the basis of the revised project report.

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🕂 Module 2 🖉

Module 2 is where you will get hands-on experience with using relevant technologies. It will also give you an opportunity to develop a conceptual language concerning technology. And you will learn, on a basic or semi-advanced level, how to use technology in developing, thinking and construct new projects.

Module 2 runs in three formats: 1) a workshop format; 2) a context/historical lecture format and 3) a project-support format.

1) Introduces you to relevant technologies by using them in various setups and situations. You will have the opportunity to consider and discuss - with the teachers or amongst yourselves - different options regarding your own projects.

2) Contextualizing the technology / technics situation of media - or the situation of the 'language of the new media' - from your new perspective of being able to peak inside the 'black box'. We will be playing some 'language-games' of art, media and technology with sound as a recurring element of experimentation. (from Module 1 workshops and theoretical lectures/discussions)

3) During the process of your groups making your projects and finalizing them for exhibition at NIME, you will get technology support as per your request and planning – furthering and deepening the discussion of technology as the link/key to human experience in-between art and media.

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🕨 Module 3 🖉	Edit▼
Module 3 is a series of workshops / lectures conducted by some practitioners in the field of media art.	e of the state-of-the-art designers and
In 2017 the following external lecturers will visit in the spring:	
Constant (BE)	
Christa Sommerer (AUT)	
Laura Beloff (FIN/DK)	
(still to be confirmed) XX	
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EXPERIENCE CULTURE & ECONOMY (MEDIAAC2 SPRING17)



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✤ Experience Economy and Experience Culture - Part I (3 hours) ∠

v/ Rasmus Grøn Monday the 20th of February, 12.30-15.15

This lecture will provide an introduction to and discussion of historical conditions and theoretical assumptions behind the emergence of experience culture and experience economy. Hereby, some of the central economical, psychological, social, and aesthetic conceptions underlying the current use of experiences as an analytical and strategic concept will be outlined.

Literature:

Schulze, G. (2013). The Experience Market. In: J. Sundbo & F. Sørensen (Eds.) *Handbook of Experience Economy* (pp. 98-121) Cheltenham: Edward Elgar Publishing Ltd.

Sundbo, J. & Sørensen, F. (2013). Introduction. In: J. Sundbo & F. Sørensen (Eds.) *Handbook of Experience Economy* (pp. 1-21). Cheltenham: Edward Elgar Publishing Ltd.

Pine, J., & Gilmore J. (1999). *Welcome to the Experience Economy. Work is Theatre & every Business a Stage* (pp. 1-44). Boston, Mass.: Harvard Business School Press. Available at: <u>https://books.google.dk/books?hl=da&lr=&id=5hs-</u> <u>tyRrSXMC&oi=fnd&pg=PA1&dq=experience+economy&ots=IKp-</u> <u>4viOne&sig=0xQqOkntHMznzA_ZNf9Lr3rBFIo&redir_esc=y#v=onepage&q=experience%20economy&f=fal</u>

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🕂 Experience Economy and Experience Culture - Part II (3 hours) 🧷 Edit 🗸

v/ Rasmus Grøn Tuesday the 28th of February, 12.30-15.15

The theories and strategies of experience economy are currently being applied to a range of different domains. Based on the theoretical insights gained from the former lecture, this lecture will present a number of these approaches - focusing primarily on the domains of arts and architecture – and discuss their potentials and limitations.

<u>Literature</u>

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Svabo, C. et. al. (2013). 'Experiencing Spatial Design'. In: J. Sundbo & F. Sørensen (eds.) <i>Handbook of Experience Economy</i> (pp. 310-25). Cheltenham: Edward Elgar Publishing Ltd.	16	x
Bille, T. (2012). The Scandinavian approach to the experience economy – does it make sense? <i>International Journal of Cultural Policy</i> , 18 (1), 93-110 (Available online via AUB) Willim, R. (2010). Looking with new Eyes at the Old Factory. I: O' Dell, T. &	18	

	Billig, P. (eds.). <i>Experiencescapes. Tourism, Culture, and Economy,</i> s. 136-50 København: Copenhagen Business School Press. (Available online via AUB) Holt F. & Lapenta, F. (2013). The social experiences of cultural events:	. 15	i		
	conceptual findings and analytical strategies. In: J. Sundbo & J. Sørensen (Eds.). <i>Handbook on Experience Economy</i> (pp. 363-81). Cheltenham: Edward Elgar.	19 I			x
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MEDIA ART IN (DESIGN) CONTEXT (MEDIAAC2 SPRING17)

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🕂 General Introduction 🖉

In Digital Memory and the Archive, Wolfgang Ernst introduces a new term and method, the 'archivological' approach, which 'focuses on the infrastructure of mediahistorical knowledge.' Basically, the term Infrastructure carries two basic connotations in Ernst's text: the socio-technological infrastructure of broadcast media; and the 'non-discoursive' infrastructures:

'Media archaeology is primarily interested in the nondiscursive infrastructure and (hidden) programs of media. Thus it turns from the historiographical to the technoarchival (archaeographical) mode, describing the nondiscursive practices specified in the elements of the technocultural archive.'

