

POLITECNICO DI TORINO
FIRST SCHOOL OF ARCHITECTURE
Master of Science in Eco-efficient Product Design
Honors theses

Video, art, design: artistic, educational and project experiences about images in motion

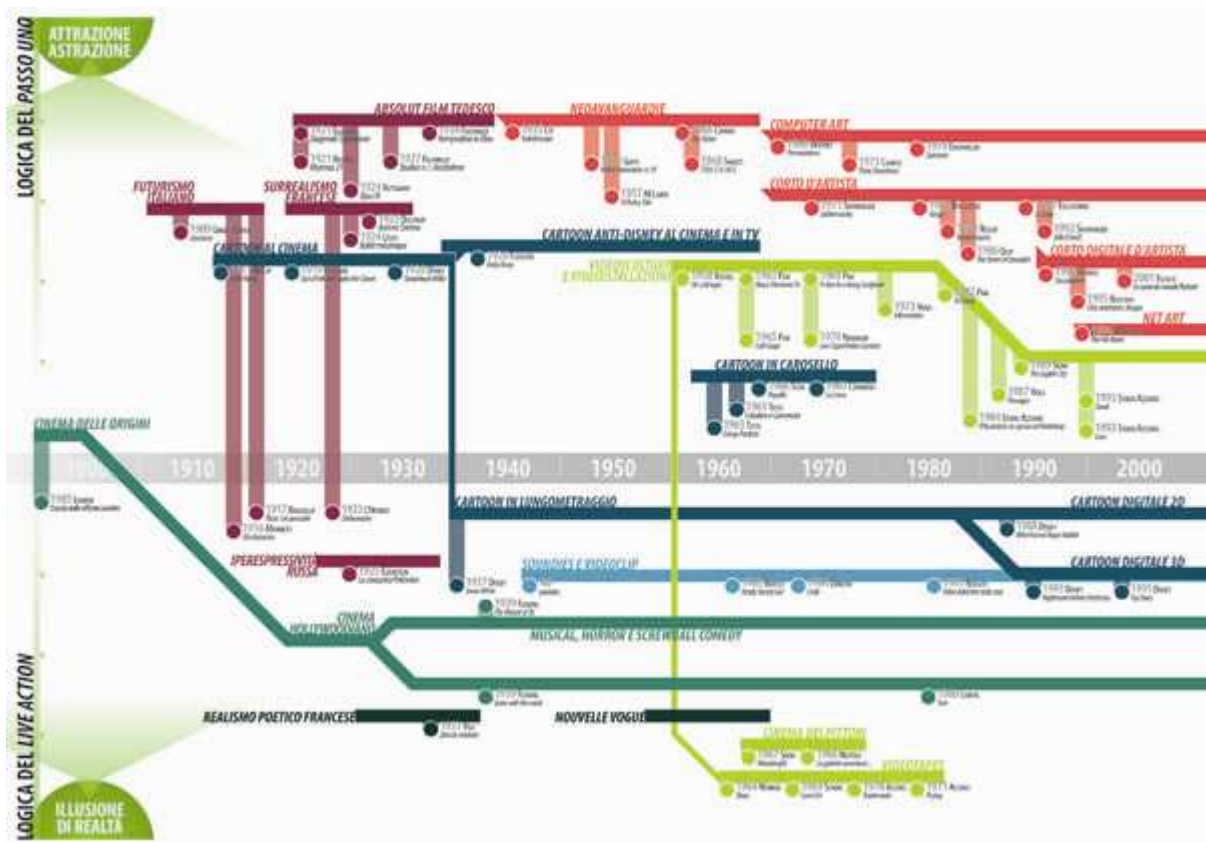
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This research starts from a deep curiosity into the field of images in motion, started during a lecture in *Storia e Critica dei Multimedia*, curricular subject of the *Ecodesign Master Degree*.

The title of the thesis expresses how VIDEO, ART and DESIGN, even though grown as independent areas of interest, have many common points and the work has tried to demonstrate it. The main objective has been pursued by different standpoints: the project of the video and the role the user plays in the new era of fruition media; the artistic and training experiences of some *videomakers*, that after a careful consideration, have been defined "*creatives*".

For the research's scope, it has been considered the period from 1895 (date of the first screening of LUMIÈRE brothers in Paris) to nowadays, when - thanks to the computerization- art and video enjoying is a routine event. The historical analysis has allowed explaining the evolution of the term "*video*", among cinema, graphics, arts and project, taking also into account the artistic activity of "*video art*", thematic area originated in 1960s from the *Fluxus* movement.

