# Study Guide

1<sup>st</sup> semester Art and Technology 2012

"Sculpture and Technology"



Stephen Fitz-Gerald

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1.1	Welcome letter from Head of Studyboard
	Welcome to ArT (Art & Technology)
	Dear new ArT students 2012
	I welcome you all at ArT at Aalborg University.
	We - head of studies, coordinators, teachers, secretary, study board members, older students and other helpful souls - have been looking forward to this date where we can say hello to a new group of ArT students. We imagine and hope that you are very excited and eager to commence your studies.
	Your study of art and technology at Aalborg University will lead you into the field of artistic application of technology. You will learn how to program and manage various technologies. You will learn about art history and aesthetic theories. You will learn about art-based research and project management. All this will give you the means to design challenging projects and construct exciting artifacts.
	Many international universities and art schools have similar educations. We are cooperating with these universities and schools on various levels. But we also have our own unique profile focusing equally firstly on academic and artistic methodologies, secondly on skills within technology and programming, and thirdly on relevant scientific and aesthetic theories. ArT at Aalborg University wants to engage in current challenges in regard with our
	societies, our cities, and the individual persons living there – and ArT wants to come up with artistic solutions and comments on how we can or should cope with these issues.
	All this will not come easy though. In order to succeed, you will have to learn to work together in teams assisted by your teachers and supervisors. Project and group work at Aalborg University is based on the academic principles of problem-based learning. Aalborg University is renowned for this method and has been developing it for more than 40 years.
	You are many new students from various mainly European countries. ArT at Aalborg University is therefore not only an interdisciplinary study, but also an inter-cultural study so to speak, where different cultures, habits and educational backgrounds meet. This is a great fertile soil for our field of inquiry.
	We are looking forward to meeting you and to experiencing your first realized projects; and all the other to follow.
	Falk Heinrich
	Head of Study Board.

2.1	Welcome letter from the Semester Coordinators
	Welcome to the 1 <sup>st</sup> . semester at ArT 2012
	The Coordinators at the 1 <sup>st</sup> semester welcome you to your first semester at Art and Technology (ArT). We are very excited and are looking forward to meeting you all and working with you. During this 1 <sup>st</sup> semester of Art and Technology we will be venturing into new territories of exploration and experimentation together.
	The theme of the first semester at ArT is: "Sculpture and Technology" and the first semester will be educational, social and adventurous.
	The main task of the semester will be to create an interactive sculpture, combining solid materials with technology that react to the presence of an audience.
	The variety of courses support the artistic process, the group work as well as the process of writing the academic report.
	Our expectations of you as students are that you are engaged, oriented towards group work, willing to experiment beyond your imagination and show that you are ready to spend a great amount of time and energy participating in the activities offered.
	From us you can expect engagement, presence, to be taken serious no matter the issues, large and small, and that we will help and support you on this new educational journey.
	Welcome to ArT 2012
	Kindest Regards
	Semester Coordinators Betty Li Meldgaard and Jakob Sabra

3.1	1. Semester - Art & Technology 2012 - Overview of modules and
	structure
	Semester coordinators: Betty Li Meldgaard and Jakob Sabra
	The first semester gives credits of 30 ects points and is divided into 3 modules. ECTS points are figures that describe the workload of students and contents of courses. A module of 15 ECTS can be organised with 5 ects courses and 10 ects student project work, that includes supervision and problembased group work.
	Module 1: Sculpture and Technology (5+10=15 ECTS)
	Module 2: Problem Based Learning – PBL (2+3=5 ECTS)
	Module 3: Physical Interface Design 1 – PID1 (2+3=5 ECTS)
	Module 4: History of Art and Technology 1 – HAT1 (2+3=5 ECTS)
	<b>Module 1</b> supports the requirements for learning goals in relation to the semester theme and the main assignment; the creation of a reactive sculpture/sculptural installation and the written academic report. The module will be a combination of lectures, workshops and practical assignments.
	<b>Module 2</b> centers itself on concepts of teamwork and problem based learning (PBL), which is the core approach to learning at Aalborg University. At Art and Technology we work with an extended PBL model, referred to as the PpBL, which stands for Problem and play Based Learning. This module will support the more practical, technical and theoretical aspects of structuring and writing the academic report in the more traditional sense. The module consists of lectures, workshops, group assignments and study circles with a high expectancy of student participation.
	<b>Module 3</b> will consist of introductory courses on how to work with basic electronical setups, components, resistors, voltage, and soldering and breadboard designs. The module is supported by a 2-week workshop combining creative methods and concepts with construction, and low-tech installation_design using sensors and actuators. The module is evaluated through an oral examn.
	<b>Module 4</b> The theme of this module is Space – Composition – Component. The purpose of this module is to give an introduction to concepts, terms and methods that should provide contextual knowledge for dealing with artistic and technological challenges and potentials in a historical and theoretical perspective.
	The concepts of whole and detail (space and component) will be investigated in relation the managing and structuring of compositions.
	The semester modules are not to be understood as modules that successively follow each other. The courses will be intermingled and spread out through the semester to support the progression and development of the main group assignment.



4.1 Module 1: "Scul	pture and Technology"	
(5+10=15 ECTS)		
Project period (from/to)	01.09.2012 - 21.12.2012	
Work form:	Group and project work	
Date for submission	Submission: 21.12.2012	
and critique:	Examination: 17. – 18.01.2013	
Secretary:	Anne Nielsen	
Responsible Coordinator:	Betty Li Meldgaard, Jakob Sabra	
Supervisors:	Betty Li Meldgaard, Jakob Sabra, Line Bruun Jeppesen	
Important dates and courses: Exhibition of Parking Day Inte	rnational – 21 <sup>st</sup> . of Sept.	
Exhibition of Artistic and Aca 19.00 – 22.00 Location: Platform4	demic Methodology 1 - Creative Methods - workshop – 2 <sup>nd</sup> of Nov.	
Exhibition of main group proje Location: Platform 4	ects – 14 <sup>th</sup> of Dec. 19.00 – 22.00	
ECTS courses given in relation	on to this module:	
Perception 1 in Theory and P Materials – Form, Structure a Artistic and Academic Method Sketching Techniques 1 (1 E0	raxis (1 ECTS) nd Composition (2 ECTS) lology 1 (Creative Methods) (1 ECTS) CTS)	
Other courses:		
Workshop Safety Basic Soldering Course		
The module is a 5 + 10 EC ECTS are project work and su	TS module, which means that 5 ECTS are courses given, and 10 upervision.	

## Module 1 description – excerpt from study program section 9:

In this module, the students work with basic theories and practical methods in regard to the creation of sculptures and sculptural installations and the design of physical artefacts as an aesthetic manifestation. Using materiality as a point of departure, students work with basic principles of form, tactility, 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.

**Objectives**: The objective of module 1: "Sculpture and Technology" is to 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.

During this module, students should acquire

#### Basic knowledge about

□ physical artefacts, sculptures and sculptural installations

 $\hfill\square$  application of basic technology in connection with the production and use of artefacts

 $\hfill\square$  aesthetic and artistic means of expression, interaction of form and technology and choice  $\hfill \hfill \hfil$ 

□ 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

 $\hfill\square$  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.

### **Submission Requirements**

The module is concluded with the submission of a collectively written group report that documents the work performed by the student group.

