

Syllabus

Course description

Course title	STUDIO D "SPACE" When faith moves mountain Parade e Mise en scène from the Intichiuma ceremony till Alys's walks.
Course code	97064
Scientific sector	Module 1: ICAR/16 Module 2: ICAR/17 Module 3: SPS/10
Degree	Bachelor in Design and Art (L-4)
Semester	II
Year	1st, 2nd or 3rd
Credits	20
Modular	Yes
Teaching language	Module 1: English Module 2: Italian Module 3: German
Total lecturing hours	180 (Module 1: 90, Module 2: 60, Module 3: 30)
Total hours of self-study and / or other individual educational activities	370 (Module 1: about 210, Module 2: about 65, Module 3: about 95)
Attendance	not compulsory but recommended
Prerequisites	<i>For students enrolled from 2016/17 onwards:</i> passed WUP project.
Course page	-
Studio description and specific educational objectives	<p>The course belongs to the class "caratterizzante" (module 1) and (module 2) and "affine integrativa" (module 3) in the curriculum in Art.</p> <p>STUDIO DESCRIPTION <i>Course description module 1 – Spaces and their production:</i> The course is based on the realization of a parade and tof the sculptures and other objects for the parade itself. In the class we will investigate some aspects of the parades, from the ritual of aborigines through catholic procession till the work of few artists that took this ritual and incorporate it into their art. Each student must set up he's own parade, facing the different phases of the realization: 1) Subject of the parade; 2) Choice of the venues of the Parades considering its social and historical implications; 3) Realization of the choreography of the Parade focusing</p>

on object and movable sculptures, and accordingly work on the aggregation of a group of people. The expected final work will be a presentation of the objects realized for the parade and a short film that illustrate the parade itself.

The course is meant to increase the attitude of produce easy movable sculpture with any material and activate the ability to organize a disparate group of people into a small organic society. Small month task will be assigned as a summary of the classes held during the month.

Educational objectives module 1 – Spaces and their production:

Gain the essential basic knowledge to be able to reduce intuitions to a project and the use different media to materialize it. Increase the knowledge and understanding of the different aspects of the parade as a small society and the group of people as a form.

Course description module 2 – Spatial representation:

The seminar is based on spatial representation practices, constructivist compositive exercises that incorporate in themselves, without apparent effort, the concepts of dry and wet, body and air, full and empty, work and contemplation, balance and asymmetry, basement. The focus of the seminar is on the ancient japan ikebana design. The ikebana is a case study that celebrates the comparison with the combinatorial, with the unusual and with the vital. The artist who works at an ikebana supports the idea that the work does not end with the object put into production, finished, and installed, but that this starts when it comes into contact with our body, in our lives. Art begins when it becomes a visual, physical and sensorial representation of the existential metaphor on which we base our lives.

Educational objectives Module 2 – Spatial representation:

The acquisition of the essential basic knowledge to be able to play and use different visual languages to design and project a spatial based experience. The seminar is conceived to drive the students towards the acquisition of knowledge and understanding of recent and historical sculpture genealogy and etymology.

Course description module 3 – Sociology of space:

The course starts with an overview about the fundamentals of social thinking. On this background, the program continues with an introduction to the sociology of space, its approaches and its topics, naturally in connection to some pertinent interdisciplinary extensions.

	<p>In detail, teaching and learning are focusing on the following issues:</p> <ol style="list-style-type: none"> 1. Understanding the interplay of human action & perception 2. Exploring (the construction of) social realities 3. Analyzing the social (re-) production of space 4. Reflecting the global & the local 5. Examining metaphors of scale 6. Learning about human ecology and well-being 7. Discovering the cyberspace and its reconfiguration of space & time and of the real & the virtual 8. Renovating how to live & work in and with spaces <p><i>Educational objectives module 3 – Sociology of space:</i></p> <ul style="list-style-type: none"> • acquisition of fundamental knowledge about sociology and how its theoretical frameworks and methodologies are allowing to do research • acquisition of basic knowledge about approaches and topics of the sociology of space and its interdisciplinary partners • acquisition of competences needed to understand the spatial dynamics of contemporary societies • acquisition of competences that are required in order to intervene in socio-spatial processes
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Module 1	Spaces and their production
Lecturer	Massimo Bartolini office C0.05.b, e-mail Massimo.Bartolini@unibz.it, tel. +39 0471 015335, webpage https://www.unibz.it/en/faculties/design-art/academic-staff/person/37462-massimo-bartolini
Scientific sector of the lecturer	-
Teaching language	English
Office hours	-
Teaching assistant (if any)	-
Office hours	-
List of topics covered	Brief introduction to Intichiuma Rites, Egypt, Greek and Roman Procession. Images of Parades from James Ensor till Francys Alys. The "Machine Celibataire" like mise en scene of the freedom from contingency. Alfred Jarry, Raymond Roussel, Marche Duchamp till Francis Alys.
Teaching format	Frontal lecture, and collective critical meeting toward a final realization of an individual long term project, and a small every 2 weeks task considered as a final summary of a treated topic.

