Freie Universität Bozen
Libera Università di Bolzano
Università Liedia de Bulsan

Syllabus
Course description

Course title	STUDIO SPACE **Tree Time**
Course code	97064 (before 2018/19); 97117 (from 2018/19 onwards)
Scientific sector	For students enrolled before 2018/19 Module 1: ICAR/16 architettura degli interni e allestimento Module 2: ICAR/17 disegno Module 3: SPS/10 sociologia dell'ambiente e del territorio For students enrolled from 2018/19 onwards Module 1: ICAR/13 disegno industriale Module 2: ING-IND/22 scienze e tecnologie dei materiali Module 3: SPS/08 sociologia dei processi culturali e comunicativi
Degree	Bachelor in Design and Art (L-4)
Semester	Winter semester 2019/20
Year	2nd, 3rd
Credits	20 for students enrolled before 2018/19 19 for students enrolled from 2018/19 onwards
Modular	Yes

Teaching language	Module 1: English Module 2: Italian Module 3: English
Total lecturing hours	180 (Module 1: 90, Module 2: 60, Module 3: 30)
Total hours of self-study and / or other individual educational activities	For 20 ECTS about 370 (Module 1: about 210, Module 2: about 65, Module 3: about 95) For 19 ECTS about 295 (Module 1: about 110, Module 2: about 90, Module 3: about 95)
Attendance	Not compulsory but recommended
Prerequisites	to have passed the WUP project and for students enrolled before 2018/19 to also have passed all wup courses

Studio description and specific educational objectives	*The course belongs to the class "caratterizzante" (module 1 and 2) and "affine o integrativa" (module 3) in the curriculum in Art for students enrolled before 2018/19.* *It belongs to the class "caratterizzante" (module 1), "di base" (module 2) and "affine o integrativa" (module 3) in the curriculum in Art for students enrolled from 2018/19 onwards.* **STUDIO DESCRIPTION** ***Course description module 1 – Spaces and their production***

	So what is time? If nobody asks me, I know. If I want to explain it to those who ask me, I don't know anymore " Saint Augustine, Confessions, Chapt. XI" If we tend to think of space as having a direct experience of it, it is not so for the time. Time is from time to time considered as the unfolding of an event, its duration, a succession of instants, perpetual avoidance ... Thinking of time without an action or a reference is an almost impossible exercise in abstraction, as demonstrated by the tools for measure time, which require a greater conceptual leap than those for measuring space. The multitude of times involved in events in the cosmos has also been theorized in physics. The unitary time is therefore the prerogative of the individual. If we can vaguely share being in the same space, we hardly live at the same time. Time is what for the body is the breath, an involuntary action that must be regular and therefore rhythmic, and is this regularity that makes it imperceptible, but if there were no regularity? What time would we perceive? We need a kind of reagent that makes time visible to us, a time that can embrace more than a singularity, this reagent for me can be the producer of air and breath: the tree and the plant world. The tree, a living being so alien, albeit in proximity to man, clearly shows that it is not in the macroscopic movement where time resides, but in a whole series of processes, such as growing, cyclically changing, the strategies of movement, for those like him, are grounded. The dream of a shareable time actually stands out with greater precision in small mutations that take place against the background of an apparent immobility. ***Educational objectives module 1 – Spaces and their production*** Students will acquired: its own design methodology in the field of artistic production; a solid cultural heritage where the technical-medial competence marries the theoretical reflection; certified language skills that allow the development of a profession and / or a research path with an international dimension; the management of the project starting from the conception phase up to the realization phase of the same; technical tools necessary for the implementation of projects and fundamental interdisciplinary scientific competences; a theoretical and socio-cultural training aimed at the acquisition of a solid cultural heritage where the technical-medial competence marries the theoretical reflection ...

	and in top of all the basic bases to be able to reduce the acquired data through readings, experiences, various research and intuition, to a work of art. ***Course description module 2 – Material sciences and their use in an artistic space contest*** *(= Spatial representation for students enrolled before 2018/19)* The objective of the seminar is the acquisition of cultural and material skills that allow the understanding and management of the elements that determine and qualify the spaces, environments and territories of sculpture. Developing and establishing a definition of material and social rites is a mandatory way to define one's own idea of sculpture. The artist who works by studying the relationships with the socio-cultural tradition of making sculpture supports the concept that the work does not end with the production of the finished and installed object, but that the work begins its life when it comes into contact with a visitor, his bonds and his social life, and his body. ***Educational objectives Module 2 – Material sciences and their use in an artistic space contest*** *(= Spatial representation for students enrolled before 2018/19)* The aim of the course is to provide to the student an adequate knowledge of general scientific methods and contents, in addition to the acquisition of specific professional knowledge related to the material production of artistic artifacts and the techniques necessary for their design and implementation. During the course of the course the students will have gained and acquired - a solid cultural heritage where the technical-medial competence marries the theoretical reflection linked to the topics dealt with. - the ability to capture and analyze contemporary cultural and social phenomena that characterize contemporary visual arts - technical tools necessary for the implementation of the projects and the interdisciplinary scientific skills required ***Course description module 3 – Sociology of space*** This module will stimulate students to think at space as always and already enmeshed in a network of social and material relations. Therefore, we will explore how a space

