



**AR/CM 260 STRATEGIES FOR DIGITAL ENGAGEMENT: ITALIAN CASE STUDIES FROM THE ARTS**  
IES Abroad Milan

**DESCRIPTION:**

Milan, the Italian capital of contemporary creativity, will be explored as a privileged observatory for cutting-edge multimedia and interactive communication practices for art and as a unique opportunity for students to be part of this vivid environment. Students will be enabled to develop a wide knowledge of multimedia tools and to analyze how classic media (such as printed ones) and new media (such as the Internet, social networks, apps for smartphones, augmented reality, etc.) play different roles in communicating art and in building a new relationship between art and viewer. Students will be challenged to reflect on how this heritage can interact with contemporary perspectives of growing dematerialization imposed by new media. Some of the most interesting and recent proposals in Italy (MACRO – Museo d'Arte Contemporanea Roma and Gallerie d'Italia in Milan and Vicenza, among others), will be considered as case studies, which will underline the Italian specificity of such contexts and projects. Field studies and guest speakers will provide a deeper understanding and a wider professional perspective of current developments in the field. Multimedia and interactive practices will be analyzed not only in relationship to art and design, but also in their connections to other fields such as fashion, music, theatre, and cinema. In the second half of the course, students will develop their own individual projects of possible interactive and multimedia engagement experiences for art, and the course will culminate in a public presentation of their works, which will take place in IES at the end of the semester.

**CREDITS:** 3

**CONTACT HOURS:** 45

**LANGUAGE OF INSTRUCTION:** English

**PREREQUISITES:** None

**METHOD OF PRESENTATION:**

Lectures, seminars with guest speakers, assignments, in-class discussions, course-related trips, workshops, student presentations. Course-related trips and guest speaker contributions will be prepared and followed by lectures and discussions in class and will exemplify crucial institutions, professionals, and practices related to the creative cutting-edge developments seminal to the themes of the course. Following this first half of the course with lectures, guest speakers, discussions and course-related trips, the second half of the course will be devoted to the development and presentation of students' individual projects, in a workshop guided and supervised by the instructor up until the final presentation to the public of IES Abroad Milan community.

**REQUIRED WORK AND FORM OF ASSESSMENT:**

- Course Participation – 20%
- Midterm Exam – 40%
- Final Project – 40%

**Course Participation**

Punctual reading, writing, completion of assignments, presentations, participation in-group discussions, activities, projects, and attendance will be recorded.

**Midterm Exam**

The Midterm exam will be an in-class essay concerning two general topics covered in the first half of the course. To help the student in their exam preparation, the course will include a review and overview/brief before the Midterm exam.

**Final Project**

The final project will consist of an individual multimedia and interactive communication art project. The individual project will be realized by students during the last session of the course and accompanied by a written paper explaining its meaning, aim, and

strategies used (8 pages, min). A presentation event showcasing the final projects for the course will be open to all IES Abroad Milan students. The class will be responsible for the organization and communication of this event (with instructor's guidance and supervision).

#### LEARNING OUTCOMES:

By the end of this course, students will be able to:

- Define terms of art, art practice, and management for art, in an intercultural perspective
- Demonstrate basic design practice for communication in art by working with both printed and digital media
- Conceive and develop a digital engagement project for art exhibitions or events by using multimedia and interactive tools
- Direct experience of the unique artistic and cultural context of Milan city through the exposure to experts in the field of multimedia and interactive practices
- Develop art and communication practices through new media, such as the Internet and social networks, in awareness of how they change art experience

#### ATTENDANCE POLICY:

Students are expected to be responsible for their own class attendance and to give academic responsibilities priority over other activities. Regular class attendance is mandatory. For physical and mental health reasons, IES Abroad Milano allows a maximum of THREE (3) absences in each Italian language course, TWO (2) absences in each Area Studies course, and ONE (1) absence in each Seminar course. Every absence beyond this allowance will automatically result in a penalty of 2 percentage points off the final grade. SEVEN (7) absences will result in a failing grade in Italian language and Area Studies courses. FOUR (4) absences will result in a failing grade in Seminar courses. Failure to attend a scheduled exam, test, quiz, or presentation will automatically result in an F grade on that assessment.

