



FDH3372 Interacting: Art, Research and the Creative Practitioner 3.0 credits

Interaction: Konst, forskning och kreatörer

This is a translation of the Swedish, legally binding, course syllabus.

Establishment

Course syllabus for FDH3372 valid from Autumn 2012

Grading scale

G

Education cycle

Third cycle

Specific prerequisites

Language of instruction

The language of instruction is specified in the course offering information in the course catalogue.

Intended learning outcomes

The course discusses how to combine art and research. Questions include:

- What is the difference between an artist and an artist doing research?
- What is interactive art?
- What are the knowledge contribution an artist research can bring forth?
- How can those knowledge contributions be articulated?

Course contents

Abstract from the book:

While other books have presented interactive works and interrogated engagement with interactive art, this book is distinguished by its unique contribution to the integration of research and creative practice. This includes the understanding of art and creative practitioners in a broader scholarly context through new research approaches; its insights based on the researchers' first-hand experience. While this book's contribution is of collegial relevance at UTS, it's also important to research students and arts researchers globally. It investigates ways in which creative people develop ideas and embrace new technologies. It also illuminates methods for creative productivity, methodologies for researching creative practice, and how we can use creativity as a vehicle for exploration of the public and audience, engagement and curatorial practice. Scarce literature exists on this subject. Linda Candy's chapter 'Research and creative practice' frames the major themes: the role of the creative practitioner (for example, artists, musicians, designers, curators, teachers and software designers), the practitioner as the subject of the research, as the researcher, or as the developer of artefacts and processes on which research is based – investigating topics such as novelty, processes and techniques, and conception. Interacting spans curatorial and reflective practice, collaboration, creative engagement and creative practice.

Course literature

The course involves reading the following literature:

- Book: *Interacting: Art, research and the creative practitioner*, Edited by Linda Candy and Ernest Edmonds, Libri Publishing.
- Paper: *The art object does not embody a form of knowledge*, S Scrivener, 2002
- Paper: *Sense and sensibility: evaluation and interactive art*, Kristina Höök, Phoebe Sengers, Gerd Andersson, *Proceedings of the SIGCHI conference on Human factors in computing systems*, Pages 241-248 , ACM New York, NY, USA 2003
- Paper: *Research through design as a method for interaction design research in HCI*, J Zimmerman, J Forlizzi, S Evenson - *Proceedings of the SIGCHI conf 2007*
- Paper *Strong concepts*, Höök and Löwgren, *ToCHI*, Oct 2012

Examination

Based on recommendation from KTH's coordinator for disabilities, the examiner will decide how to adapt an examination for students with documented disability.

The examiner may apply another examination format when re-examining individual students.

If the course is discontinued, students may request to be examined during the following two academic years.

Ethical approach

- All members of a group are responsible for the group's work.
- In any assessment, every student shall honestly disclose any help received and sources used.
- In an oral assessment, every student shall be able to present and answer questions about the entire assignment and solution.