

Syllabus  
Course description

<b>Course title</b>	STUDIO SPACE <b>Walking with Vertigo</b>
<b>Course code</b>	97117
<b>Scientific sector</b>	Module 1: ICAR/13 spazi e produzione dello spazio Module 2: ING-IND/22 Material sciences and their use in an artistic space contest Module 3: SPS/08 sociologia dello spazio
<b>Degree</b>	Bachelor in Design and Art (L-4)
<b>Semester</b>	Winter semester 2020/21
<b>Year</b>	2 <sup>nd</sup> , 3 <sup>rd</sup>
<b>Credits</b>	19 (Module 1: 8 CP, Module 2: 6 CP, Module 3: 5 CP)
<b>Modular</b>	Yes

<b>Teaching language</b>	Module 1: Italian Module 2: English Module 3: English
<b>Total lecturing hours</b>	180 (Module 1: 90, Module 2: 60, Module 3: 30)
<b>Total hours of self-study and / or other individual educational activities</b>	About 295 (Module 1: about 110, Module 2: about 90, Module 3: about 95)
<b>Attendance</b>	Not compulsory but recommended
<b>Prerequisites</b>	For students enrolled before 2018/19 to have passed the WUP project and all WUP courses; for students enrolled from 2018/19 onwards to also have certified the language level B1 in the 3 <sup>rd</sup> language

<b>Studio description and specific educational objectives</b>	<p><i>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.</i></p> <p><b>STUDIO DESCRIPTION</b> <b>Course description module 1 – Spaces and their production</b> Last year we talked about how plants travel, how the journey is a creative act that intervenes on the body of the traveller and his environment through a real metamorphosis that is the result of the strategies that the plant implements to move and reproduce. For the plant and also for</p>
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the animals, movement or inducing movement is a prelude to the maintenance of the species, this movement is always configured as a powerfully plastic-performative gesture.

The most elaborate and conscious form of movement is found in traveling. The ways of traveling that maintain a certain proportional relationship with the space and time of the body, I refer to walking, by car, train, bicycle and motorbike, are those in which the imprint left by the agrimensur traveller on the matter of the world is most sensitive.

A force that actually shapes bodies and produces sense through what Thierry Davila calls Cineplastics.

The Expulsion from Paradise, that of Masaccio's fresco, is represented with Adam and Eve taking their first step into the world of men. It is the beginning of the story, with the advent of friction and gravity in the representation. Gravity and friction are also in physics what identifies a verse for time. Here is the story. One comes out of Paradise either walking or falling. But the step, however, is nothing more than an interrupted fall, a continuous loss and re-gaining balance.

The pilgrims kiss the hands of the saints, the saints have light feet and the travellers always have the soles of wind.

***Educational objectives module 1 – Spaces and their production***

Students will acquire:

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 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***

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. In detail, teaching and learning are focusing on the following issues:

