



AALBORG UNIVERSITY
DENMARK

Art and Technology, AAU, 1st semester 2014

Sculpture and Technology / Skulptur og teknologi



YOUNGMAN, 2012 /1 wooden stepladder, and discarded wood/ Tim Noble and Sue Webster
<http://www.thisismarvelous.com/i/4-Amazing-Shadow-Sculptures-by-Tim-Noble-and-Sue-Webster>



School: CAT

Study board: ArT & Technology

Study regulation: BA Study Program in Art & Technology, The Faculty of Humanities, AAU, September 2014.

Semester code: ArT1 – HSA160045

Study regulations code: HSA16121

Sculpture and Technology (Skulptur og teknologi)

The semester project for ArT1 2014 is called: Sculpture and Technology – turning scrap into interactive/kinetic sculptures

Description of the semester project:

On the basis of the fact that humans create enormous amounts of waste (and pollution), it is the student's main assignment to address this phenomenon from an artistic standpoint. The students must therefore use materials that have been discarded as useless and as waste. Within the arts there are several related approaches, such as Found Art, Ready-Made, Waste-Art, Interactive/Kinetic Art and other types of art forms that either addresses the issue in a direct and provocative way or transform waste materials into new aesthetic artifacts and/or critical designs. The precise content of the assignment will be worked out within each group based on common interests in the phenomenon, interest in specific materials (glass, plastic, metal, rubber, electronic waste etc.) and personal or political views on the matter. Each group will therefore present their own unique approach to turning scrap into sculptures and work out a problem statement that clearly defines the approach. Only dogma is that the sculptures should either be interactive or kinetic with respect to integrating basic technological means and made primarily from found materials.

Semester coordinator:	Betty Li Meldgaard, KOM betty@hum.aau.dk +45 9940 3095
Secretariat:	Anne Nielsen, KOM amn@hum.aau.dk +45 9940 9919
Supervisors:	Betty Li Meldgaard, KOM Line Marie Bruun Jespersen, KOM Rasmus Krarup Madsen, MT Dario Parigi, BYG



Module 1: Sculpture and Technology (15 ECTS)	
<ul style="list-style-type: none"> • Materials - form, structure and composition • Perception in Theory and Praxis I • Artistic and Academic Methodology I (Creative Methods) • Sketching Techniques I 	
Supervisors:	Betty Li Meldgaard, KOM Line Marie Bruun Jespersen, KOM Rasmus Krarup Madsen, MT Dario Parigi, BYG
Teaching staff:	Jesper Thorup Nielsen, ITS
Module 2: Problem-Based Learning (5 ECTS)	
<ul style="list-style-type: none"> • Problem Based Learning 	
Supervisors:	Betty Li Meldgaard, KOM
Teaching staff:	Betty Li Meldgaard, KOM
Module 3: Physical Interface Design I (5 ECTS)	
<ul style="list-style-type: none"> • Basic Electronics • Sensors and Actuators I 	
Supervisors:	Rasmus Krarup Madsen, MT
Teaching staff:	Rasmus Krarup Madsen, MT Jesper Thorup Nielsen, ITS
Module 4: History of Art and Technology I (5 ECTS)	
<ul style="list-style-type: none"> • History of Art and Technology I 	
Supervisors:	Line Marie Bruun Jespersen, KOM
Teaching staff:	Line Marie Bruun Jespersen, KOM
Departments:	
KOM	Department of Communication and Psychology
AD	Department of Architecture, Design and Mediatechnology (Architecture and Design)
MT	Department of Architecture, Design and Mediatechnology (Mediatechnology)
BYG	Department of Civil Engineering
ITS	IT-support



Module 1: “Sculpture and Technology” (Skulptur og teknologi) (15 ECTS)

HSA110017F

Location:	ArT1
Study Board:	ArT & Technology
Module coordinator:	Betty Li Meldgaard, KOM betty@hum.aau.dk +45 9940 3095
Method of work and language:	Project work in groups. English
Module contents:	In this module, students work with basic theories and practical methods in regard to the creation of sculptures and the design of physical artefacts as an aesthetic manifestation. Using materiality as a point of departure, students work with basic principles of form, structure, composition and artistic expression. Students experiment with a variety of materials and basic technologies in connection with the design and creation of physical artefacts. Students work theoretically and experimentally with a variety of formal, static and dynamic principles, and contexts of use.