Media-archeology (Wolfgang Ernst, Parikka, Huhtamo) and contemporary information science-theory (Chun, Bowker & Star) share an idea of the infrastructure which builds upon Foucault's Archeology of Knowledge, in that "...they facilitate the co-ordination of heterogeneous 'dispositifs techniques` (Foucault 1975)."; however, whereas Ernst is primarily occupied with historical imagination and the critique of archives relating only to media-histories, Bowker and Star concern themselves with the analysis of the otherwise ubiquitous classifications that standardize the way we archive. And even though both are looking to mathematics as the new common ground of overcoming the dispotifs, the way mathematics is operationalized in the two positions are quite different. As Bowker & Star point out, these hidden layers, or 'dispositifs techniques,' ...are lodged in different communities of practice - such as laboratories, records offices, insurance companies and so forth.' Moreover, "... the sheer density of these phenomena go beyond questions of interoperability. They are layered, tangled, textured; they interact to form an ecology as well as a flat set of compatibilities."

Importantly, the infrastructures according to Bowker and Star,'... facilitate the co-ordination' of the heterogeneous dispositifs techniques. As they make clear, in a methodological comment:

It is a struggle to step back from this complexity and think about the issue of ubiquity, rather than try to trace the myriad connections in any one case. The ubiquity of classifications and standards is curiously difficult to see as we are quite schooled in ignoring both, for a variety of interesting reasons. We also need concepts for understanding movements, textures, and shifts that will grasp patterns within the ubiquitous larger phenomenon.

But ubiquity and the complexity emerging from it is not the only issue involved in the study of classification standardization of infrastructures, and how they coordinate dispositifs. Bowker and Star point towards two more methodological 'themes' or 'departures' in what they term the needed 'inversion' of infrastructures: Textures, materialities and the indeterminacy of the past.

On this semester, and in this course, we will look closer at these textures, materialities and indeterminate past involved in archive thinking, and the ideas and theories informing them. The purpose is for you to be able to operationalize those ideas and theories into actual design situation while conducting critical reflection and academic discourse on an advanced level.

Course literature is a mix of shorter texts that you will find here on Moodle, or books you need to buy (or borrow from the library). For this course (and the Module 3, Media Art - Best Cases, and the course 'State of the Art', you are required to acquire one book:

Ihde, Don (2009): Postphenomenology and Technoscience: The Peking University Lectures. New York: Suny Press. 80 pages.

Complete literature list:

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Andersen, Christian Ulrik and Søren Pold Bro (2013): Interface Criticism: Aesthetics Beyond Bottons in: Anderson & Bro eds. Interface Criticism, Aarhus: Aarhus University Press, pp. 7-14	7	
Batterbee, Katja (2003): "Defining Co-Experience," DPPI '03 Proceedings of the 2003 international conference on Designing pleasurable products and interfaces, pp. 109-113 ACM. doi>10.1145/782896.782923.	4	
Bowker, Geoffrey and Star, Susan (1999): Sorting Things Out. Cambridge, MA: MIT Press, pp. 20-42.		2
Daniels, Dieter (2011): Whatever Happened to Media Art? Published as "Was war die Medienkunst?" in Claus Pias (ed.), Was waren Medien?, Zurich/Berlin: Diaphanes, pp. 57- 80. Translated from the German by Lutz Eitel	23	3
Buskirk, Martha (2003): The contingent object of contemporary art. Cambridge, Mass.: MIT Press, pp. 43-76		3
Chun, Wendy Hui Kyong (2011): Programmed Visions: Software and Memory, Software studies. Cambridge, MA: MIT Press, 89-93		1
Chun, Wendy Hui Kyong (2016): "Memory," In: Ulrik Ekman, Jay David Bolter, Lily Diaz, Morten Søndergaard, and Maria Engberg. Ubiquitous Computing: Complexity and Culture Routledge, 2016, pp. 161-174 .	14 ,	
Cubitt, Sean (2016): "Information Environment," In: Ulrik Ekman, Jay David Bolter, Lily Diaz, Morten Søndergaard, and Maria Engberg. Ubiquitous Computing: Complexity and Culture, Routledge, 2016, pp. 216-238.	22	
Derrida, Jacques. (1998): Archive Fever - A Freudian Impression. Chicago: The University of Chicago Press, 8-20	,	1