Module 2	Spatial representation
Lecturer	Luca Trevisani office C0.05.b, luca.trevisani@unibz.it, tel. +39 0471 015107, webpage https://www.unibz.it/en/faculties/design-art/academic-staff/person/37777-luca-trevisani
Scientific sector of the lecturer	-
Teaching language	<i>Italian</i>
Office hours	-
Teaching assistant (if any)	-
Office hours	-
List of topics covered	Ikebana as a spatial metaphor, living sculptures (Froebel + R.Krauss and Yve-Alain Bois, Formless, Alain Resnais & Chris Marker - Les Statues Meurent Aussi (Statues Also Die)/Bas Jan Ader, From pedestal to field to file- Giacometti>Rauschenberg> Oldenburg>Oliver Laric, political living bodies: Lothar Baumgarten and David Hammons.
Teaching format	Frontal lectures and one personale sigle exercise developed during the seminar.
Module 3	Sociology of space
Lecturer	Andreas Metzner-Szigeth office F2.02, Andreas.Metzner-Szigeth@unibz.it , tel. +39 0471 015162, webpage https://www.unibz.it/de/faculties/design-art/academic-staff/person/36698-andreas-bernhard-josef-metzner-szigeth
Scientific sector of the lecturer	-
Teaching language	<i>German</i>
Office hours	Wednesday 18-20
Teaching assistant (if any)	-
Office hours	-
List of topics covered	<ul style="list-style-type: none"> - fundamentals of social thinking - approaches of the sociology of space - patterns of the social construction and production of space - main topics of contemporary societies spatial dynamics - questions about interventional perspectives
Teaching format	Frontal lectures as well as accompanied group exercises, discussions, common reading and elaboration of individual assignments
Learning outcomes	<i>Learning outcomes for module 1 – Spaces and their production:</i>

Knowledge and understanding:

Student will learn to create form and perceive and organize the right work or action in the right space with the right people in the right moment.

Applying knowledge and understanding

Student will learn how to be aware of their intuitions and transform it into a work of art, a text ,a thought.

Making judgments

Student will learn to understand their work, the other's student works and the work in the history of art and finally to be able to conceive themselves as "author", and maker.

Communication skills

Students will learn how to make a work of art and design and it's presentation both through publication, readings , and private talk.

Learning skills

Students will find their way of making things via continuous comparison with history of art, and manual exercise.

Learning outcomes for module 2 – Spatial representation:

Knowledge and understanding

Student will learn how to read and create form in a given space. How to select, arrange and organize the right elements and ingredients of a spatial-body- sense based experience

Applying knowledge and understanding

Student will learn how to be aware of their different sensibilities and background and how to develop a personal non autobiographical narrative.

Making judgments

Student will learn how to understand their authorial identity by developing an etymology awareness and by learning how to position their actions in a genealogy

Communication skills

Students will learn how to make a work of art and how to design it with different languages and tools: presentation publication etc etc

	<p><i>Learning outcomes for module 3 – Sociology of space:</i></p> <p><u><i>Knowledge and understanding</i></u> Students will gain knowledge on theoretical and methodological frameworks, explication concepts and research topics of the sociology of space and will acquire competences needed to understand the diversity and the contradictions of the spatial dynamics of contemporary societies.</p> <p><u><i>Applying knowledge and understanding</i></u> Students will learn to make use from conceptual ideas and working methods of the sociology of space in particular with regard to art and design projects.</p> <p><u><i>Making judgements</i></u> Students will learn to critically reflect the findings of the sociology of space and its recommendations as well as to find an own standpoint with concern to challenging spatial processes.</p> <p><u><i>Communication skills</i></u> Students will learn to communicate and discuss with others about scientific, political and artistic approaches to spatial issues.</p> <p><u><i>Learning skills</i></u> Students will learn to identify the productive tension between theory and practice and how to interconnect them in a mutually enriching process.</p>
<p>Assessment</p>	<p><i>Assessment details for module 1 – Spaces and their production:</i> Achievements will be assessed in regard to the class participation, on the achievement of periodical home assignments to be presented in a final collective discussion. Judgement and ideas on other's student's work will be an evaluation point.</p> <p><i>Assessment details for module 2 – Spatial representation:</i> Achievements will be assessed in regard to the active class participation, the acquisition and the open class discussion of the seminar topics and the acquisition of transmitted case studies. Conscious analysis of personal developed work is crucial.</p>