The written report must demonstrate that the students have fulfilled the objectives outlined in the studyguide through the selected courses and workshops during the semester.

Submission of 2 printed and 1 digital version of the group project. The size of the report mounts to max. 10 pages per student. A normal page contains 2400 characters, space incl.

The digital version of the report, project documentation (can be a small video documentation of the artefact or art installation at work, at the exhibition and the production process) is to be burned on a CD/DVD and must be attached in the printed version of the report.

Each group hand in 2 printed copies of the group report to the semester secretary and must follow the directions from the studyboard given throughout the semester.

### Written Report Structure

The report must contain 3 main parts:

A: MAIN PROJECT PART: The documentation of the group project made in Module 1 "Sculpture and Technology". The size of this part mounts to min. 6 to max. 10 written normal pages pr. Student in the group. Illustrations and pictures must support the documentation. There is no maximum number of final illustrated pages for this part.

B: PpBL PROJECT PART: PpBL reflections upon the group process and the problem and play based learning model. The size of this part mounts to min. 3 to max. 5 written normal pages pr. Group.

C: COURSE PART: Document, discuss and evaluate the courses "Artistic and Academic Methodology 1" and "Materials – Form, Structure and Composition". The size of this part mounts to min. 3 to max. 5 written normal pages pr. Group. Illustrations and pictures must support the documentation. There is no maximum number of final illustrated pages for this part.

#### Written Report Content

The report must include theory, analysis, concept designs, design of final artefact, representation of artefact, documentation of work process, drawings etc. The content of the report will be elaborated further in correspondance with the assigned supervisor throughout the semester.

A: The MAIN PROJECT PART must follow this basic outline structure:

#### 1. Introduction

- Purpose and problem/artistic statement

#### 2. Concept and theory

a)

- what is the concept??

- how was the concept developed?
- means of realization solid materials, technology, interaction

b)

- how does the concept relate to sculptures in an art historic viewpoint?
- discuss the meaning/purpose of the artifact in a larger art historic context

3 Tests methodology and results
- how will the technology function?
- test and describe the technology implemented
- what are the final results? Choice of final system.
4. Design and implementation
- what is the final design and how will the technology be implemented?
5. Discussion
- discuss the test and test results
- discuss the artistic statement/problem in relation to the final result
<ul> <li><u>6. Conclusion and perspective</u></li> <li>restate your goal for the project</li> <li>give a brief overview of the process from beginning to end</li> <li>conclude on your work in relation to original goals and adjustment of goals during the process</li> <li>what are the perspectives in relation to the final artifact??</li> </ul>
7. Bibliography
- the books used must be referenced as follows:
- Surname, first name or abbreviation of, title of book, publisher, year
8. Appendix
- additional documentation such as figures, statistics, texts, etc. that supports the main text
9. Summary
1 – 2 pages that sums up the project
Guidelines to the PpBL part will be given during the lectures of the course.
C: The COURSE PART
Artistic and Academic Methodology 1
Materials – Form, Structure and Composition
Guidelines to the COURSE PART will be given during the steering group meeting throughout the
semester.
Examination
The model of examination will be announced later by the studyboard.

# 4.2 Module 1 courses

## Materials - Form, Structure and Composition

2 ECTS

Secretory	Anna Nielean
Decretaly.	
Coordinator	Dario Parigi
	Daria Darigi
Lecturers:	Dario Parigi
Purpose and	The students will be introduced to a tectonic understanding of structures and
goals.	materials with the aim of providing the namework to analyse and design spatial
	theoretical and hands on approach, on how physical principles and material
	properties affect, directly or pet, the work of couletors
	Sculptures aneci, directly of not, the work of sculptors.
	to be shaped in cortain wave in order to exist as physical objects, and structural
	and material limitations could be understood as apportunities for the artistic
	expression
	Eurodmental concents of force, moments and equilibrium, stability are necessary
	to describe the behaviour of a sculpture under its own self weight and subjected
	to external forces. Simple operations and intuitive graphic methods will be used
	throughout the course to design and verify statically and kinematically sound
	sculptural structures
	Material properties and crafting techingues have a direct impact on the way the
	sculptor can work with the material and what forms can be made with it. The
	lectures will present the mechanical and physical properties of wood, concrete
	rubber and metal. followed by practical exercises in order to experience the
	physical qualities of materials. The aim of is to enable students the ability to
	discuss and describe different aspects of choices regarding materials and their
	final expressive manifestation.
	The concepts presented during the course will be supported by several
	examples of realized sculptures, both contemporary and from the past.
	Before each lecture students will be asked to bring tools and materials in order
	to complete the given assignments.
Assessment:	Through the module examination
Title1:	Basic Principles of Equilibrium
Lecturer:	Dario Parigi
Content:	Introduction to the 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.
	Lecture with exercise: students will be called to create a "mobile", a type of
	kinetic sculpture that takes advantage of the principle of equilibrium
Assignments:	Assignments will be given during the lecture
Literature:	Daniel L. Schodek, 1993, Structure in Sculpture (pages 40-46)
Title2:	Balance and Stability - part 1