Daniels, Dieter (2004). Media->Art/Art->Media, Forerunners of media art in the first half of the twentieth century, In: Rudolf Frieling, Dieter Daniels (Eds.) Medien Kunst Netz, Medienkunst im Überblick. Wien, New York: Springer Verlag, pp. 5-26.		2
Dewey, John. (1916): Art as Experience, Harvard University Press, pp. 202-220.		1
Dunne, Anthony and Fiona Raby (2013): Speculative Everything: Design, Fiction, and Social Dreaming, Cambridge, MASS: The MIT Press, 1-65. Permalink: http://aub- primo.hosted.exlibrisgroup.com/desktop:Samlet:TN_crossref10.5860/CHOICE.51-5390	65	
Ihde, Don (2009): Postphenomenology and Technoscience: The Peking University Lectures. New York: Suny Press. pp. 5-85.	80	
Parikka, Jussi (2017): The Lab Imaginary: Speculative Practices In Situ, working chapter from the project "What is a Media Lab", www.whatisamedialab.com. Accessed and downloadded on Academia.edu with permission from the author 11.01.2017.	14	
Ernst, Wolfgang / Jussi Parikka (eds.), (2012): Digital Memory and the Archive. Minnesota: University of Minnesota Press, Introduction, pp. 1-35, permalink: https://goo.gl/8v8wGG	34	
Flusser, Villèm (1991): Gesten : Versuch einer Phänomenologie. Düsseldorf: Bollmann Verlag, pp. 7-32	25	
Foucault, Michel (1998): "On the Ways of Writing History" and "On the archeology of the Sciences" In: Michel Foucault: Aesthetics, Method, and Epistemology, New York: The New Press, pp. 279-335.	55	
Fuller, Matthew (2006): "Media Ecologies: Materialist Energies in Art and Technoculture", MIT Press, 2006, pp.1-12.	11	
Groys, Boris. (1997). Logik der Sammlung – am ende des Musealen Zeitlaters. München / Wien: Karl Hanser Verlag, 12-46		3
Habermas, Jürgen. (1962). Strukturwandel der Ôffentlichkeit; Untersuchungen Zu Einer Kategorie der Burgerlichen Gesellschaft. Neuwied: H. Luchterhand, pp. 1-57.		5
Kathrine Hayles, "Print is Flat, Code is Deep," Poetics Today 25.1, 2004, pp. 67-90	23	
Krämer, Hannes (2015): "Entangled with Effects. Finding objects of inquiry within the ethnographic research process", continentcontinent.cc, Issue 5:1, 2016:4, pp. 1-7	7	
Latour, Bruno (1983): Give me a Laboratory and I will Raise the World in: In K. Knorr et M. Mulkay (editors) Science Observed, Sage, pp.141-170	29	
Jacobsen, Mogens / Morten Søndergaard (eds.), 2009: Re_action. The digital archive experience: renegotiating the competences of the archive and the (art) museum in the 21st century. Aalborg: Aalborg University Press, 3-20.	17	
Markussen, T., & Knutz, E. (2013). <i>The Poetics of Design Fiction</i> . DPPI'13 Proceedings, pp. 1-10	10	

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and Environmental Knowing, The MIT Press, 2004. pp. 3-24. 9 Manovich, Lev (2014/2001): 'Post Media Aesthetics,' in : Transmedia Frictions, The Digital, the Arts, and the Humanities, University of California Press, pp 34-45. Original version here: http://manovich.net/index.php/projects/post-media-aestheti Parikka, Jussi (2015), A Geology of Media, MINNEAPOLIS: UNIVERSITY OF MINNESOTA 65 PRESS, i - 58 Permalink to AAU library system: http://aubprimo.hosted.exlibrisgroup.com/desktop:Samlet:AUB01_ALEPH001925875 Parikka, Jussi & Krysa, Joasia (2015) : Writing and Unwriting (Media) Art History, 58 Cambridge, MASS : MIT Press, pp. 85-143. Permalink : http://aubprimo.hosted.exlibrisgroup.com/desktop:Samlet:TN_sagej10.1177_0267323113476985b Paul, Christiane (2007). "Feedback: From Object to Process and System", In: Feedback: 16 Art Responsive to Instructions, Inputs or its Environment, LABoral, Gijon, pp. 26-48. Online: http://www.laboralcentrodearte.org/en/recursos/articulos/feedback-del-objetoal-proceso-y-sistema Pickering, Andrew (1995): The mangle of practice: time, agency, and science. Chicago: University of Chicago Press, 67-80 Verbeek, Paul (2012): "On Art and the Democratization of Things. Politics at issue," in: 6 Open – Journal of Art in Public Spaces, pp. 5-11. Weibel, Peter (2004): "New Protagonists and Alliances in 21st Century Art." In: Gotfried 8 Stocker / Christina Schöpf (eds.), Ars Electronica 2004 - The 25 Anniversary of the Festival of Art, Technology and Society, pp. 38-46. 4 Serres, Michel (2015): Transdisciplinarity as Relative Exteriority In: Theory, culture & society, 32/. 5-6, pp. 41-44. Permalink: http://aubprimo.hosted.exlibrisgroup.com/desktop:Samlet:TN_sagej10.1177_0263276415597 Weiser, Mark (1990). "The Computer for the 21st Century," Scientific American 265, No. 3, 10 (1991) 94-104. Wittgenstein, Ludwig (1986 / 1956): Philosophical Investigations, Oxford: Basil Blackwell, 49 pp. 1-50. Available at http://wittgenstein.org.uk/ Zizêk, Slavoj (2014): Event. Philosophy in Transit. London: Penguin, pp. 5-22.

McCullough, Malcolm (2004). Digital Ground, Architecture, Pervasive Computing,

Michel Serres (1986): Statues. Paris: Gallimard, pp. 1-45.

