



Faculty Details	Professor
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## Understanding IM: Critical Questions & Concepts

Fall 2024

Credit Hours: 4

08/26/2024 - 12/10/2024

Time: 5:00 PM - 6:15 PM GST - Mon/Wed

Classroom: C3-153

## Course Description

This seminar course is an introduction to the concepts, questions, and components that encompass interactive media as it relates to creative expression and critical engagement. Students will learn to analyze interactive media's constituent parts, engage in readings that critically examine both the impact that interactive media and technology have on culture and societies as well as the ways in which social contexts shape the development and application of these technologies, and apply these concepts in a series of creative exercises. The contexts become apparent by examining interactive media through the lenses of historic and contemporary critical and curatorial perspectives. Throughout the semester students will learn and apply critical texts to analyze interactive media and build a vocabulary for making sense of our increasingly mediated world. The course thus serves to introduce a conceptual

foundation for students to inform and direct their own creative practice by establishing a lexicon of basic operating definitions and reinforcing a culture of makers capable of critical reflection and awareness. Readings, discussions, research, creative exercises and writing constitute the body of this course.

### **Learning Outcomes**

- Gain exposure to a range of thinkers and practitioners relevant to interactive media (PLO1 - Research and Understanding: students will cultivate a substantive understanding of the past, present, and future landscape of Interactive Media.)
- Cultivate a vocabulary that allows for the critical description and discussion of interactive media concepts, theories, and projects (PLO2 - Analytical Thinking: students will be challenged to answer fundamental questions relating to the field of Interactive Media.)
- Demonstrate the ability to apply critical media concepts and context to past, present, and future interactive media work (PLO4 - Critical Thinking: students will refine their critical thinking skills by analyzing and critiquing work in cultural, social, historical, ethical, and aesthetic contexts.)
- Gain experience applying critical concepts to the production of collaborative interactive media art projects, and establishing a conceptual foundation to support and direct one's creative practice. (PLO3 - Conceptual Thinking: students will develop conceptual skills through the use of computational and interactive media tools to create project-based work and project oriented research. PLO8 - Collaboration: Students will gain experience in collaboration through active participation in group and team-based work.)
- Present artistic work in class, learn to give and receive critique (PLO7 - Organization and Communication: IM students will develop professional practices of delivering and sharing their work.)

## **Teaching & Learning Methodology**

“Fun” can be critical, and being critical can certainly be fun.

This course will be a discussion-based seminar class. A philosophy of critical pedagogy, which encourages students to be active participants in the delivery, dialogue, and direction of the course material, is key in this course. Throughout the semester, students will be expected to challenge, debate, contextualize, and steer the course material in personal and meaningful directions. Short lectures, critical discussion, and student presentations make up the majority of class time.

Assignments will consist primarily of reading, collaborative creative practice, online interaction, and oral presentations. Dialogue, class participation, and documentation will serve as the key measures for comprehension and evaluation.

## **Course Readings**

*All materials will be distributed electronically; \*some books will also be available in the bookstore*

Adams, Rachel. 2017. “Michel Foucault: Biopolitics and Biopower.” Critical Legal Thinking (blog). May 10, 2017.

<https://criticallegalthinking.com/2017/05/10/michel-foucault-biopolitics-biopower/>

Allahyari, Morehshin. “Physical Tactics for Digital Colonialism.” Medium, September 26, 2019.

[https://medium.com/@morehshin\\_87856/physical-tactics-for-digital-colonialism-45e8d3fcb2da](https://medium.com/@morehshin_87856/physical-tactics-for-digital-colonialism-45e8d3fcb2da)

Campbell, Timothy and Heather Dewey-Hagborg, and. “Biopolitics – An Interview with Timothy Campbell”

<https://biononymous.me/biopolitics-an-interview-with-timothy-campbell/>.

Foucault, Michel. 2003. “Society Must Be Defended”: Lectures at the Collège de France, 1975-1976. Edited by Mauro Bertani, Alessandro Fontana, and François Ewald. Translated by David Macey. Lectures at the Collège de France, 1975-1976. New York: Picador.