The module, “Sculpture and Technology” introduce the students to basic problem subjects and solutions in relation to the creation and construction of artefacts, products and installations of sculptural and aesthetic quality.

Courses:

In connection with the module, courses may be offered within the following areas:

- Materials - form, structure and composition
- Perception in Theory and Praxis I
- Artistic and Academic Methodology I (Creative Methods)
- Sketching Techniques I

Learning objectives:

During this module, students should acquire:

Basic knowledge about

- physical artefacts, sculptures and sculptural installations
- application of basic technology in connection with the production and use of artefacts
- aesthetic and artistic means of expression, interaction of form and technology and choice of materials
- methods and tools for the creation of a work from idea to completed artefact.

Skills in

- identifying, formulating, and analysing an artistic problem within the theme “sculpture and technology” and developing alternative concepts for a selected problem
- describing and motivating choice of methods in connection with the production of sketches, models and prototypes of artefacts
- identifying, developing and describing artistic ideas and concepts, and the interaction between form and technology, choice of materials and aesthetic expression
- applying appropriate technologies and construction methods in connection with the production and use of artefacts

Competencies in



- describing and analysing physical artefacts, sculptures and sculptural products
- producing conceptual suggestions of artefacts with artistic quality
- developing practical skills regarding aesthetics and artistic idioms
- describing the completed product in texts, diagrams, drawings, and models, and communicating this in a project report, portfolio, etc.

The module is completed with:

Examination 1

An internal combined written and oral examination in Module 1: "Sculpture and Technology".

The examination will take the form of a conversation between the students, the examiner and another examiner on the basis of the project report or portfolio prepared by the student(s) as well as the product created by the students. The project exam will also address other content from the module courses.

Form of examination: b)

Number of pages: the written work must not exceed 10 pages per student (15 pages in the case of individual reports).

Duration of examination: 20 minutes per student and 10 minutes for assessment and communication of grades per group, however, the duration of the examination is maximum 2 hours.

Evaluation: Grading according to the 7-point scale.

Proportional weighting: An aggregate grade is awarded for the artefact, the written and oral performances.

The assessment results in an individual grade.

Credits: 15 ECTS

The written report, the product and the oral examination should demonstrate that the student has fulfilled the objectives outlined above.

In the evaluation of the examination performance, the grade 12 will only be awarded to students who demonstrate that they have fulfilled the objectives for the subject exhaustively or with only few insignificant omissions.

Any re-examination will be held in accordance with the above guidelines on the basis of the revised project report or parts hereof specified by the examiner.

Exam dates:	week 3, 2015
Exhibition dates:	December 4 and 5, 2014
Deadline:	
Hand-in date:	December 18, 2014 at 10 am
To:	Anne Nielsen

ArT1

Materials - form, structure and composition (2 ECTS)

The course provides an insight, with both theoretical and hands-on approach, on how physical principles and material properties affect, directly or not, the work of sculptors.

Lesson 1:	Lecture with exercise
	Basic Principles of Equilibrium. Sculptures has almost never a purely structural intent; however sculptures need to be shaped in certain ways in order to exist as physical objects, and structural and material limitations could be understood as opportunities for the artistic expression. The lecture