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Parikka, Jussi (2009): Unnatural Ecologies, FiberCulture Journal, pp. 1-20	
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Ernst 2012: 59
Foucault 1992
Bowker and Star 1999: 29
lbid.: 30
lbid.: 30

Ibid.: 31

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🕂 Introduction Assignment: reading design texts - analysing media art 🖉 👘 Edit 🗸

This excercise will give you a fast insight into design-theory.

1. Choose a text from the designated list of available texts. Choose one you do not already know.

2. Make a short summary of your chosen text, add a critical reflection and explain how this text could be inspirational for you working with experience design and media art archives.

3. Present your text for discussion (10 mins) - use pdf/powerpoint - at tomorrow/s seminar. Send it also to: Mortenson@hum.aau.dk

📃 Design Theory Key texts 🧷

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🕂 Materialities of Media + Art 🖉

Brief lecture.

Student presentations of readings.

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Infrastructures of Media + Art + Archives				Edit -
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Verbeek, Paul (2012): "On Art and the Democratization of Things. Politics at issue," in: Open – Journal of Art in Public Spaces, pp. 5-11.	6		Yes	
Pickering, Andrew (1995): The mangle of practice: time, agency, and science. Chicago: University of Chicago Press, 67-80		13	No	
Parikka, Jussi (2017): The Lab Imaginary: Speculative Practices In Situ, working chapter from the project "What is a Media Lab", www.whatisamedialab.com. Accessed and downloadded on Academia.edu with permission from the author 11.01.2017.	14		Yes	
Latour, Bruno (1983): Give me a Laboratory and I will Raise the World in: In K. Knorr et M. Mulkay (editors) Science Observed, Sage, pp.141-170	29		Yes	
Readings:				
Discussions in plenum.				

 Positions on the infrastructures of media + art: Approaches to the experience of post-digital phenomena.

 Student presentations of readings + discussion.

 readings:

 Bowker, Geoffrey and Star, Susan (1999): Sorting Things
 22
 Yes

 Out. Cambridge, MA: MIT Press, pp. 20-42.

	Chun, Wendy Hui Kyong (2016): "Memory," In: Ulrik Ekman, Jay David Bolter, Lily Diaz, Morten Søndergaard, and Maria Engberg. Ubiquitous Computing: Complexity and Culture, Routledge, 2016, pp. 161–174 .	14				
	Derrida, Jacques. (1998): Archive Fever - A Freudian Impression. Chicago: The University of Chicago Press, 8- 20		12	No		
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	Parikka, Jussi & Krysa, Joasia (2015) : Writing and Unwritin Cambridge, MASS : MIT Press, pp. 85-143. Permalink : http: primo.hosted.exlibrisgroup.com/desktop:Samlet:TN_sagej1	//aub-			58 76985b	Permalink
	Paul, Christiane (2007). "Feedback: From Object to Process Art Responsive to Instructions, Inputs or its Environment, L Online: http://www.laboralcentrodearte.org/en/recursos/a al-proceso-y-sistema	ABoral, (Gijon, pp	. 26-48		Yes
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	Student presentations of readings.					
	Discussions in plenum.					
	Readings:					
	Dunne, Anthony and Fiona Raby (2013): Speculative Everyth and Social Dreaming, Cambridge, MASS: The MIT Press, 1-6 http://aub-	-	-	ion,	65	Permalink

Course: Media Art in (Design) Context (MEDIAAC2 Spring17)

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Serres, Michel (2015): Transdisciplinarity as Relative Exte	riority		4	Permalink
In: Theory, culture & society, 32/. 5-6, pp. 41–44. Permalin primo.hosted.exlibrisgroup.com/desktop:Samlet:TN_sage	•			
Hayles, Katherine (2004): "Print is Flat, Code is Deep," Poetics Today 25.1, pp. 67-90.	23	Yes		
Weibel, Peter (2004) in: Jacobsen / Søndergaard (2009) Weiser, Mark (1991) in: Jacobsen / Søndergaard (2009) Markussen, T., & Knutz, E. (2013). <i>The Poetics of Design Fiction</i> . DPPI'13 Proceedings, pp. 1-10	6 8 10	No No Yes		
Wittgenstein, Ludwig: Philosophical Investigations, pp. 1- 50. Available here: http://wittgenstein.org.uk/investigations-pdf.htm	50	Available free online		
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Readings:				
Fuller, Matthew (2006): "Media Ecologies: Materialist Energies in Art and Technoculture", MIT Press, 2006, pp.1-12.	11	Yes		
Parikka, Jussi (2009): Unnatural Ecologies, FiberCulture Journal, pp. 1-20	20	Yes		
Cubitt, Sean (2016): "Information Environment," In: Ulrik Ekman, Jay David Bolter, Lily Diaz, Morten Søndergaard, and Maria Engberg. Ubiquitous Computing: Complexity	22	Yes		

and Culture, Routledge, 2016, pp. 216-238.

