Syllabus
Course description

Course title	Studio SPACE **"A cosmic pace part (Apotropaic space)"**
Course code	97118
Scientific sector	Module 1: CEAR-08/D (ex ICAR/13) Module 2: IMAT-01/A (ex ING-IND/22) Module 3: GSPS-06/A (ex SPS/08)
Degree	Bachelor in Design and Art (L-4)
Semester	Sommer semester 2024/25
Year	2nd and 3rd
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	*The course belongs to the class "caratterizzante" (module 1, "di base" (module 2) and affine integrativa" (module 3) in the major in Art.*
	Description Module 1 – Spaces and their production ENGLISH The course reinterprets sculpture as an evocation of fears and monsters, as well as an apotropaic gesture. We will engage with the corporeal, the visceral, and the absurdity of human presence, constructing a perspective that is distorted yet clear, offering a sharp gaze on our cultural landscape. We will explore form as metamorphosis, considering materials as fundamental principles of existence, substances as agents of change, and the senses as the beating heart of artistic practice. The aim is to seek

chaotic, sincere, and even raw depictions of human nature.

We will delve into the cultural idea of the monster, fear, the uncanny, fetishes, and scarecrows, drawing inspiration from the subversive approaches of Mary Shelley's *Frankenstein* and Mike Kelley's deconstruction of nostalgia, as well as from the myth of Dracula, the Krampus, Donna Haraway's philosophy, the Grimm Brothers' fairy tales, all filtered through the writings of Mark Fisher.

ITALIANO
Il corso reinterpreta la scultura come evocazione di paure e mostri, e come gesto apotropaico. Ci confronteremo con il corporeo, il viscerale e l'assurdità della presenza umana, costruendo uno sguardo distorto, ma al contempo nitido, sul nostro paesaggio culturale.

Esploreremo la forma come metamorfosi, considerando i materiali come principi fondamentali dell'esistenza, le sostanze come agenti di cambiamento, e i sensi come il cuore pulsante della pratica artistica, cercando raffigurazioni caotiche, sincere e anche crude della natura umana. Guarderemo all'idea culturale del mostro, della paura, del perturbante, dei feticci, degli spaventapasseri, traendo ispirazione dagli approcci sovversivi del *Frankenstein* di Mary Shelley e dalla decostruzione della nostalgia di Mike Kelley, così come dal mito di Dracula e dei krampus, dal pensiero di Donna Haraway e dalle fiabe dei Fratelli Grimm, il tutto filtrato dagli scritti di Mark Fisher.

Description Module 2 – Material sciences and their use in an artistic space contest
How do time and context relate to the situation of things left to litter the human environment? How do we symbolically alter landscapes to alter or solidify our relationships with uncanny or unsettling or controversial things in the landscape? What are the social and political dimensions of sculpture that intends to mediate scary relationships in place over time?
Starting with questions of things that we relate to that seem so dramatically distant from us, we will then explore a site near Bolzano with a purpose, and investiate how time and continuity open up different ways to play things we fear, and utilize that fear for our purposes.

	Description Module 3 – Sociology of space ENGLISH The course begins with an exploration of the multiple qualities, dimensions and meanings of space. Based on its findings, we will approach essential social science concepts focussing on the patterns of human perception and the construction of social life. Against this background, the programme will continue with an introduction to the sociology of space, its approaches and themes, naturally in conjunction with some relevant interdisciplinary extensions. Specifically, teaching and learning will circle around the following topics: - Understanding the interplay of human action and perception - Recognising the social construction of realities - Analysing the social reproduction of space - Learning about human ecology and well-being - Exploring the reconfiguration of virtual realities - Reflecting on the meaning of space in art and design DEUTSCH Der Kurs beginnt mit einer Exploration der vielfältigen Qualitäten, Dimensionen und Bedeutungen des Raums. Auf der Basis dieser Ergebnisse werden wir uns wesentlichen sozialwissenschaftlichen Konzepten nähern, die sich auf die Muster der menschlichen Wahrnehmung und die Konstruktion des sozialen Lebens konzentrieren. Vor diesem Hintergrund wird das Programm mit einer Einführung in die Soziologie des Raums, ihre Ansätze und Themen fortgesetzt, natürlich in Verbindung mit einigen relevanten interdisziplinären Erweiterungen. Im Detail wird sich das Lehren und Lernen um die folgenden Themen drehen: - Verstehen des Zusammenspiels von menschlichem Handeln und Wahrnehmen - Erkennen der sozialen Konstruktion von Wirklichkeiten - Analyse der sozialen Reproduktion von Raum - Lernen über Humanökologie und Wohlbefinden - Erkundung der Rekonfiguration virtueller Realitäten - Reflexion der Bedeutung von Raum in Kunst und Design.

