

Syllabus
Course description

Course title	Studio SPACE "Friday's present"
Course code	97118
Scientific sector	Module 1: ICAR/13 Module 2: ING-IND/22 Module 3: SPS/08
Degree	Bachelor in Design and Art (L-4)
Semester	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 modules' languages in years following the first.
Maximum number of students per class	20

Course description	<p><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></p> <p>Description Module 1 – ENGLISH</p> <p>Friday's present is an invitation to retrace and re-read the founding myth of modernity written by Daniel Defoe in the 18th century as it happens in Michel Tournier's novel, <i>Friday</i>, and in <i>Foe</i> by J. M. Coetzee: we re-read Robinson Crusoe more than three hundred years after its publication to see us again in its asphyxiated normative planning, and to try to understand how to rewrite it, and to rewrite it, perhaps even without writing, beyond the unaware control of verbal language, manipulating us, drawing us, singing us.</p> <p>So let's try to get lost in the territory to reinvent ourselves, let's go outside to experience it.</p>
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Let's try to act in space - whatever this means - without buying ingredients or pre-processed tools, such as Friday and Robinson, without drawing from what is available on the market, but starting from scratch, taking from the world in which we find ourselves, anthropic and congested and contradictory, without prejudice or ingenuity of any kind, but cultivating critical and aware attitudes towards the existing.

ITALIANO

Friday's present è un invito a ripercorrere e rileggere il mito fondativo della modernità scritto da Daniel Defoe nel XVIII secolo così come accade nel romanzo di Michel Tournier, Venerdì o il limbo del Pacifico, e in Foe di J. M. Coetzee: rileggiamo Robinson Crusoe a più di trecento anni dalla sua pubblicazione per rivederci nella sua asfittica progettualità normativa, e per provare a capire come riscriverla, e a riscriverci, magari però anche senza scrivere, al di là dell'inconsapevole controllo del linguaggio verbale, manipolandoci, disegnandoci, cantandoci. Proviamo allora a perderci nel territorio per reinventarci, andiamo fuori, a farne esperienza.

Proviamo ad agire nello spazio - qualsiasi cosa questo voglia dire- senza comperare ne ingredienti ne strumenti pre-elaborati, come Venerdì e Robinson, senza attingere da quel che è disponibile nel mercato, ma ripartendo da zero, prendendo dal mondo in cui ci troviamo, antropico e congestionato e contraddittorio, senza pregiudizi o ingenuità di sorta, ma coltivando atteggiamenti critici e consapevoli verso l'esistente.

Description Module 2 –

Where are we?

Let's start from here, considering when and where as specific and real inputs.

I'm sitting in a room, as if the room is everywhere and every time. Aiming to be patient and with a view large as possible: a 4 months collective piece, made by growing individualities. Ideally learning from plants, cooperating, coexisting: do our skills are elastic and hungry? Are we digging with pleasure and curiosity? Does it make sense to listen to free jazz in 2023? What does it mean to improvise on a new path?

	<p>Materials as extensions, never wasting.</p> <p>Description Module 3 –</p> <p>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:</p> <ul style="list-style-type: none"> - Understanding the interplay of human action and perception - Exploring (the construction of) social realities - Analyzing the social (re-) production of space - Working with the concepts of culture and nature - Learning about human ecology and well-being <p>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:</p> <ul style="list-style-type: none"> - Verstehen des Zusammenspiels von menschlichem Handeln und Wahrnehmen - Erkundung (der Konstruktion) sozialer Wirklichkeiten - Analyse der gesellschaftlichen (Re-)Produktion von Raum - Mit den Konzepten von Kultur und Natur arbeiten - Lernen über menschliche Ökologie und Wohlbefinden
<p>Specific educational objectives</p>	<p>Knowledge and understanding</p> <ul style="list-style-type: none"> - 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>Lecturer</p>	<p>Module 1 : Luca Trevisani luca.trevisani@unibz.it, https://www.unibz.it/de/faculties/design-art/academic-staff/person/37777-luca-trevisani</p> <p>Module 2 : Giovanni Donadini giovanni.donadini@unibz.it https://www.unibz.it/en/faculties/design-art/academic-staff/person/47890-giovanni-donadini</p> <p>Module 3 : 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 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: living as an habitat, an habit. Space as a place will be the basis of our work, the space as a container, as an arena, as a background, as a self-representation diorama. Matter as a mother as a resource for an authorial economy of scale.</p> <p>Module 2: Youtube as an organism. Listening and recording (and listening) sessions. The display as a space. Home is where the lab is.</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

<p>Teaching format</p>	<p>Module 1: 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 with material and tools directly collected from the territory, natural or man-made, outside and beyond the current technological economy.</p> <p>Module 2: Parallel to the work carried out with module 1 we will deal with one-day tasks, as short format of small and basic exercises conceived as preparatory steps. Also a two-days tasks will be approached as another basic opportunity to relate and appreciate how time impacts us and our working system.</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>
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<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. <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. - 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.
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- 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.