	<p><i>Assessment details for module 3 – Sociology of space:</i> Achievements will be assessed on the one hand with regard to the results of a series of home assignments which every student has to complete and to present in form of oral presentations or written reports during the course and, on the other hand, on the basis of the result of a final assignment (written exercise) that has to be prepared by every student for the final examination that will consist in an oral presentation and discussion of his final work.</p>
<p>Assessment language</p>	<p>The same as the teaching language</p>
<p>Evaluation criteria and criteria for awarding marks</p>	<p><i>The evaluation of the single modules does not result in three separate marks, but will add up to the overall project evaluation. There is only one final overall mark for the project which is agreed by the three professors, who evaluate the project according to the following criteria:</i></p> <p><i>Evaluation criteria and criteria for awarding marks for module 1 – Spaces and their production:</i> Students should be able to make a project of a simple complexity that brings together the notion we share in the class and their own sensibility. Students should be able to clearly talk, discuss and apply to a work or a text or a discussion, all the topics we treated in the class.</p> <p><i>Evaluation criteria and criteria for awarding marks for module 2 – Spatial representation:</i> Student should acquire minimal requested knowledge of spatial sculpture. Students should develop their own sensibility through the studied examples and the comparison with the work of their colleagues.</p> <p><i>Evaluation criteria and criteria for awarding marks for module 3 – Sociology of space:</i></p> <ul style="list-style-type: none"> • mastery of language for expressing course related contents (also under consideration of the fact that the teaching language might not be the students mother tongue) • ability to work in a team and use individual faculties successfully in interactive processes • consistency in the elaboration of written reports • clarity in the preparation of oral presentations • capability to summarize, evaluate, and establish relationships between topics • ability to reflect about different standpoints,

	<p>perspectives and preferences and discuss these issues critically, appropriate and mindful</p> <ul style="list-style-type: none"> • distinctness in answering questions about the results of the assignments, especially the final one, and explicitness in displaying the outcome of the students work
<p>Required readings</p>	<p>Module 1 – Spaces and their production: Roussel Raymond: Impressioni D’Africa, Rizzoli, 1964</p> <p>Roussel Raymond: Locus Solus, edizioni Grenelle 2017</p> <p>Hastings James: Encyclopedia of religion and ethics, Capt. X pp 356 to 361. Scribner’s son NY. 1919</p> <p>Baldwin Spencer and F. J. Gillen [1899],The Native Tribes of North Central Australia .Adamant Media Corporation (4 dicembre 2000)</p> <p>Duchamp Marcel, Scritti, Abscondita, 2005.</p> <p>Le macchine Celibi AA,VV, Ed ItalianaAlfieri Edizioni d’Arte, Edizione USA, Rizzoli International Publication.1975</p> <p>Roberts Adam and Garton Ash Timothy: Civil Resistance & power politics. Oxford University Press 2009</p> <p>Various text on the following artists : James Ensor, Helio Oiticica. Rodney Graham, Jeff Wall, Francis Alys, RichardLong ,Gregor Schneider, Jeremy Deller.</p> <p>Module 2 – Spatial representation: Charles Simic, Il cacciatore di immagini, l’arte di Joseph Cornell, Adelphi</p> <p>Jun’ichirō Tanizaki, Libro d'ombra, 1933</p> <p>Paul Scheerbart, Architettura di vetro, Adelphi, 1982</p> <p>Module 3 – Sociology of space: Listing will be communicated the first day of class and provided in the courses Moodle domain. https://ole.unibz.it/course/view.php?id=1821</p>
<p>Supplementary readings</p>	<p>Module 1 – Spaces and their production: - Module 2 – Spatial representation: - Module 3 – Sociology of space: Listing will be communicated the first day of class and</p>

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