#### CONTENT:

Sessions	Content	Assignments
<b>Session 1</b>	<b>Introduction to the course.</b> Exploring visual identity between theory and case studies	<ul style="list-style-type: none"> <li>• Writing and visual assignment</li> </ul>
<b>Session 2</b>	<b>Multimedia, Interactive, Immersive Communication:</b> Visual identity and branding for the arts	<ul style="list-style-type: none"> <li>• Hyland, Angus, <i>Visual Identity and Branding for the Arts</i>. London. Laurence King Publishing Ltd., 2006. (pg. 9 – 31)</li> <li>• Writing assignment</li> </ul>
<b>Session 3</b>	<b>Visual identity for Museums, an overall perspective:</b> Palazzo della Ragione case study	<ul style="list-style-type: none"> <li>• Klanten, Robert; Sinofzik, Anna; Schulze, Floyd E., <i>Introducing: Culture Identities. Design for Museums, Theaters, and Cultural Institutions</i>. Berlin: Gestalten, 2013. (pg. 5 – 55)</li> <li>• Writing assignment</li> </ul>
<b>Session 4</b>	<b>Communicating Art:</b> Exhibition design, Publications, Videos and New Media – MACRO museum case study	<ul style="list-style-type: none"> <li>• Staniscia, Simona. "Il visual design per il MACRO: verso un Sistema flessibile e inclusivo" in <i>Design di sistema per le istituzioni culturali. Il museo empatico</i>. Ed. Vitale, Giovanna. Bologna: Zanichelli 2013 (pg. 120 – 141. English abstract will be provided)</li> <li>• Writing assignment</li> </ul>

Session 5	<b>How Italian Artists and Professionals Develop Multimedia and Interactive Practices:</b> The Gallerie d'Italia case study: Milan and Vicenza	<ul style="list-style-type: none"> <li>Ruberti, Federico. REFF. <i>The Book</i>. Rome: FakePress, 2008</li> <li>Writing assignment</li> </ul>
Session 6	<b>Course-related trip: Gallerie d'Italia, Milan</b> The first permanent and ongoing art museum multimedia itinerary in Italy. Guest Speaker on Site: professional working in multimedia and developing interactive tools for arts	
Session 7	<b>Course-related trip: Bruce Nauman exhibition at Hangar Bicocca</b> (live exercise for digital audience engagement). Guest Speaker on Site: professional working in digital engagement	<ul style="list-style-type: none"> <li>Materials provided by instructor to introduce the Course-related trip</li> <li>Writing assignment</li> </ul>
Session 8	<b>Audience Engagement through Digital Strategies</b>	<ul style="list-style-type: none"> <li>Bilton, Nick, <i>I live in the Future &amp; Here's How It Works: Why Your World, Work, &amp; Brain Are Being Creatively Disrupted</i>. New York: Crown Business – Random House, 2010 (pg. 3 – 16, 27 -60)</li> <li>Watch lecture by Nancy Proctor (online)</li> <li>Writing assignment</li> </ul>
Session 9	<b>Developing Ideas and Concepts for individual projects and briefing the class</b>	<ul style="list-style-type: none"> <li>Keedy, Jeffery, "The Rules of Typography According to Crackpot Experts," in <i>Looking Closer: Critical Writings on Graphic Design</i> – n.II. Eds. Bierut, Michael; Drenttel, William; Heller, Steven; Holland, DK. New York: Allwork Press, 1997. (pg. 27 – 31)</li> <li>Lupton, Ellen, "The Birth of the User," in <i>Looking Closer: Critical Writings on Graphic Design</i> – n.v. Eds. Bierut, Michael; Drenttel, William; Heller, Steven; Holland, DK. New York: Allwork Press, 1994. (pg. 19 – 33)</li> <li>Klanten, Robert; Ehmann, Sven; Hanschke, Verena, (eds.) <i>A Touch of Code: Interactive Installations and Experiences</i>. Berlin: Gestalten, 2011. (pg. 5 – 8, 46, 90, 148, 216)</li> <li>Pre-workshop assignment</li> </ul>
Session 10	<b>Students present preliminary concept for projects to the instructor and the class</b>	<ul style="list-style-type: none"> <li>Miller, J. Abbot and Ellen Lupton. "A Natural History of Typography", in <i>Looking Closer. Critical Writings on Graphic Design</i>. Ed. Bierut, Michael, William Drenttel, Steven Heller, DK Holland. New York: Allworth Press, 1994. (pp 19-33)</li> <li>Warde, Beatrice, "The Crystal Goblet or Printing Should Be Invisible," in <i>Looking Closer: Critical Writings on Graphic Design</i> – n. III Eds.</li> </ul>