	<ul style="list-style-type: none"> <li>▪ Understanding the interplay of human action &amp; perception</li> <li>▪ Exploring (the construction of) social realities</li> <li>▪ Analyzing the social (re-) production of space</li> <li>▪ Reflecting the global &amp; the local</li> <li>▪ Examining metaphors of scale</li> <li>▪ Learning about human ecology and well-being</li> <li>▪ Discovering the cyberspace and its reconfiguration of space &amp; time and of the real &amp; the virtual</li> <li>▪ Renovating how to live &amp; work in and with spaces</li> </ul> <p><b><i>Educational objectives module 3 – Sociology of space</i></b></p> <p>Acquisition of essential knowledge about sociology and how its theoretical frameworks and methodologies are allowing to do research.</p> <p>Acquisition of basic knowledge about approaches and topics of the sociology of space and its interdisciplinary partners.</p> <p>Acquisition of competences needed to understand the spatial dynamics of contemporary societies.</p> <p>Acquisition of competences that are required in order to intervene in socio-spatial processes and to develop projects in art and design.</p>
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<b>Module 1</b>	<b>Spaces and their production</b>
<b>Lecturer</b>	Massimo Bartolini <a href="mailto:Massimo.Bartolini@unibz.it">Massimo.Bartolini@unibz.it</a> , tel. +39 0471 015335, webpage <a href="https://www.unibz.it/en/faculties/design-art/academic-staff/person/37462-massimo-bartolini">https://www.unibz.it/en/faculties/design-art/academic-staff/person/37462-massimo-bartolini</a>
<b>Teaching language</b>	English
<b>Office hours/Assistance</b>	Tuesday 17.30-19.30 via Teams
<b>List of topics covered</b>	The concept of travel and more “recently” the one of Flânerie have produced many forms in literature and art. We will concentrate mainly on the Western cultures from 1400 to the present day. There will be a part of the course that will be structured following the walking artists in history. Stefano Mancuso's book, The incredible journey of plants, will be the trait d'union between plant and animal world and as a sensory guide we will have the book by W. G. Sebald Vertigo, the journey of a collector of stories and images. Through Sebald's we will build a genealogy of travellers, walkers and time wasters from Adam and Eve by Masaccio to the Dadaists, Bruce Nauman and Tacita Dean, writers Walter Benjamin, Joseph Mitchell, Rober Walser, the active flânerism of Ugo La Pietra or directors such as Herzog, Antonioni, David Lynch and many others who have touch the standard of the "on the road" movie.

	<p>The journey is inextricably linked to the act of collecting the act of stopping for a moment the impermanence of everyday life to give it a status of history of the moment. The traveller collects above all Ephmera, lost object, part of nature, which are the "artefacts" of the day that have surpassed their temporary nature and have become bearers of the present of the past in this present. This is how we will approach the great artist-walker collectors such as the Aborigines of Alice Springs, Joseph Cornell, Joseph Mitchell, from New York and the Mexicans, or almost, Francis Alys and Gabriel Orozco where the collection itself becomes a unitary work of art a secular relic, a talisman. The collection passes through a work of choice, of theft, of subtraction from the landscape itself, of juxtaposition of cataloguing and display.</p> <p>Collecting like touching what you can touch by hands of the landscape that you usually touch either with your eyes or with your feet.</p>
<b>Teaching format</b>	<p>Frontal lecture on the above mentioned topics, collective and private meeting toward a final realization of two sculptures, and also behavioral daily tasks.</p>

<b>Module 2</b>	<p><b><i>Material sciences and their use in an artistic space contest</i></b> (= Spatial representation for students enrolled before 2018/19)</p>
<b>Lecturer</b>	<p>Luca Trevisani  <a href="mailto:Luca.Trevisani@unibz.it">Luca.Trevisani@unibz.it</a>,  tel. +39 0471 015107,  webpage: <a href="https://www.unibz.it/en/faculties/design-art/academic-staff/person/37777-luca-trevisani">https://www.unibz.it/en/faculties/design-art/academic-staff/person/37777-luca-trevisani</a></p>
<b>Teaching language</b>	<p>Italian</p>
<b>Office hours/Assistance</b>	<p>Tuesday 18-20 via Teams</p>
<b>List of topics covered</b>	<p>Sculpture as a sensory object on the move.  Between instrument, pharmacopoeia and cinematic long take.</p> <p>Sculpture as a tool, sculpture as a practice, sculpture as a result of a walking experience. Sculpture as an object resulting from an experience, but also understood as an instrument that alters perception, providing alternative physical stimuli and physiologies.</p> <p>If the documentary, following Gianni Celati's definition, is the emergence of the unforeseen, the documentary sculpture is not so much a result as a Way of seeing, as taught by John Berger. Designing by listening to the landscape, beyond the ego and the self, using images as if they were someone else's.</p> <p>Sensory travel, structured travel and flaneurs reverie: the journey as a grammar and as a ritual.</p>

	Will be addressed and discussed film exhibitions texts and experiences by ( among many others) Virginia Woolf e Joris Ivens, Maria Reiche e Roman Polanski, Peter Fischli David Weiss and Joan Jonas, Gus Van Sant, Steve McQueen, Alberto Giacometti, Geoff Dyer, Italo Calvino, John M. Hull, Dziga Vertov, Simone Forti, Werner Herzog, Lothar Baumarten.
<b>Teaching format</b>	Frontal lectures and one person single exercise developed during the seminar.