	emerges as an among the multiple connections in the social and material world through time. Overall, the module will encourage students to widen their perspectives on what is or might be an artistic practice and art work from a sociological point of view. ***Educational objectives module 3 – Sociology of space*** The acquisition of the essential basic knowledge to be able to carry out a project which includes sociological considerations; the acquisition of the basic knowledge to be able to look critically at their own work and to deal with the complexities of contemporary society

Module 1	**Spaces and their production**
Lecturer	Massimo Bartolini office C2.04-.05, Massimo.Bartolini@unibz.it, tel. +39 0471 015335, webpage https://www.unibz.it/en/faculties/design-art/academic-staff/person/37462-massimo-bartolini
Teaching language	English
Office hours/Assistance	Tuesday 17.30-19.30
List of topics covered	The discussion of this topic, "time", follows that of last year on space also in the study modalities. There will be sections that will deal with time, from scientific, philosophical and artistic point of view. The studio will have as reference texts such as Rovelli's "The order of Time" which deals with time in physics that manifests itself in the heat and its dispersion, then move on to Heidegger's philosophy and the time of being expressed in his book "The Concept of Time", up to the thought on the "duration" in Bergson, touched in the first two chapters of "Creative Evolution", to then meet the texts of Stefano Mancuso, Emanuele Coccia Stephen Jay Gould, Darwin, and reach the history of art , through parallels between theory and practice, to the artists who worked with plants and the plant world. Artists such as Lois Weinberger, Lothar Baumgarten, and others. Among the exhibitions that will be discussed there will be: Dopopaesaggio (2000) and Movement in Art (1961) an early show on movement by Pontus Hulten, the latter in relation to Darwin's text "The Power of Plant Movement", and their projection into the last contemporary art experiences.
Teaching format	Frontal lecture on the above mentioned topics, collective and private meeting toward a final realization of two sculptures, and also behavioral daily tasks.

Module 2	***Material sciences and their use in an artistic space contest*** *(= Spatial representation for students enrolled before 2018/19)*
Lecturer	Luca Trevisani office C2.04-.05, Luca.Trevisani@unibz.it, tel. +39 0471 015107, webpage: https://www.unibz.it/en/faculties/design-art/academic-staff/person/37777-luca-trevisani
Teaching language	Italian
Office hours/Assistance	Tuesday 18-20
List of topics covered	How a sculpture Lives outside of its meaning ? – The notion of scale, material meanings, void, body and object, tradition and experimental approach to matter
Teaching format	Frontal lectures and one person single exercise developed during the seminar.

Module 3	**Sociology of space**
Lecturer	Roberta Raffaetà office F2.01, Roberta.Raffaetà@unibz.it, tel. +39 0471 015336, webpage: https://www.unibz.it/en/faculties/design-art/academic-staff/person/37243-roberta-raffaeta
Scientific sector of the lecturer	M-DEA/01
Teaching language	English
Office hours	Tuesday 14-16
List of topics covered	Space and society; space and time; space and motion, transformation, change; space and emotions
Teaching format	The module will include both frontal lectures, group exercises and discussion

Learning outcomes	***Learning outcomes for module 1 – Spaces and their production*** Knowledge and understanding: Student will learn to create a form as a pivoting point of a space and organize the right actions 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 it's

	presentation both through publication, readings, and private talk. Learning skills Students will find their way to work through the continuous comparison with the history of art, literature and science and manual exercise. ***Learning outcomes for module 2 – Material sciences and their use in an artistic space contest*** *(= Spatial representation for students enrolled before 2018/19)* 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 ***Learning outcomes for module 3 – Sociology of space*** Knowledge and understanding 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. Applying knowledge and understanding 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. Making judgements Students will learn to critically reflect on the findings of the sociology of space and its recommendations as well as

	to find an own standpoint with concern to challenging spatial processes. Communication skills Students will learn to communicate and discuss with others about scientific, political and artistic approaches to spatial issues. Learning skills Students will learn to identify the productive tension between theory and practice and how to interconnect them in a mutually enriching process.