		<p>Bierut, Michael; Helfand, Jessica; Heller, Steven; Poynor, Rick. New York: Allwork Press, 1999. (pg. 55 – 59)</p> <ul style="list-style-type: none"> <li>• Pre-workshop assignment</li> </ul>
<b>Session 11</b>	<b>Review and Brief for Midterm Exam</b>	
<b>Session 12</b>	<b>Students present detailed concept for projects</b>	<ul style="list-style-type: none"> <li>• Pre-workshop assignment</li> </ul>
<b>Session 13</b>	<b>MIDTERM EXAM</b>	
<b>Session 14</b>	<p><b>Workshop of Individual Projects and Preparation of Final Presentation</b></p> <p><b>Workshop sessions will include</b></p> <ul style="list-style-type: none"> <li>• Development of individual projects with instructor feedback and class discussion</li> <li>• Individual work on presentations and peer review</li> <li>• Class discussions of good presentations</li> </ul> <p>Themes and development of the workshop will change every semester, as it will depend on the ideas conceived by students, and will follow different and creative ways of individual and group interaction, up to the final results.</p>	<ul style="list-style-type: none"> <li>• Workshop assignment</li> </ul>
<b>Session 15</b>	<b>Workshop of Individual Projects and Preparation of Final Presentation</b>	<ul style="list-style-type: none"> <li>• Workshop assignment</li> </ul>
<b>Session 16</b>	<b>Workshop of Individual Projects and Preparation of Final Presentation</b>	<ul style="list-style-type: none"> <li>• Workshop assignment</li> </ul>
<b>Session 17</b>	<b>Workshop of Individual Projects and Preparation of Final Presentation</b>	<ul style="list-style-type: none"> <li>• Workshop assignment</li> </ul>
<b>Session 18</b>	<b>Workshop of Individual Projects and Preparation of Final Presentation</b>	<ul style="list-style-type: none"> <li>• Workshop assignment</li> </ul>
<b>Session 19</b>	<b>Workshop of Individual Projects and Preparation of Final Presentation</b>	<ul style="list-style-type: none"> <li>• Workshop assignment</li> </ul>
<b>Session 20</b>	<b>Workshop of Individual Projects and Preparation of Final Presentation</b>	<ul style="list-style-type: none"> <li>• Workshop assignment</li> </ul>
<b>Session 21</b>	<b>Workshop of Individual Projects and Preparation of Final Presentation</b>	<ul style="list-style-type: none"> <li>• Workshop assignment</li> </ul>

Session 22	Workshop of Individual Projects and Preparation of Final Presentation	<ul style="list-style-type: none"> <li>Workshop assignment</li> </ul>
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#### COURSE-RELATED TRIPS:

- Gallerie d'Italia, Milan – the first permanent and on-going art museum multimedia itinerary in Italy
- Creative Locations in Milan (museums, galleries, art studios, design studios, etc.) to be chosen each semester, changes depending on current possibilities in the city
- Creative Events in Milan (ex. Milan Salone del Mobile and Fuori Salone; Milan Fashion Week, etc.) – to be chosen each semester, depending on current possibilities in the city