	introduces fundamental concepts of forces, moments and equilibrium through the use of simple operations and graphic force diagrams. Practical example and exercises will be provided for the application of such concepts in the context of sculpture. Students will be called to create a “mobile”, a type of kinetic sculpture based on the principle of equilibrium.
	Date for lesson - see calendar.
	Dario Parigi
	Daniel L. Schodek, 1993, Structure in Sculpture (pages 40-46)
	Handouts
Lesson 2:	Lecture
	Balance and Movement: Kinetic Sculptures. Students will be introduced to the kinetic potential of sculpture through an overview of the constraints and mechanisms that can be combined and assembled in order to achieve an artistic expression.
	Date for lesson - see calendar.
	Dario Parigi
	Daniel L. Schodek, 1993, Structure in Sculpture (pages 86-93)
	Handouts
Lesson 3:	Lecture
	Balance and Stability - part 1. The concepts introduced in the first lecture will be applied in the determination of the stability of a structure with both single and multiple supports, either under its own self weight and when subjected to external loads.
	Date for lesson - see calendar.
	Dario Parigi
	Daniel L. Schodek, 1993, Structure in Sculpture (pages 46-85)
	Handouts
Lesson 4:	Lecture with exercise
	Balance and Stability - part 2. An intuitive graphic method will be introduced for the determination of the center of mass of a three dimensional sculpture.
	Date for lesson - see calendar.
	Dario Parigi
	Daniel L. Schodek, 1993, Structure in Sculpture (pages 46-85)
	Handouts
Lesson 5:	Lecture with exercise
	Shapes and Stresses in Structural Systems. Analysis of stresses developing in elements of different structural systems: tension, compression, and bending.
	Date for lesson - see calendar.
	Dario Parigi



	Deplazes, A., 2005, Constructing Architecture: Materials, Processes, Structures (pages 113-138) Daniel L. Schodek, 1993, Structure in Sculpture (pages 104-126)
	Handouts
Lesson 6:	Lecture
	Introduction to Materials: Metal. Material properties and crafting techniques have a direct impact on the way the sculptor can work with the material and what forms can be made with it. The lecture presents the mechanical and physical properties of metals, crafting tools, techniques and construction details.
	Date for lesson - see calendar.
	Dario Parigi
	Deplazes, A., 2005, Constructing Architecture: Materials, Processes, Structures (77-112) Daniel L. Schodek, 1993, Structure in Sculpture (pages 242-253)
	Handouts
Lesson 7:	Lecture
	Introduction to Materials: Wood. The lecture presents the mechanical and physical properties of wood, crafting tools, techniques and construction details.
	Date for lesson - see calendar.
	Dario Parigi
	Deplazes, A., 2005, Constructing Architecture: Materials, Processes, Structures (pages 56-76) Daniel L. Schodek, 1993, Structure in Sculpture (page 253)
	Handouts
Lesson 8:	Lecture
	Introduction to Materials: Concrete. The lecture presents the mechanical and physical properties of concrete, crafting tools, techniques and construction details.
	Date for lesson - see calendar.
	Dario Parigi
	Deplazes, A., 2005, Constructing Architecture: Materials, Processes, Structures (pages 56-76) Daniel L. Schodek, 1993, Structure in Sculpture (pages 260-265)
	Handouts
Perception in Theory and Praxis I (1 ECTS)	
Lesson 1-2:	Lecture (1 and 2)
	Perception in Theory and Praxis – Introduction The functional relation between perception and materials in relation to visual and tactile perception. How does things look and feel? The lecture will provide the students with an extensive vocabulary to support choices of materials and objects for the semester assignment.



	Assignment – <i>Environmental Investigation</i> – will be handed out in relation to the course.
	Date for lesson - see calendar.
	Betty Li Meldgaard
	Literature relevant for the main semester report will be given in relation to the course
	Refs. to the course content and suggested readings: Ian Gordon, "Theories of Visual Perception", 3 rd . ed. Wade and Swanston, "Visual Perception – an introduction", 2004 James J. Gibson, "Ecological Approach to visual perception", Lawrence Erlbaum Associates, 1979/1986 (Affordances, Substances) http://webmineral.com/help/Habits.shtml
Lesson 3-4:	Lecture (3 and 4)
	Lecture (and assignment presentation). After the students have presented the result from the assignment the course will end with a lecture that touches upon the understanding of the history and science behind theories of perception. The goal of the course is to deepen the understanding of the history and science behind theories of perception.
	Date for lesson - see calendar.
	Betty Li Meldgaard
	Literature relevant for the main semester report will be given in relation to the course
Artistic and Academic Methodology I (Creative Methods) (1 ECTS)	
Lesson 1:	Lecture & in-class writing assignment
	Academic Methodology: Introduction to Critical Theory and Aesthetics. What is theory? What is aesthetics? How do these fields of study relate to the study of art and technology? This course provides students with an overview of critical theory methods including feminist theory, Marxist theory, Visual Culture and aesthetics. Special attention will be given to critical theory methods for Art semester reports (including bibliographic references citation methods).
	Date for lesson - see calendar.
	Elizabeth Jochum
	<i>Critical Theory Today</i> – Introduction (Louis Tyson) <i>A Concise Companion to Feminist Theory</i> , Ch 9 "The Visual" (Mary Eagleton) <i>The Marxist Theory of Art</i> (David Laing) FOCUS: <i>At the Whitney: Jeff Koons Retrospective</i> (Hal Foster)
	http://whitney.org/Exhibitions/JeffKoons http://www.chicagomanualofstyle.org/home.html http://www.en.aub.aau.dk <u>Handouts</u>



