

Syllabus
Course description

Course title	Studio SPACE SPACE FOR ONE ONE SPACE: CORNERAHLIC, part Two.
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/ Summer semester 2022/23
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 course language in years following the first.
Maximum number of students per class	20
Course description	<i>The course belongs to the class "caratterizzante" (module 1, "di base" (module 2) and affine integrativa" (module 3) in the major in Art.</i>

Description Module 1 – Spaces and their production

ENGLISH

Starting with the famous aphorism by Karl Kraus that states 'art is the quickest link between a rivulet and the Milky Way', the course wants to verify the reality of this statement by including an architectural term in the report: The corner. The book corner, the house corner, the street corner, the corner as "post-natal cocoon". We will then proceed through the form of the diary, to move from Planck's box to Morris's box, to the huts that have succeeded each other in history as a space of thought. The sheltered intimacy, the divided/collected architecture that is the 'corner will become a place of the thought of intervention and responsibility. In the corner where the world seems to begin, it also seems to end.

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 verificare l'effettività di questa affermazione inserendo nella relazione un termine architettonico: L'angolo. L'angolo del libro, l'angolo della casa, l'angolo di strada, l'angolo come "bozzolo post-natale". Procederemo quindi 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. L'intimità protetto ho l'architettura divaricata/ raccolta che è l'angolo diverrà luogo del pensiero di intervento e di responsabilità. Nello' angolo dove il mondo sembra iniziare, sembra anche finire.

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

Material sciences and their use in an artistic space contest:

Vulnerable Peel Permeable Shell Dialogic Cocoon

An intensive laboratory to explore the countless dimensions of living and give them a new metabolism, far from the usual patterns through which we normally think and place our body in the world. Architecture as a breath and sculpture as a connective living system, as a maximum spatial contraction and an extreme explosion of sensitivity. The constructive and sculptural arts, but also the analytical ones of the sociology of Institutional Critique, beyond modernist hygiene, the asphyxiated solitude of the bourgeois shell and the violence of the cuckoo's nest.

Description Module 3 – Sociology of space:

The course starts with an overview of the fundamentals of social thinking. With 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:

- 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.

Der Kurs beginnt mit einem Überblick über die Grundlagen des sozialen Denkens. Vor diesem Hintergrund wird das Programm mit einer Einführung in die Soziologie des Raumes, ihre Ansätze und Themen fortgesetzt, natürlich in Verbindung mit einigen einschlägigen interdisziplinären Erweiterungen. Im Einzelnen konzentriert sich das Lehren und Lernen auf die folgenden Themen:

- Verstehen des Zusammenspiels von menschlichem Handeln und Wahrnehmen
- Erkundung (der Konstruktion) sozialer Wirklichkeiten
- Analyse der gesellschaftlichen (Re-)Produktion von Raum
- Reflexion des Globalen & des Lokalen
- Untersuchung von Metaphern des Maßstabs
- Lernen über menschliche Ökologie und Wohlbefinden
- Entdeckung des Cyberspace und seiner Neukonfiguration von Raum und Zeit sowie des Realen und Virtuellen
- Erneuerung der Art und Weise, wie man in und mit Räumen lebt und arbeitet.

<p>Specific educational objectives</p>	<p>Knowledge and understanding</p> <p>- have acquired one's own project methodology in the field of visual arts, and/or artistic production. This methodology includes the ability to oversee all phases, from the generation of ideas to the realisation of the finished artwork. Through the integrated teaching of main subjects and further subjects of practical and theoretical nature, graduates will be able to simultaneously address all these aspects and consider them as synonymous with the development of an artwork that is consistent on a formal and cultural level.</p>
<p>Lecturer</p>	<p>Module 1 – Spaces and their production: Luca Trevisani luca.trevisani@unibz.it, https://www.unibz.it/de/faculties/design-art/academic-staff/person/37777-luca-trevisani</p> <p>Module 2 – Material sciences and their use in an artistic space contest: Giovanni Donadini giovanni.donadini@unibz.it</p> <p>Module 3 – Sociology of space: Prof. Andreas Metzner-Szigeth andreas.metzner-szigeth@unibz.it, https://www.unibz.it/de/faculties/design-art/academic-staff/person/36698-andreas-bernhard-josef-metzner-szigeth</p>
<p>Scientific sector of the lecturer</p>	<p>Module 1 – Luca Trevisani: n.n. Module 2 – Giovanni Donadini n.n. Module 3 – Andreas Metzner-Szigeth: SPS/08</p>
<p>Teaching language</p>	<p>Module 1 – Italian Module 2 – English Module 3 – German</p>
<p>Office hours</p>	<p>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</p>

<p>List of topics covered</p>	<p>Module 1: From the study of corners to the study of the city. The book as a corner. The corner of the house, the corner of the city corner of space. The corner as cocoon shelter. Place where technique arises. The corner for thinking or for being grounded, the corner of your freedom.</p> <p>Module 2: living as an habitat, an habit. Space as a place 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, the space as a container, as an arena, as a background, as a self-representation diorama.</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
<p>Teaching format</p>	<p>Modules 1+2: The course will be conducted through a series of frontal lectures and weekly intermediate task checks and, above all, an intensive period of study and work that should lead to the presentation of a final work to be realised in the city.</p> <p>Module 3: seminaristic teaching-learning method, with common reading of selected papers and elaboration of individual assignments (presentations, reports) focusing on particular topics, complemented by personal feedback, joint discussions and concise frontal inputs as well as short group exercises</p>
<p>Expected learning outcomes</p>	<p>Disciplinary competence</p> <p><i>Knowledge and understanding</i></p> <ul style="list-style-type: none"> - have acquired their own project methodology in the field of visual arts, from the phase of planning to the phase of realisation of the artwork. - have acquired the basic practical and theoretical knowledge necessary to realise a project in the field of visual arts. - have acquired the basic knowledge to be able to turn a critical eye to their own work and to deal with contemporary complexity.