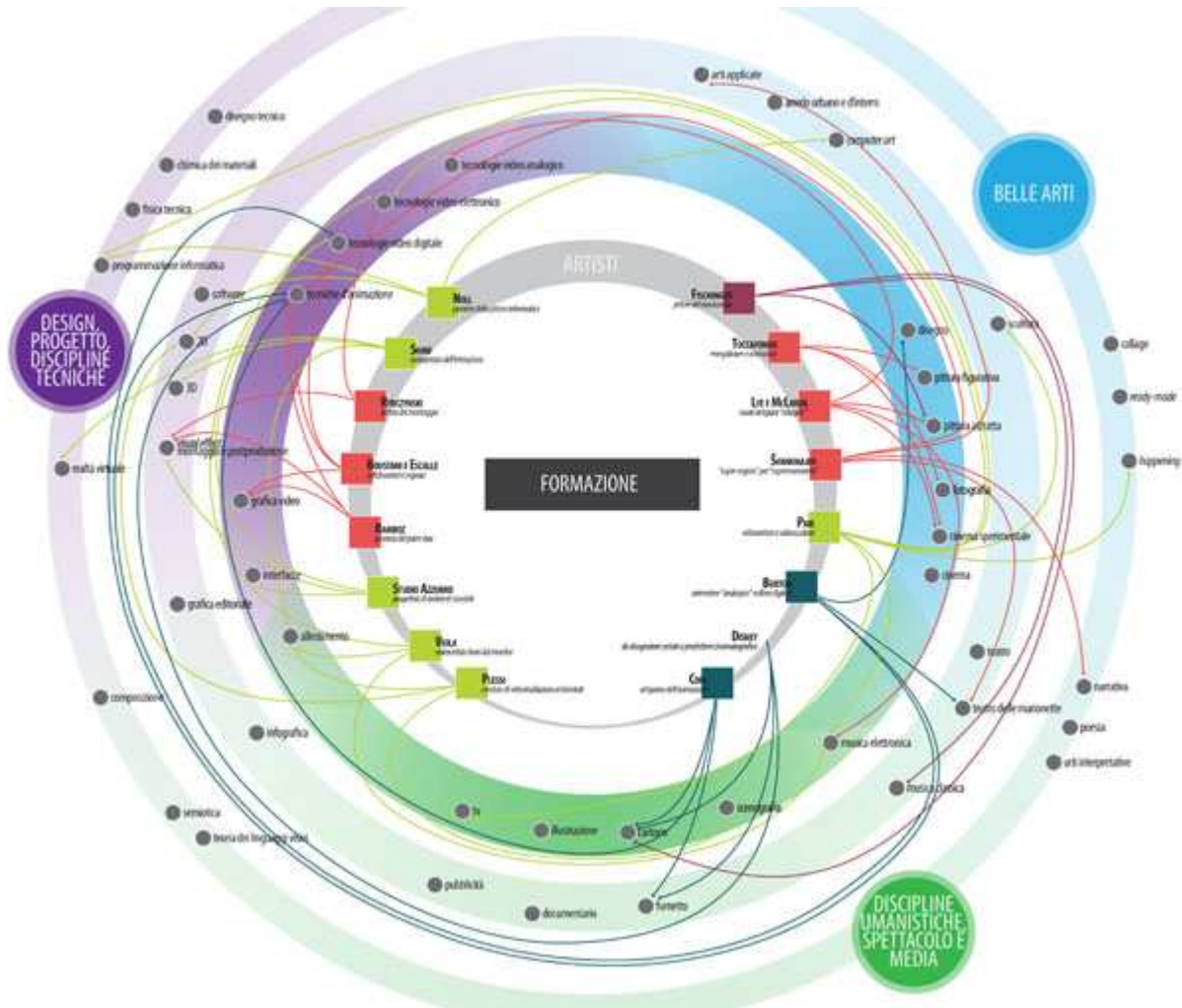


Historical and geographical analysis of video activities

The study has been extended to the video as a communication medium, as an artificial visual stimulus produced by the will to communicate and thanks to a systematic process. In fact, there is always a specific goal to reach through a professional, home-made, commercial or instructive video. When we highlight the aim of the message to spread and choose the best way to do we are acting as if we were planning a project, like in the design field. The analysis of the *target* or *audience* (ABERCROMBIE – LONGHURST, 1998) can give several relevant indications on the project features, called, in Design jargon, “*requirements*” (GERMACK, 2008) and useful for the definition of the video project.

In addition, the success of web 2.0 and *open source* tools (VALPREDÀ in GERMACK, 2008), especially *free software* and *Open Content* system, have impacted on the media fruition and substituted the traditional one-way process with the horizontal sharing of competences between the players of the system and the democratization of the media. The term “mass media” has been changing its meaning from “communicate to the mass” to “communicate from the mass”, where the mass is a community made up by “subjects”. In this framework, the audience is losing its condition of partial passivity and tend to become a performer (SORICE in COLOMBO, 2005).