	<i>Form & Style</i> (Carole Slade & Robert Perrin) Chapter 1, 3, and 7 <i>Handbook for Writers</i> (Ruszkiewicz et al.) Ch 6: How Do You Write in College?
Lesson 2:	Lecture & mini-research projects (in-class presentations)
	Academic Methodology: Applied Methods. What is applied research, and how does it differ from critical theory? This course provides students with an introduction to applied methods in the humanities with a specific focus on new media art and interdisciplinary research projects that combine scientific and artistic methods. We discuss specific evaluation methods that frame applied research in Art and Technology and HCI research.
	Date for lesson - see calendar.
	Elizabeth Jochum
	<i>New Media Art</i> (Mark Tribe) <i>Interactive Experience in the Digital Age</i> (Candy and Ferguson)- Introduction "Blending Art Events and HCI Research" (Reilly et al.)
	https://wiki.brown.edu/confluence/display/MarkTribe/New+Media+Art
Lesson 3:	Lecture
	Artistic Methods: Sculpture & Performance Early History. This class traces the intersection of sculpture, kineticism and performance in the early twentieth century avant-garde. We specifically look at works by Umberto Boccioni, Fortunato Depero, Maholy-Nagy and Alexander Calder to chart the development of non-figurative sculpture in European and American kinetic art and its impact on late-twentieth century sculpture.
	Date for lesson - see calendar.
	Elizabeth Jochum
	"Colori" (Fortunato Depero). "Absolute Motion + Relative Motion = Dynamism" (Umberto Boccioni) <i>Beyond Modern Sculpture</i> : CH 1 "Sculpture's Vanishing Base," Ch 6 "Kineticism: The unrequited Art" (Jack Burnham).
Lesson 4:	Lecture
	Artistic Methods: Sculpture/Performance/Installation late 20 th / early 21 st century This class discusses the performative turn in sculpture that includes systems and generative art. We consider how relevant works by Robert Breer and Billy Klüver and Fujiko Nakaya specifically the Pepsi Pavillion/Fog Sculpture developed by E.A.T. artists for the Expo '70 and other contemporary interactive sculptures.
	Date for lesson - see calendar.
	Elizabeth Jochum
	<i>Beyond Modern Sculpture</i> : Ch 7 "Light Sculpture as Medium," Ch 8 "Robots and Cyborg Art" (Jack Burnham) "The Pepsi Pavilion: Laboratory for Social Experimentation" In <i>Future Cinema</i> (Randall Packer) "The Machine as Autonomous Performer" in <i>Interactive Experience in the Digital Age</i> (Bown et al.)



Sketching Techniques I (1 ECTS)	
Lesson 1-2	workshop
	From ideas to realisation. Marit Benthe Norheim will show different ways of communicating dreams, thoughts and ideas via sketching techniques and examples from various artists: – She will also show how sketches of an artist’s vision and technical drawings from engineers meet and develop in collaboration. The students will be encouraged to express themselves by trying to understand the enjoyment of sketching.
	Date for lesson - see calendar.
	Marit Benthe Norheim, the artist behind Campingwomen and Life-boats. By www.norheim.dk and www.life-boats.com
	25 th . Sept
Lesson 3-4:	workshop
	My hand knows more than my head. Claus Ørntoft will teach classical sketching and drawing methods, where proportions and perspectives will be looked at; through observational drawing. – And set in relation to the history of perspective perception.
	Date for lesson - see calendar.
	By Claus Ørntoft, sculptor, who uses drawing as a tool and means in itself. www.orntoft.dk .
	26 th . Sept.