Lecturer:	Dario Parigi
Content:	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.
	Lecture with exercise.
Assignments:	Assignments will be given during the lecture
Literature:	Daniel L. Schodek, 1993, Structure in Sculpture (pages 46-85)
Title3:	Balance and Stability - part 2
Lecturer:	Dario Parigi
Content:	An intuitive graphic method will be introduced for the determination of the center of mass of a three dimensional sculpture. Lecture with exercise.
Assignments:	Assignments will be given during the lecture
Literature:	Daniel L. Schodek, 1993. Structure in Sculpture (pages 46-85)
Title 4:	Balance and Movement: Kinetic Sculptures
Lecturer:	Dario Parigi
Content:	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.
Assignments:	Assignments will be given during the lecture
Literature:	Daniel L. Schodek, 1993. Structure in Sculpture (pages 86-93)
I Itle 5:	Snapes and Stresses in Structural Systems
Lecturer:	Snapes and Stresses in Structural Systems Dario Parigi
Lecturer: Content:	Snapes and Stresses in Structural Systems         Dario Parigi         Analysis of stresses developing in elements of different structural systems:         tension, compression, and bending.         Lecture with exercise.
Lecturer: Content: Assignments:	Snapes and Stresses in Structural Systems         Dario Parigi         Analysis of stresses developing in elements of different structural systems:         tension, compression, and bending.         Lecture with exercise.         Assignments will be given during the lecture
Litle 5:         Lecturer:         Content:         Assignments:         Literature:	Snapes and Stresses in Structural SystemsDario ParigiAnalysis of stresses developing in elements of different structural systems: tension, compression, and bending. Lecture with exercise.Assignments will be given during the lectureDeplazes, A., 2005, Constructing Architecture: Materials, Processes, Structures (pages 113-138) Rowland J. Mainstone, 1998,Deveopments in structural form (pag. 53-54) Daniel L. Schodek, 1993, Structure in Sculpture (pages 94-190)
Litle 5:         Lecturer:         Content:         Assignments:         Literature:	Snapes and Stresses in Structural Systems         Dario Parigi         Analysis of stresses developing in elements of different structural systems:         tension, compression, and bending.         Lecture with exercise.         Assignments will be given during the lecture         Deplazes, A., 2005, Constructing Architecture: Materials, Processes, Structures (pages 113-138)         Rowland J. Mainstone, 1998,Deveopments in structural form (pag. 53-54)         Daniel L. Schodek, 1993, Structure in Sculpture (pages 94-190)
Litle 5:         Lecturer:         Content:         Assignments:         Literature:	Snapes and Stresses in Structural Systems         Dario Parigi         Analysis of stresses developing in elements of different structural systems:         tension, compression, and bending.         Lecture with exercise.         Assignments will be given during the lecture         Deplazes, A., 2005, Constructing Architecture: Materials, Processes, Structures (pages 113-138)         Rowland J. Mainstone, 1998,Deveopments in structural form (pag. 53-54)         Daniel L. Schodek, 1993, Structure in Sculpture (pages 94-190)
Litle 5:         Lecturer:         Content:         Assignments:         Literature:         Title 6:         Lecturer:	Snapes and Stresses in Structural Systems         Dario Parigi         Analysis of stresses developing in elements of different structural systems:         tension, compression, and bending.         Lecture with exercise.         Assignments will be given during the lecture         Deplazes, A., 2005, Constructing Architecture: Materials, Processes, Structures (pages 113-138)         Rowland J. Mainstone, 1998,Deveopments in structural form (pag. 53-54)         Daniel L. Schodek, 1993, Structure in Sculpture (pages 94-190)         Introduction to Materials: Metal         Dario Parigi
Title 5:         Lecturer:         Content:         Assignments:         Literature:         Title 6:         Lecturer:         Content:	Snapes and Stresses in Structural Systems         Dario Parigi         Analysis of stresses developing in elements of different structural systems:         tension, compression, and bending.         Lecture with exercise.         Assignments will be given during the lecture         Deplazes, A., 2005, Constructing Architecture: Materials, Processes, Structures (pages 113-138)         Rowland J. Mainstone, 1998,Deveopments in structural form (pag. 53-54)         Daniel L. Schodek, 1993, Structure in Sculpture (pages 94-190)         Introduction to Materials: Metal         Dario Parigi         Mechanical and physical properties, aesthetic qualities, sustainability. Crafting tools and techniques. Construction details
Title 5:         Lecturer:         Content:         Assignments:         Literature:         Title 6:         Lecturer:         Content:         Assignments:	Snapes and Stresses in Structural Systems         Dario Parigi         Analysis of stresses developing in elements of different structural systems:         tension, compression, and bending.         Lecture with exercise.         Assignments will be given during the lecture         Deplazes, A., 2005, Constructing Architecture: Materials, Processes, Structures (pages 113-138)         Rowland J. Mainstone, 1998,Deveopments in structural form (pag. 53-54)         Daniel L. Schodek, 1993, Structure in Sculpture (pages 94-190)         Introduction to Materials: Metal         Dario Parigi         Mechanical and physical properties, aesthetic qualities, sustainability. Crafting tools and techniques. Construction details         Assignments will be given during the lecture
Title 5:         Lecturer:         Content:         Assignments:         Literature:         Title 6:         Lecturer:         Content:         Assignments:         Literature:	Snapes and Stresses in Structural SystemsDario ParigiAnalysis of stresses developing in elements of different structural systems: tension, compression, and bending. Lecture with exercise.Assignments will be given during the lectureDeplazes, A., 2005, Constructing Architecture: Materials, Processes, Structures (pages 113-138) Rowland J. Mainstone, 1998,Deveopments in structural form (pag. 53-54) Daniel L. Schodek, 1993, Structure in Sculpture (pages 94-190)Introduction to Materials: Metal Dario ParigiMechanical and physical properties, aesthetic qualities, sustainability. Crafting tools and techniques. Constructing Architecture: Materials, Processes, Structures (77-112) Rowland J. Mainstone, 1998,Deveopments in structural form (pag. 55-57) Daniel L. Schodek, 1993, Structure in Scupture (pages 242-253)
Title 5:         Lecturer:         Content:         Assignments:         Literature:         Title 6:         Lecturer:         Content:         Assignments:         Literature:	Snapes and Stresses in Structural Systems         Dario Parigi         Analysis of stresses developing in elements of different structural systems:         tension, compression, and bending.         Lecture with exercise.         Assignments will be given during the lecture         Deplazes, A., 2005, Constructing Architecture: Materials, Processes, Structures (pages 113-138)         Rowland J. Mainstone, 1998,Deveopments in structural form (pag. 53-54)         Daniel L. Schodek, 1993, Structure in Sculpture (pages 94-190)         Introduction to Materials: Metal         Dario Parigi         Mechanical and physical properties, aesthetic qualities, sustainability. Crafting tools and techniques. Constructing Architecture: Materials, Processes, Structures (77-112)         Rowland J. Mainstone, 1998,Deveopments in structural form (pag. 55-57)         Daniel L. Schodek, 1993, Structure in Scupture (pages 242-253)
Title 5:         Lecturer:         Content:         Assignments:         Literature:         Title 6:         Lecturer:         Content:         Assignments:         Literature:	Snapes and Stresses in Structural Systems         Dario Parigi         Analysis of stresses developing in elements of different structural systems:         tension, compression, and bending.         Lecture with exercise.         Assignments will be given during the lecture         Deplazes, A., 2005, Constructing Architecture: Materials, Processes, Structures (pages 113-138)         Rowland J. Mainstone, 1998,Deveopments in structural form (pag. 53-54)         Daniel L. Schodek, 1993, Structure in Sculpture (pages 94-190)         Introduction to Materials: Metal         Dario Parigi         Mechanical and physical properties, aesthetic qualities, sustainability. Crafting tools and techniques. Constructing Architecture: Materials, Processes, Structures (77-112)         Rowland J. Mainstone, 1998,Deveopments in structural form (pag. 55-57)         Daniel L. Schodek, 1993, Structure in Scupture (pages 242-253)
Title 5:         Lecturer:         Content:         Assignments:         Literature:         Title 6:         Lecturer:         Content:         Assignments:         Literature:	Snapes and Stresses in Structural Systems         Dario Parigi         Analysis of stresses developing in elements of different structural systems:         tension, compression, and bending.         Lecture with exercise.         Assignments will be given during the lecture         Deplazes, A., 2005, Constructing Architecture: Materials, Processes, Structures (pages 113-138)         Rowland J. Mainstone, 1998,Deveopments in structural form (pag. 53-54)         Daniel L. Schodek, 1993, Structure in Sculpture (pages 94-190)         Introduction to Materials: Metal         Dario Parigi         Mechanical and physical properties, aesthetic qualities, sustainability. Crafting tools and techniques. Constructing Architecture: Materials, Processes, Structures (77-112)         Rowland J. Mainstone, 1998,Deveopments in structural form (pag. 55-57)         Dariel L. Schodek, 1993, Structure in Scupture (pages 242-253)         Introduction to Materials: Wood

	tools and techniques. Construction details
Assignments:	Assignments will be given during the lecture
Literature:	Deplazes, A., 2005, Constructing Architecture: Materials, Processes, Structures
	(pages 56-76)
	Rowland J. Mainstone, 1998, Developments in structural form (pag. 53-54)
	Daniel L. Schodek, 1993, Structure in Scupture (page 253)