<b>Module 3</b>	<b>Sociology of space</b>
<b>Lecturer</b>	Andreas Metzner-Szigeth office F2.02, <a href="mailto:Andreas.Metzner-Szigeth@unibz.it">Andreas.Metzner-Szigeth@unibz.it</a> , tel. +39 0471 015162, webpage <a href="https://www.unibz.it/en/faculties/design-art/academic-staff/person/36698-andreas-bernhard-josef-metzner-szigeth">https://www.unibz.it/en/faculties/design-art/academic-staff/person/36698-andreas-bernhard-josef-metzner-szigeth</a>
<b>Scientific sector of the lecturer</b>	SPS/08
<b>Teaching language</b>	German
<b>Office hours</b>	Via Teams: Cf. the schedule within the published timetable of the course: <a href="https://ole.unibz.it/course/view.php?id=4206">https://ole.unibz.it/course/view.php?id=4206</a>
<b>List of topics covered</b>	<ul style="list-style-type: none"> <li>▪ fundamentals of social thinking</li> <li>▪ approaches of the sociology of space</li> </ul> <p>patterns of the social construction and production of space main topics of contemporary societies spatial dynamics</p> <ul style="list-style-type: none"> <li>▪ questions about interventional perspectives.</li> </ul>
<b>Teaching format</b>	Frontal lectures as well as accompanied group exercises, discussions, common reading and elaboration of individual assignments (reports, presentations)

<b>Learning outcomes</b>	<p><b><i>Learning outcomes for module 1 – Spaces and their production</i></b></p> <p><u>Knowledge and understanding:</u> Student will learn to create a form as a pivoting point of a space and organize the right actions in the right moment.</p> <p><u>Applying knowledge and understanding</u> Student will learn how to be aware of their intuitions and transform it into a work of art, a text, a thought.</p> <p><u>Making judgments</u> 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.</p> <p><u>Communication skills</u></p>
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	<p>Students will learn how to make a work of art and it's presentation both through publication, readings, and private talk.</p> <p><u>Learning skills</u> Students will find their way to work through the continuous comparison with the history of art, literature and science and manual exercise.</p> <p><b><i>Learning outcomes for module 2 – Material sciences and their use in an artistic space contest</i></b> (= <i>Spatial representation for students enrolled before 2018/19</i>)</p> <p><u>Knowledge and understanding</u> Student will learn how to read and create form in a given space. How to select, arrange and organize relevant elements informations and ingredients of a spatial-body-sense based experience</p> <p><u>Applying knowledge and understanding</u> Student will learn how to be aware of their different sensibilities and background and how to develop a personal non autobiographical narrative.</p> <p><u>Making judgments</u> 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</p> <p><u>Communication skills</u> Students will learn how to make a work of art and how to design it with different languages and tools: an editorial presentation and publication or a moving images based narrative scenario.</p> <p><b><i>Learning outcomes for module 3 – Sociology of space</i></b></p> <p><u>Knowledge and understanding</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>Applying knowledge and understanding</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>Making judgements</u></p>
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	<p>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.</p> <p><u>Communication skills</u></p> <p>Students will learn to communicate and discuss with others about scientific, political and artistic approaches to spatial issues.</p> <p><u>Learning skills</u></p> <p>Students will learn to identify the productive tension between theory and practice and how to interconnect them in a mutually enriching process.</p>
<p><b>Assessment</b></p>	<p><b><i>Assessment details for module 1 – Spaces and their production</i></b></p> <p>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.</p> <p><b><i>Assessment details for module 2 – Material sciences and their use in an artistic space contest (= Spatial representation for students enrolled before 2018/19)</i></b></p> <p>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><b><i>Assessment details for module 3 – Sociology of space</i></b></p> <p><i>Achievements will be assessed on the one hand with regard to the quality of the results of a series of home assignments which every student has to complete and to present in form of oral presentations and/or written reports during the course (module 3), and, on the other hand, on the basis of the students documentation of the semester work (of the entire studio) in as much as social and cultural dimensions are addressed or included.</i></p>
<p><b>Assessment language</b></p>	<p>The same as the teaching language</p>
<p><b>Evaluation criteria and criteria for awarding marks</b></p>	<p><i>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</i></p>