#### REQUIRED READINGS:

- Hyland, Angus, *Visual Identity and Branding for the Arts*. London. Laurence King Publishing Ltd., 2006. (pg. 9 – 31)
- Klanten, Robert; Sinofzik, Anna; Schulze, Floyd E., *Introducing: Culture Identities. Design for Museums, Theaters, and Cultural Institutions*. Berlin: Gestalten, 2013. (pg. 5 – 55)
- Bilton, Nick, *I live in the Future & Here's How It Works: Why Your World, Work, & Brain Are Being Creatively Disrupted*. New York: Crown Business – Random House, 2010 (pg. 3 – 16, 27 -60)
- Ruberti, Federico. REFF. *The Book*. Rome: FakePress, 2008
- Staniscia, Simona. "Il visual design per il MACRO: verso un Sistema flessibile e inclusivo" in *Design di sistema per le istituzioni culturali. Il museo empatico*. Ed. Vitale, Giovanna. Bologna: Zanichelli 2013 (pg. 120 – 141. English abstract will be provided)
- Keedy, Jeffery, "The Rules of Typography According to Crackpot Experts," in *Looking Closer: Critical Writings on Graphic Design* – n.II. Eds. Bierut, Michael; Drenttel, William; Heller, Steven; Holland, DK. New York: Allwork Press, 1997. (pg. 27 – 31)
- Klanten, Robert; Ehmann, Sven; Hanschke, Verena, (eds.) *A Touch of Code: Interactive Installations and Experiences*. Berlin: Gestalten, 2011. (pg. 5 – 8, 46, 90, 148, 216)
- Lupton, Ellen, "The Birth of the User," in *Looking Closer: Critical Writings on Graphic Design* – n.v. Eds. Bierut, Michael; Drenttel, William; Heller, Steven; Holland, DK. New York: Allwork Press, 1994. (pg. 19 – 33)
- Warde, Beatrice, "The Crystal Goblet or Printing Should Be Invisible," in *Looking Closer: Critical Writings on Graphic Design* – n. III Eds. Bierut, Michael; Helfand, Jessica; Heller, Steven; Poynor, Rick. New York: Allwork Press, 1999. (pg. 55 – 59)

#### RECOMMENDED READINGS:

- Bierut, Michael, Jessica Helfand, Steven Heller, Rick Poynor (eds.). *Looking Closer. Critical Writings on Graphic Design* – n. III. New York: Allworth Press, 1999.
- Communication Strategies Lab. *Realtà aumentate. Esperienze, strategie e contenuti per l'Augmented Reality*. Milano: Apogeo, 2012.
- Crow, David. *Visible Signs – An Introduction to Semiotics*. New York: Worthing: Ava Academia, 2003.
- De Bono, Edward. *Lateral Thinking: Creativity Step by Step*. New York: Harper Collins, 1990.
- Fawcett-Tang, Roger. *Experimental Formats & Packaging*. Mies (Switzerland): Rotovision, 2008.
- Fawcett-Tang, Roger. *Experimental Formats.2*. Mies (Switzerland): Rotovision, 2008.
- Floch, Jean-Marie. *Identités visuelles*. Paris: Presses Universitaires de France, 1995.
- Giebelhausen, Michaela. "The Architecture is the Museum", in *New Museum theory and practice. An introduction*. Ed. Janet Marstine. Malden MA, USA: Blackwell Publishing, 2006.
- Heller, Steven and Illic, Mirko. *The Anatomy of Design: Uncovering the Influences and Inspirations in Modern Graphic Design*. Gloucester MA, USA: Rockport Publishers, 2007.
- Kotler, Neil G., Kotler, Philip, *Museum Marketing and Strategy: Designing Missions, Building Audiences, Generating Revenue and Resources*. New York: John Wiley & Sons, 1998.
- Maroevic, Ivo, "The museum message: between the document and information" in *Museum, media, message*. Ed. Eilean Hooper Greenhill. London: Routledge, 1995.
- Martel, Frédéric. *Mainstream. Enquête sur la guerre globale de al culture et des médias*. Paris: Flammarion, 2010.
- Mattelard, Armand. *Histoire de la société de l'information*. Paris: La Découverte, 2001.

- McLuhan, Marshall. Understanding media. The extensions of man. New York: McGraw-Hill, 1964.
- Poynor, Rick. No More Rules. Graphic Design and Postmodernism. London: Laurence King Publishing, 2003.
- TwoPoints.Net (ed). Left, Right, Up, Down, New Directions in Signage and Wayfinding. Berlin: Gestalten, 2010.
- Viction:ary. When Space meets Art / When Art meets Space. Barcelona: Index Book, 2007.