- have acquired the basic knowledge necessary for further Master's studies in all components of project culture as well as in theoretical subjects.

Applying knowledge and understanding

- plan, develop and realise a project in the field of visual arts.
- use the basic knowledge acquired in the technical, scientific and theoretical fields to realise a mature art work.
- be able to finalize the creation of an accomplished project in the field of visual art, thanks to the basic knowledge acquired in the practical and theoretical fields.
- recognise the main phenomena of contemporary society, to observe them critically, also from an ethical and social point of view, and to elaborate appropriate solutions at the level of an art proposal/response.
- 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.

Transversal competence and soft skills

Making judgements

- be able to make independent judgements for the purpose of developing their own artistic skills and in relation to all those decisions that are necessary to bring a project to completion.
- Be able to make independent judgements, both in the critical evaluation of their own work and in their ability to use the right interpretative tools in those contexts of the visual art in which they will work professionally and/or continue their studies, also considering ethical and social aspects.
- *[If you want to add more objectives, please enter the text here]*

Communication skills

- present an independently realised project in the field of visual art in the form of an installation, orally as well as in writing in a professional manner.
- to professionally communicate and substantiate one's own decisions and justify them from a formal and theoretical point of view.

	<p><i>Learning skills</i></p> <ul style="list-style-type: none"> - have learned a work methodology at a professional level - in the sense of being able to identify, develop and realise solutions to complex problems by applying the knowledge acquired in different 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 and practical 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> <ul style="list-style-type: none"> - As a preparatory exercise for the course, the students, from the first day of the course to the last, will have to do something every day that they have never done before, document it and present it to the class. - Presentation to the class of an author's work relevant to the theme of the study, organized as a 20-minute intervention + a physical sedimentation of the same author's reading - a copied page - a copied artwork: a work on vulnerability starting from Bruce Nauman's Body Pressure - a frottage of a place. from Bolzano to Palermo and reverse. - Research and realisation of a Work for a corner of the city. - Documentation of the various stages of finding the 'corner': listening, smelling, inhabiting the corner - Study of a printed publication documenting the final work and the stages that contributed to its formation.

	<p>Module 2:</p> <ul style="list-style-type: none"> - A publication that collects the trainings and weekly or daily tasks developed and generated during the course. - A chair as a Macguffin, an exercise and a documentation. <p>Module 3:</p> <ul style="list-style-type: none"> - 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.
Assessment language	The same as the teaching language

Evaluation criteria and criteria for awarding marks

The final assessment is based on the content of all the exercises according to the following criteria:

Module 1:

The evaluation criteria will take into consideration the contribution made by the student to the formation of the class as a group of thinking and sharing, the way in which he or she designs and organizes the phases of the project, the ability to fit into an urban context and 'alter' its fabric through his or her work.

Module 2:

Achievements will be assessed in relation to active participation in the lectures, acquisition and discussion of seminar topics and case studies delivered during the lectures. A conscious analysis of the work carried out and the work developed by the class is fundamental to the final assessment.

Module 3:

- 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
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<p>Required readings</p>	<p>Module 1:</p> <ul style="list-style-type: none"> - Bachelard Gaston: La Poetica Dello Spazio, Dedalo Edizioni. 2011 - Coccia Emanuele: Metamorfosi. Siamo un'unica, sola vita, Einaudi 2022 <p>Module 2:</p> <ul style="list-style-type: none"> - Junichiro Tanizaki, In prassi of shadows, 1933 - Gregory Bateson, Steps to an Ecology of Mind, 1972 - Gianni Rodari, Grammatica della Fantasia, Einaudi. - Tim Ingold, Making, Raffaello Cortina Editore, 2019. - Stefano Mancuso, L'incredibile viaggio delle piante, 2018 <p>Module 3:</p> <ul style="list-style-type: none"> - Complete listing will be communicated the first day of class and provided in the course's TEAMS domain.
<p>Supplementary readings</p>	<p>Module 1:</p> <ul style="list-style-type: none"> - Timothy Morton: Iperoggetti. Nero, 2020 (Excerpts) - La Pietra Ugo: Abitare la Città, Alinea Editrice. 1983 - Raymond Murray Shafer: Il paesaggio sonoro. Un libro di storia, di musica, di ecologia Edizioni Ricordi, 1985 <p>Module 2:</p> <ul style="list-style-type: none"> - Zona, Geoff Dyer, Il saggiaiore, 2012 - Primo Levi e Tullio Regge, Dialogo, Einaudi, 1987 - Edwin A. Abbott, Flatlandia, Adelphi <p>Module 3:</p> <ul style="list-style-type: none"> - Complete listing will be communicated the first day of class and provided in the course's TEAMS domain.