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.

Learning skills

- 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>Module 1 The course foresees the elaboration of a project every month, an achievement to be carried out every 4 weeks which will be evaluated at the end of the month of work Initial kick off Presentation to the class of an author's work relevant to the theme of the study, organized as a 5 -minute long video podcast episode 1 A study of an object, starting for Oliver Sacks: associate as many new and different uses and functions as possible to a pre-existing object, ignoring and disobeying its original meaning 2 The disassemble a complex object into its minimal components, and from there create something, perhaps a pattern or an object with an interesting, sensorial tactile texture 3 Research and realization of a work of art made following course topic and suggestions 3B Realization of a printed publication documenting the final work and the stages that contributed to its formation.</p> <p>Module 2 Word is required. Interaction is the fundamental key. Connection between the 3 modules is necessary.</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>
<p>Assessment language</p>	<p>The same as the teaching language</p>
<p>Evaluation criteria and criteria for awarding marks</p>	<p>The final assessment is based on the content of all the exercises according to the following criteria:</p> <p>Module 1 + 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.</p>

	<p>Module 3: 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 <p>explicitness in displaying the outcome of the students work</p>
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<p>Required readings</p>	<p>Module 1: The foreseen readings will be divided among the participants in the course, who will be responsible for sharing what they have read with the rest of the working group, reporting it to the community, in a collective reading of the sources. the readings include excerpts from:</p> <p>Michel Tournier, <i>Venerdi o il limbo del Pacifico</i>, Einaudi, 2010 J. M. Coetzee, <i>Foe</i>, Torino, Einaudi, 2005 Daniel Defoe, <i>Robinson Crusoe</i>, 1719 Giorgio Agamben, <i>Creazione e anarchia. L'opera nell'età della religione capitalista</i>, Neri Pozza,, 2017 Eduardo Kohn, <i>Come pensano le foreste Per un'antropologia oltre l'umano</i>, Nottetempo, 2021 Knud Rasmussen, <i>Il grande viaggio in slitta</i>, Quodlibet Knud Rasmussen, <i>Aua</i>, Adelphi, 2018 Giorgio Agamben, <i>Altissima povertà. Regole monastiche e forma di vita</i>, 2021 Neil MacGregor, <i>La storia del mondo in 100 oggetti</i>, Adelphi, 2012 Neil MacGregor, <i>Vivere con gli dèi</i>, Adelphi, 2019 Vladimir Arkhipov, <i>Home-Made: Contemporary RussianFolk Artifacts</i>, Fuel, 2006 Matteo Guidi, <i>Cucinare in massima sicurezza</i>, Stampa Alternativa/Nuovi Equilibri, 2013</p>
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	<p>Module 2: Jeremy Deller & Alan Kane, Folk Archive: Contemporary Popular Art from the UK, Book Works, 2006 Roger Callois, La scrittura delle pietre, Abscondita, 2013 Theodore Sturgeon, Cristalli sognanti, Adelphi, 1997</p> <p>Module 3:</p> <p>Thrift, Nigel (2003): Space - The Fundamental Stuff of Human Geography, in: Sarah L. Hollaway; Stephen P. Rice; Gill Valentine (eds.), Key Concepts in Geography, London, SAGE. pp. 95–107 [Thrift 2003_Space-The Fundamental Stuff of Human Geography.pdf]</p> <p>Metzner-Szigeth, Andreas (2010): Kultur & Technik als Medien menschlicher Selbstverwirklichung. Überlegungen zur philosophischen Anthropologie und Gesellschaftstheorie, in: Gerhard Banse; Armin Grunwald (eds.), Technik und Kultur - Bedingungs- und Beeinflussungsverhältnisse, Karlsruhe, KIT Scientific Publishers, 2010, pp. 143-162 http://www.oapen.org/download?type=document&docid=422362</p> <p>Schäfers, Bernhard (2016): Soziales Handeln und seine Grundlagen - Normen, Werte, Sinn, in: Korte, Hermann; Schäfers, Bernhard (eds.), Einführung in Hauptbegriffe der Soziologie, Wiesbaden, VS (8. ed.), pp. 23-48 [Korte+Schaefers 2016_pp23-48_chapter Soziales Handeln und seine Grundlagen.pdf]</p>
<p>Supplementary readings</p>	<p>Module 1: Filmography: Dove sognano le formiche verdi (Wo die grünen Ameisen träumen) Werner Herzog, 1984 L'uomo Venerdì (Man Friday) Jack Gold, 1975</p> <p>Module 2: https://www.youtube.com/@kirstendirksen https://www.youtube.com/@primitivetechnology9550 https://www.youtube.com/@Matthiaswandel https://www.youtube.com/@GrandpaAmu https://www.youtube.com/@essentialcraftsman</p> <p>Module 3: Complete listing will be communicated in class and provided in the modules TEAMS domain</p>