Specific educational objectives	**Knowledge and understanding** - 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.

Lecturer	***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 ***Module 2 – Material sciences and their use in an artistic space contest:*** Marc Alles Herbst MarcAllen.Herbst@unibz.it Marc Allen Herbst / Free University of Bozen-Bolzano ***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
Scientific sector of the lecturer	Module 1 – Luca Trevisani: nn Module 2 – Marc Allen Herbst: IMAT-01/A (ex ING-IND/22) Module 3 – Andreas Metzner-Szigeth: GSPS-06/A (ex SPS/08)
Teaching language	Module 1 – Italian Module 2 – English Module 3 – German
Office hours	Module 1: Monday 18-20 Module 2: Wednesday 10-12 Module 3: Wednesday 14:00 – 16:00, by prior agreement
List of topics covered	**Module 1** Space as a place will be the foundation of our work, space as a container, as an arena, as a backdrop, as a self-representational diorama. Matter as mother, as a resource for an authorial economy of scale. Sculpture as sensory

wisdom, understood as a rich, multifaceted, and polymorphic practice, far from the reductionism practiced by the history of Western art. Special attention will be given to the construction of new value hierarchies, addressing gender, class, and artistic genres

Module 2
Spatial practice, art in the expanded field, nature/culture, material play, fetish versus totem, temporal practice, embodiment across distance and scale.

Module 3:
- Understanding the interplay of human behaviour and perception
- Recognising the social construction of realities
- Analysing the social reproduction of space
- Learning about human ecology and well-being
- Exploring the reconfiguration of virtual realities
- Reflecting on the meaning of space in art and design.

Teaching format	**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 **Module 2** In class workshops, and two day-long field visits with picnics, discussions and hands-on play. **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.

Expected learning outcomes	**Disciplinary competence** *Knowledge and understanding* - 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.
	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.

Assessment	*By exam's date, each student must upload on the Microsite of the faculty detailed documentation of the work done during the course.* *designart.unibz.it* *Documentation is an integral part of the exam. The documentation must include visual documentation and an abstract of the project.* **Module 1** A Disappearing in a place, art as a camouflage B Remaking a book: Mike Kelley's The uncanny C Presentation to the class of a work by an author related to the topic of the studio, organized as a 5-minute audio podcast episode D Research and creation of a work of art created following the theme and suggestions of the course. Give a body to a monster and a fear E Creation of a printed publication documenting the final work and the stages that contributed to its formation.

	Module 2 Achievement will be assessed upon in-class work. **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 they involve social scientific topics.
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** Achievements will be assessed in relation to active participation in the lectures, acquisition and discussion of seminar topics and case studies delivered during the 9/12 lectures. A conscious analysis of the work carried out and the work developed by the class is fundamental to the final assessment. **Module 2** Students should be able to critically discuss the decisions taken in creating their work, and open up conversations related to time and situation their work responds to. **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 student's work.

Required readings	**Module 1**
	Mary Shelley, Frankenstein
	D. Haraway, Chthulucene, NOT, 2019.
	Mark Fisher, The Weird and the Eerie
	Excerpts and short text provided during the course.
	Module 2
	Excerpts and short text provided during the course.
	Module 3
	Löw, Martina: Raumsoziologie, Berlin, Suhrkamp Verlag, 2000
	Löw, Martina: The Sociology of Space - Materiality, Social Structures, and Action, Palgrave Macmillan, New York, 2016
	Kessl, Fabian; Reutlinger, Christian (Eds.): Handbuch Sozialraum - Grundlagen für den Bildungs- und Sozialbereich, Wiesbaden, Springer, 2019
	Thrift, Nigel: Space - The Fundamental Stuff of Human Geography. in: Hollaway, Sarah L.; Rice, Stephen P.; Valentine, Gill (Eds.): Key Concepts in Geography, London, SAGE, 2003, pp. 95–107
	Metzner-Szigeth, Andreas: Exploring the Interplay of Images, Imaginaries and Imagination in Science Communication – Basic Considerations, in: ibid. (Ed.): On the Interplay of Images, Imaginaries and Imagination in Science Communication, Florence, Casa Editrice Leo S. Olschki, 2022, pp. 33-47
	Gustafson, Per: Meanings of Place - Everday Experience and Theoretical Conceptualizations, Journal of Environmental Psychology, 2001, 21, pp. 5-16

