

Course Syllabus: ARTD 2355/DMST 2355/4355
Net Art and Design – Fall 2008
<http://www.du.edu/~tweaver2/artd2355/>
Timothy Weaver, SAB 213, <http://www.du.edu/~tweaver2>
tweaver2@du.edu, 303.871.3279
office hours: W, 4 to 6:30 PM
(please e-mail 24 hrs prior to meeting for confirmation)

course overview

The grounding conceptual framework of this course on net art includes an understanding of the psychological, social and cultural contexts of net art history, net access and distribution, net culture, network-driven collaboration and community building, hypertext and rich media narrativity, visual semiotics, identity, content delivery architectures and venue development. The course specifically introduces, complements and extends the concepts, aesthetics, and techniques critical to the exploration and authoring of hypertext, interactive and/or multimedia art and design works which use the protocols, infrastructure and technology of the internet as vehicles for content delivery, creation, presence and venue.

Aesthetic and technical reinforcement of this conceptual base will explore network architectures; user/audience interface/navigation design development and experimentation; website and domain development and presence; meta data/multimedia content utilization; enhanced interactivity; online collaborations, internet distributions, venue development and definition.
Emphasis in this course is on experimentation and making your work distinctive.

Technology used in this course will include various authoring tools for website design, development, coding, related digital imaging and embedded/linked multimedia authoring software.

course objectives

- ⇒ Introduce and expand the theoretical concepts that form the foundations of net art including network communication and new media developments and equivalents/translations from multidisciplinary artforms and art history
- ⇒ Build an evolving vocabulary and language for the enablement of critical dialogue and analysis of net art and culture, expansion of new media theory and exchange of ideas and criticism
- ⇒ Establish a progressing base of digital tools and technique for the realization of works that exemplify and expand the theoretical base and language of net art. Perpetuate the knowledge train of these tools and techniques to root experimentation, artistic process and intuition in the realized works
- ⇒ Build insight into the psychological and cultural context which defines the environment of net art, net culture, community impact, collaboration, identity and interpretation
- ⇒ Cultivate a symbiotic educational relationship among class participants which includes internal mentoring, bottom-up input, and collaborative materialization of work
- ⇒ Develop an inclusive group environment for the questioning, discussion, and exploration of the potential directions and fate of contemporary new media artists and their work for the near future
- ⇒ Charge this environment with an atmosphere that challenges the dualistic assumptions of art and non-art

- ⇒ Initiate a collaborative and cooperative network among class participants for future creative endeavors outside the academic institution
- ⇒ Provide utilitarian resources as survival tools for the continuation of future artmaking endeavors from this group network, and
- ⇒ Foster a collective diversity of criticism that promotes experimentation, research, and affirmation of new creative thought, identity, and possibilities.

course policies

In order to meet course objectives the following requirements are critical to the attainment of an inclusive environment that is supportive to all participants:

attendance

Attendance is mandatory. 3 unexcused absences constitutes the drop of 1 letter grade (3 lates=1 absence). An unexcused absence from any critique or portion of a critique will constitute the drop of 1 letter grade. An unexcused absence from the final critique will constitute a failure (F) for the quarter.

participation

Active and supportive participation in all project critiques, discussions, and presentations will be expected from all group members.

quality of work

All creative work under consideration for critique or discussion under this course should be of a completed/finished quality that warrants the attention and respect of your cohorts. No excuses, or explanations.

grading

Work will be graded on the basis of fulfillment of course requirements combined with an assessment of assigned work. This assessment will be weighed in terms of degree of effort, creativity, risk, participation and individual growth through the session. Grades will be assigned according to the University Policy as follows:

A	superior/excellent
B	good/better than average
C	competent/average
D	minimum passing
F	failing

projects – implementation of objectives

support materials

As support to individual projects the following will be maintained and sustained for reference throughout the session and referred to in 1 on 1 sessions with the instructor::

1> **Media blogs/online sketchbooks** will be maintained and sustained by each course participant and should compile all rough project sketches, writings, storyboards, architectures and related materials to the works in progress and finished works. The blog sites will viewed, and class responses will be ongoing throughout the quarter.

2> **Personal web space** via an external internet service provider will be developed and established and maintained. A domain name and online identity will be developed and established. This is a mid-term and final requirement for this course and your professional development with eMAD and DMS.