	<p><i>studio which is agreed by the three professors, who evaluate the studio according to the following criteria:</i></p> <p>By the end of the semester, each student must upload on the Microsite of the faculty detailed documentation of the semester work.  <a href="http://portfolio.dsgn.unibz.it/wp-admin">http://portfolio.dsgn.unibz.it/wp-admin</a></p> <p>Documentation is an integral part of the exam. The documentation must include visual documentation and an abstract of the project.</p> <p><b><i>Evaluation criteria and criteria for awarding marks for module 1 – Spaces and their production</i></b>  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.</p> <p><b><i>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)</i></b></p> <p>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><b><i>Evaluation criteria and criteria for awarding marks for module 3 – Sociology of space</i></b></p> <ul style="list-style-type: none"> <li>▪ mastery of language for expressing course related contents</li> <li>▪ ability to work in a team and use individual faculties successfully in interactive processes</li> <li>▪ consistency in the elaboration of written reports</li> <li>▪ clarity in the preparation of oral presentations</li> <li>▪ capability to summarize, evaluate, and establish relationships between topics</li> <li>▪ ability to reflect about different standpoints, perspectives and preferences and discuss these issues critically, appropriate and mindful</li> <li>▪ distinctness in answering questions about the results of the assignments</li> <li>▪ explicitness in displaying the outcome of the students work</li> </ul> <p><a href="http://portfolio.dsgn.unibz.it/wp-admin">http://portfolio.dsgn.unibz.it/wp-admin</a></p>
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	<p>Documentation is an integral part of the exam. The documentation must include visual documentation and an abstract of the project.</p>
<p><b>Required readings</b></p>	<p><b><i>Module 1 – Spaces and their production</i></b>  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)  Davila Thierry : Marcher, créer. Deplacements, flâneries, dérives dans l'art de la fin du XXe siècle (Paris 2002), (Excerpts from the lectures)  Francesco Carreri : Walkscapes. Walking as an aesthetic practice. Einaudi 2006  Benjamin Walter: The Passages of Paris Volume 1( The Flaneur, The Collector, The streets of Paris, Boredom, Eternal Return).Ed It.Einaudi 2000  Ghirri Luigi, Leone Gianni, Velati Enzo, a Cura di: Trip to Italy Ghirri <a href="http://digilib.netribe.it/bdr01/visore2/index.php?pidCollection=Ghirri-12-Viaggio-Italia:140&amp;v=-1&amp;pidObject=Ghirri-12-Viaggio-Italia:140">http://digilib.netribe.it/bdr01/visore2/index.php?pidCollection=Ghirri-12-Viaggio-Italia:140&amp;v=-1&amp;pidObject=Ghirri-12-Viaggio-Italia:140</a>  Debord Guy: Théorie de la dérive, in Les Lèvres nues, no. 9, November 1956, Brussels; republished without the two appendices in Internationale Situationniste, no. 2, December 1958, Paris; trad.it. Internationale Situationniste, Nautilus, Turin.  AA.VV Les Figures de la Marche, Picasso Antibes Museum, France.1999 (Excerpts from the lectures)  Sebald W.G. Vertigo,Ed. It Adelphi 2003  Walser Robert: La Passeggiata Ed. It Adelphi 2001  Cortázar Julio and Dunlop Carol , The Cosmostrada astronauts, Turin, Einaudi, 2012  Mitchell Joseph: <a href="https://www.newyorker.com/contributors/joseph-mitchell">https://www.newyorker.com/contributors/joseph-mitchell</a>  La Pietra Ugo: Living The City. Ed. It. Alinea Editrice 1983</p> <p><b><i>Module 2 – Material sciences and their use in an artistic space contest (= Spatial representation for students enrolled before 2018/19)</i></b></p> <p>Regen, Joris Ivens, 1929  Gente del Po, Michelangelo Antonioni, 1947  Lisbon story, Wim Wenders, 1994  Strada provinciale delle anime, Gianni Celati, 1991  L'uomo con la macchina da presa, Dziga Vertov, 1929  Due Uomini e un Armadio, Roman Polanski, 1958  Maya Deren, At Land,1944  Barbara Hammer, Parisian Blinds, 1984</p>