Assessment	***Assessment details for module 1 – Spaces and their production*** The exams will be evaluated in relation to the participation in class and the quality of the works carried out monthly to be presented in a monthly and final private and collective discussion. The opinion and ideas on the work of the other students will also be a reason for evaluation. It will be asked to present 2 work on the topics covered during the classes one by the end of November and one for the exams. ***Assessment details for module 2 – Material sciences and their use in an artistic space contest*** *(= Spatial representation for students enrolled before 2018/19)* Achivements 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. ***Assessment details for module 3 – Sociology of space*** The module will include both frontal lectures, individual and group exercises and discussion
Assessment language	The same as the teaching language
Evaluation criteria and criteria for awarding marks	*The evaluation of the single modules does not result in three separate marks but will add up to the overall studio evaluation. There is only one final overall mark for the studio which is agreed by the three professors, who evaluate the studio according to the following criteria:* By the end of the semester, each student must upload on the Microsite of the faculty detailed documentation of the semester work. http://portfolio.dsgn.unibz.it/wp-admin

	Documentation is an integral part of the exam. The documentation must include visual documentation and an abstract of the project. ***Evaluation criteria and criteria for awarding marks for module 1 – Spaces and their production*** Students should be able to carry out a project that brings together the concepts we have shared in the class and their own sensitivity. Students should be able to speak, discuss and apply clearly to the done work, presented during the exam, all the topics covered in the class. Attitude, quality of work and productive sensitivity will be the final evaluation terms. ***Evaluation criteria and criteria for awarding marks for module 2 – Material sciences and their use in an artistic space contest*** *(= Spatial representation for students enrolled before 2018/19)* 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. ***Evaluation criteria and criteria for awarding marks for module 3 – Sociology of space*** Teacher assessment of the sociological significance and rationale of students' projects. By the end of the semester, each student must upload on the Microsite of the faculty detailed documentation of the semester work. http://portfolio.dsgn.unibz.it/wp-admin Documentation is an integral part of the exam. The documentation must include visual documentation and an abstract of the project.

Required readings	***Module 1 – Spaces and their production*** Mancuso Stefano e Viola Alessandra: Verde Brillante, 2013. Giunti Ed Firenze. Mancuso Stefano: L incredibile viaggio delle piante, 2019, Edizioni Laterza, Bari. Mancuso Stefano: The incredible journey of plants, 2020 Other Press New York (USA) Coccia Emanuele: La vita delle Piante. 2018. Il Mulino, Bologna. *Coccia Emanuele: The Life of Plants, 2019. Polity Pres. Medford MA (USA)* Rovelli Carlo: L' Ordine del Tempo, 2017. Adelphi, Milano. *Rovelli Carlo: The Order of Time, 2018. Penguin Book, London, (UK)* Darwin Charles: Il Potere di Movimento delle piante (UTET

	1884) Torino *Darwin Charles: The power of Movements in Plant. 2015 Createspace Independent Pub.* AA. VV: Dopopaesaggio, 2006. Tra Art Strumenti. Regione Toscana. Lundström Anna: Movement in Art, in Pontus Hulten and Moderna Musseet The formative Years, Koenig Book London (UK) ***Module 2 – Material sciences and their use in an artistic space contest*** *(= Spatial representation for students enrolled before 2018/19)* Daniel Defoe, Robinson Crusoe Marguerite Yourcenar, Memorie di Adriano Junichiro Tanizaki, Libro d'ombra Neil MacGregor, La storia del mondo in 100 oggetti, Adelphi, Milano Aby Warburg, Il rituale del serpente, Adelphi La vita delle forme, Henri Focillon ***Module 3 – Sociology of space***
Supplementary readings	***Module 1 – Spaces and their production*** Lois And Franziska Weinberger, 2005, SMAK, Ghent (B) Lois Weinberger. 2000, MMKSLW, Wien (A) Bergson Henry: L'evoluzione Creatrice, 2018. Bur, Rizzoli, Milano Bergson Henry: Creative Evolution ,2009. Cambridge Scholars Publishing (UK) Heidegger Martin: Il concetto di Tempo, 1998, Adelphi, Milano. Heidegger Martin: The concept of time, 1992, Blackwell Publisher Oxford (UK). Thoreau, Henry David. Ascoltare gli alberi. 2018. Garzanti. Milano Gould Stephen Jay: Questa Idea della Vita. 2015. Codice Edizioni, Torino. Gould Stephen Jay: Ever Since Darwin,1992. WW Norton & Co, New York, (USA) Nemitz Barbara: Transplant, 2000. Hatje Cantz PublisherOstflier-Ruit (D) Other Supplementary reading will be assigned during the studio according with the process of the forming of the work of each student's works. ***Module 2 – Material sciences and their use in an artistic space contest*** *(= Spatial representation for students enrolled before 2018/19)* ***Module 3 – Sociology of space*** Massey, D., (2005), For Space, Sage, London.