3> Attendance and corresponding write up for **3 cultural events** over the course of the quarter is required. Submission of write up can be by e-mail or print copy. Forms for write up submission are available from the resources page of the course web site. **Note:** synopsis of each cultural event should be e-mail to instructor within 2 weeks of attendance. A final record of the cumulative events will be compiled and submitted with Final Deliverables for the quarter.

design exercises

Design exercises will be conducted throughout the quarter. The emphasis on these exercises is on rapid, intuitive aesthetic response and experimentation. Design exercises will be described and debriefed in class in terms of theory and potential techniques for materialization. 3 exercises will be carried out thru the quarter on exploratory topics and posted either on your media blog or personal webspace.

major projects

Projects preliminary to the final (projects 1, 2) will be experimental connections on your path to the realization of the full-scale final online project. The starting points for all projects are the beginning of the quarter with presentations at week 3 for concept, mid-term (week 6) as in-progress feedback and for submission as completed works as final. These preliminary projects may be relied upon as meta data elements for the development and assembly of your final work and yield supporting documentation of the underlying process involved in realizing the final project.

project breakdown is as follows: > >

Project 1 – Media Blog (20% of grade). This project will implement a media blog w/ an RSS feed which will act as your online hyperlinked journal/sketchbook and function as commented access to experimentation which you have underway. The expectation of this blog is that it will be experimental and media enriched. For this project critique you will deliver a presentation of the voice, identity and content delivery of the blog you are experimenting with. The URL of this media blog will be distributed to your class cohorts within one week of its' establishment.

Project 2 - Online Identity, meta data functionality and information architecture (20% of grade). This project will be developed concurrently with Project 1 and borrow from in process experimentation as you define the conceptual and technical base of your major work for the quarter. The focus here will be on:

1} the development of creative/branded voice and identity to disseminate your creative exploration for the final integrated work for the quarter.

2} the development of navigational and distributional elements to be integrated into the network architecture that will extend your creative environment via the Internet. Supporting documents will include the storyboard sketches, interactive architecture and descriptions of the meta-data/media sources critical to the concept and content of the work.

Presentation materials will be uploaded to your personal webspace and URLs sent out via e-mail to your colleagues 48 hrs. before your presentations as a project preview. A work-in-progress review/presentation including conceptual overview, design, architecture and objectives will be conducted at mid-term.

Final Project - Integrated net.art work (40% of grade) The final project will implement and integrate/extended works from Projects 1 and 2. The point of departure for this work is the creation of a, extended net-based narrative work of interactive storytelling. This work may build up your content base for web access and might be thought of as an experimental work of hypermedia, hyperpoetry or hyperfiction that allows you to build connections between sources of identity, community and the network at large. Emphasis will be on the conceptual base of the work, and on the range of possibilities for use thru the Web and your networks.

Presentation materials will be uploaded to your personal webspace and URLs sent out via e-mail to your colleagues 48 hrs. before your presentations as a project preview. This work will be experimentally refined and extended thru the quarter for integration of upgraded versions into the final project.

Final submission of this project will include documentation of online context or access. The final project implementation will be deployed as an externally accessible 'site' whose domain will be developed specifically for project staging. Final site URLs will sent out via e-mail to your colleagues 48 hrs. before your final critique. All works should be archived/backed up on the eMAD file server.

Note: The project activities for this work may not necessarily conclude during this final evaluation of the course but should be of a sufficient activity that a clear course of action is evident for critique and continued life.

Final Deliverables

Final submission of work will include the following online/plus hard media copy:

- 1> Submission of **Final Project files** on CD-rom & downloadable .zip archive (as permitted)
- 2> A personal **Artist's Statement** – as an overview of your creative philosophy
- 3> **Artist's CV** summarizing past works, involvement or identity.
- 4> A **venue strategy** to include the following: artist bio, individual work statement, technical requirements of work, 5 potential Internet Art/New Media venues, relevance of venue and deadlines which you have identified for the affiliation and/or exhibition of your work in the coming 6 months.

To be e-mailed to instructor:

- 5> Critiques/synopsis of **3 cultural events** cumulative for the quarter. Note: synopsis of each cultural event should be e-mail within 2 weeks of attendance.

texts & readings

All required reading will be assigned from the course website schedule page. Required readings will be referenced from, online sources and files on the eMAD file server under the class folder 'ARTD 2355-Weaver.' Readings will be assigned and referenced 2 class sessions previous to discussion and related presentations. Please refer to the schedule page for reading assignments and discussion dates.