	<p>Joan Jonas, Mirror Piece I, 1969          Andrej Tarkovskij, Scolpire il tempo, 2015          Annie Dillard, On Seeing, 2016          Zona, Geoff Dyer, Il saggiaatore, 2012.          Junichiro Tanizaki, Libro d'ombra, Bompiani, 2000          Sotto il sole Giaguaro, Italo Calvino, Torino, Einaudi, 2010          John M. Hull, Un dono oscuro, Adelphi, 2019          Sull'hashish, Walter Benjamin, Torino, Einaudi, 2010          Palomar, Italo Calvino, Torino, Einaudi, 2010</p> <p><b><i>Module 3 – Sociology of space</i></b>  <i>Listing will be communicated the first day of class and provided in the courses TEAMS domain.</i></p>
<p><b>Supplementary readings</b></p>	<p><b><i>Module 1 – Spaces and their production</i></b>          Solnit Rebecca: Storia Del Camminare, Ed. It. Ponte Alle Grazie 2018          Bernhard Thomas : Camminare. Ed, It. Adelphi 2018          Thoreau Henry David : Camminare, Ed. It. Mondadori 2009          Kagge Erling: Camminare, Ed. It. Einaudi 2018          De Balzac Honoré, Teoria del Camminare, Ed. It. Lint Edizioni 2014</p> <p>Herzog Werner: Sentieri Nel Ghiaccio, Ed It. Ugo Guanda 2014.          Chatwin Bruce: Le Vie dei Canti, Ed. It. Adelphi 1988</p> <p>Other Supplementary reading will be assigned during the studio according with the process of the forming of the work of each student's works.</p> <p><b><i>Module 2 – Material sciences and their use in an artistic space contest (= Spatial representation for students enrolled before 2018/19)</i></b></p> <p>Le vie dei canti, Bruce Chatwin          Imparare dalla luna, Stefano Catucci, Quodlibet          Lukas Feireiss, Memories of the moon age, Spector books          Sentieri nel Ghiaccio, Werner Herzog          Paul Strand e Cesare Zavattini a Luzzara: Un Paese, Einaudi, 1955</p> <p><b><i>Module 3 – Sociology of space</i></b></p>

	Listing will be communicated the first day of class and provided in the courses TEAMS domain.
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## Syllabus

### Descrizione del corso

<b>Titolo del corso</b>	STUDIO SPACE <b>Walking with Vertigo</b>
<b>Codice del corso</b>	97117
<b>Settore scientifico disciplinare del corso</b>	Module 1: ICAR/13 spazi e produzione dello spazio Module 2: ING-IND/22 Material sciences and their use in an artistic space contest Module 3: SPS/08 sociologia dello spazio
<b>Corso di studio</b>	Bachelor in Design and Art (L-4)
<b>Semestre</b>	Semestre invernale 2020/21
<b>Anno del corso</b>	2°, 3°
<b>Crediti formativi</b>	19 (Modulo 1: 8 CP, Modulo 2: 6 CP, Modulo 3: 5 CP)
<b>Modulare</b>	Si

<b>Numero totale di ore di lezione</b>	180 (Modulo 1: 90, Modulo 2: 60, Modulo 3: 30)
<b>Monte ore totale di studio individuale o di altre attività didattiche individuali inerenti</b>	Circa 295 (Modulo 1: circa 110, Modulo 2: circa 90, Modulo 3: circa 95)
<b>Corsi propedeutici</b>	Per gli studenti immatricolati prima del 2018/19 aver superato il progetto WUP e tutti i corsi WUP; per gli studenti iscritti dal 2018/19 in poi aver certificato anche il livello linguistico B1 nella 3a lingua
<b>Frequenza</b>	Non obbligatoria ma raccomandata