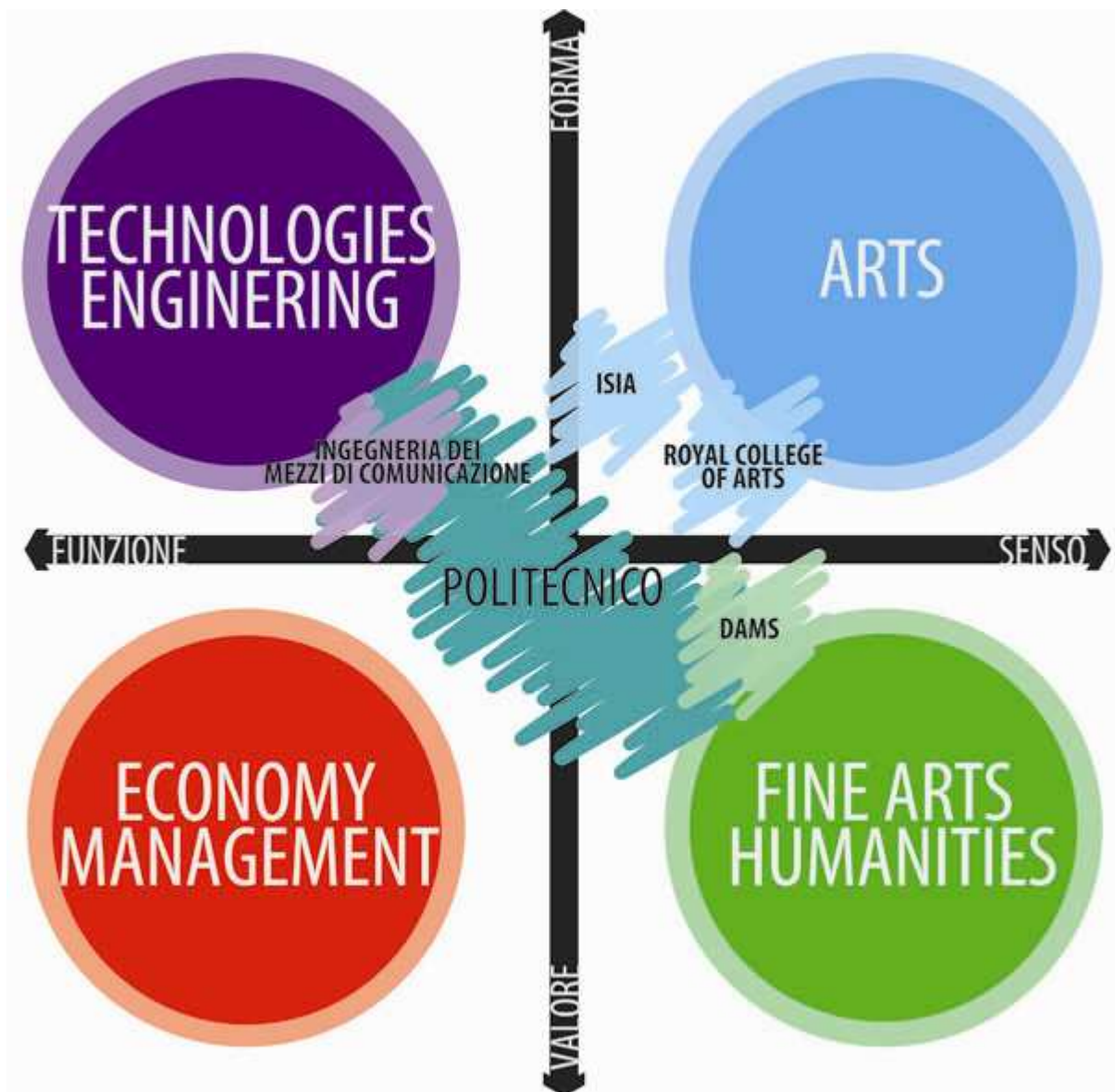
This phenomenon can be concretely observed on interfaces (BONSIEPE, 1995) and interaction design, for example, in museum. Recently there has been an effort towards user-oriented exhibitions and video-interactive media, to actively involve users: sensory stimulus and bio-feedback mechanisms turn visitors into active-reactive subjects and key players of the experience.



Video creatives and their cultural background

Finally, the research has focused on video creatives, artists, designers, directors and producers, who make video products. The study of creatives' background showed that in the past their training did not take place exclusively in academic environments and degrees or diplomas have not been always adequate tools to start a video artistic career.

The design training experiences from several academic models have been reviewed and plotted on two axes of the knowledge diagram, *technologies-humanities vs arts-management* (CELASCHI in GERMACK, 2008). Some categories have been recognized: the traditional Academies of Arts, that recently opened their doors to technological innovation (VETTESE, 1998), and the Fine Arts schools, that are based on the British model of Arts& Craft; the Engineering, Science and Technology schools, represented by Iberian and American models, and the Polytechnics. Furthermore, there are several kinds of institutes that are strategically able to give skills to professionals and specialists in video, although they do not confer degrees to students.



Knowledge diagram and some training models

As a result, this accurate examination revealed that at the Italian level, there is a lack of full-scale educational programs for videocreatives, due to the exclusive orientation to one pole or the opposite of the knowledge diagram axes. Though programs at Polytechnics do not provide yet the artistic side of the educational programs, which could be attained for example by joint academic efforts, they seem to be the most appropriate environment for the establishment of a Degree in “*videodesign*”, thanks to its well-known multidisciplinary methodological approach.

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