Title 8:	Introduction to Materials: Concrete and Rubber
Lecturer:	Dario Parigi
Content:	Mechanical and physical properties, aesthetic qualities, sustainability. Crafting
	tools and techniques. Construction details
Assignments:	Assignments will be given during the lecture
Literature:	Deplazes, A., 2005, Constructing Architecture: Materials, Processes, Structures
	(pages 56-76)
	Daniel L. Schodek, 1993, Structure in Scupture (pages 260-265)

Perception I -	Theory and Praxis 1 ECTS
Secretary:	Anne Nielsen
Responsible Coordinator:	Betty Li Meldgaard
Lecturers:	Betty Li Meldgaard
Purpose and	The course will be a combination of lectures, assignment, and evaluation.
gouloi	Purpose and goals:
	The purpose of the course is to create an awareness of perception, materials an the relation between perception, materials, art and design. It will also involve a practical insight to the processing and transformation of materials as well as a vocabulary with which to describe both perceptual experience and the look and feel of the materiality of objects.
	The course has a practical aim in relation to integrating the content into the semester project and therefore relates to the semester theme.
	<b>Content:</b> The course will evolve around basic concepts of perception in relation to the lool and feel of things. This will involve an introduction to various aspects of perception from a theoretical viewpoint and an introduction to materials and how to talk abor and work with materials. An assignment - <i>Environmental Investigation</i> - will be handed out.
Assessment:	Running evaluation and assessment during and at the end of the course, throug the course assignments and at the exam of the project report 'Sculpture and Technology'
Title 1+2	Perception and materials - Introduction and lecture + assignment
Lecturer:	Betty Li Meldgaard
Content:	Lecture, assignment and evalutation over 2 days.
	The functional relation between perception and materials in relation to visual end tactile perception. How does things look and feel? The lecture will provide the students with an extensive vocabulary to support choices of materials and object for the assignment.
Literature:	References will be provided in relation to the course. No reading requirements.
Assignments	Assignment – <i>Environmental Investigation</i> – will be handed out in relation to the course.
Title 3+4	Perceptual theories
Lecturer:	Betty Li Meldgaard
Content:	The goal of the course is to deepen the understanding of the history and science
	behind theories of perception.
	The workshop is a full day workshop with 2 lectures.
Literature:	References will be provided in relation to the course. No reading requirements.
Assignments:	Assignments will be given during the lecture.

Artistic and Academic Methodology 1 – Creative Methods	
	1 ECTS
Secretary:	Anne Nielsen
Responsible	Jakob Borrits Sabra
Coordinator:	Betty Li Meldgaard
Lecturers:	Christian Liljedahl
Purpose and	The workshop begins with an introduction to the artist collective Illutron, their
goals:	artistic ideals, workspace and working dynamics with examples of works done
	by the group. The purpose of the course is to educate the students with an
	the artist collaborative Illutron. Christian Liliodablis a bands-on artist that works
	with creative solutions and methods and his workshops are always energetic
	constructive and innovative
Assessment:	Running evaluation and assessment during and at the end of the course
	through the lecture assignments and the project module 'Sculpture and
	Technology'.
Title 1:	Enthusiastic brainstorming and positive creation
Lecturer:	Christian Liljedahl
Content:	Introduction lecture to the artist collective Illutron, their artistic ideals, workspace
	and working dynamics with examples of works by the group. A variety of
	activities in relation to idea generation, rapid prototyping, the artistic feel and
	artistic group dynamics will be set up.
Assignments:	Assignments will be given throughout the lecture.
Literature:	Mann, Steward, 2011; Study Skills for Art, Design and Media Students pp.63-82
Title 2:	Getting ideas, Doing the good, Killing the Bad
Lecturer:	Christian Liljedahl
Content:	The lecture will introduce how to work with brainstorm in praxis, how to select
	the immidiate ideas, judge and assess them and focus on the ones that will
Accianacato	Contribute to the initial goal be that a purpose, a message, an object.
Assignments:	Assignments will be given throughout the lecture.
Titlo 2:	Solving simple problems using what you can find
Locturor:	Christian Liliodahl
Content:	This lecture will introduce the students on how to create artifacts using what you
Content.	can find. Materials and everyday objects are constructed/deconstructed into ney
	artifacts. The materials collected will be looked at in relation to material qualities
	processing, and based on group brainstorms and material choices, exercises w
	be carried out, presented and evaluated in plenum.
Assignments:	Assignments will be given throughout the lecture.
Literature:	Mann, Steward, 2011; Study Skills for Art, Design and Media Students pp.123-
	133
Title 4:	Collaborative artistic work and critique
Lecturer:	Christian Liljedahl
Content:	The lecture will consist of an indepth introduction to how you work with large
	scale project in bigger and smaller groups, how to plan and how to detect the
	problems beforehand.
Assignments:	Assignments will be given throughout the lecture.
Literature:	Mann, Steward, 2011; Study Skills for Art, Design and Media Students pp.209-

214, 228-240, 249-253			
Sketching Tech	hniques 1 1 ECTS		
Secretary:	Anne Nielsen		
Responsible			
Coordinator:	Jakob Domis Sabra		
	lakoh Borrits Sahra		
Lootarois.	Ole Verner Pihl		
	Mads Peter Brandstrup Jensen		
Purpose and	Through the course the student will learn how to understand and draw both the		
goals:	human body and different artefacts in the surrounding environment. This is obtained through various drawing and sketching exercises. By approaching sculptural drawing, projection drawing and free sketching the student will be guided through different tools and techniques that will help in the visualization of his/her ideas, concepts and products with regard to the present work theme. The courses will consist of intensive courses with lectures and exercises		
	<ul> <li>At the end of the course the student will be able to: <ol> <li>Visualize and handle form in space.</li> <li>Sketch ideas fast and precise</li> <li>Handle a direct transfer from object to paper, meaning being able to give a direct projection of an object on to paper</li> <li>Handle different medias, e.g. ink and pen, pencil and art eraser</li> </ol> </li> <li>The student must bring a sketchbook of minimum A4 size and a set of pensils and pens</li> </ul>		
Assessment:	Running evaluation and assessment during and at the end of the course, through the lecture assignments and the project module 'Sculpture and Technology'		
Title 1:	Basic Sketching techniques – the sketchbook		
Lecturer:	Mads Peter Brandstrup Jensen		
Content:	Introductory lecture on sketchbooks, artistic journals, sculptural drawing and perception of form in the human figure. Drawing tools and drawing assignments. Initial studies of form and sculpture.		
Assignments:	Assignments will be given throughout the lecture.		
Literature:	Gottfried Bammes: Die Gestalt des Menschen		
	Richer Hale: Artistic Anatomy		
Robert Beverly Hale: Drawing Lessons from the Great Masters			
	Anthony Ryder: The Artists guide to Figure Drawing		
	I ne references to literature are suggested material only, which the student may	/	
Title Or	read up upon before participation in the course.		
	Intuitive sketching		
	Ule verner Pini		
Content:	Introduction to free hand sketching, architectural sketching, artistic expressions		
Assignmente:	2 bours of skotching inside and outside		
กออเนาเปล่าแอ.	ב ווטעוש טו שתבוטווווש ווושועב מווע טעושועב.		



