

Syllabus
Course description

Course title	Studio SPACE Fully TactFully
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 2024/25
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>Fully, tactFully thinks of sculpture as a sensory, tactile, analog, timeless practice, and space as a social and collective arena.</p> <p>Fully, tactFully is a course made up of frottage, casts, footprints, indices, icons, matrices, models, molds. Starting from the footprints we find in the ancient caves, and from the Mycenaean funerary masks to medieval devotional books, and from there to the casts of Duchamp, Costantino Nivola, Carolee Schneemann and Ana Mendieta, we will deal with how the representation is transformed into an embodied image, into a refied body. Fully, tactFully explores the pulsation of the drive. the metamorphosis of forms, matter as the cardinal principle</p>
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of existence, substances as qualities, reactants, activators, the senses as the focus of artistic practice. Sculpture as mask, as that which petrifies, crystallizes, immortalizes in the inorganic life. sculpture as that sacred and ancestral practice that takes on our physiological presence, its transience, its evolutionary vitality, its most powerful fragility, its right to oblivion. Fully, tactFully. Fully, tactFully is a course that activates ancestral practices, outside and beyond the naivety of our digital present, and its finalistic considerations of becoming. It does it fully, tactFully

ITALIANO

Fully, tactFully pensa alla scultura come a una pratica sensoriale, tattile, analogica, senza tempo, e allo spazio come a un'arena sociale e collettiva.

Fully, tactFully è un corso fatto di frottage, calchi, impronte, indici, icone, matrici, modelli, stampi.

Partendo dalle impronte che troviamo nelle antiche grotte e dalle maschere funerarie micenee, per arrivare ai libri devozionali medievali, ai calchi di Duchamp, Costantino Nivola, Carolee Schneemann e Ana Mendieta, ci occuperemo di come la rappresentazione si trasforma in immagine incarnata, in corpo rifatto. Fully, tactFully esplora la pulsazione della pulsione. la metamorfosi delle forme, la materia come principio cardine dell'esistenza, le sostanze come qualità, reagenti, attivatori, i sensi come fulcro della pratica artistica. La scultura come maschera, come ciò che si pietrifica, si cristallizza, si immortala nella vita inorganica. la scultura come quella pratica sacra e ancestrale che assume la nostra presenza fisiologica, la sua transitorietà, la sua vitalità evolutiva, la sua fragilità più potente, il suo diritto all'oblio.

Fully, tactFully è un corso che attiva pratiche ancestrali, al di fuori e al di là delle ingenuità del nostro presente digitale, e delle sue considerazioni finalistiche del divenire, e lo fa pienamente, tactFully.

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

Thinking with your hands, through the use of your hands and listening to matter. Objects speak to us, weigh, burn, cut, wound, heal, change, don't change: they respond to our gaze, amplify our word, build vertical souls. Imagine ourselves in practical dialogue, where we can embrace a total language. We have space, time flies, but if we are on time and on the place we can reach a peak from which to imagine a new landscape, with a new tactile eye, a new vibrant and expanding ear. A lens, a basket to

collect, a notebook to sketch, space for memory, a filter to recompose: few elements are really necessary.

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.

<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>
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<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, Giovanni Donadini / Free University of Bozen-Bolzano (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: nn Module 2 – Giovanni Donadini: nn 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: Monday 11:00 – 13:30, by prior agreement</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. Sculpture as sensorial wisdom,</p>

	<p>understood as a rich, multifaceted and polymorphic practice, far from the reductionism practiced by the Western history of art.</p> <p>Module 2: Inclinations around the senses: an ear that smells, a hand that looks, a taste that listens, an eye that touches, a nose that tastes. Investigating an interweaving, overlapping, playful exchange of perceptual possibilities that are expressed through active doing that can become imagination. A practical and concrete thinker to make connections and interdependence between process of construction and understanding of gesture. Overlooking the practice of shelter culture and DIY we will try to frame a focus on tactility and sound as dynamic elements, close to coming to life. <i>Sound</i> as aerial and free sculpture in space, <i>touch</i> as a tool for knowledge and re-appropriation of a present and tangible reality.</p> <p>Module 3:</p> <ul style="list-style-type: none"> - 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.
<p>Teaching format</p>	<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: Push for repetition, practiced as a key to language consolidation. Overcoming the idea of testing, inviting not to be afraid of error: replicate to learn more and deepen. Comparison with the quantity of the gesture. In dialogue and coordination with modules 1 and 3, we'll set up three moments of joint review useful to reinforce a constructive comparison.</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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Expected learning outcomes	Disciplinary competence
	<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.

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.
<http://portfolio.dsgn.unibz.it/wp-admin>
Documentation is an integral part of the exam. The documentation must include visual documentation and an abstract of the project.