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Syllabus
Descrizione del corso

Titolo del corso	STUDIO SPACE **Tree Time**
Codice del corso	97064 (prima del 2018/19); 97118 (dal 2018/19)
Settore scientifico disciplinare del corso	Per studenti immatricolati prima del 2018/19 Modulo 1: ICAR/16 design e comunicazioni multimediali Modulo 2: ICAR/17 disegno Modulo 3: SPS/10 sociologia dell'ambiente e del territorio Per studenti immatricolati dal 2018/19 Modulo 1: ICAR/13 disegno industriale Modulo 2: ING-IND/22 scienze e tecnologie dei materiali Modulo 3: SPS/08 sociologia dei processi culturali e comunicativi
Corso di studio	Bachelor in Design and Art (L-4)
Semestre	Semestre invernale 2019/20
Anno del corso	2°, 3°
Crediti formativi	20 per studenti immatricolati prima del 2018/19 19 per student immatricolati dal 2018/19
Modulare	Si

Numero totale di ore di lezione	180 (Modulo 1: 90, Modulo 2: 60, Modulo 3: 30)
Monte ore totale di studio individuale o di altre attività didattiche individuali inerenti	Per 20 ECTS circa 370 (Modulo 1: circa 210, Modulo 2: circa 65, Modulo 3: circa 95) Per 19 ECTS circa 295 (Modulo 1: circa 110, Modulo 2: circa 90, Modulo 3: circa 95)
Corsi propedeutici	avere superato tutti il progetto WUP; per gli studenti immatricolati prima del 2018/19 aver anche superato tutti i corsi wup
Frequenza	Non obbligatoria ma raccomandata

Descrizione progetto ed obiettivi formativi specifici	*Il corso si inserisce nell'area di apprendimento dei corsi "caratterizzante" (modulo 1 e 2) e "affine o integrativa" (modulo 3) del curriculum in Arte per gli studenti immatricolati prima del 2018/19.* *Si inserisce nell'area di apprendimento dei corsi "caratterizzante" (modulo 1), "di base" (modulo 2) e affine o integrativa" (modulo 3) per gli studenti immatricolati dal 2018/19.* **DESCRIZIONE DEL PROGETTO** ***Descrizione del corso modulo 2 – Scienze dei materiali e loro impiego nel contesto dello spazio artistico*** *(= Rappresentazione dello spazio)*

	Obiettivo del seminario è l'acquisizione di competenze culturali e materiali che permettono la comprensione e la gestione degli elementi che determinano e qualificano gli spazi, gli ambienti e i territori della scultura. Elaborare e stabilire una propria definizione della materia e dei riti sociali è una modalità obbligatoria per definire una propria idea di scultura. L'artista che lavora studiando le relazioni con la tradizione socio-culturale del fare scultura e sostiene la concezione secondo cui che il lavoro non si conclude con la produzione di oggetto finito e installati, ma che l'opera inizia la propria vita quando entra in contatto con un visitatore, I suoi legami e le sue abitudini sociali, e il suo corpo. ***Obiettivi formativi modulo 2 – Descrizione del corso modulo 2 – Scienze dei materiali e loro impiego nel contesto dello spazio artistico*** *(= Rappresentazione dello spazio)* L'obiettivo del corso è quello di assicurare agli studenti un'adeguata padronanza di metodi e contenuti scientifici generali, oltre all'acquisizione di specifiche conoscenze professionali legate alla produzione materiale di manufatti artistici e alle tecniche necessarie alla loro progettazione e realizzazione. Durante lo svolgimento del corso gli studenti avranno maturato e acquisito • un solido patrimonio culturale dove la competenza tecnico-mediale sposa la riflessione teorica legata agli argomenti trattati. • la capacità di cogliere e analizzare i fenomeni contemporanei culturali e sociali che caratterizzano le arti visive contemporanee • strumenti tecnici necessari alla realizzazione dei progetti e le competenze scientifiche interdisciplinari necessarie