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	Men Minr	st, Wolfgang / Jussi Parikka (eds.), (2012): Digital nory and the Archive. Minnesota: University of nesota Press, Introduction, pp. 1-35. permalink: s://goo.gl/8v8wGG	34	Permalink	
	Scie	cault, Michel (1998): ""On the archeology of the nces" In: Michel Foucault: Aesthetics, Method, and temology, New York: The New Press, pp. 297-335.	38	No	
	Cam	kka, Jussi & Krysa, Joasia (2015) : Writing and Unwriting bridge, MASS : MIT Press, pp. 143-152. Permalink : http no.hosted.exlibrisgroup.com/desktop:Samlet:TN_sagej1	://aub-		10 Permalink
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	MIN	kka, Jussi (2015), A Geology of Media, MINNEAPOLIS: UN NESOTA PRESS, i - 58 Permalink to AAU library system: no.hosted.exlibrisgroup.com/desktop:Samlet:AUB01_AL	http://aub-	65 75	Permalink

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🕂 Archives of Media Art: Post-digital and post-human considerations 🧷 🛛 🛛 Edit 🗸

Project / Theory Seminar.

Student presentations of their processes in their projects and constructing their theoretical/academic arguments.

Where and how should humanities position itself (and its archives of cultural memory) - between postphenomenology (Ihde, Hayles, Wiebel), Neo-Critical Theory (Zizek and others), The Speculative Turn (Parikka, Ernst) and post-positivism / new empiricism (Wittgenstein/Serres/Latour)?

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METHODS OF EVALUATING / DESIGN PROCESSES (MEDIAAC2 SPRING17)

General 🖉

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This course introduces students to methods and analysis for design processes, with a special focus on developing practice-based research in the field of Media Arts Cultures. We will consider select methods and methodologies from practice-led and artistic research, digital humanities, human-computer interaction (HCI), and design processes for interactive and digital art work. Special attention will be given to the topic of archives as it relates to the semester theme. Students will be asked to individually present case studies based on the readings, summarizing the specific projects and evaluation methods. The main outcome of the course is the development of the "Methods" section of the final semester report. Students will be asked to develop and submit – in groups – a methodological framework for their semester research project, and to provide a reasonable argumentation for their chosen methods.

The main course literature (to be purchased by the students) is *Interactive Experience in the Digital Age*, Ed. Linda Candy and Sam Ferguson. Springer Series on Cultural Computing (2014) (also available through free download on the Aalborg University Library website, Primo) and *Artistic Research* (Mika Hannula, Juha Suoranta, Tere Vadén) (pdf). All supplementary readings will be provided on Moodle.

Students will design and present a written *Methods* section for their semester reports, to be presented in-class during Lessons 5 and 6. Students will receive feedback and recommendations from their colleagues and the professor regarding feasibility and suitability of the methods.

🕂 📮 Announcements 🖉

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🕂 Research in Digital Humanities and New Media 🖉

Required Reading:

The Digital Humanities as a Laboratory (Amy E. Earhart) (pdf)

Artistic Research: Theories, Methods, and Practices (M. Hannula, J. Suoranta, T. Vadén) (pdf) Introduction; Ch 2: Two Metaphors and their Consequences (pdf)

Recommended Reading:

Visualising Research: A Guide for Postgraduate Students in Art and Design: Introduction (pdf)

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✤ Lesson 2: Research and Evaluation Methods for Technology, Art and Design ZEdit -

Required Reading:

Visualising Research: A Guide for Postgraduate Students in Art and Design (Chapters 1, 4, and 5) by Gray, C and Malins, J. December 2004. (Ch 4 pdf) (Ch 5 pdf)

Artistic Research: Theories, Methods, and Practices (M. Hannula, J. Suoranta, T. Vadén) (pdf) Ch 3: Methodological Faces of Artistic Research

Recommended Reading:

How do you design? (Hugh Dubberly) (pdf)

Archive Fever: A Freudian Impression (Jacques Derrida, Eric Prenowitz) Diacritics Vol 25 (Supper 1995) pp. 9-63. (pdf)

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Required Reading:

"Methods that Matter in Digital Design Research" (Ch 4) *Exploring Digital Design: Multi-Disciplinary Design Practices* Ed. Wagner, I; Bratteteig, T.; Stuedahl, D. Springer 2010. (pdf)

Interactive Experience in the Digital Age (Chapters 1-3, 48 pages total) (e download)

Artistic Research: Theories, Methods, and Practices (M. Hannula, J. Suoranta, T. Vadén) (pdf); Ch 4: Artistic Research in Practice (27 pages) (pdf)

💠 🤳 Upload In-Class Presentations Here 🖉

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🕂 Lesson 4: Topic: Case Studies: Evaluation Methods and Interactive Arts 🖉 👘 Edit 🗸

Required Reading:

Interactive Experience in the Digital Age (Chapters 4-16*) (ebook)

*Individual chapters will be assigned, students are only responsible for reading the Chapter they are presenting)

🕂 🦶 Upload In-Class Presentations Here 🧪

In-class presentations: Students will present case studies individually.