Literature:	Ching, Francis D. K, Design Drawing pp. 13-81	
Title 3:	Projection drawing 1	
Lecturer:	Jakob Borrits Sabra	
Content:	Lecture on ways of constructing and projecting objects onto paper.	
	The student will be introduced to plandrawing, section and elevation.	
Assignments:	Assignments will be given throughout the lecture.	
Literature:	Ching, Francis D. K, Design Drawing, pp 111-173	
Title 4:	Projection drawing 2	
Lecturer:	Jakob Borrits Sabra	
Content:	Introduction to construction of isometric drawings, 1. 2. And 3 point perspective	
	drawing.	
Assignments:	1 hour of isometric drawing, 1 hour of perspective drawing	
Literature:	Ching, Francis D. K, Design Drawing, pp 202-262	

4.3	Module 1 Workshop and Assignments		
	The following is a layout and short description of the larger workshops and assignments that the student groups will engage in during Module 1 "Sculpture and Technology".		
	Workshop: Artistic and Academic Methodology 1 – Creative Methods (1 ECTS)		
	The workshop is a 1-week student workshop where the end product of each student group will be exhibited at the location of Platform 4 in Karolinelund park, Aalborg. The installation/artifact produced will be the convergent conclusion of 2 different module courses Artistic and Academic Methodology 1 and Sensors and Actuators. More information about the Sensors and Actuators workshop can be read under Module 3.		
	Week 43: Workshop by Christian Liljedahl, artist at Illutron.dk		
	Courses supporting the workshop: Module 1: Artistic and Academic Methodology 1 – Creative Methods		
	Evaluation and assessment: Running evaluation and assessment during and at the end of the course, through the lecture assignments and the group report documenting the work on the module project 'Sculpture and Technology'.		
	<u>Content:</u> This week will begin with an introduction to the methods used in the Copenhagen art collaborative Illutron. The students will be presented with small projects and assignments that need to be solved using everyday objects and an intuitive collaborative approach. The week ends with a final concept for a small artifact or art installation evolved around a specific theme or question presented by the workshop holder.		

1 <sup>st</sup> Sem. Main Assignment: Sculpture and Technology (10 ECTS)
WAW - Waste Art Works
The semester group report will center itself on the sculpture(s)/sculptural installation that each group creates. To get a good foundation for the academic writing and reflection in the report, it is important that there is a strong artistic base and a product of relevance and aesthetic value.
The connection between the formulated problem in the report and the created artifact(s) needs to be tight and clear and demonstrate that relevant course content has been applied.
The Sculpture/Sculptural Installation - WAW
The groups will create a sculpture or sculptural installation from scrap/junk materials to be exhibited to a wider audience. The sculpture must demonstrate thoroughly carried out craftsman-like skills and have an appropriate implementation of reactive technology. This means that the sculpture/sculptural installation must combine solid materials with i.e. light and/or sound and be interactive.
Working with scrap materials poses some challenges, as scrap or thrown-away junk will be readymade designs and shapes either in their original form, broken but recognizable or taken apart and in pieces. The process of working with scrap often involves a deconstruction of earlier shapes to the restructuring of new forms.
There are no material constraints as found junk and scrap can be pure in their material, like metal, or can be composites of different materials like metal, wood, plastic, rubber and so on.
The sculpture in itself most be portable and have a size relative to means of transportation and the passing through doors.
The artistic statement of the sculpture/sculptural installation will be worked out in the groups and the concept and problem formulation will be approved by the supervisors.



5.1 Module 2: PpBL -	- Project and play Based Learning (2+3=5 ECTS)
Project period (from/to)	03.09.2012 – 21.12.2012
Work form:	Group and project work, lectures, assignments and study circles
Date for submission	Submission: 21.12.2012
and critique:	Examination: 17. – 18.01.2013
Secretary:	Anne Nielsen
Responsible Lecturer:	Betty Li Meldgaard,
Supervisors:	Betty Li Meldgaard, Jakob Sabra, Line Bruun Jespersen

The PpBL is a 5 ects course divided into 3 ECTS lectures and 2 ECTS supervision and project work.

The purpose of the PpBL course is to introduce students to methods in relation to group work, academic writing as well as methods for organizing work, gathering of information and group resource management.

### Problem and play Based Learning – PpBL

During this module, students should acquire:

#### basic knowledge about

- problem-based learning
- play-based learning
- choice of methodology

#### skills in

- identifying and formulating a problem within the areas art and experience technology
- describing and validating choice of methods for solving a defined problem
- collecting and applying relevant knowledge and theories in relation to a defined problem

#### **Competencies in**

- structuring and reflecting on a problem- and/or play -based project processes
- participating in professional co-operation to solve a defined problem

The model of examination will be announced later by the studyboard.

# 5.2 Module 2 courses

Problem and p	lay Based Learning - P(p)BL – course and study circles	2 ECTS			
Secretary:	Anne Nielsen				
Responsible	Betty Li Meldgaard, Jakob Borrits Sabra				
Coordinator:					
Lecturers:	Betty Li Meldgaard, Jakob Borrits Sabra				
Purpose and	The purpose of the PBL module is to introduce students to group we	ork, report			
goals:	writing, academic text reading and good academic practice, methods of				
	be a combination of lectures, assignments, small workshops and study circles.				
	processes problem formulation information gathering structure progression				
	documentation, evaluation etc. The module will work with group dyr	amics as			
	well as individual workflows.				
	The purpose of the module is to give students basic knowledge abo	ut the knots			
	and bolts of university study. At the end of the semester the student	s will have a			
	basic grasp of report writing and assessment criteria as well as an				
	understanding of good academic praxis and circumstances regarding	ng			
Assessment:	Playiansin. Running evaluation and assessment during and at the end of the co				
Assessment.	through the course assignments and at the exam of the project repo	ort "Sculpture			
	and Technology'.				
Title1:	Being a university student – what to do?				
Lecturer:	Betty Li Meldgaard				
Content:	The first lecture deals with the aspects and demands of studying at	a University.			
	The content will center itself around good academic practice in relation to				
Acciercosto	research, academic writing and information gathering.				
Assignments:	None				
Titlo 2:	PnRI				
	Retty Li Meldaard				
Content:	This lecture introduces to the concept of PBL_PBL is an umbrella te	rm that			
Content.	covers a variety of methods depending on the scientific direction. H	ere the focus			
	will be on problem and play based learning processes as well as gro				
	dynamics and collaboration in relation to artistic work processes.	•			
Assignments:	Group resource management. The students will work with individua	l skill levels,			
	what they bring to the group, and a resource pool for each group wi	ll be created.			
Literature:	Hans Kiib in "The Aalborg PBL model" ed. Kolmos, Fink and Krogh,	2004			
Title 3:	Reading academic texts				
Lecturer:	Betty Li Meldgard				
Content:	I his lecture will take the form of a small workshop, where students a taxt beforehead. The taxt will be an academic article and the purport	are given a			
	workshop is to work with the reading of the text, its informative value	e ui liie			
	nivotal points as well as introducing to methods of relevant informat	ion			
	extraction and reference qualities.				
Assignments:	All students will be given the same text, but each group will be given	n different			
	assignments in relation to the text and each group will present their	research			

