

Syllabus
Course description

Course title	Studio SPACE "Space for one. One space"
Course code	97117
Scientific sector	Module 1: ICAR/13 Module 2: ING-IND/22 Module 3: SPS/08
Degree	Bachelor in Design and Art (L-4)
Semester	Winter semester 2021/22
Year	2 nd and 3 rd
Credits	19 (Module 1: 8 CP, Module 2: 6 CP, Module 3: 5 CP)
Modular	Yes
Total lecturing hours	180 (Module 1: 90, Module 2: 60, Module 3: 30)
Total hours of self-study and/ or other individual educational activities	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 all the WUP courses; to have certified the language level proficiency B1 in the 3 rd language in years following the first.
Maximum number of students per class	
Course description	<p><i>The course belongs to the class "caratterizzante" (module 1 and 2), and "affine integrativa" (module 3) in the curriculum in Art.</i></p> <p><i>Description Module 1 – Spaces and their production/ Spazi e produzione dello spazio:</i></p> <p>ITALIANO Partendo dal famoso aforisma di Karl Kraus che recita "l'arte il collegamento più rapido fra un rigagnolo e la Via Lattea", il corso vuole sperimentare ed evidenziare l'impatto del singolo sul Mondo. Attraverso la forma del diario, per passare dalla scatola di Planck a quella di Morris, fino alle capanne che nella storia si sono succedute come spazio di pensiero. Prendere coscienza che gli oggetti tendono tutti ad essere parte di Iperoggetti, e che ogni nostra azione è cruciale nella formazione del mondo che verrà. Diventa così un atto necessario quello dove l'immaginazione incontra l'esperimento per definire rispettivamente la parte occulta e le parte visibile dello stesso oggetto. L'oggetto al quale alla fine tutti noi apparteniamo, il mondo.</p>

ENGLISH

Starting from Karl Kraus' famous aphorism "art is the quickest link between a rivulet and the Milky Way", the course aims to experiment and highlight the impact of the individual on the world. Through the form of the diary, to go from Morris's box to Planck's box, to the huts that have succeeded each other in history as a space for thought. Becoming aware that objects they all tend to be part of hyperobjects, and that each of our acts is crucial in the formation of the world to come. It becomes a necessary act that imagination must meet experiment in order to respectively define the occult and visible parts of the same object, the object to which we all ultimately belong, the world.

Description Module 2 – Material sciences and their use in an artistic space contest:

ENGLISH

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.

ITALIAN

L'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 ed i territori della scultura.

Sviluppare e stabilire una definizione dei riti materiali e sociali è una via obbligata per definire un'idea personale di scultura.

L'artista che lavora studiando le relazioni con la tradizione socio-culturale del fare scultura sostiene il concetto che il lavoro non finisce con la produzione dell'oggetto finito, ma che l'opera inizia la sua vita quando entra in contatto con un fruitore, i suoi legami e la sua vita sociale, e il suo corpo.

Description Module 3 – Sociology of space:

The course starts with an overview of the fundamentals of social thinking. With this background, the program

	<p>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:</p> <ul style="list-style-type: none"> - Understanding the interplay of human action & perception - Exploring (the construction of) social realities - Analyzing the social (re-) production of space - Reflecting the global & the local - Examining metaphors of scale - Learning about human ecology and well-being - Discovering the cyberspace and its reconfiguration of space & time and of the real & the virtual - Renovating how to live & work in and with spaces.
<p>Specific educational objectives</p>	<p>Knowledge and understanding</p> <ul style="list-style-type: none"> - have acquired their own project methodology in the field of visual arts, and/or artistic production. This methodology includes the ability to oversee all phases of design, from the generation of ideas to the realisation of the finished project. Through the integrated teaching of project subjects and subjects of a technical, scientific and theoretical nature, graduates will be able to simultaneously address all these aspects and consider them as synonymous with the development of a project that is successful on a formal, technical, scientific and cultural level.

