



Universitat de Lleida

DEGREE CURRICULUM
INTERACTION AND ART

Coordination: LANDA MARITORENA, KEPA

Academic year 2023-24

Subject's general information

Subject name	INTERACTION AND ART			
Code	102071			
Semester	1st Q(SEMESTER) CONTINUED EVALUATION			
Typology	Degree	Course	Character	Modality
	Bachelor's Degree in Digital Design and Creative Tehcnologies	3	OPTIONAL	Attendance-based
Course number of credits (ECTS)	6			
Type of activity, credits, and groups	Activity type	PRAULA		TEORIA
	Number of credits	3		3
	Number of groups	1		1
Coordination	LANDA MARITORENA, KEPA			
Department	COMPUTER ENGINEERING AND DIGITAL DESIGN			
Teaching load distribution between lectures and independent student work	<p>During the course, lectures will be combined with practical classes. (40% of dedication)</p> <p>In the first, students will learn the theoretical competences that they will apply later to the practical classes.</p> <p>The student will carry out the autonomous work in non-contact hours. (60% of dedication)</p>			
Important information on data processing	Consult this link for more information.			
Language	Spanish with extensive documentation in English			
Distribution of credits	1 credit is equivalent to 25 hours of student work, 6 credits means 150 hours.			

Teaching staff	E-mail addresses	Credits taught by teacher	Office and hour of attention
LANDA MARITORENA, KEP A	kepa.landa@udl.cat	3	Write an email to have a meeting
VIRGILI GOMA, JORDI	jordi.virgili@udl.cat	3	

Learning objectives

The learning objectives of this subject are based on:

- Understand the influence of the senses in art
- Be able to relate the senses with the different types of technological interaction.
- Ability to create new dynamics in the different types of technological interaction.
- Learn to use the paradigms of technological interaction in artistic creation.
- Incorporate emotion as a common thread in technological interaction in artistic creation.

Competences

● Basic significant competencies

CB2. Develop students *know how* to apply their knowledge to their work or vocation in a professional way and possess the competencies that are usually demonstrated through the elaboration and defense of arguments and the resolution of problems within their area of study.

● General Competences

CG3. Ability to respond to contexts typical of digital environments, recognizing physical, cognitive, cultural and social factors that frame design decisions.

● Specific Competences

CE11. Know how to visualize and visually communicate information by mastering the techniques of 2D and 3D graphic expression, knowing how to present the results based on aesthetic canons

CE12. Knowing how to apply sufficient design knowledge to analyze data, synthesize ideas, propose and defend a digital design concept and develop it until it can be put into practice using the appropriate creative technologies for each project

CE13. Acquire aesthetic and artistic sensitivity to make decisions during the creative process, demonstrating skill in handling the specific techniques and procedures of digital art

CE14. Ability to generate new ideas in the field of digital design from the artistic models of the different movements throughout the history of art, such as the Bauhaus, fostering the implementation of their creative skills and the power of anticipation and innovation.

Subject contents

1. T1. Relationship between art and the senses

- 1.1. Physical interaction through objects: Referents
- 1.2. Defining projects
 - 1.2.1. Creativity techniques
 - 1.2.2. Project model
 - 1.2.3. Research Resources
- 1.3. Sensors, actuators and programming

2. T2. Dynamics and interaction

- 2.1. Interaction in space: Referents
- 2.2. Defining projects
- 2.3. Sensors, actuators and programming

3. T3. Emotion as a catalyst element in artistic interaction

- 3.1. Narrative and interaction strategies.

Methodology

- 1. Master classes
- 2. Troubleshooting
- 5. Case study
- 7. Visit

Development plan

Week	Description	Theory	Practice
1	T1. Interaction	Introduction	Technocal Introduction
2	T1. Physical Interaction through objects	References	Sensors, actuators and programming
3	T1. Physical Interaction through objects	References	Sensors, actuators and programming
4	T1. Physical Interaction through objects	References	Sensors, actuators and programming
5	T1. Physical Interaction through objects	Artistic project model, research resources and memory. (References, sketches, diagrams, prototypes)	Presentation of intermediate process
6	T3. Narrative and interaction strategies.	Initial proposals	Work in the classroom. Developing

7	T2. Interaction in a gallery space	Project advice	Work in the classroom. Developing
8	T2. Interaction in a gallery space	Project advice	I work in the classroom. Testing and reiteration
9	Delivery and presentation 1 partial	Delivery of the report and presentation of the project	Delivery and presentation Pr 1.1
10	T2. Interaction in a gallery space	Introduction and References	Technical introduction
11	T2. Interaction in a gallery space	References	Interaction techniques in space
12	T2. Interaction in a gallery space	References	Interaction techniques in space
13	T2. Interaction in a gallery space	Técnicas de creatividad/ Ideación	Presentación de la idea.
14	T2. Interaction in a gallery space	Initial proposals	Work in the classroom. Developing
14bis	T3. Estrategias narrativas y de interacción.	Project advice	Work in the classroom. Developing
15	Delivery	Delivery of the report and presentation of the project	Delivery and presentation Pr 1.2
16-17	Delivery and presentation 2 partial	Exam	
18	Tutoríals		
19	Delivery of the report and presentation of the projects 1y 2	Exam	

* This calendar may undergo changes depending on the needs of the course, especially if carry out activities outside the classroom.