Hamraie, Aimi. "Sloped Technoscience: Curb Cuts, Critical Frictions, and Disability (Maker) Cultures." In *Building Access*. University of Minnesota Press, 2017.  
<https://doi.org/10.5749/minnesota/9781517901639.003.0005>.

Han, Byung-Chul. "The End of Liberalism: The Coronavirus Pandemic and Its Consequences." *Tank Magazine*. Accessed April 6, 2021.  
</issue-86/features/byung-chul-han/>

Hershman, Lynn. 1990. "The Fantasy Beyond Control." In *Illuminating Video: An Essential Guide to Video Art*, 267–73. New York: Aperture.

"Keywords." 2014. *Transgender Studies Quarterly* 1 (1–2).

Kruegger, Myron. 1991. "What Should You Wear to an Artificial Reality?" In *Proceedings of the International Conference on Artificial Reality and Telexistence*, 51–62.

Kwastek, Katja. 2015. *Aesthetics of Interaction in Digital Art*. Illustrated edition. Cambridge, Mass.: The MIT Press.

McShine, Kynaston. 1970. "Information (Exhibition Catalogue)." Museum of Modern Art, New York.

Morton, Timothy. 2010. "Guest Column: Queer Ecology." *PMLA* 125 (2): 273–82.

Oliver, Julian, Gordan Savičić, and Danja Vasiliev. 2011. "The Critical Engineering Manifesto." <http://criticalengineering.org/>.

\*Paul, Christiane. 2015. *Digital Art*. Third edition. World of Art. London: Thames and Hudson.

Preciado, Paul B. "Learning from the Virus." *Art Forum*, 2020.  
<https://www.artforum.com/print/202005/paul-b-preciado-82823>.

\*Reas, Casey, Chandler McWilliams, and Jeroen Barendse. 2010. Form+Code in Design, Art, and Architecture. New York: Princeton Architectural Press.

Reichardt, Jasia. 1968. "Cybernetic Serendipity: The Computer and the Arts (Exhibition Catalogue)." Institute of Contemporary Arts, London.

Steyerl, Hito. 2013. "Too Much World: Is the Internet Dead?" E-Flux, no. 49 (November).

Thompson, Nato, Arjen Noordeman, and Massachusetts Museum of Contemporary Art. 2004. Interventionists: Users' Manual for the Creative Disruption of Everyday Life. North Adams, Massachusetts: MASS MoCA.

\*Tribe, Mark, and Reena Jana. 2006. New Media Art. Hong Kong: Taschen.

\*Anna Lowenhaupt Tsing. 2015. The Mushroom at the End of the World: On the Possibility of Life in Capitalist Ruins. Princeton, New Jersey: Princeton University Press.

## **Structure**

This class is divided into **six thematic** modules plus the final project.

Each thematic module consists of **four portions** occupying one class session each

- a. Lecture
- b. Discussion (about the lecture) + Group formation and ideation session
- c. In-class discussion and contextualization of assigned readings + Group work session + feedback
- d. Presentation and critique of group creative activity

The themes are (in sequential order):

1. Algorithms - On Randomness + Chance Machine Collaboration
2. Interactivity
3. Machine Art
4. Net Art and Post-Internet Art

5. Environment and Spatial Art
6. Affect and Biofeedback
7. Final Projects

## **Assignments**

### **Thematic Modules: readings, responses, activities**

Every thematic module will have a lecture on Day 1 (a). Day 2 (b) of the section will consist of discussion about the lecture in class followed by assigning groups to work on collaborative creative projects. On day 3 (c) of the section a discussion about the assigned readings will be held followed by students working collaboratively on the assigned project. On day 4 (d) of the section student groups come to class with work prepared for presentation and critique.

### **Final Project: Exhibition**

Drawing on the concepts, art history, questions and discussions from the course, in groups of 4 students, students will develop an original concept for an exhibition of "interactive media" in a selected venue/gallery/location in the UAE.