	Lambin, Eric: Die Glücksökologie - Warum wir die Natur brauchen, um glücklich zu sein, Hamburg, Hoffmann & Campe, 2014
	Lambin, Eric: An Ecology of Happiness, Chicago, Univ. of Chicago Press, 2012
	Metzner-Szigeth, Andreas: Das „Netz-Medium" - Ein Katalysator gesellschaftlicher Transformationen?, in: Banse, Gerhard; Wieser, Matthias; Winter, Rainer (Eds.): Neue Medien und kulturelle Vielfalt - Konzepte und Praktiken, Berlin, Trafo Verlag, 2009, pp. 81-104
	Metzner-Szigeth, Andreas: How to Analyse Techno-Medial Transformations of Culture and Society?, in: Banse Gerhard; Insausti, Xabier (Eds.): Von der Agorá zur Cyberworld – Soziale und kulturelle, digitale und nicht-digitale Dimensionen des öffentlichen Raumes. Berlin, Trafo Verlag, 2018, pp. 299-314
	Lister, Martin: New media - A critical introduction, London, Routledge, 2010
	Complete listing will be communicated the first day of class and provided in the course's TEAMS domain.
Supplementary readings	**Module 1** **Nosferatu (1922)** –F.W. Murnau **Dracula (1992)** – Francis Ford Coppola **Get Out (2017)** – Jordan Peele **Psycho (1960)** – Alfred Hitchcock **The Thing (1982)** – John Carpenter **Alien (1979)** – Ridley Scott **Les statues meurent aussi (1953)** –Alain Resnais, Chris Marker, and Ghislain Cloquet **Under the skin (2013) -** Jonathan Glazer

Module 2
Undercommons, Fred Moten, Stefano Harney
Lets Spit on Hegel, Carla Lonzi
The Devil and Commodity Fetishism in South America, Michael Taussig
Caliban and the Witch, Silvia Federici

Module 3:
Dünne, Jörg; Günzel, Stephan: Raumtheorie - Grundlagentexte aus Philosophie und Kulturwissenschaften, Frankfurt am Main, Suhrkamp Verlag, 2006
Günzel, Stephan (Ed.): Topologie - Zur Raumbeschreibung in den Kultur- und Medienwissenschaften, Bielefeld, transcript Verlag, 2007
Christmann, Gabriela B.; Knoblauch, Hubert; Löw, Martina (Eds.): Communicative Constructions and the Refiguration of Spaces- Theoretical Approaches and Empirical Studies, Milton Park, New York, Routledge, 2022
Gilmartin, Mary; Hubbard, Phil; Kitchin, Rob (Eds.): Key thinkers on space and place, London, Sage, 2024
Löw, Martina: Vom Raum aus die Stadt denken - Grundlagen einer raumtheoretischen Stadtsoziologie, Bielefeld, transcript Verlag, 2018

Berger, Peter L.; Luckmann, Thomas (1969/1987): Die gesellschaftliche Konstruktion der Wirklichkeit. Eine Theorie der Wissenssoziologie. Mit einer Einleitung zur deutschen Ausgabe von Helmuth Plessner. Übersetzt von Monika Plessner. Frankfurt/Main: Fischer Taschenbuch Verlag

Berger, Peter L.; Luckmann, Thomas: The Social Construction of Reality: A Treatise in the Sociology of Knowledge, Garden City, NY, Anchor Books, 1966

Metzner-Szigeth, Andreas: Kultur & Technik als Medien menschlicher Selbstverwirklichung - Überlegungen zur philosophischen Anthropologie und Gesellschaftstheorie, in: Banse, Gerhard; Grunwald, Armin (Eds.): Technik und Kultur – Bedingungs- und Beeinflussungsverhältnisse, Karlsruhe (KIT Scientific Publishers) 2010, pp. 143-162

Knoblauch, Hubert: Die kommunikative Konstruktion der Wirklichkeit, Wiesbaden, Springer, 2017

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