<b>Descrizione progetto ed obiettivi formativi specifici</b>	<p><i>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.</i></p> <p><i>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.</i></p> <p><b>DESCRIZIONE DEL PROGETTO</b>  <b>Descrizione del corso modulo 2 – Scienze dei materiali e loro impiego nel contesto dello spazio artistico (= Rappresentazione dello spazio)</b></p> <p>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.</p>
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	<p>Elaborare e stabilire una propria definizione della materia e dei riti sociali è una modalità obbligatoria per definire una propria idea di scultura.</p> <p>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.</p> <p><b><i>Obiettivi formativi modulo 2 – Descrizione del corso modulo 2 – Scienze dei materiali e loro impiego nel contesto dello spazio artistico (= Rappresentazione dello spazio)</i></b></p> <p>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.</p> <p>Durante lo svolgimento del corso gli studenti avranno maturato e acquisito</p> <ul style="list-style-type: none"> <li>• un solido patrimonio culturale dove la competenza tecnico-mediale sposa la riflessione teorica legata agli argomenti trattati.</li> <li>• la capacità di cogliere e analizzare i fenomeni contemporanei culturali e sociali che caratterizzano le arti visive contemporanee</li> <li>• strumenti tecnici necessari alla realizzazione dei progetti e le competenze scientifiche interdisciplinari necessarie</li> </ul>
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<b>Modulo 1</b>	-> vedi syllabus in lingua inglese
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<b>Modulo 2</b>	<b><i>Descrizione del corso modulo 2 – Scienze dei materiali e loro impiego nel contesto dello spazio artistico (= Rappresentazione dello spazio)</i></b>
<b>Docente</b>	Luca Trevisani <a href="mailto:Luca.Trevisani@unibz.it">Luca.Trevisani@unibz.it</a> , tel. +39 0471 015107, webpage: <a href="https://www.unibz.it/it/faculties/design-art/academic-staff/person/37777-luca-trevisani">https://www.unibz.it/it/faculties/design-art/academic-staff/person/37777-luca-trevisani</a>
<b>Lingua ufficiale del corso</b>	Italiano
<b>Orario di ricevimento/ Assistenza</b>	Martedì ore 18-20 via Teams
<b>Lista degli argomenti trattati</b>	La scultura come un oggetto sensoriale in movimento. Strumento, farmacopea e piano sequenza cinematografico.

	<p>La scultura come strumento e come pratica, la scultura come risultato di un'esperienza in movimento, risultato di un'esperienza, ma anche intesa come strumento che altera la percezione, fornendo stimoli fisici e fisiologie alternative. Se il documentario, secondo la definizione di Gianni Celati, è l'emergere dell'imprevisto, la scultura documentaria non è da intendersi come un risultato plastico, ma come un modo di vedere, come insegna John Berger.</p> <p>Progettare ascoltando il paesaggio, al di là dell'ego e del sé, usando le immagini raccolte come se fossero di qualcun altro.</p> <p>Viaggi sensoriali, viaggi strutturati e la reverie del flaneur: il viaggio come grammatica e come rituale.</p> <p>Saranno affrontate e discusse opere, testi ed esperienze di diversi autori tra cui Virginia Woolf e Joris Ivens, Maria Reiche e Roman Polanski, Peter Fischli David Weiss and Joan Jonas, Gus Van Sant, Steve McQueen, Alberto Giacometti, Geoff Dyer, Italo Calvino, John M. Hull, Dziga Vertov, Simone Forti, Werner Herzog, Lothar Baumgarten.</p>
<b>Attività didattiche previste</b>	Lezioni frontali e esercizi singoli sviluppati in autonomia dagli studenti.