	area.		
Literature:	An article be handed out in relation to the assignment		
Title 4:	Evaluating learning goals through main project		
Lecturer:	Betty Li Meldgaard		
Content:	This lecture will center itself around methods of qualitative reflection in relation		
	to learning goals. The semester report must contain reflection on PpBL and		
	groupwork and the course gives an introduction to the structuring of this section.		
Assignments:	Small exercises will be given.		
Literature:	"Den skinbarlige virkelighed" af Ib Andersen (handouts of translated passages)		
Title 5	Project documentation and representation 1; Adobe Photoshop CS6		
Lecturer:	Jakob Borrits Sabra		
Content:	Art and performance is not representations, but is highly dependent upon		
	documentation and communication. This course is part of the PpBL module and		
	will train the students in cooperative documentation, setup of the report,		
	selecting content and working with graphical layout in the group process.		
	It is the purpose of these lectures to provide the students with productive and		
	selective documentation skills, as well as an overview of methods and tools of		
	visual presentation of art projects.		
	The course focuses on the students' present state of their semester project from		
	which they will produce and edit pictures, text and illustrations into montage and		
	collage. The end result will be evaluated through an overall assessment of the		
	written project report.		
	After attending the course the student will have		
	1. basic knowledge of working with visual media presentation and		
	communication		
	<ol> <li>Dasic working skills with the software applications Adobe Indesign,</li> <li>Adobe Photosbop and Adobe Illustrator</li> </ol>		
	Adobe Photoshop and Adobe Illustrator		
	3. the ability to process a poster, a picture and a document file for print and		
	production		
4. a general idea of how to approach the group report production			
	nanded in at the end of the semester.		
	Design Standard at least as student avaluation/trial version		
	These can be develoaded for free (mac and windows) at		
	http://www.adoba.com/products/croativosuito/docignetandard.html		
nttp://www.adobe.com/products/creativesuite/designstandard.html			
	Introduction lecture to Adobe Photoshon CS6 and basic operations covering		
	nixel editing outline erasing copy and mask. Students use project photos and		
	illustrations in the effort of creating a temporary photomontage.		
Assessment:	Running evaluation and assessment during and at the end of the course		
	through the lecture assignments and the project report of the main assignment		
	'Sculpture and Technology'.		
Assignments:	Various assignments will be given during the lecture. Selection of photos and		
	illustrations. Creating and editing canvas, working with masks and colours, text		
	and illustrative parts.		
Literature:	http://www.adobe.com/designcenter-archive/video workshop/		
_	http://photoshoptutorials.ws/		
Title 6	Project documentation and representation 2; Adobe Illustrator CS6		
Lecturer:	Jakob Borrits Sabra		



Content: The students will be introduced to Adobe Illustrator CS6, vector grap		
	the creation of illustrations and graphical content.	
Assignments:	Various assignments will be given during the lecture.	
Literature:	http://www.adobe.com/designcenter-archive/video_workshop/	
	http://blog.spoongraphics.co.uk/articles/50-illustrator-tutorials-every-designer-	
	should-see	
Title 7	Project documentation and representation 3; Adobe Indesign CS6	
Lecturer:	Jakob Borrits Sabra	
Content:	Introduction lecture to Adobe Indesign CS6 and the various production	
	capabilities. Documents and larger books are introduced. The focus is on the	
	production of posters and printing with colour settings.	
Assignments:	Various assignments will be given during the lecture. Creating a document for a	
poster of A1 size and a document of A4 size. Working with placing co		
	editing text.	
Literature:	http://www.adobe.com/designcenter-archive/video_workshop/	
Title 8	Project documentation and representation 4; Creating the project report	
Lecturer:	Jakob Borrits Sabra	
Content:	Introduction lecture on how to create the last finishing detail for the layout of the	
	report. The students are working with their report production, poster and A4.	
	After finishing the production the students will have to print their documents and	
	the results will be discussed and evaluated in plenum.	
Assignments:	Setting up the document for production and printing. Last details applied,	
	Discussion in plenum.	
Literature:	http://www.ehow.com/how_2250209_have-art-printed.html	
	http://www.papress.com/other/designityourself/index.html	
	http://www.vesterkopi.dk/Default.aspx?AreaID=14	

5.3	Module 2 Workshop and Assignments
	International Park(ing) Day – Urban Intervention
	The first main PpBL group-work event will take place on Friday the 21 <sup>st.</sup> of Sept., around the city of Aalborg, where groups will set up gardens on paid for parking lots. The process of choosing an area and how to approach the process will be addressed during a variety of activities leading up to the event.
	What is Park(ing) Day?
	"PARK(ing) Day is an annual, worldwide event that invites citizens everywhere to transform metered parking spots into temporary parks for the public good." Parkingday.org
	The assignment is a follows:
	Develop a concept of a park/garden for one to more parking spaces that involves the concept of a car. This can be a real-size car, a toy car, cardboard car, or even some conceptual idea of a car. The assignment does not involve technology, but may have some electronic additions like
	sound. The materials can be scrap, your plants at home, green carpets, cardboard flowers and windmills, branches, leafs, knitted grass, astro-turf, or something similar. The purpose is to give the citizens of Aalborg a new and positive experience of something very familiar in a new context.
	The workshop is part of the PpBL – module. It is the first initiary group assignment that the students meet. The students will have to engage in the PpBL educational model practised at Art and Technology and will through the workshop be educated and trained to:
	<ul> <li>work analytical, problem-and result-oriented and interdisciplinary</li> <li>develop their skills through teamwork</li> </ul>



Module 3: Physical Interface Design (2+3 ECTS)		
03.09.12-21.12.12		
Individual coursework.		
Anne Nielsen		
Lars Knudsen		
Lars Knudsen		

## Purpose and goals

The goals of this module are to teach the students basic skills in electronics to apply in designing physical artistic artefacts. 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 artifact used in conjunction with specific sensors and actuators and demonstrate its use (application)
- Analysing use of the artifact
- Synthesizing knowledge in written documentation

#### Competencies in

• Evaluating an arteact with regards to basic electronics, sensors and actuators

#### Content

The module contains two courses, *Basic electronics* and *Sensors and actuators*. *Basic electronics* is a lecture-based primer on electronics, which will get you started on working with electronics, while *Sensors and actuators* is a workshop where you will work towards creating a reactive or interactive installation.

#### Submissions and submission format

Throughout the course students will be given assignments and exercises. These assignments and exercises are obligatory and an attendance of 80% is required.

If these requirements are not met the students are asked to produce an assignment of 10-12 pages (approx. 5000 words) to be examined.

The model of examination will be announced later by the studyboard.