Modulo 1	-> vedi syllabus in lingua inglese

Modulo 2	***Descrizione del corso modulo 2 – Scienze dei materiali e loro impiego nel contesto dello spazio artistico*** *(= Rappresentazione dello spazio)*
Docente	Luca Trevisani office C2.04 -.05, Luca.Trevisani@unibz.it, tel. +39 0471 015107, webpage: https://www.unibz.it/it/faculties/design-art/academic-staff/person/37777-luca-trevisani

Lingua ufficiale del corso	Italiano
Orario di ricevimento/ Assistenza	Martedì ore 18-20
Lista degli argomenti trattati	Come una scultura vive al di fuori del suo significato storico ? – La nozione di scala, il significato dei materiali, del vuoto, del corpo e degli oggetti, della tradizione dell'approccio sperimentale alla materia del fare scultura.
Attività didattiche previste	Lezioni frontali e esercizi singolari sviluppati in autonomia dagli studenti.

Modulo 3	-> vedi syllabus in lingua inglese

Risultati di apprendimento attesi	***Risultati di apprendimento attesi relativi al modulo 2 – Scienze dei materiali e loro impiego nel contesto dello spazio artistico*** *(= Rappresentazione dello spazio)* I risultati di apprendimento attesi sono legati allo sviluppo delle capacità di applicare conoscenza e comprensione nello sviluppo di progetti autoriali. L'autonomia di giudizio del lavoro svolto singolarmente, e dalla classe, è centrale a determinare l'apprendimento. Lo studente apprenderà come leggere e creare le forme e le tensioni che abitano uno spazio dato. Come selezionare, organizzare e gestire gli elementi e gli ingredienti di un'esperienza basata sulle sensorialità spaziali. Lo studente imparerà come essere consapevoli delle proprie diverse sensibilità e background e come sviluppare una narrativa personale non solamente autobiografica. Lo studente imparerà a comprendere la propria identità autoriale sviluppando una consapevolezza etimologica e imparando come posizionare le proprie azioni in una genealogia storica. Abilità comunicative Gli studenti impareranno come realizzare un'opera d'arte e come progettarla con linguaggi e strumenti diversi: pubblicazione di presentazione ecc. ecc

Metodo d'esame	Entro la fine del semestre ogni studente dovrà caricare sul sito web della facoltà una documentazione dettagliata del lavoro semestrale. http://portfolio.dsgn.unibz.it/wp-admin La documentazione è parte integrante dell'esame. La documentazione comprende obbligatoriamente una documentazione visiva e un abstract del progetto. Ulteriori informazioni sono disponibili in cockpit: Link Cockpit ***Metodo d'esame relativo al modulo 2 – Scienze dei materiali e loro impiego nel contesto dello spazio artistico*** *(= Rappresentazione dello spazio)*

	Valutazione delle tappe del lavoro seminariale svolto e del progetto finale che condensa quanto appreso nell'elaborazione di un'opera d'arte inedita e originale.
Lingua dell'esame	Corrisponde alla lingua d'insegnamento
Criteri di misurazione e criteri di attribuzione del voto	*La valutazione dei singoli moduli non costituisce un voto a sé stante, ma è parte integrante della votazione complessiva del progetto. Il voto finale del progetto è unico ed è definito sulla base del coordinamento tra i tre docenti che valutano il progetto secondo questi criteri:* ***Criteri di misurazione e criteri di attribuzione del voto relativi al modulo 2 – Scienze dei materiali e loro impiego nel contesto dello spazio artistico*** *(= Rappresentazione dello spazio)* Lo studente deve acquisire una conoscenza delle qualità e delle specificità della scultura e delle sue qualità spaziali e materiche. Gli studenti dovranno sviluppare la propria sensibilità attraverso gli esempi studiati e il confronto con il lavoro dei loro colleghi. Entro la fine del semestre ogni studente dovrà caricare sul sito web della facoltà una documentazione dettagliata del lavoro semestrale. http://portfolio.dsgn.unibz.it/wp-admin La documentazione è parte integrante dell'esame. La documentazione comprende obbligatoriamente una documentazione visiva e un abstract del progetto.

Bibliografia fondamentale	***Modulo 2 – Scienze dei materiali e loro impiego nel contesto dello spazio artistico*** *(= Rappresentazione dello spazio)* Daniel Defoe, Robinson Crusoe Marguerite Yourcenar, Memorie di Adriano Junichiro Tanizaki, Libro d'ombra Neil MacGregor, La storia del mondo in 100 oggetti Aby Warburg, Il rituale del serpente, Adelphi La vita delle forme, Henri Focillon
Bibliografia consigliata	***Modulo 2 – Scienze dei materiali e loro impiego nel contesto dello spazio artistico*** *(= Rappresentazione dello spazio)*