	<p>Module 1:</p> <p>A portable cast: making a multisensory cast- frottage-replica or copy of a body, applying new perceptive hierarchies.</p> <p>B Make a copy of an object blindfolded, without any visual aid: to see with the skin.</p> <p>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</p> <p>D 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 body.</p> <p>E Creation of a printed publication documenting the final work and the stages that contributed to its formation.</p> <p>Module 2:</p> <p>Musica concreta: three moments of intensive listening and three exercises as introduction to the idea of tactile sound. Recording, editing and how to interact with sound space. Stolen kitchen: 2 moments of practice with flour. The idea of food becoming language, presence. Low-tech precarious assemblages.</p> <p>Module 3:</p> <p>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.</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 and module 2</p> <p>Achievements will be assessed in relation to active participation in the lectures, acquisition and discussion of seminar topics and case studies delivered during the</p>

	<p>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:</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 student's work.
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<p>Required readings</p>	<p>Module 1:</p> <p>Georges Didi-Huberman, La somiglianza per contatto. Archeologia, anacronismo e modernità dell'impronta, 2009</p> <p>Walter Benjamin, L'opera d'arte nell'epoca della sua riproducibilità tecnica, 1935</p> <p>Didier Anzieu, L'io-pelle, 1987</p> <p>Elvia Wilk, The Word Made Fresh: Mystical Encounter and the New Weird Divine, 2018</p> <p>Module 2:</p> <p>Siamo Linee, Tim Ingold, Treccani, 2020</p> <p>A.A.V.V., Fallo da Te, Manuale pratico di vita quotidiana alternativa, Arcana Editrice, 1974</p> <p>Il fuoco e il cuoco - Storia di un legume magico, Roberto Gelini, Derive Approdi, 2022</p> <p>Walden - Vita nei boschi, Henry David Thoreau, Einaudi, 2020</p> <p>Module 3:</p> <p>Löw, Martina: Raumsoziologie, Berlin, Suhrkamp Verlag, 2000</p>
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	<p>Löw, Martina: <i>The Sociology of Space - Materiality, Social Structures, and Action</i>, Palgrave Macmillan, New York, 2016</p> <p>Kessl, Fabian; Reutlinger, Christian (Eds.): <i>Handbuch Sozialraum - Grundlagen für den Bildungs- und Sozialbereich</i>, Wiesbaden, Springer, 2019</p> <p>Thrift, Nigel: <i>Space - The Fundamental Stuff of Human Geography</i>. in: Hollaway, Sarah L.; Rice, Stephen P.; Valentine, Gill (Eds.): <i>Key Concepts in Geography</i>, London, SAGE, 2003, pp. 95–107</p> <p>Metzner-Szigeth, Andreas: <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</p> <p>Gustafson, Per: <i>Meanings of Place - Everyday Experience and Theoretical Conceptualizations</i>, <i>Journal of Environmental Psychology</i>, 2001, 21, pp. 5-16</p> <p>Lambin, Eric: <i>Die Glücksökologie - Warum wir die Natur brauchen, um glücklich zu sein</i>, Hamburg, Hoffmann & Campe, 2014</p> <p>Lambin, Eric: <i>An Ecology of Happiness</i>, Chicago, Univ. of Chicago Press, 2012</p> <p>Metzner-Szigeth, Andreas: <i>Das „Netz-Medium“ - Ein Katalysator gesellschaftlicher Transformationen?</i>, in: Banse, Gerhard; Wieser, Matthias; Winter, Rainer (Eds.): <i>Neue Medien und kulturelle Vielfalt - Konzepte und Praktiken</i>, Berlin, Trafo Verlag, 2009, pp. 81-104</p> <p>Metzner-Szigeth, Andreas: <i>How to Analyse Techno-Medial Transformations of Culture and Society?</i>, in: Banse Gerhard; Insausti, Xabier (Eds.): <i>Von der Agorá zur Cyberworld – Soziale und kulturelle, digitale und nicht-digitale Dimensionen des öffentlichen Raumes</i>. Berlin, Trafo Verlag, 2018, pp. 299-314</p> <p>Lister, Martin: <i>New media - A critical introduction</i>, London, Routledge, 2010</p> <p>- Complete listing will be communicated the first day of class and provided in the course's TEAMS domain.</p>
<p>Supplementary readings</p>	<p>Module 1: Franz Kafka, <i>Racconti</i>.</p>

Jun'ichirō Tanizaki, *Elogio Dell'ombra*.
 Edwin A. Abbott, *Flatlandia*, Adelphi

Module 2:

L'uevo alla kok, Aldo Buzzi, Adelphi, 2002

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.