<p>Lecturer</p>	<p><i>Module 1 – Spaces and their production/ Spazi e produzione dello spazio:</i> Massimo Bartolini Massimo.Bartolini@unibz.it webpage https://www.unibz.it/en/faculties/design-art/academic-staff/person/37462-massimo-bartolini</p> <p><i>Module 2 – Material sciences and their use in an artistic space contest:</i> Luca Trevisani Luca.Trevisani@unibz.it webpage: https://www.unibz.it/en/faculties/design-art/academic-staff/person/37777-luca-trevisani</p> <p><i>Module 3 – Sociology of space:</i> Andreas Metzner-Szigeth office F2.02, Andreas.Metzner-Szigeth@unibz.it, Phone: +39 0471 015162, webpage https://www.unibz.it/en/faculties/design-art/academic-staff/person/36698-andreas-bernhard-josef-</p>
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	metzner-szigeth Course webpage: click here
Scientific sector of the lecturer	Module 1 – Massimo Bartolini: ICAR/13 Module 2 – Luca Trevisani: ING-IND/22 Module 3 – Andreas B. Metzner-Szigeth: SPS/08
Teaching language	Module 1 – Italian Module 2 – Italian Module 3 – English
Office hours	Module 1: Tuesday 18:00-20:00 Module 2: Tuesday 18:00-20:00 Module 3: Cf. the schedule within the published timetable of the course
List of topics covered	<p>Module 1: La scrittura sarà una parte importante dell corso, determinerà uno spazio immateriale che si focalizzerà poi sulla realizzazione di "opere concrete". I temi trattati partono dal vecchio concetto di io, a quello di Spazio Minimo, di Spazio Condiviso, di Spazio Esotico per giungere allo Spazio Unico e per per toccare, sia pur brevemente il tema cruciale di questi anni: il riscaldamento globale.</p> <p>Writing will be an important part of the course. It will determine an immaterial space which will then focus on the implementation of "concrete works". The themes dealt with range from the old concept of the "I", to that of Minimum Space, the Shared Space, the Exotic Space, and finally the Unique Space, touching briefly on the crucial issue of these years: the global warming.</p> <p>Module 2: The title of the module will be <i>Transparent Things</i> like the Nabokov book. We will work on glass and develop a sculpture with these material in collaboration with Vetroricerca, an Italian excellence in glass research. Glass will be the basis of our work, not so much as a material but as an essence, as a verb, as a guiding spirit, through which we will explore themes such as transparency, fragility, privacy, self-representation, space as a container, as an arena, as a background, as a diarama.</p> <p>Module 3:</p> <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	<p>Module 1: Lezioni Frontali, revisione delle opere sviluppate durante il corso e discussioni libere, saranno le modalità principali di studio attivate nel corso. Ogni</p>

	<p>studente avrà, oltre a me, la responsabilità del proprio apprendimento e di quello degli altri preparando egli stesso delle "lezioni" che dovrà presentare alla classe. Gli studenti, indirizzati da specifiche tasks dovranno scrivere un "diario" che come un log book riporta e riforma gli effetti delle task loro affidate. Tra queste vi sarà anche una scultura che sarà un oggetto- spazio- minimo da realizzare e analizzare criticamente.</p> <p>Frontal lectures, revision of the works developed during the course and free discussions will be the main modes of study activated in the course. Each student will be responsible for his or her own learning as well as that of others by preparing "lessons" himself or herself and presenting them to the class. The students, guided by specific tasks, will have to write a "diary" which, like a logbook, reports and reforms the effects of the tasks given to them. These will include a sculpture that will be a minimal space-object to be realized and critically analyzed.</p> <p>Module 3: Frontal lectures as well as accompanied group exercises, discussions, common reading and elaboration of individual assignments (reports, presentations)</p>
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Expected learning outcomes	Disciplinary competence
	<p><i>Knowledge and understanding</i></p> <p>Students will</p> <ul style="list-style-type: none"> - have acquired the basic technical, scientific and theoretical knowledge necessary to realise a project in the field of visual arts. - have acquired the basic technical, scientific and theoretical knowledge necessary to realise a project in the field of visual arts. - have acquired the basic knowledge necessary for further Master's studies in all components of project culture as well as in technical, scientific and theoretical subjects <p><i>Applying knowledge and understanding</i></p> <ul style="list-style-type: none"> - plan, develop and realise a project in the field of visual arts. - Be able to finalize the creation of an accomplished project in the field of visual art, thanks to the basic knowledge acquired in the technical, scientific and theoretical fields. - make use of the skills acquired during the course of study in the event of continuing studies in a Master's degree programme in the field of art and to develop them further.