Module title, ECTS credits and STADS code:	(from study regulations)
Module 2 “Problem Based Learning” (Problembaseret læring) (5 ECTS) <i>HSA110018J</i>	
Location:	ArT1
Study Board:	ArT & Technology
Module coordinator:	Betty Li Meldgaard, KOM betty@hum.aau.dk +45 9940 3095
Method of work and language:	Group work English
Module contents:	The PBL (Problem Based Learning) module is centered on basic academic practices, based on the Aalborg PBL-model. The course will be introductory in relation to interdisciplinary praxis, academic writing & analysis, group based project work and supervision. The module will be centered round PARKING DAY (http://parkingday.org/), which is a global Urban phenomenon addressing the challenges of cars in cities, this year taking place on the 19 th of Sept.. Based on this phenomenon, students will learn to work with problem statements and the various methods involved in formulating a workable problem statement. PBL will be based on problems and challenges within an academic approach to art and technology. The PBL module will provide students with guidelines for writing reports and project assessment.
Learning objectives: During this module, students should acquire: Basic knowledge about <ol style="list-style-type: none">1. problem-based learning and project work2. the importance of choice of methods3. the application of technological means and materials Skills in <ol style="list-style-type: none">1. identifying and formulating an artistic problem within the areas art and technology2. describing and validating choice of methods for solving a defined problem3. collecting and applying relevant knowledge in relation to a defined problem4. finding and applying practical solutions Competencies in <ol style="list-style-type: none">1. structuring and reflecting on a problem-based project processes2. participating in professional and interdisciplinary and intercultural collaboration in order to solve a defined problem The module is completed with:	
Examination 2	
An internal oral project examination in Module 2 “Problem Based Learning” at Art and Technology” on the basis of a project report that must not exceed 3 pages per student. (The examination might be held during the first month of study) Form of examination: b) Duration: 15 min per student.	



<p>Evaluation: pass/fail. One examiner evaluates the assignment. In case of a fail grade, an additional examiner will also evaluate the assignment. Substitution: the examination may be substituted by satisfactory and active participation in courses, i.e. 80% presence and submission of all assignments set during the course. Credits: 5 ECTS</p>	
<p>The examination should demonstrate that the student has fulfilled the objectives outlined above.</p>	
Exam dates:	The course will be evaluated the 23. of Sept. 2014
Exhibition dates:	
Deadline:	
Hand-in date:	No hand-in. Group presentations
To:	Anne Nielsen
<p>Scope and expectations: In order to pass the course students will have to attend 80% of the course and show active participation in the Parking Day event on the 19th of Sept.. Additionally the students will make a presentation of the problem statement, the work process and the results of the work with Parking Day in order to pass the course. Specifics regarding the presentation, including a schedule and time frame will be given during the PBL course.</p>	
<p>Due to new regulations, the PBL module will be finalized and evaluated as a whole on sept. 23rd .</p>	
<p>Module activities (course sessions etc.) Beside the listed activities below, the module will consist of workshop-activities, ad hoc student presentation and feedback as well as supervision.</p>	
<p>Problem Based Learning (2 ECTS)</p>	
Lesson 1:	Lecture (1 and 2)
	<p>PBL- introduction The purpose of the first 2 lectures is to give an introduction to the Aalborg PBL model, which is based on group work and group supervision. Furthermore, in relation to Art and Technology, we will look at the play based extended concept of PBL, namely PpBL (Problem and play based learning)</p>
	Sept. 2.
	Lecturer: Betty Li Meldgaard
	Hans Kiib in "The Aalborg PBL model" - Playbased Learning (will be uploaded in succession of the course)
Lesson 2:	Lecture (3 and 4)
	<p>Problem Statement – How (we create it) and Why (we need it) The lectures will work with academic and artistic problem statements in relation to Parking Day</p>
	Sept. 4.
	Lecturer: Betty LI Meldgaard
	Literature will be given out during the PBL - period
Lesson 3:	Lecture (5 and 6)
	Writing Academic Reports – during this part of the course student will acquire knowledge



	about report writing, academic language and how to plan and execute the process of writing a report based on a problem statement.
	Sept. 8
	Lecturer: Betty Li Meldgaard
Lesson 4:	Lecture (7 and 8)
	PBL – supervision and evaluation. During this part of the course, supervision and the relation between supervisors and students will be on the agenda. Furthermore, challenges related to evaluation and examination will be addressed in relation to the Aalborg model of doing group exams.
	Sept. 15.
	Lecturer: Betty Li Meldgaard