6.2	Mod	ule 3 courses	
Basic Ele	ctroni	cs	1 ECTS
Secretary	<i>'</i> :	Anne Nielsen	
Responsi	ble	Lars Knudsen	
Coordina	tor:		
Lecturers	1	Lars Knudsen	
Purpose and goals		The world of electronics is an essential gateway to the creat interesting projects. This course will cover some of the gen regarding working with electronics, with the goals of providi participants with	ation of many eral concepts ing course
		<ul> <li>Understanding of and ability to work safely with bas</li> <li>Improved understanding of what is possible and wh of electronics</li> </ul>	ic electronics at is not in the world
		The content of the course is developed for entry-level partic experience with electronics. The course will cover theoretic electronic units and ohms law) as well as practical (such dir and soldering). Each lecture covers a set of skills, which wi assignments at the end of each lecture.	cipants with little or no cal concepts (such as fferent power sources Il be put into use at
Assessm	ent	See module description	
Title 1:		Hello world (of electronics)	
Lecturer:		Lars Knudsen	
Content:		AC/DC, electronic units, ohm's law, multimeters and your fi	irst basic circuit
Assignme	ents:	Make circuits, measure on them and debug broken circuit	
Literature	:	Ch. 1 in Make: Electronics	
Title 2:		Power sources and safety	
Lecturer:		Lars Knudsen	
Content:		Different power sources, safety and weatherproofing	
Assignme	ents:	Weatherproof circuit and test it	
Literature	:	P. 100-116, 137-138, 280-284, 288-289 in Make: Electronic	CS
Title 3:		Interacting with circuits	
Lecturer:		Lars Knudsen	
Content:		Buttons and switches, digital sensors, relays and transistor	S
Assignme	ents:	Exercises with schematics, create a motion detecting circui something	it that actuates
Literature	:	P. 39-67 in Make: Electronics	
Title 4:		Performance Art (and technology?)	
Lecturer:		Lars Knudsen	
Content:		Analog sensors, integrated circuits, microchips and junk ele	ectronics
Assignme	ents:	ТВА	
Litterature	<u>م</u> .	TBA	

Sensors and a	ctuators	1 ECTS	
Secretary:	Anne Nielsen		
Responsible	Lars Knudsen		
Coordinator:			
Lecturers:	Lars Knudsen		
Purpose and	This course is taught as a workshop, where the participants will	ll be working on	
goals:	implementing an artistic concept using electronics, sensors and	d actuators.	
Assessment:	See module description.		
Title 1:	Advanced sensors and actuators		
Lecturer:	Lars Knudsen		
Content:	The lecture will cover a selection of sensors and actuators which covered in the "Basic Electronics" course.	ch haven't been	
Assignments:	Assignments will be given throughout the lecture.		
Literature:	None		
Title 2:	Designing interactions		
Lecturer:	Lars Knudsen		
Content:	This lecture will focus on how good interactions are designed,	how this notion	
	can be applied in designing interactive experiences and how this is implement		
	using basic electronics, sensors and actuators.		
Assignments:	Assignments will be given throughout the lecture.		
Literature:	None		
Title 3:	Evaluating designs		
Lecturer:	Lars Knudsen		
Content:	This lecture will cover a selection of methods for evaluating de	signs, both	
	analysing the use of it, but also evaluating the use of basic electron	ctronics, sensors	
• •	and actuators		
Assignments:	Assignments will be given throughout the lecture.		
Literature:	None		
Title 4:	Finishing implementation		
Lecturer:	Lars Knudsen		
Content:	This lecture focuses on putting all the gathered knowledge into	practical use,	
• •	and finish implementing an artistic concept.		
Assignments:	Assignments will be given throughout the lecture.		
Literature:	None		

6.3	Module 1 Workshop and Assignments
	The following is a layout and short description of the 1-week workshop that the student groups will engage in during Module 3 "Physical Interface Design".
	Workshop: Sensors and Actuators (1 ects)
	The workshop is a 1-week student workshop where the end product of each student group will be exhibited at the location of Platform 4 in Karolinelund park, Aalborg. The installation/artifact produced will be the convergent conclusion of 2 different module courses Artistic and Academic Methodology 1 and Sensors and Actuators. More information about the Artistic and Academic Methodology 1 workshop can be read under Module 1.
	Week 44: Workshop by Lars Knudsen
	Courses supporting the workshop: Module 3: Sensors and Actuators
	Evaluation and assessment: Throughout the course students will be given assignments and exercises. These assignments and exercises are obligatory and an attendance of 80% is required. If these requirements are not met the students are asked to produce an assignment of 10-12 pages (approx. 5000 words) to be examined. The exact model of examination will be announced later by the studyboard.
	<u>Content:</u> This week will begin with an introduction to basic sensors and actuators, tinkering and toying with new, resused and junk electronics. The students will be working towards the creation of a reactive or interactive installation, based on the methods and concepts developed ealier in the process.
	Further explanation of the 2 weeks will be giving in due time before the courses, but be prepared to get your hands dirty as there are no limits to what Christian and Lars may come up with in relation to creative methods and junk electronics.

I

# Module 4

# History of Art and Technology 1

# Space – Component – Composition

# Overview and course descriptions



7.1	Module 4: Histor	y of Art and Technology 1 (2+3 ECTS)
Project period (from/to)		03.09.2012-09.01.2013
Work form:		Individual coursework.
Date for submission		Submission: 9.1.2013
and critique:		31.1.2013
Secretary:		Anne Nielsen
Responsible Coordinator:		Assistant professor Line Marie Bruun Jespersen
Supervisors:		Assistant professor Line Marie Bruun Jespersen (LMBJ)
Assistant professor Betty Li Meldgaard		
	"•	

# "Space – Composition – Component"

## Purpose and goals:

The project module introduces to concepts, terms and methods that should provide contextual knowledge for dealing with artistic and technological challenges and potentials in a historical and theoretical perspective.

The aim of the project module is to provide the students with a knowledge and familiarity with historical, philosophical and theoretical frameworks for considering art and technology, and subsequently be able to reflect on a primary and initiary level for what concerns observation, description and analysis.

The goals of the project module are to provide the students with a historical and theoretical knowledge of:

- The means and technologies by which it has been possible to artificially create the conditions and frameworks for experiences in a historical and contemporary perspective
- The historical mental background for these experiences
- Aesthetics theory and theories on the (history of) symbolic forms relevant to the field
- Aesthetical analytical method in order to enable the students to apply this knowledge in various forms of expression.

## Content:

The project module consists of a series of lectures, which take their departure in fundamental and central aspects of composition in art and technology. We will look into the relation between whole and detail (space and component), and how this relation is managed by the concept of composition. The course is focused on contemporary phenomenons within a dualistic and dichotomous frame, which subsequently is historically prospected by samples from Western art and technology. In all lectures there will be required active student participation in the form of presentations, groupwork or discussions, which will focus on the lectures theme and its relevance in historic and contemporary art.

## Submissions and submission format:

Throughout the course the students will be given assignments and exercises. These assignments and exercises are obligatory and an attendance of 80% is required.

If these requirements are not met the students are asked to produce an assignment of 10-12 pages (approx. 5000 words) to be examined.

## Examination and assessment:

The students are assessed during the course and through attendance. If the requirements are not met the students are examined through a 7-day assignment (10-12 pages) and evaluated by the examiner as Pass/Fail.