Lesson 5: Peer – Review Methods and Project Reports – Part 1 2 Edit -The purpose of this class is to identify and implement suitable and relevant methods and frameworks for evaluating and interpreting the semester projects within critical academic discourse Assignment: Students will present their written methods section – authored in their semester groups prior to Lesson 6. Each group will be assigned to review another groups' Methods section, and we will discuss them in class. 🕂 🤚 Upload Methods Sections Here 🧷 Edit -+ Add an activity or resource Lesson 6: Peer – Review Methods and Project Reports – Part 2 Edit -The purpose of this class is to identify and implement suitable and relevant methods and frameworks for evaluating and interpreting the semester projects within critical academic discourse. Assignment: Students will present their written methods section - authored in their semester groups prior to Lesson 6. Each group will be assigned to review another groups' Methods section, and we will discuss them in class. 🕂 🦶 Upload Methods Section Here 🧪 Fdit -Add an activity or resource 🕂 Topic 7 🖉 Edit -+ Add an activity or resource 🕂 Topic 8 🖉 Edit -Add an activity or resource 🕂 Topic 9 🖉 Edit -

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METHODS OF MAKING / DESIGN PROCESSES (SOUND) (MEDIAAC2 SPRING17)

Methods of Making / Design Processes 🖉

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Critical making means learning and reflection through actual hands-on making. Since creative process is best understood from within, this course uses an actual hands-on creative assignment as the a thread. Anchored in a historically important genre, musique concrète, we try to understand its conditions and constraints from the inside. While making a small piece, you are encouraged to transcend these boundaries and extend the original assignment into the present, while making a detailed process diary. Finally, post factum, you analyze your process carefully, trying to understand what happened in the light of theories of artistic creative process.

The course consists of five lectures and a couple of assisted workshops. In the first four lectures, a theoretical and historical perspective is introduced, and in the parallel workshop sessions, the necessary hardware and software tools are introduced. These four lectures and two workshop sessions are concentrated into two full days in the beginning of the course.

The following weeks, the assignment is carried out individually, with the opportunity for some supervision on the way.

The course ends with an extended final seminar where the results are presented and discussed, and after this we make a little concert with your results.

During the course, we will be working with sound editing and mixing. You are free to use the environment of your choice, but I recommend Reaper (Win & Mac, www.reaper.fm), which can be used for free in trial mode for an extended time, and it contains all the necessary tools for this course. This software will be introduced and used in the workshop sessions.

Readings

Most readings are available freely online, with a few additions on moodle. No books have to be bought for this course.

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Excerpts from Garnet Hertz (Ed): Critical Making (http://conceptlab.com/criticalmaking/)		ln/a	online publication
Excerpts from Open Design Now (http://opendesignnow.org/)		n/a	online publication
Peter Manning: Electronic and Computer Music, chapter 2: Paris and Musique Concrète			PDF on Moodle
Matt Ratto: Critical Making: Conceptual and Material Studies in			PDF on

Technology and Social Life. The Information Society, 27: 252–260, 2011	Mod	odle
Dahlstedt, Palle. "Between material and ideas: A process-based spatial model of artistic creativity." In Computers and Creativity, pp. 205-233. Springer Berlin Heidelberg, 2012.	PDF Moc	
Erickson, Ingrid, Lisa Nathan, Nassim Jafarinaimi, Cory Knobel, and Matthew Ratto. "Meta-making: crafting the conversation of values and design." interactions 19, no. 4 (2012): 54-59.	PDF Moc	
Margaret Boden. Creativity & Art: Three Roads to Surprise. Oxford University Press, 2010. Chapter 6: Personal Signatures in Art	PDF Mod	
Barron, Frank X., Alfonso Montuori, and Anthea Barron, eds. Creators on creating: Awakening and cultivating the imaginative mind. Putnam, 1997	PDF Mod	

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💠 🔟 Reaper helper - sound editing intro 🖉	Edit -
Matt Ratto: Critical Making: Conceptual and Material Studies in Technology and Social Life. The Information Society, 27: 252–260, 2011	Edit -
💠 ᡖ Dick Rijken: Design Literacy: Organizing Self-Organization 🖉	Edit -
Peter Manning: Musique Concrète (from Electronic and Computer Music, ch.2)	Edit -
Peter Manning: The Influence of Recording Technologies on the Early Development of Electroacoustic Music	Edit -
Dahlstedt, Palle. Between Material and Ideas, in Computers and Creativity, Springer, 2012.	Edit -
💠 🔟 Margaret Boden, Personal Signatures In Art 🖉	Edit -
Frank Zappa: All About Music (in Barron et al: Creators on Creating	Edit -
Tony Kushner: Is it a Fiction that Playwrights create Alone? (in Barron et al: Creators on Creating)	Edit -
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https://www.moodle.aau.dk/course/view.php?id=20765

+ Lecture 1 - Critical making and meta-process - an excercise in concrete sound

An introduction to the course, and to the subject of making, critical making and creative process.

(Ratto 2011; Dick Rijken: Design Literacy: Organizing Self-Organization, in Open Design Now).

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Lecture 2 - The tools of concrete sound - technology as generative constraint Edit -

Lecture: The tools of concrete sound - technology as generative constraints

Through the example of the early electronic music genre of musique concrète, we will look at how available technologies and tools shape the creative processes and the arts.