Evaluation

Acronym	Evaluation activities	Weighing	Minimum Note	Group activity	Mandatory	Recoverable
Prg	Progress	10%	5	NO	SI	NO
Pro1.1	Project 1.1	30%	5	NO	SI	SI
Pr01.2	Project 1.2	30%	5	NO	SI	SI
E	Exam	30%	5	NO	SI	SI

FINAL_GRADE= 0,10* Prg + 0,30* Pro1.1 + 0,30* Pro1.2 + 0,30*E

Each project will consist of: interactive system + explanatory report + defense of the project (details on the Virtual Campus).

To pass the subject, it is necessary that FINAL_NOTE be greater than or equal to 5.

It is a necessary condition to pass with a 5 or more both the Report and Project 1.1 and Project 1.2.

Project 1.1 and Project 1.2. they cannot be presented in the same part. The project that is presented in 2nd place must be a more sophisticated evolution and with better resolution than the first.

The make-up test will be graded in the same way as the deliveries, although the Progress grade will not change.

Spelling mistakes in the exam, report or project are considered work defects and will penalize the grade

(1 tenth for every 2 faults). The first 3 will be exempted as possible errata. It is suggested that spell checkers be used in papers to avoid this.

Disrespect towards a teacher or another student may be penalized with -1 point in the final grade, apart from what is defined in the University regulations.

Alternative evaluation for those who have requested and been granted to waive continuous evaluation.

The projects will be the same.

The assessment percentages will be the same, but in each section a technical exam will be required to demonstrate knowledge on the day of the test. It will not be enough to bring finished work, but an objective test or exam will be taken for each section.

The presentation and evaluation will be unique on the day assigned in the exam calendar (date of midterm 2 valuation of 100% of the grade, as well as the date of recovery). On this date, all the final works and as many intermediate works or iterations as requested during the continuous evaluation must be provided, and the process, which would normally be explained in class, must be explained. Since these deliveries will be longer, they will be made at the end of the session.

The student will be able to establish his or her own calendar and deliver partial iterations on the Virtual Campus and must request a tutorial to comment on them. Intermediate work deliveries will have at least 7 calendar days of time between them. If this is not the case, it will not be considered that the appropriate processes have been followed. Therefore, the last interim delivery to receive any feedback on the work in progress will be at least 7 days before the final delivery.

The student will notify this delivery outside the established deadlines by email to the teacher (kepa.landa@udl.cat) NOT by message from the Virtual Campus.

Since this delivery is outside the usual class monitoring, it will be the student's responsibility to report the delivery and request intermediate correction tutoring outside the usual deadlines.

Bibliography

Ars Electrónica Archive <https://ars.electronica.art/festival/en/archive/>

ZKM | Center for Art and Media Karlsruhe <https://zkm.de/en>

Interaction design Foundation <https://www.interaction-design.org/>

Medialab Prado Interactivos? <https://www.medialab-prado.es/en/programs/interactivos>

Berger.E., Olenslager, K. *Banquete, nodos y redes*. Catálogo de la exposición Fundación La Laboral, Asturias.

<http://laboralcentrodearte.org:7080/laboral/es/files/>

De Olivera, N., Oxley, N., & PETRY, M. (2003). *Installation Art in the New Millennium: The Empire of the Senses*. Thames & Hudson.

De Olivera, N. D., Oxley, N., & Petry, M. (1994). *Installation Art. Washington: Smithsonian Institution*.

Jaschko, J. ; Evers, L (2010) El proceso como paradigma *Fundación La Laboral, Asturias*.

Paul, C. (2007). Feedback: del objeto al proceso y sistema. *Catálogo de la exposición Feedback, Fundación La Laboral, Asturias*.

<http://laboralcentrodearte.org:7080/laboral/es/files/2007/exposiciones/feedback/catalogo-feedback/view>

[2009/exposiciones/banquete-doc/banquete_08%20CAST.pdf/view?searchterm=banquete%20nodos%20y%20redes](http://laboralcentrodearte.org:7080/laboral/es/files/2009/exposiciones/banquete-doc/banquete_08%20CAST.pdf/view?searchterm=banquete%20nodos%20y%20redes)

Prada J.M. *Art*, (2021) *Imagens and Network Culture*. Colección Aula Magna. Ed. McGraw Hill

https://www.juanmartinprada.net/textos/Juan_Martin_Prada_BOOK_ART_IMAGES_AND_NETWORK_CULTURE.pdf

Schwarz, H. P., Schwarz, H. P., & Schwarz, H. P. (1997). *Media--art--history: Media Museum*, ZKM, Center for Art and Media Karlsruhe. Munique Nova Iorque: Prestel.

Wilson, S. (2002). *Information arts. Intersection of Art, Science*.

Technical Resources:

<https://www.arduino.cc/>

<https://processing.org/>