Examination: January 2013

# 7.2 Module 4 courses

# History of Art and Technology 1 (course)

2 ECTS

Secretary:	Anne Nielsen
Responsible	Line Bruun Jespersen
Coordinator:	
Lecturers	Line Marie Bruun Jespersen, Falk Heinrich, Lars Graugaard
Purpose and	See description under the module above.
goals	
Assessment	See description under the module above.
Title 1:	Excursion to ARoS: contemporary art and the use of technology
Lecturer:	LMBJ
Content:	One-day excursion to ARoS, Museum of contemporary Art in Århus, with a short
	introduction of assignments and content of trip prior to departure.
Assignments:	Assignments for ARoS.
/ looiginnonito.	(the semester will be divided into 8 study groups, who will do assignments
	together)
	A. Groupwork
	A list of questions to work with will be handed out in the first part of this lecture
	1. Tony Oursler: UNK
	2. Annika von Haussvolff: Pige med Motorsav
	3. Biørn Nørgaard: Hesteofring and Chr. IIIs Gravmæle
	4. Tony Matelli: Fucked
	5. Pippilotti Rist: Dawn Hours at the Neighbours House.
	6. James Turell: Milkrun III
	7. Olaffur Eliasson: Your Rainbow Panorama and Omgivelser
	B. Individual work:
	Each one of you have to select one work from ARoS' collection, which you want
	to use for the oral presentation in the last lecture. (You might find another work
	later, but you have to choose one from ARoS, as a start)
	Note:
	Name of artist
	Name of work
	Year, size, material
	Write a short statement why you find this work interesting
	Write a short description of the work – you can also observe the work from more
	angles, observe how other members of the audience relate to the work, and
	make a few sketches so you remember the main composition.
	Your observations are the basis for further analysis of the work, by applying
	theory and methods from the course.
	Assignments will be distributed in a short meeting/introduction to the trip.
Literature:	Before the beginning of the course module I expect that you have read a history

f western art, and a history of art in the 20 <sup>th</sup> century. I suggest:
.H. Gombrich: History of European art.
W. Jansson: History of Western Art
ead:
oster, Hal, Krauss, Rosalind, Bois, Yves-Alain, Buchloh, Benjamin H.D: Art
ince 1900. Thames and Hudson 2004 pages 22-48
<sup>st</sup> semester: read it extensively – it is a difficult text, and not primary literature
or you.
<sup>d</sup> semester: I expect you to read it and reflect upon the points in the text)
isit:
<u>ttp://en.aros.dk/</u> (ARoS homepage)
ttp://www.christinawilson.net/template/t04.php?menuId=89 (Kasper Bonnen)
ttp://www.tonymatelli.com/Tony_Matelli/Tony_Matelli_2011-2010.html (Tony
latelli)

Title 2:	History of Installation Art
Lecturer:	LMBJ
Content:	The last two decades have been characterized by an overwhelming amount and interest in spatial and technological installations. The lecture will exemplify this and furthermore frame installations in a historical perspective. We will use Claire Bishops book and examples from ARoS as our point of departure. Different types of installations, their use of technology/ies, different strategies of employing space and establishing relations with the viewer, will be investigated and discussed.
Assignments:	<ul> <li>Students present works from ARoS and relate the works to the literature for the lecture.</li> <li>5. Pippilotti Rist: Dawn Hours at the Neighbours House.</li> <li>6. James Turell: Milkrun III</li> <li>7. Olaffur Eliasson: Your Rainbow Panorama and Omgivelser</li> <li>8. Tony Oursler: UNK</li> </ul>
Literature:	Bishop, Claire: Installation Art. A critical history. Tate Publishing. 2005

Title 3:	The Readymade and Land Art
Lecturer:	LMBJ
Content:	This lecture will focus on the aesthetic quality of everyday objects and how these have been dealt with in art and technology. We will look at the 20 <sup>th</sup> century fascination and critique of the technical object and subsequently frame this in a historical perspective. The lecture will furthermore deal with the relation beween site, nature and (land)art, and other minimalist forms of art
Assignments:	Student presentations:
	Robert Smithson: Spiral Jetty
	Walter de Maria: Lightening field
	Groupdiscussion about "The Expanded Field", by using Richard Serras Tilted

	Arc as and example
Literature:	Foster, Hal, Krauss, Rosalind, Bois, Yves-Alain, Buchloh, Benjmin H.D: Art
	Since 1900. Thames and Hudson 2004 pages 125-129
	Umberto Eco: History of Beauty. Chapters: XIV,XV, XVI, XVII
	Krauss, Rosalind E.: The Originality of the Avant-Garde and Other Modernist
	Myths. The MIT Press 1985. Pages 276-290
	Manager I have a Decodemonder Formal Object Directorements
	Margaret Iversen: Readymade, Found Object, Photograph
	An Journal, Vol. 05, No. 2 (Summer, 2004), pp. 44-57 Published by: College Art Association
	Article Stable LIPL: http://www.istor.org/stable/4134520 (available online through
	ATICLE Stable OTCL. <u>Intp://www.jstof.org/stable/4154520</u> (available offine through ALIR)
Title 4:	Performance Art and Technology
Lecturer:	Falk Heinrich
Content:	The lecture gives an introduction to various aspects of the widespread field of
	Performance Art including some 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
Assignments:	
Litterature:	Jones, Amelia, 1997, "Presence" in Absentia: Experiencing Performance as
	Documentation", i Art Journal, Vol. 56, Nr. 4
	Fischer-Lichte, E., 2008. Transformative Power of Performance: A New
	Aesthetics. New York : Routledge (chap. 1)
	O source of a set
	Sound art
Lecturer:	Lars Graugaard
Content:	
Assignments.	
Literature.	
Title 6 <sup>.</sup>	Media Archeology and Art History
Lecturer:	
Content:	This Lecture gives an introduction to the field of "Media Archeology" and the link
	between the development of different types of visual media and art history.
Assignments:	Group discussions on examples from the texts.
Literature:	Marshall McLuhan (1964/2006): Understanding Media. The Extensions of Man.
	London/New York; Routledge/ "Movies" pp. 310-323
	Werner Nekes: Media Magica. Pages 30-39, Stefan Thermerson: The Urbe to
	Create Vsions. Pages 40-47 IN: Jeffrey Shaw and Peter Weibel (eds.): The
	Cinematic Imaginary after Film. MIT Press 2003
Title 7	Media Archeology and Art History
Lecturer:	I MB.I
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Content:	Students present their experiments with different "media magica" and relate them to their original art history context.
Assignments:	Before this lecture there will be scheduled hours including supervision for practical experiments with different types of projections and "media magica" (jf. Werner Nekes´ text). Each group will present their experiments, explain them, and relate them to art history.
Literature:	Werner Nekes: Media Magica. Pages 30-39 IN: Jeffrey shaw and Peter Weibel (eds.): The Cinematic Imaginary after Film. MIT Press 2003
Title 9:	Student seminar – sharing knowledge
Lecturer:	I B I
Content:	In this final session we will make a Seminar-like environment, by forming smaller groups, where the students present a short analysis of an art work, using knowledge and skills developed through the course. Pier-to-Pier feedback and Group discussions on the results. The last part of the lecture will contain a collective conclusion/summing up on the course content, and we will evaluate the course.
Assignments:	Make a manuscript for a presentation and analysis an art work of your own choice. You have to have had direct acces to the art work, so choose a work from either ARoS, a piece exhibited in Aalborg or something else you have acces to during the semester. (1500 words + a few photos) Use methods and theories form the course. A detailed description of the assignment will be handed out in lecture 1.
Litterature:	See all the above.

8.1 Teachers ar	nd secretary.	
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Student Guidance	Stine Lund Kaylee Wesley Pearson studievejl-art@hum.aau.dk	http://personprofil.aau.dk/profil/126847 http://personprofil.aau.dk/124537
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9.1	Time table
31.08.12	1st day of studies
03.09.12	Joint Art and Technology meeting at Platform4
17.09.12	RUSTrip 17.+18.+19.09
21.09.12	Parking Day Exhibition
02.11.12	Sensors and Actuators Workshop Exhibition
14.12.12	Main Project Exhibition
21.12.12	Main Project Hand-In
09.01.13	History of Art and Technology Hand-in
17.01.13	Start of examination period (17.+18.)