(Peter Manning: Ch.2).

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🕂 Workshop/excercise 1 🖉

We will go through the basics of sound recording (using handheld digital recorders) and sound editing (using Reaper).

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🕂 Lecture 3 - Sound assemblage and beyond - extended musique concrète 🖉 🛛 Edit 🗸

We will discuss and listen to a number of examples of sound art and electronic music that goes beyond the classic musique concrète ideas, introducing, e.g., political and conceptual aspects into form and material.

(excerpts from Hertz: Critical Making: Manifestos - link).

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A couple of theoretical perspectives on artistic creative process are presented and discussed. These theories will later be used by you in your reflection on your own process.

(Dahlstedt 2012; Boden 2010 Ch.6; Barron et al 1997: excerpts)

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🕂 Workshop/excercise 2 🖉

Continued excercises with mixing and recording.

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$igoplus$ Lecture 5 - Presentations and post-reflections $ ot\!$	Edit -
Each student will present their assignment, with questions and discussio	ns from students and teachers.
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PROJECT MANAGEMENT, STAKEHOLDER NEGOTIATION & ORGANISATIONAL CHANGE (MEDIAAC2 SPRING17)



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💠 PSO 1: Organisational change 🖉

This lecture will introduce to organisational change theories related experience design and art. We will take point of departure in Media Art students' experiences with 'nomadic' life as a life full of changes, and draw some lines between these experiences and continuity and change in organisations.

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Buchanan, R. (2008). Introduction: design and organizational change. <i>Design Issues</i> , <i>24</i> (1), 2-9.	8		х
Argyris, C. (2010). Organizational traps: Leadership,	60		Loan
<i>culture, organizational design</i> . Oxford University Press. (Chapter 3, p. 58-82 & Chapter 6 p. 151-187)			Buy



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🕂 PSO 2: Stakeholder negotiation & design games 🖉

Description

This lecture gives an overview of ways to negotiate with important stakeholders in projects. In particular, the research direction of design games is unfolded as an effective approach for involving stakeholders, reaching mutual learning and shared communication, and discussing new joint 'design moves'.

Literature

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Brown, T., & Martin, R. (2015). Design for Action. <i>Harvard Business Review, 93</i> (9), 57-64.	7		Х
Steen, M. (2013). Co-design as a process of joint inquiry and imagination. <i>Design Issues</i> , <i>29</i> (2), 16-28.	12		Х
Bucciarelli, L. L. (2002). Between thought and object in engineering design. <i>Design studies</i> , <i>23</i> (3), 219-231.	12		х
Kleinsmann, M., & Valkenburg, R. (2008). Barriers and enablers for creating shared understanding in co-design projects. <i>Design Studies</i> , <i>29</i> (4), 369–386.	17		х
Gudiksen, S. (2015). Co-designing business models: Engaging emergence through design games. Ph.D. Dissertation. (Kapitel om Co-design & design games s. 43-57)		14	X
Gudiksen, S. (2015). Designerly influence on politics and the press: Changing a deadlocked relationship. <i>NORDES 2015: Design ecologies. NO 6. udg.</i> Stockholm, 2015.		12	Х

🕂 🚞 Literature 🖉

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💠 PSO 3: Project management 🖉

Description

In these lectures students will be introduced to a selection of project management tools based on scope, time, cost, quality and risk management. As well, we will discuss the agile movement as a specific approach to project management and a new concept called 'project manager rotation'. It will act as an overview and the students can afterwards choose the ones that are most fitting for their semester project.

Literature

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Medinilla, Á. (2012). <i>Agile management: Leadership in an agile environment</i> . Springer Science & Business Media. (Part 1, p. 3-67)	64		X
Whitworth, E., & Biddle, R. (2007). The Social Nature of Agile Teams. In Agile (Vol. 7, pp. 26-36).	10		Х
Medinilla, Á. (2012). <i>Agile management: Leadership in an agile environment</i> . Springer Science & Business Media.		121	Х
(Part 2, p. 68-189)			
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TECHNOLOGIES (MEDIAAC2 SPRING17)



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🕂 Module 2: Technologies of Experience Design in Media Arts Cultures 🧷 🛛 🛛 Edit 🗸

Academic content and basis

This module provides the students with a systematic overview of selected digital technologies and their application to the extent that they are relevant to experience design in media art cultures. The student must be able to analyse and evaluate the use of technology in existing experience design and creatively reflect on these technologies' possible applications in the production of experience designs.

The module introduces the students to the theories and practices of applying technology into processes of experience design production.

Overall, Module 2 is where you will get hands-on experience with using technologies. You will learn to judge when and how you technologies are relevant in design-processes. It will also give you an opportunity to develop a conceptual language concerning technology-in-use in diverse cultural settings of media art. And you will learn, on a basic or semi-advanced level, how to use technology in developing, thinking and construct new projects.

Finally, the module will introduce the students to a general discussion of technology and future humanistic academic discourse in general and in media art specifically.