Come up with:

- A title
- A curatorial theme and statement
- A selected venue/gallery/location in the UAE for installing the artists' work.
- Each student should select an artist that we looked at to embody, carefully research their entire body of work, and extract from their ethos, thinking, artistic positions to come up with a new concept that propagates the essence of the selected artists and fit the overall concept/theme of the exhibition.
- Each artwork in the exhibition needs to use different media, and fall under one of our course's thematic modules.
- The exhibition should be a group show that comes together in harmony under the main umbrella of the exhibition (i.e. not a solo retrospective).
- Students are free to express the design and concept of your exhibition in whichever way you see fitting to present to class. That could be in digital format using a pre-existing platform for exhibits or designing your own. This could be in the format of still or video renderings/visualizations/3D environments/collaged digital images etc. There needs to be a visual of the overall exhibition within the selected venue/location showcasing all of the exhibits.

## **Final project submission requirements:**

1. **A catalog documenting the show.** The catalogue should have a curatorial essay of at least 1 page (300 words) describing the critical and conceptual framing of the exhibit. It should draw on themes and modes of analysis we have discussed in class. The catalogue should also contain one page (minimum) for each included artist with an image of their work, a label for the artwork including the title, date and materials, along with a short description of who the artist is, what the artwork is and its concept, and why it connects to the curatorial theme.
2. **A presentation** to present the final project in class as a group. All students should have a turn talking about the exhibition and their contribution to the project. Develop at least two prompts for class conversation. They will have about 20 minutes to present their work and engage the class in Q&A.

## **Grading**

**Assignments: 45% (15% Reading Reflections + 30% Group Activities)**

**Final Project: 30%**

**Class Participation and Attendance: 25%**

Assignments will be graded according to the following scale of 100%

Poor	Evinced poor absorption of material, or made no effort (0-70%)
Adequate (71-80%)	Accomplished enough to prove the student encountered the material
Good (81-90%)	Demonstrated strong effort incorporating and articulating concepts
Excellent (91-100%)	Exceptional understanding and synthesis of the material

Detailed grading rubrics for every assignment and component of the course can be found on your Brightspace.

## Attendance

- Attendance in all classes is mandatory. Be on time and ready to start work at the posted start time.
- **Two late arrivals equal one unexcused absence.**
- **Arriving more than ten minutes late to class will count as an unexcused absence.**
- Unexcused absences or habitual lateness will negatively impact your final grade for the class.
- **Four or more unexcused absences will result in a failing grade for the class.**
- If you know you are going to be late or absent, please email me in advance. If you have an emergency, let me know as soon as you can. **To receive an excused absence, you must ask in advance, and receive permission from me.**

## Participation

- Sustained in-class participation that demonstrates careful reading and reviewing of all materials is a requirement for succeeding in this course. Participating during class helps me get to know you as an individual and keep track of your progress. It also provides you and your classmates greater opportunities to learn from each other.
- Ways to participate:
  - Be present, attentive, and mindful during class time.
  - Contribute to class discussions
  - Support or challenge points of interest
  - Highlight items of significance or make connections in readings and assignments
  - Share personal experiences and perspectives
  - Raise questions



- Be prepared to work in groups on assignments and be an active contributor to your group.
- You will be expected to discuss work in class, yours and others. Hearing the interpretation of others and explaining your work to people is a great way to better understand the material and answer questions for yourself.
- Communicate with me and let me know if you have any concerns pertaining to the course. If you would like extra help or additional instruction, please let me know. You can email me, sign up for office hours, speak with me before class or after class, or all of the above.

## **Academic Honesty**

Read widely and draw inspiration from what you find, but make sure to track your ideas and cite those who you are drawing upon. When you use someone else's words directly, quote them. Plagiarism will not be tolerated and will result in a grade of 0 points. If you are not clear on these guidelines, ask for clarification. See NYU's policy on Academic Integrity for more details:

<https://www.nyu.edu/about/policies-guidelines-compliance/policies-and-guidelines/academic-integrity-for-students-at-nyu.html>

## **Use of AI:**

- You are welcome to use image generative AI tools (e.g. Midjourney, etc.) in this class to brainstorm ideas (limited), this does not replace the visual content you will have to create such as sketches, diagrams, collages, digital models, renders to communicate your idea and concept.
- You are NOT allowed to use AI to write a blog post, paper, presentation, or reading responses.
- Your use of AI tools must be properly documented and cited.

