

Syllabus
Course description

Course title	Studio SPACE Play Play Ground
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 2023/24
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	<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 – Spaces and their production ENGLISH</p> <p>If playing is the most serious thing known to humanity, then let's start by building our playground, our environment, our gaming tools.</p> <p>Playing is different imitation, it is a social act, it is politics in disguise. Let's build a garden of playful sculptures, a collection of sensory stimuli and symbolic signs, looking at the forest of monsters in Bomarzo and at the Tarot Garden of Niki de Saint Phalle, at the educational method of Fröbel and to the embodied wisdom of Simone Forti. Our playground is a collective multisensory elastic space, to understand our art you don't need to ask for a verbal explanation, but to pursue muscular wisdom.</p>

ITALIANO

Se giocare è la cosa più seria che l'umanità conosca, allora cominciamo costruendo il nostro parco giochi, il nostro ambiente, i nostri strumenti di gioco.

Giocare è imitazione diversa, è un atto sociale, è politica sotto mentite spoglie. Costruiamo un giardino di sculture ludiche, una raccolta di stimoli sensoriali e segni simbolici, guardando al bosco dei mostri di Bomarzo e al Giardino dei Tarocchi di Niki de Saint Phalle, al metodo educativo plasmato da, e a Simone Forti.

Il nostro playground è uno spazio elastico multisensoriale collettivo, per capire la nostra arte non serve chiedere una spiegazione verbale, ma inseguire una saggezza muscolare.

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

This module explores a series of overlapping concepts associated with play through texts, discussion, and play and arts-based research. Based on an approach centered on life as play, it explores playing with rules. It asks how certain games come to culturally dominate, and explores how games' rules and games' play materials act as sites for improvisation, tension, give and take. Methodologically then, we explore context for play (in this case Bolzano), the materiality for possible play (artistic and other construction material), and one thing that makes play engaging (psychological and political engagement).

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.

Der Kurs beginnt mit einem Überblick über die Grundlagen des sozialen Denkens. Vor diesem Hintergrund wird das Programm mit einer Einführung in

	<p>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 - 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.
<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><i>Module 1 – Spaces and their production:</i> Luca Trevisani luca.trevisani@unibz.it, https://www.unibz.it/de/faculties/design-art/academic-staff/person/37777-luca-trevisani</p> <p><i>Module 2 – Material sciences and their use in an artistic space contest:</i> Marc Allen Herbst</p> <p><i>Module 3 – Sociology of space:</i> 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 – Marc Herbst: ICAR/13</p>

	Module 3 – Andreas Metzner-Szigeth: SPS/08
Teaching language	Module 1 – Italian Module 2 – English Module 3 – German
Office hours	Module 1: Tuesday 18:00-20:00 Module 2: To be determined Module 3: Cf. the schedule within the published timetable of the course
List of topics covered	<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: Rules, entanglement, psychology, urban planning and logistics, relationality, cultural order. Order of things, what gets attention and the fetish. Properties and natures of objects, and forms at play. The entanglement of biopolitics, and individual and collectivity. Surrealism, heterogeneity, sociality.</p> <p>Module 3: - 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>Module 1: 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: Lectures, conversations and 3 play and arts-based research sessions: One involves investigating a site, one involves playing with material, and one involves playing games with one another.</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. - 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. <p>Transversal competence and soft skills</p> <p><i>Making judgements</i></p>
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	<ul style="list-style-type: none"> - 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. <p><i>Communication skills</i></p> <ul style="list-style-type: none"> - 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.
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<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>1</p>
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portable playground: making a multisensory bag object, playing with sound, smell, temperature, touch, with new perceptive hierarchies.

2

Presentation to the class of a work by an author related to the topic of the study, organized as a 5-minute video podcast episode

3

Research and creation of a work of art created following the theme and suggestions of the course. an environment a presence something that is part of a collective and multiple playground.

4

Creation of a printed publication documenting the final work and the stages that contributed to its formation.

Module 2:

1. Rules

Students will explore the physical and psychological ways that different behaviors or commodities become to appear law-like in their presence within the City. Students are expected to participate and explore in both guided and unguided formats, inventing research tools and methods over the course of the project.

2. Material

Students will play with materials together in collaborative and singular groupings within a fixed period of time. Sculptural and spacial exploration will occur. At the students will be asked to analyze the materials and the experiences from a variety of perspectives.

3. Relations

In a guided manner, students will utilize interpersonal play methods. They will reflect upon the experience and brainstorm and create other games and contexts within such games will be useful.

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.
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>Module 1: 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 2: Achievement will be assessed by active participation, creative and critical engagement with assignments and classroom exercises, and ongoing dialogs between teacher and collaborator.</p> <p>Module 3:</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	<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> <ul style="list-style-type: none"> - Roger Caillois, <i>Man, Play and Games</i>, Univ of Illinois Pr, 2001 - Raymond Roussel, <i>Locus Solus</i>, Grenelle, 2001
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	<ul style="list-style-type: none"> - Edwin A. Abbott, <i>Flatlandia</i>, Adelphi - <i>Sportification. Eurovisions, Performativity and Playgrounds</i>, Aa.Vv., 2017, ed. Viaindustriae publishing - Gabriela Burkhalter, <i>The Playground Project</i>, Jrp, 2018 <p>Furthermore, each student will have to prepare a lesson, a contribution on a study case of the discipline, looking for information and references on a bibliography referring to authors and episodes such as: Isamu Noguchi, Simone Forti, Matthew Barney, Robert Morris, Carolee Schneemann, Aldo Van Eyeck, Gianni Colombo, Helio Oiticica, Lygia Clarck, Temple Grandin, Franz Herald Walter, Yona Friedman, Mike Kelley, Campo Urbano.</p> <p>Module 2: Excerpts from:</p> <ul style="list-style-type: none"> - Anna Tsing, <i>Friction</i>, Princeton University Press. 2004. - Desiree Forster, <i>Aesthetic Experience of Metabolic Processes</i>. Meson Press, 2021. - Karl Marx, <i>Capital: A Critique of Political Economy. Vol. 1</i>. Penguin, 1990. <p>Module 3:</p> <ul style="list-style-type: none"> - - Andreas Metzner-Szigeth, <i>Exploring the Interplay of Images, Imaginaries and Imagination in Science Communication – Basic Considerations</i>, in: <i>ibid.</i> (Ed.): <i>On the Interplay of Images, Imaginaries and Imagination in Science Communication</i>, Florence, Casa Editrice Leo S. Olschki, 2022, pp. 33-47 - 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> <p>Module 2:</p> <ul style="list-style-type: none"> - Reza Negarestani, 'Contingency and Complicity'. In MacKay, R (ed) <i>The Medium of Contingency</i>. Urbanomic. 2011, - Michel Foucault, <i>The birth of biopolitics</i>. Palgrave MacMillan 2008. - Nadja Millner-Larsen, <i>Up Against the Real, Black Mask from Art to Action</i>. University of Chicago Press, 2023. - Emily Apter, <i>Feminizing the Fetish</i>. Cornell University

Press. 1991.

- Wendy Russel, "Entangle in the midst of it: A diffractive expression of an ethics for playwork." In M. MacLean, W. Russell, & E. Ryall (Eds.), *Philosophical perspectives on play*. Routledge. 2015.

Module 3:

- Complete listing will be communicated the first day of class and provided in the [course's TEAMS](#) domain.