Module 2 runs in three formats: 1) a workshop format; 2) a context/historical lecture format and 3) a project-support format.

1) Introduces you to relevant technologies by using them in various setups and situations. You will have the opportunity to consider and discuss - with the teachers or amongst yourselves - different options regarding your own projects.

2) Contextualizing the technology / technics situation of media - or the situation of the 'language of the new media' - from your new perspective of being able to peak inside the 'black box'. We will be playing some 'language-games' of art, media and technology with sound as a recurring element of experimentation. (from Module 1 workshops and theoretical lectures/discussions)

3) During the process of your groups making your projects and finalizing them for exhibition at NIME, you will get technology support as per your request and planning – furthering and deepening the discussion of technology as the link/key to human experience in-between art and media.

Learning objectives, readings and examination

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Module 2 lecture, workshop, and supervision

Learning Objectives:

Knowledge:

Gaining an overview of different digital technologies and their meaning, power and applicability regarding design of media art.

Introduction to relevant basic theories of digital technology; functionality and interactive modalities

Introduction to the use of various technologies in the field of media art cultures, both hard- and software. This includes basic lighting control, production of live visuals and interactive systems, production of linear video and audio segments.

Skills:

Understand and utilize the functionality of digital technologies to the extent it is relevant to the practices of the field of media art cultures.

To analyse and select technology systems and platforms to the realization of creative and artistic design productions and curatorial framings relevant to media art culture.

To Engage in design and innovation cooperation using relevant digital technologies

To disseminate technological problems and solutions to peers and non-specialists.

Competences:

Apply gained practical and theoretical knowledge when realizing creative and artistic design productions and curatorial framings relevant to media art cultures.

To reflect on various digital technologies experiential potentials and limitations

To participate in the selection, development and use of digital technologies in relation to design productions in the field of media art cultures.

To identify own learning needs and structure own learning in relation to the subject area of Technologies of Media Art Cultures

Literature

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Stan Vanderbeek: Culture: Intercom and Expanded Cinema

http://www.stanvanderbeek.com/_PDF/CultureIntercom1,2,3_PDF_LORES.pd	lf		
Bruce Block: The visual story (2008): ISBN978-0-240-80779-9	280		
https://goo.gl/mHSnjR			
Jackie Hatfield: Experimental film and video (2008)	8		
Chapter: Expanded Cinema - Proto, Post-Photo, pp. 237-245			
https://goo.gl/A560K6			
A.L. Rees: A history of experimental film and video, ISBN 0-85170-684-9 Primary: pp. 1-24, Secondary: pp. 25-75	24	50	Х
Parker Tyler: Underground Film - A critical history, Grove Press (1969) Library of Congress Catalog Card Number: 103054	12		X
Chapter: hard-core history, pp. 164-176			
Sheldon Renan: The Underground Film, SBN: 289 70191 0 Chapter 6: Expanded Cinema, pp. 227 - 257	30		Х
I: Contemplating Art / Levinson, Jerrold, 05-10-2006 Nonexistent Artforms and the Case of Visual Music, pp. 109–128	19		
https://goo.gl/v6Ycw2			
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EXCERPTS FROM 'PORTRAIT OF THE VJ', Mark Amerika http://seven.fibreculturejournal.org/fcj-042-excerpts- from%e2%80%98portrait-of-the-vj%e2%80%99/	18		
Brian Evans: Foundations of a visual music Computer Music Journal, vol. 29, no. 4, winter 2005, pp. 11-24	13		
https://goo.gl/6IHWf5			
Walter Benjamin: The work of art in the age of mechanical reproduction In: Illuminations, ISBN 0-7126-6575-7, pp. 211-244	33		Х

Examination

The module is concluded by a written examination in "The Technologies of Experience Design in Media Arts Cultures".

The examination is an individually written, 3-day take-home assignment on a set subject. The students are expected to answer the supplied questions and solve the assigned tasks based on the module's learning goals. The written part of the assignment should not exceed 10 pages.

Evaluation: Grading according to the 7-point scale.

Credits: 5 ECTS.

In the evaluation of the examination performance, the grade 12 will only be awarded to students who demonstrate that they have fulfilled the above objectives exhaustively or with only few insignificant omissions.

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Stan Vanderbeek: Culture: Intercom and Expanded Cinema	26
http://www.stanvanderbeek.com/_PDF/CultureIntercom1,2,3_PDF_L0	RES.pdf
Bruce Block: The visual story (2008): ISBN978-0-240-80779-9	280
https://goo.gl/mHSnjR	
Jackie Hatfield: Experimental film and video (2008)	8
Chapter: Expanded Cinema - Proto, Post-Photo, pp. 237-245	
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Parker Tyler: Underground Film - A critical history, Grove Press (1969) Library of Congress Catalog Card Number: 103054	12		Х	
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Brian Evans: Foundations of a visual music Computer Music Journal, vol. 29, no. 4, winter 2005, pp. 11-24	13	
https://goo.gl/6IHWf5		
Walter Benjamin: The work of art in the age of mechanical reproduction In: Illuminations, ISBN 0-7126-6575-7, pp. 211-244	33	X
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