## **Respectful Classroom Environment**

We work together to create a safe and respectful classroom environment. In addition to points mentioned above (punctuality, engagement in class) language that is racist, sexist, homophobic, transphobic, xenophobic, religiously intolerant, ableist, or otherwise hateful will not be permitted.

Disagreement and respectful debate will be encouraged.

**Disability**

Diversity and inclusion are important tenets of NYUAD and my own teaching philosophy. Please let me know if you have a disability, I should be aware of or require special assistance. I am happy to make accommodations.

**Religious Accommodation**

[NYU's Policy on Academic Accommodations for Religious Holidays and](#)

[Observances](#) states that students may, without penalty, excuse themselves from academic obligations and otherwise receive a reasonable accommodation when required for religious and spiritual holidays and observances. You must notify me in advance of religious holidays or observances that might coincide with exams, assignments, or class times to schedule reasonable alternatives. Students may also contact [religiousaccommodations@nyu.edu](mailto:religiousaccommodations@nyu.edu) for assistance.

## Appendix 1: Assignments - 45%

Module 1: Algorithms – On Randomness and Chance Machine Collaboration	
Readings	<ol style="list-style-type: none"> <li>1. Christiane Paul. 2015. <i>Digital Art</i> - ch. Introduction (PDF on Brightspace)</li> <li>2. Reas, Casey, McWilliams, Chandler, and Barendse, Jeroen. 2010. <i>Form + Code in Design, Art, and Architecture</i>. - ch. Introduction + What is Code? (PDF on Brightspace)</li> </ol>
Group Activity	<p>"In conceptual art the idea or concept is the most important aspect of the work. When an artist uses a conceptual form of art, it means that all of the planning and decisions are made beforehand, and the execution is a perfunctory affair. The idea becomes a machine that makes the art." Sol Lewitt, <i>Paragraphs on Conceptual Art</i>, Art Forum, 1967</p> <p><b>In small groups (two or max three) - create a work of conceptual art based on Randomness, Chance and Algorithm in any medium. It can be digital, physical, performance, sound... any artistic form you choose and document it in a presentation format.</b></p> <p><b>The work should start with a clear concept and consist of a series of rules or steps such that the concept/algorithm is the work of art, and the outcome is a document of process - a "perfunctory affair".</b></p> <p><u>Your documentation should:</u></p> <ul style="list-style-type: none"> <li>• Be a presentation (around 10mins) (can be attached or if too large/issues with uploading, you can add a link to a shared document, make sure I can access it)</li> <li>• Include everyone's names.</li> <li>• Provide a title and paragraph description of the work including the concept and algorithm.</li> <li>• Mention at least one artist we have read or discussed who is providing inspiration for this work.</li> <li>• Contain images, video or sound recording to convey the experience of the work.</li> <li>• Pay close attention to the design of the presentation itself, make sure it communicates the idea effectively, considers aesthetics, speaks to the concept you are conveying.</li> <li>• Conclude the presentation with key prompts for conversation about your idea/piece, steer the conversation in a way that is meaningful for you. What do you want feedback on?</li> </ul> <p><b>Prepare to show in class for critique and upload your presentation to Brightspace. (Each member of the group should upload their group's presentation on their Brightspace).</b></p> <p>If you are looking for inspiration, flip through the catalogue for the 1970 exhibition "Information" curated by Kynaston McShine at MoMA. Download the PDF from the "publications" section at bottom of page here:  <a href="https://www.moma.org/calendar/exhibitions/2686?locale=en">https://www.moma.org/calendar/exhibitions/2686?locale=en</a></p>

