



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 *observatoire* 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 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.

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 a 2-hour in-class essay concerning two general topics covered in the first two sessions of the course. To help the student in their exam preparation, the course can include a practice of the Midterm exam, in the format of a written assignment, upon the student's request (the performance in the practice Midterm will not be considered for evaluation).



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 and aim (8 pages, min).

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 communication 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:

Regular class attendance is mandatory. Students are expected to attend classes each day, including course-related excursions. IES Abroad Milano allows a maximum of two excused absences per semester. Each further absence will automatically result in a penalty of two points off (2/100) on the final grade. Seven absences per course (including the two excused absences) will result in a failing grade for that course. Furthermore, absence on the date of scheduled tests, presentations or quizzes does not entitle you to recover/reschedule such tests. Failure to attend your midterm and/or final exam will result in an F grade on that paper/exam. It is your responsibility to manage your absences during the term. If you are sick, you will need to apply your absence to the two excused absences allowed for the term. If you use up your two excused absences for personal travel and then are sick at the end of the semester, those sick days will not be excused. Please plan wisely!

CONTENT:

Week	Content	Assignments
Unit I	<p>Multimedia and Interactive Communication for Art in the Italian Contemporary Context – Visual Identity Between Theory and Case Studies</p> <ol style="list-style-type: none"> 1. Introduction to the course 2. The Gallerie d’Italia case study (1): Milan 3. The Gallerie d’Italia case study (2): Vicenza 4. The MACRO case study 	<ul style="list-style-type: none"> • Hyland, Angus, <i>Visual Identity and Branding for the Arts</i>. London. Laurence King Publishing Ltd., 2006. (pg. 9 – 31) • 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)
	<p>Course-Related Trips</p> <ol style="list-style-type: none"> 1. Gallerie d’Italia – Milan (Pola) – the first permanent and on-going art museum multimedia itinerary in Italy 2. Creative Locations in Milan (galleries, art studios, design studios, etc.) to be chosen each semester, changes depending on current possibilities in the city 	
Unit II	<p>Italian Artists and Professionals developing Multimedia and Interactive Practices</p> <ol style="list-style-type: none"> 1. Artists working with Multimedia: Lecture and workshop/discussion 	<ul style="list-style-type: none"> • Bilton, Nick, <i>I live in the Future & Here’s How It Works: Why Your World, Work, & Brain Are Being Creatively Disrupted</i>. New York: Crown

	<ol style="list-style-type: none"> Professional developing Interactive Documentaries and Tools for art; Lecture and workshop/discussion Professional working with Augmented Reality and its applications in the field of art; Lecture and workshop/discussion 	<p>Business – Random House, 2010 (pg. 3 – 16, 27 -60)</p>
	<p>Course-Related Trips</p> <ol style="list-style-type: none"> Triennale Design Museum – Milan 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 	<ul style="list-style-type: none"> Ruberti, Federico. <i>REFF. The Book</i>. Rome: FakePress, 2008 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)
	<p>Midterm Exam</p>	
<p>Unit III</p>	<p>Project Proposal for multimedia and interactive communication in Art</p> <ol style="list-style-type: none"> Developing ideas and concepts for individual projects Students present preliminary projects 	<ul style="list-style-type: none"> Keedy, Jeffery, “The Rules of Typography According to Crackpot Experts,” in <i>Looking Closer: Critical Writings on Graphic Design – n.II</i>. Eds. Bierut, Michael; Drenttel, William; Heller, Steven; Holland, DK. New York: Allwork Press, 1997. (pg. 27 – 31) 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) Lupton, Ellen, “The Birth of the User,” in <i>Looking Closer: Critical Writings on Graphic Design – n.v</i>. 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 <i>Looking Closer: Critical Writings on Graphic Design – n. III</i> Eds. Bierut, Michael; Helfand, Jessica; Heller, Steven; Poynor, Rick. New York: Allwork Press, 1999. (pg. 55 – 59)
<p>Unit IV</p>	<p>Workshop for Realization of the Individual Projects and Final Projects Presentation*</p> <ol style="list-style-type: none"> Workshop for individual projects and pin with class discussion How to present works; developing good presentations 	

	<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>	
	<p>Final Exam Presentation of the individual projects in class and hand-in of the final individual work report</p> <p>Public presentation in IES of the individual projects. Students will be responsible for the organization and the communication of the event (with instructor supervising the whole preparation and presentation)</p> <p>The FINAL EXAM will take place during Finals week.</p> <p>Students will receive official notice of the exact date and time of the midterm and final exam as soon as all possible overlaps have been identified after add/drop deadline.</p>	

COURSE-RELATED TRIPS:

- Gallerie d’Italia – Milan (Pola) – the first permanent and on-going art museum multimedia itinerary in Italy
- Creative Locations in Milan (galleries, art studios, design studios, etc.) to be chosen each semester, changes depending on current possibilities in the city
- Triennale Design Museum – Milan
- 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 Ilic, 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. Eileen 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.