The following texts are suggested additional sources for reference and consultation::

Net.criticism, Theory & Aesthetics

ME++, *the Cyborg Self and the Networked City*, William Mitchell, MIT Press, 2004

Uncanny Networks: Interviews with the Virtual Intelligentsia, Geert Lovink, MIT Press, 2002

Dark Fiber: Tracking Critical Internet Culture, Geert Lovink, MIT Press, 2003

Theory and Aesthetics

Global Brain, Howard Bloom, Wiley & Sons

Telemetric Embrace - Visionary Theories of Art, Technology and Consciousness, Roy Ascott

Application Assistance/Technique

Dreamweaver CS3: The Missing Manual, David McFarland

The Essential Guide to Dreamweaver CS3 with CSS, Ajax, and PHP, David Powers

Foundation Website Creation with CSS, XHTML, and JavaScript, Friends of Ed

Foundation Flash CS3 for Designers, Friends of Ed

Web Design in a Nutshell, Jennifer Niederst, O'Reilly

HTML & XHTML- the Definitive Guide, Musciano, Kennedy

The Book of Javascript, Thau

Additional reference will be made available via on-line sources from the course web site links under the resources page.

CLASS SCHEDULE – ARTD 2355/DMST2355/4355 Fall Quarter 2008

{NOTE: class schedule subject to adjustments}

Week 1-A (9/8) Intro	Course Introduction, Instructor introduction Student Introductions Review of eMAD studio policies Networks and network pre-history
Week 1-B (9/10) Think/Make	Internet-based art venues/sites Overview of web-based tools, techniques and deployment Media blog setup ISP shopping Domain names, subdomains & branding strategies HTML editing, FTP/upload tools Web design/development resources
Week 2-A (9/15) Think	Survey of net.art genres/timeline Hypertext. Hyperpoetry and Hyperfiction Online Identity Emergence and internet visualizations Access and the digital divide Project assignments
Week 2-B (9/17) Make	Network structures/Telematics Internet/website architectures, files, domains Net components and distributions 1 Dreamweaver toolbox, windows, site properties Webpage properties CSS Creating Web graphics
Week 3-A (9/22) Think	Human Computer Interactions and Access Content-based assets and meta data Interfaces
Week 3-B (9/24) Make	Storyboarding thru architectures Interface sketching & builds 1 on 1 project 1 review Studio work day
Week 4-A (9/29) Make	Studio work day 1 on 1 project 1 review
Week 4-A/B (9/30) Event	Visiting Artist lecture/performance, Timothy Weaver ATLAS – CU-Boulder
Week 5-A (10/5) Critique	Presentation/Critique Project 1 – media blog review
Week 5-B (10/8) Think/Make	Psychogeography Navigation/user interactions Locative media Distribution Frameworks Advanced Web graphics/rich media 1 Studio work day 1 on 1 project 1 review

CLASS SCHEDULE – ARTD 2355/DMST2355/4355 Fall Quarter 2008 (continued)
{NOTE: class schedule subject to adjustments}

Week 6-A (10/13) Make	Interactive Media Structures Rich media 2/multimedia objects Video/animation & audio Interactive cinema Page layouts Studio work day 1 on 1 project 1 review
Week 6-B (10/15) Critique	Presentation/Critique Project 2
Week 7-A (10/20) Critique	Presentation/Critique Project 2
Week 7-B (10/22) Make	Software Art Hacktivism Review Final Project Objectives Structure/Venue/Portfolio Studio work day 1 on 1 project 1 review
Week 8-A (10/27) Think	Web as Tactical Media Community Building Site and Venue Strategies Surveillance and searching Connections w/ physicality
Week 8-B (10/29) Make	Mediacasting Networked 3D aps Sensor networks and physical interactions Generative work, advanced metadata, database connections Studio work day 1 on 1 project 1 review
Week 9-A (11/3) Think	Emerging forms Shared Environments Web Devices
Week 9-B (11/5) Make	Studio work day 1 on 1 project 1 review
Week 10-A (11/10) Make	Studio work day 1 on 1 project 1 review
Week 10-B (11/12) FINAL MEETING Critique	Final Project Presentation/Critique
FINAL DELIVERABLES Final exam period Monday, 11/17 >> noon	Drop final materials – SAB 213 on CD and URLs to project & downloadable .zip archive > 1) your final project/prototype files w/ URLs 2) professional CV/resume w/ experience, exhibitions, awards 3) artist's statement /creative philosophy 4) venue strategy for your web work also: cumulative record of your 3 cultural events : emailed to instructor

Syllabus Agreement – ARTD 2355/DMST 2355/4355

I have read the syllabus for Net Art and Design, ARTD 2355 / DMST 2355/4355 thoroughly. My questions and concerns have been addressed at this date. I understand the content of the course and what is expected of me.

Name _____ student # _____ e-mail _____

Signature _____ date _____