## Module 2: Interactivity

<b>Readings</b>	<ol style="list-style-type: none"> <li>1. Kruegger, Myron. 1991. <i>What Should You Wear to an Artificial Reality?</i> - In Proceedings of the International Conference on Artificial Reality and Telexistence, <b>51–62</b>. (12 pages) (PDF in Brightspace)</li> <li>2. Lynn Hershman, <i>The Fantasy Beyond Control</i>, 1990. (4 pages) (PDF in Brightspace)</li> </ol> <p><u>Going further:</u></p> <ol style="list-style-type: none"> <li>1. Katja Kwastek, <i>Aesthetics of Interaction in Digital Art</i>, 2013 - <b>ch. 1 Interactive Art: Definition and Origins</b> (42 pages) (PDF in Brightspace)</li> <li>2. <i>Cybernetic Serendipity – The Computer and The Arts</i> exhibition catalogue -1968 <a href="https://monoskop.org/Cybernetic_Serendipity">https://monoskop.org/Cybernetic_Serendipity</a> (PDF in Brightspace)</li> </ol>
<b>Group Activity</b>	<p>Referring to the artist list in this assignment, students should work together in a group choosing a media artist you are interested in researching from the following list. Students should then research the one of the artist's work and collect images/videos of the project to present. Your presentation should act as a critique and summary of one of the works.</p> <p><u>Your documentation should:</u></p> <ul style="list-style-type: none"> <li>• Be a presentation (around 10mins) (can be attached or if too large/issues with uploading, you can add a link to a shared document, make sure I can access it)</li> <li>• Include everyone's names.</li> <li>• The major concepts in this work</li> <li>• What year was the work produced in?</li> <li>• A formalized opinion about this work</li> <li>• How was this work made?</li> <li>• What technology was used?</li> <li>• How does the technology inform the concept of the work?</li> <li>• How does the user engage with the work?</li> <li>• A diagram of how the audience engages with the work.</li> <li>• Pay close attention to the design of the presentation itself, make sure it communicates the idea effectively, considers aesthetics, speaks to the concept you are conveying.</li> <li>• Conclude the presentation with key prompts for conversation about your idea/piece, steer the conversation in a way that is meaningful for you. What do you want feedback on?</li> </ul> <p><b>Prepare to show in class for critique and upload your presentation to Brightspace. (Each member of the group should upload their group's presentation on their Brightspace).</b></p> <p><b>ARTIST LIST</b></p>

	<b>F.O.A.M</b> Joanna Berzowska Ken Renaldo Kati London Glorianna Davenport Michelle Teran Thomson & Craighead Toni Dove Cory Arcangel, Julian Bleecker, Natalie Bookchin, Kayle Brandon & Heath Bunting, George Legrady, Lev Manovich, Scott Paterson, Philip Pocock, Edward Poitras, David Rokeby, Warren Sack, Jamie Schulte,	Jeremy Bailey David Link Wim Devoye Janet Cardiff Bill Viola Toni Osler Pipilotti Rist Keith Cottingham Jeff Wall lincoln schatz Eric Raymond Isabelle Hayer Jeffrey Shaw Max Dean Jeremy Bailey Germaine Koh Peter Flemming Andrea Poli Heath Bunting Blast Theory Jason Lewis	Tad Hirsch Atau Tanaku Random international Barbara Kruger Jenny Holzer Golan Levin Graffiti Research lab George Apheraghis Reva Stone Rebbeca Horn Laurel Woodcock Jessica Thompson Tad Hirsch Garnet Hertz Angela Bulloch Björn Schülke U-Ram Choe C.E.B. Reas Rebecca Horn Luke Debois Thomson & Craighead
	Brooke Singer, Gregor Stehle, Angie Waller, Cheryl L'Hirondelle Marina Zurkow Jodi Mary Flanagan Steve Mann	Ron Wakkary Kate Armstrong Rita McKeough Jonah Bruckner-Cohen Qubo Gas Catherine Richards Gemma Shusterman Doug Back	Douglas Gordan Allen Ruppersberg Bill Vorn Simone Jones Jessica Thompson Ken Gregory David Hoffos