<b>Modulo 3</b>	-> vedi syllabus in lingua inglese
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<b>Risultati di apprendimento attesi</b>	<p><b><i>Risultati di apprendimento attesi relativi al modulo 2 – Scienze dei materiali e loro impiego nel contesto dello spazio artistico (= Rappresentazione dello spazio)</i></b></p> <p>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.</p> <p>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.</p> <p>Lo studente imparerà come essere consapevoli delle proprie diverse sensibilità e background e come sviluppare una narrativa personale non solamente autobiografica.</p> <p>Lo studente imparerà a comprendere la propria identità autoriale sviluppando una consapevolezza etimologica e imparando come posizionare le proprie azioni in una genealogia storica.</p> <p>Abilità comunicative Gli studenti impareranno come realizzare un'opera d'arte e come progettare con linguaggi e</p>
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	<p>strumenti diversi: la raccolta delle esperienze sviluppate in una pubblicazione autoriale, o in un progetto di immagini in movimento, o in un elaborato plastico.</p>
<p><b>Metodo d'esame</b></p>	<p>Entro la fine del semestre ogni studente dovrà caricare sul sito web della facoltà una documentazione dettagliata del lavoro semestrale.  <a href="http://portfolio.dsgn.unibz.it/wp-admin">http://portfolio.dsgn.unibz.it/wp-admin</a>          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  <b><i>Metodo d'esame relativo al modulo 2 – Scienze dei materiali e loro impiego nel contesto dello spazio artistico (= Rappresentazione dello spazio)</i></b></p> <p>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.</p>
<p><b>Lingua dell'esame</b></p>	<p>Corrisponde alla lingua d'insegnamento</p>
<p><b>Criteri di misurazione e criteri di attribuzione del voto</b></p>	<p><i>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:</i></p> <p><b><i>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)</i></b></p> <p>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.</p> <p>Entro la fine del semestre ogni studente dovrà caricare sul sito web della facoltà una documentazione dettagliata del lavoro semestrale.  <a href="http://portfolio.dsgn.unibz.it/wp-admin">http://portfolio.dsgn.unibz.it/wp-admin</a>          La documentazione è parte integrante dell'esame. La documentazione comprende obbligatoriamente una documentazione visiva e un abstract del progetto.</p>
<p><b>Bibliografia fondamentale</b></p>	<p><b><i>Modulo 2 – Scienze dei materiali e loro impiego nel contesto dello spazio artistico (= Rappresentazione dello spazio)</i></b></p> <p>Regen, Joris Ivens, 1929</p>

	<p>           Gente del Po, Michelangelo Antonioni, 1947            Lisbon story, Wim Wenders, 1994            Strada provinciale delle anime, Gianni Celati, 1991            L'uomo con la macchina da presa, Dziga Vertov, 1929            Due Uomini e un Armadio, Roman Polanski, 1958            Maya Deren, At Land, 1944            Barbara Hammer, Parisian Blinds, 1984            Joan Jonas, Mirror Piece I, 1969         </p> <p>           Julio Cortázar e Carol Dunlop, Gli astronauti della cosmostrada, Torino, Einaudi, 2012            Zona, Geoff Dyer, Il saggiaiore, 2012.            Junichiro Tanizaki, Libro d'ombra, Bompiani, 2000            Sotto il sole Giaguaro, Italo Calvino, Torino, Einaudi, 2010            John M. Hull, Un dono oscuro, Adelphi, 2019            Sull'hashish, Walter Benjamin, Torino, Einaudi, 2010            Palomar, Italo Calvino, Torino, Einaudi, 2010         </p>
<p><b>Bibliografia consigliata</b></p>	<p> <b><i>Modulo 2 – Scienze dei materiali e loro impiego nel contesto dello spazio artistico (= Rappresentazione dello spazio)</i></b> </p> <p>           Le vie dei canti, Bruce Chatwin            Imparare dalla luna, Stefano Catucci, Quodlibet            Lukas Feireiss, Memories of the moon age, Spector books            Sentieri nel Ghiaccio, Werner Herzog            Paul Strand e Cesare Zavattini a Luzzara: Un Paese, Einaudi, 1955         </p>