	<p>Transversal competence and soft skills</p> <p><i>Making judgements</i></p> <ul style="list-style-type: none"> - Be able to make independent judgements for the purpose of developing their own design skills and in relation to all those decisions (technical, scientific and theoretical) that are necessary to bring a project to completion. <p><i>Communication skills</i></p> <ul style="list-style-type: none"> - present an independently realised project in the field of art in the form of an installation, orally as well as in writing in a professional manner. <p><i>Learning skills</i></p> <ul style="list-style-type: none"> - have learned a design methodology at a professional level - in the sense of being able to identify, develop and realise solutions to complex design problems by applying the acquired knowledge in the technical, scientific and theoretical fields - in order to start a professional activity and/or continue their studies with a master's degree programme. - have developed a creative attitude and learned how to enhance it and develop it according to their own inclinations. - have acquired basic knowledge in theoretical, technical and scientific subjects as well as a study methodology suitable for continuing studies with a Master's degree programme.
<p>Assessment</p>	<p><i>By exam's date, each student must upload on the Microsite of the faculty detailed documentation of the work done during the course.</i></p> <p>http://portfolio.dsgn.unibz.it/wp-admin</p> <p><i>Documentation is an integral part of the exam. The documentation must include visual documentation and an abstract of the project.</i></p> <p>Module 1:</p> <p>Gli studenti verranno valutati in base alla consapevolezza, abilità, e determinazione mostrati per portare a termine le varie task loro assegnate, e al loro grado partecipazione e coinvolgimento alla costruzione del "corpo classe".</p> <p>Students will be assessed on the basis of the awareness, skill, and determination they show in completing the various tasks assigned to them, and their degree of participation and involvement in the building of the "class body".</p>

	<p>Module 2: The production of a sculpture as a realization of learning process is mandatory. 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>Module 3: 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.</p>
Assessment language	The same as the teaching language
Evaluation criteria and criteria for awarding marks	<p>The final assessment is based on the content of all the exercises according to the following criteria:</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>The documentation of the work and of the process is part of the final evaluation.</p> <p>Evaluation criteria and criteria for awarding marks for module 3 – Sociology of space:</p> <ul style="list-style-type: none"> - mastery of language for expressing course related contents - 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, perspectives and preferences and discuss these issues critically, appropriate and mindful - distinctness in answering questions about the results of the assignments - explicitness in displaying the outcome of the students work
Required readings	M Module 1:

	<p>Edoardo Khon: Come Pensano le Foreste, Nottetempo, 2021.</p> <p>A diary by a artist-writer-scientist chosen from a list that will be presented at the beginning of the course and shared on Teams.</p> <p>Module 2: Siegfried Ebeling, Space as Membrane, Architectural Association, London. 2010. Paul B. Previado, Pornotopia, Fandango, 2020. Tim Ingold, Making, Raffaello Cortina Editore, 2019.</p> <p>Module 3: Complete listing will be communicated the first day of class and provided in the courses TEAMS domain.</p>
<p>Supplementary readings</p>	<p>Module 1: Timothy Morton: Iperoggetti. Nero, 2020 (Excerpts) Georges Latour: Non siamo mai stati moderni. Eleuthera, 2018 (Excerpts) Helene Clusters: La terra senza il Male. Il profetismo Tupi-Guarani. 2016. Mimes Edizioni Studio Forma Fantasma: Cambio. 2020. Walther e Franz Koenig Verlag. Cornelius Cardew (edited by): Scratch Music. MIT Press Cambridge Massachusset. Leonardo Caffo: Quattro Capanne, Nottetempo, 2020</p> <p>Module 2: Gianni Rodari, Grammatica della Fantasia, Einaudi. Zona, Geoff Dyer, Il saggiatore, 2012. Junichiro Tanizaki, Libro d’ombra, Bompiani, 2000 Primo Levi e Tullio Regge, Dialogo, Einaudi, 1987 Edwin A. Abbott, Flatlandia, Adelphi Carlo Rovelli, Helgoland, Adelphi, 2020</p> <p>Module 3: Complete listing will be communicated the first day of class and provided in the courses TEAMS domain.</p>