Section 11: Module 3 “Physical Interface Design I” (Fysisk interface design I) (5 ECTS)

HSA110019D

Location:	ArT1
Study Board:	ArT & Technology
Module coordinator:	Rasmus Krarup Madsen, MT rkm@create.aau.dk Phone
Method of work and language:	Individual or small groups English
Module contents:	Physical interface Design I” is a module where students learn about basic principles of electronics and how different electronic sensors and actuators can be interfaced to a microcontroller to design alternative forms of interactions between man and machines.

In connection with the module, courses may be offered within the following areas:

3. Basic Electronics
4. Sensors and Actuators I

Learning objectives:

During this module students should acquire:

Basic knowledge in

- basic electronics: capacitors, diodes and transistors
- sensing possibilities: binary (buttons) and continuous (analog) sensors
- related work in sensors technology and the media arts

Skills in

- applying knowledge to the development of a physical interface artefact used in conjunction with specific sensors and actuators - and demonstrate its use (application)
- analysing use of the artefact
- synthesizing knowledge in written documentation

Competencies in

- evaluating an artefact with regards to basic electronics, sensors, and actuators

The module is completed with:

Examination 3

An internal written examination in Module 3: “Physical Interface Design I”

Form of examination: c)

The examination is a 7-day assignment on a set subject.

Number of pages: the written part must not exceed 5 pages.

Evaluation: pass/fail. One examiner evaluates the assignment. In case of a fail grade, an additional examiner will also evaluate the assignment.

Substitution: the examination may be substituted by satisfactory and active participation in courses, i.e. 80% presence and submission of all assignments set during the course.

Credits: 5 ECTS

The examination should demonstrate that the student has fulfilled the objectives outlined above.



Exam dates:	
Exhibition dates:	
Deadline:	
Hand-in date:	Date and time - TBA
To:	Anne Nielsen
Scope and expectations:	
<p>The world of electronics is an essential gateway to the creation of many interesting projects. This course will cover some of the general concepts regarding working with electronics, with the goals of providing course participants with</p> <ul style="list-style-type: none"> • Understanding of and ability to work safely with basic electronics • Ability to do basic calculations on resistor/diode circuits • Ability to design, simulate and build basic circuits <p>The content of the course is developed for entry-level participants with little or no experience with electronics. The course will cover theoretical concepts (such as electronic units and ohms law) as well as practical concepts. Each lecture covers a set of skills which will be put into use at assignments both during and after each lecture.</p>	
Basic Electronics (1 ECTS)	
Lesson 1:	Lecture
	Introduction to Basic Electronics: Electronic units, Ohm's law, Resistors, Diodes, Switches. Measurement and Safety
	Date for lesson - see calendar.
	Rasmus K Madsen
	Make: Electronics
	slides and other resources
Lesson 2:	Lecture
	Plethora of Resistors: Calculate different circuits containing resistor networks, build them and measure them
	Date for lesson - see calendar.
	Rasmus K Madsen
	Make: Electronics
	slides and other resources
Lesson 3:	Lecture
	Schematics and Simulations: Exercises with schematics, Simulations and testing them in real life
	Date for lesson - see calendar.
	Rasmus K Madsen
	Make: Electronics



	slides and other resources
Lesson 4:	Lecture
	From Idea to Circuit: Systematic approach to designing and building circuits
	Date for lesson - see calendar.
	Rasmus K Madsen
	Make: Electronics
	slides and other resources
Sensors and Actuators I (1 ECTS)	
Lesson 1:	Lecture
	Actuators and their uses: Overview of different actuators, what possibilities do we have
	Date for lesson - see calendar.
	Rasmus K Madsen
	Make: Electronics
	slides and other resources
Lesson 2:	Lecture
	Power Electronics: How to control high power actuators
	Date for lesson - see calendar.
	Rasmus K Madsen
	Make: Electronics
	slides and other resources
Lesson 3:	Workshop
	Sensors: Overview of different sensors, using the learned knowledge to design and build your own circuit
	Date for lesson - see calendar.
	Rasmus K Madsen
	Make: Electronics
	slides and other resources
Lesson 4:	Workshop
	Wider scope: Idea generation with electronics and your semester project
	Date for lesson - see calendar.
	Rasmus K Madsen
	slides and other resources