<b>Module 3: Machine Art</b>				
<b>Readings</b>	<p>1. <b><i>Zombie Media: Circuit Bending Media Archaeology into an Art Method</i></b>, Garnet Hertz – Jussi Parikka, <b>pp 141-154</b>. (14 pages) (PDF attached)</p> <p><u>Going further:</u></p> <p>1. Browckmann, Andreas. <b><i>Machine Art in the Twentieth Century, Chapter 1</i></b>. 2016 (PDF attached)</p> <p>2. Nato Thompson, Arjen Noordeman, and Massachusetts Museum of Contemporary Art. <b><i>Interventionists: Users' Manual for the Creative Disruption of Everyday Life</i></b>. North Adams, Massachusetts: MASS MoCA, 2004. (PDF attached)</p> <p>Read at least the essays "Trespassing Relevance" p. 13 by Nato Thompson and "Interventionism and the Historical Uncanny" by Gregory Sholette p. 133 and skim through the art.</p> <p>3. Oliver, Julian, Gordan Savičić, and Danja Vasiliev. <b><i>The Critical Engineering Manifesto</i></b>. 2011. <a href="http://criticalengineering.org/">http://criticalengineering.org/</a></p>			
<b>Group Activity</b>	<p><b>As a group, choose an artist or artwork from the readings or lecture that excited or resonated with you. How would you update that artwork today, or connect it to an issue you feel passionate about? In small groups create a work of machine art that updates and/or re-focuses your chosen artist/artwork.</b></p> <p><u>Your documentation should:</u></p> <ul style="list-style-type: none"> <li>• Be a presentation (around 10mins) (can be attached or if too large/issues with uploading, you can add a link to a shared document, make sure I can access it)</li> <li>• Include everyone's names.</li> <li>• Provide a title and paragraph description of the work including the concept.</li> <li>• Mention the chosen artist who is providing inspiration for this work and why you have chosen them.</li> <li>• Contain images, video or sound recording to convey the experience of the work.</li> <li>• Pay close attention to the design of the presentation itself, make sure it communicates the idea effectively, considers aesthetics, speaks to the concept you are conveying.</li> <li>• Conclude the presentation with key prompts for conversation about your idea/piece, steer the conversation in a way that is meaningful for you. What do you want feedback on?</li> </ul>			

	<p><b>Prepare to show in class for critique and upload your presentation to Brightspace. (Each member of the group should upload their group's presentation on their Brightspace).</b></p>
<p><b>Module 4: Net Art and Post-Internet Art</b></p>	
<p><b>Readings</b></p>	<p>1. Mark Tribe, and Reena Jana. 2006. <i>New Media Art</i>. Hong Kong: Taschen. (PDF in Brightspace) Read the entire book.</p> <p><u>Going further:</u></p> <p>1. Hito Steyerl. 2013. "<i>Too Much World: Is the Internet Dead?</i>" E-Flux, no. 49 (November). <a href="https://www.e-flux.com/journal/49/60004/too-much-world-is-the-internet-dead/">https://www.e-flux.com/journal/49/60004/too-much-world-is-the-internet-dead/</a></p>
<p><b>Group Activity</b></p>	<p><b>Drawing on readings and class discussions, make a piece of internet-based art. This can be literally using the internet as a medium or responding to the internet in another way, as we saw in "post-internet" art. Describe which art works and ideas from the class materials inspired your piece in your documentation.</b></p> <p><u>Your documentation should:</u></p> <ul style="list-style-type: none"> <li>• Be a presentation (around 10mins) (can be attached or if too large/issues with uploading, you can add a link to a shared document, make sure I can access it)</li> <li>• Include everyone's names.</li> <li>• Provide a title and paragraph description of the work including the concept.</li> <li>• <b>Mention at least one artist we have read or discussed who is providing inspiration for this work.</b></li> <li>• Contain images, video or sound recording to convey the experience of the work.</li> <li>• Pay close attention to the design of the presentation itself, make sure it communicates the idea effectively, considers aesthetics, speaks to the concept you are conveying.</li> <li>• Conclude the presentation with key prompts for conversation about your idea/piece, steer the conversation in a way that is meaningful for you. What do you want feedback on?</li> </ul> <p><b>Prepare to show in class for critique and upload your presentation to Brightspace. (Each member of the group should upload their group's presentation on their Brightspace).</b></p>