Module 4 “History of Art and Technology I” (Kunst- og teknologihistorie I) (5 ECTS)

HSA110020D

Location:	ArT1
Study Board:	ArT & Technology
Module coordinator:	Line Marie Bruun Jespersen, KOM linebruun@hum.aau.dk
Method of work and language:	Individual work in relation to course activities English
Module contents:	The module is an introduction of the students to the history of Art & Technology with special emphasis on object, body and technology and on the theories and techniques, which have been or are currently prevailing in the areas of art experience and aesthetics. Using the teaching forms of lectures, workshops and seminars, the unit will introduce problems regarding description and analysis, including the science of formalization.

In connection with the module, courses may be offered within the following area:

- History of Art and Technology I

Learning objectives:

During this module, students should acquire:

Basic knowledge in

- the history of Art & Technology including selected art periods
- aesthetic theories within the areas of materiality, body and technology
- central works of selected art periods and genres

Skills in

- analysing works of art within selected genres
- applying central concepts and analytical methods within the history of art and technology – and acquiring familiarity with their historical context and conditions.

Competencies in:

- comparing various works from selected art periods as regards artistic expression, technological contents, and experience effect
- applying central works from the history of art and technology as a framework for reflection and inspiration in relation to their own works.

The module is completed with:

Examination 4

An internal written examination in Module 4 “History of Art and Technology I”.

Form of examination: c)

The examination is a 7-day assignment on a set subject. One examiner evaluates the assignment.

Number of pages: the written work must not exceed 12 pages.

Evaluation: pass/fail. In case of a Fail grade, an additional examiner will also evaluate the assignment.

Substitution: the examination may be substituted by satisfactory and active participation in courses, i.e. 80% presence and submission of all assignments set during the course.

Credits: 5 ECTS



The examination should demonstrate that the student has fulfilled the objectives outlined above.	
Exam dates:	
Exhibition dates:	
Deadline:	
Hand-in date:	Date and time
To:	Anne Nielsen
Scope and expectations:	
Participants:	
Prerequisites for participation:	
History of Art and Technology I (2 ECTS)	
Lesson 1:	type of teaching: lecture
	Introduction to History of art and Technology. Concepts and philosophies of technology exemplified through art history. Introduction to the course and distribution of assignments. Based on the text by Drengson a selection of significant examples from art history will be analyzed and discussed.
	Date for lesson - see calendar.
	Line Marie Bruun Jespersen
	Set readings: Technology and values. Alan R. Drengson: Four Philosophies of Technology. P 26-37 (Moodle) Recommended readings: A. Jamison, L. Botin, S. H. Christensen: A Hybrid Imagination. Science and Technology in Cultural Perspective. L. Mumford: Technics and Civilization. Chapter 1: Cultural preparation p.9-59 and Chapter 2: Agents of Mchanization p. 60-105 L. Mumford: Art and Technics p. 9-157
	slides and other resources
Lesson 2:	type of teaching: lecture
	Art History – concepts of style. The lecture focuses on the concept of style. Based on the two texts by Gombrich and Wofflin, we will analyze and discuss “style” of art examples from different artists and from various stylistic eras.
	Date for lesson - see calendar.
	Line Marie Bruun Jespersen
	set readings: The Art of Art History. A critical anthology. Donald Reziozi (ed.): Wöllflin: Principles of Art History p110-129 Ernst Gombrich: Style p. 130-140



	Recommended readings: Stephen Farthing (ed.): Art – The Whole Story. Thames and Hudson. –or similar introduction to western art history. Art- The Whole Story is available in the bookshop Architegn.
	slides and other resources
Lesson 3:	Type of teaching: lecture
	Media Archeology – moving. This lecture gives an introduction to the field of “Media Archeology” and the link between development of different types of visual media and art history. Different “viewing machines” and inventions towards the moving image. Students will present make their own experiments with moving images.
	Date for lesson - see calendar.
	Line Marie Bruun Jespersen
	set readings: Werner Neke: Media Magica. Pp. 30-39 and Stefan Thormerson: The Urge to Create Visions. Pp 40-47 In: Jeffrey Shaw and Peter Weibel (eds.): The Cinematic Imaginary after Film. MIT Press 2003 Marshall McLuhan: Understanding Media: The Extensions of Man Movies, Radio, Television p. 381-447 recommended readings Marshall McLuhan: Understanding Media: The Extensions of Man. Part 1. P. 17-108
	slides and other resources: http://channel.louisiana.dk/video/david-hockney-lost-knowledge
Lesson 4:	Type of teaching: lecture + workshop
	Sculpture – formal qualities and technology. History of Sculpture. The lecture introduces various composition principles, construction principles, materials and surface properties in the history of sculpture. Student activity: composition exercises in 2 and 3 dimensions
	Date for lesson - see calendar.
	Line Marie Bruun Jespersen
	Set readings: recommended readings Potts, Wood, Hulks: Modern Sculpture Reader Ching: Form, Space and Order recommended readings: Potts, Wood, Hulks: Modern Sculpture Reader Herbert Read: Modern Sculpture – A Concise History. Thames and Hudson World of Art. Herbert Read: The Art of Sculpture.
	slides and other resources
Lesson 5:	type of teaching: lecture + field trip
	History of Sculpture. The lecture focuses on Kinetic Sculpture and Sculpture analysis. A part of the lecture will take place in exhibition: Forms in Nature by Hilden & Diaz at the Utzon Center, where topics from the two lectures about sculpture will be discussed and students will do exercises in sculpture analysis.
	Date for lesson - see calendar.
	Line Marie Bruun Jespersen
	Set readings:



	<p>Maria Fernandez: 'Life-Like': Historicizing Process and Responsiveness in Digital Art. P. 468-485 Sculpture from Antiquity to Present Day: P. 1057-1113, p. 1136-1148 Recommended readings See recommended readings for lecture 4.</p>
	<p>slides and other resources http://channel.louisiana.dk/video/sarah-sze-meaning-between-things</p>
Lesson 6:	type of teaching: Lecture
	<p>Art and Robotics. This course considers the relationship between automata, sculpture and robots through the lens of the uncanny, and discusses specific works by contemporary artists that combine sculpture, installation with robotics. How do these works shape or contribute to contemporary knowledge or misconceptions of robots? How they problematize the paradigm of sculpture in visual art?</p>
	Date for lesson - see calendar.
	Elizabeth Jochum, KOM
	<p><i>Tending the uncanny: The Telegarden and Other Oddities</i> (Jochum and Goldberg, etc.) <i>Designing Robots with Movement in Mind</i> (Hoffman and Ju).</p>
	slides and other resources
Lesson 7:	type of teaching: lecture
	<p>History of Performance art. The lecture gives an introduction to various aspects of the widespread field of Performance Art including some of its antecedents and its objectives. The lecture's focal point is the performer's body as subject, object and media of performance art. Lastly, the theoretical notion of performativity and its importance for postmodernist and poststructuralist theory will be explained and discussed.</p>
	Date for lesson - see calendar.
	Falk Heinrich, KOM
	<p>Set readings: Jones, Amelia, 1997. "Presence" in Absentia: Experiencing Performance as Documentation" In: <i>Art Journal</i>, Vol. 56, Nr.4 Fischer-Lichte, E., 2008. <i>Transformative Power of Performance: A New Aesthetics</i>. New York: Routledge (chap. 1) Recommended readings:</p>
	slides and other resources
Lesson 8:	type of teaching: Student Seminar
	<p>Student seminar. Students prepare a 10 min presentation for the seminar. The presentation must include texts/theories taught in the course. The art/technology-examples reflect the students own interest. Students will present to each other in smaller groups and give peer-to-peer feedback, which can help to improve the assignment before hand-in. After the Seminar students must rework their presentation into a written paper.</p>
	Date for lesson - see calendar.
	Line Marie Bruun Jespersen
	set and recommended readings: all the above
	slides and other resources



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