<b>Module 5: Environment and Spatial Art</b>	
<b>Readings</b>	<p>1. Kwastek, Katja. <b>Chapter 6: "Geopoetics: Aesthetic Experience in the Works of Stefan Schemat and Teri Rueb."</b> <i>Literary Art in Digital Performance</i>, edited by Francisco J. Ricardo, Bloomsbury Publishing USA, 2009.</p> <p>2. Farahi, Behnaz and Leach, Neil. <b>Interactive Design: Towards a Responsive Environment</b>, Berlin, Boston: Birkhäuser, 2024.</p> <p>- Read 'Architecture. Interaction, Systems' by Usman Haque, pages 42 - 57</p> <p>- Read 'Adaptation: Towards a Theory of Interactivity' by Neil Leach, pages 48 - 56</p>
<b>Group Activity</b>	<p><b>Drawing on inspiration from examples discussed in class, readings, class discussions and your own research, prepare a <a href="#">site-specific</a> work of environment/spatial art within our NYUAD campus</b></p> <p><u>Your documentation should:</u></p> <ul style="list-style-type: none"> <li>• Be a presentation (around 10mins) (can be attached or if too large/issues with uploading, you can add a link to a shared document, make sure I can access it)</li> <li>• Include everyone's names.</li> <li>• Provide a title and paragraph description of the work including the concept.</li> <li>• Mention at least one artist we have read or discussed who is providing inspiration for this work.</li> <li>• Contain images, video or sound recording to convey the experience of the work.</li> <li>• Pay close attention to the design of the presentation itself, make sure it communicates the idea effectively, considers aesthetics, speaks to the concept you are conveying.</li> <li>• Conclude the presentation with key prompts for conversation about your idea/piece, steer the conversation in a way that is meaningful for you. What do you want feedback on?</li> </ul> <p><b>Prepare to show in class for critique and upload your presentation to Brightspace. (Each member of the group should upload their group's presentation on their Brightspace).</b></p>



<b>Module 6: Affect and Biofeedback</b>	
<b>Readings</b>	<p>1. Farahi, Behnaz and Leach, Neil. <b>Interactive Design: Towards a Responsive Environment</b>, Berlin, Boston: Birkhäuser, 2024.</p> <p>- Read 'From Cybernetics to Affective Computing in Design' by Behnaz Farahi, pages 84 - 94</p> <p>- Read 'Neurospace' by Mona Ghandi, pages 95 - 105</p>
<b>Group Activity</b>	<p><b>Drawing on inspiration from examples discussed in class, readings, class discussions and your own research, conceptualize an interactive project that integrates biofeedback/affective computing.</b></p> <p><u>Your documentation should:</u></p> <ul style="list-style-type: none"> <li>• Be a presentation (around 10mins) (can be attached or if too large/issues with uploading, you can add a link to a shared document, make sure I can access it)</li> <li>• Include everyone's names.</li> <li>• Provide a title and paragraph description of the work including the concept.</li> <li>• Mention at least one artist we have read or discussed who is providing inspiration for this work.</li> <li>• Contain images, video or sound recording to convey the experience of the work.</li> <li>• <b>A diagram showcasing the biofeedback/affective loop (what type of physiological/biometric data is being picked up, by what kind of sensor/device, how is this picked up data influencing the project in real-time?)</b></li> <li>• Pay close attention to the design of the presentation itself, make sure it communicates the idea effectively, considers aesthetics, speaks to the concept you are conveying.</li> <li>• Conclude the presentation with key prompts for conversation about your idea/piece, steer the conversation in a way that is meaningful for you. What do you want feedback on?</li> </ul> <p><b>Prepare to show in class for critique and upload your presentation to Brightspace. (Each member of the group should upload their group's presentation on their Brightspace).</b></p>

