AALBORG UNIVERSITY
DENMARK

Study Board of
Art & Technology
Spring 2017

Art & Technology, AAU - 2nd semester 2017: Performative Space and Technology / Performative Rum og Teknologi

'Performative spaces - Cultural Summit 2017'

Neurons, Imre, Hugo & Jens, 2nd Semester, Art and Technology, Cultural Summit 2015

Semester details

School	CAT
Study board	ArT & Technology
Study regulation	BA Study Program in Art & Technology, The Faculty of Humanities, AAU, September 2015.

Overview of the modules

Module 5 (M5) "Performative Space and Technology" (PST) (Main Project) (20 ECTS)

- Perception in Theory and Practice II (1 ECTS)
- Artistic and Academic Methodology II (Installation, Architectural Spaces and Urban Design) (2 ECTS)
- Digital Representation I – 2D and 3D Construction methods (2 ECTS)
- Basic Electronics II (1 ECTS)

Coordinator

Jakob Borrits Sabra, KOM, jbsa@hum.aau.dk

Supervisors

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Jakob Borrits Sabra, KOM, jbsa@hum.aau.dk

Teaching staff

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Martin Kibsgaard Jørgensen, MT, kibsgaard@create.aau.dk

Mads Brath Jensen, AD, mbje@create.aau.dk

External Partners

Niels Otto Degn, Kulturmødet Mors

Module 6 (M6) "Physical Interface Design II" (PID II) (5 ECTS)

- Programming I (1 ECTS)
- Sensors and Actuators II (1 ECTS)

Coordinator

Markus Löchtefeld, MT, mloc@create.aau.dk

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Teaching staff

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Walther Jensen, MT, *bwsj@create.aau.dk*

Module 7 (M7) "Art in Context I – Art Theory" (AIC I) (5 ECTS)

- Theory of Art and Aesthetics (2 ECTS)

Coordinator

Elizabeth Ann Jochum, KOM, *jochum@hum.aau.dk*

Supervisors

Elizabeth Ann Jochum, KOM, *jochum@hum.aau.dk*

Teaching staff

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Departments

KOM: Department of Communication and Psychology

AD: Department of Architecture, Design and Media Technology (Architecture and Design)

MT: Department of Architecture, Design and Media Technology (Media Technology)

Semester Theme: 'Performative spaces - Cultural Summit 2017'

Cultural Summit, Mors, 2017,http://kulturmoedet.dk/about.aspx#0?end=15, Accessed, 11.01.2017

The Cultural Summit at Mors (Kulturmødet) is Denmark's new centre stage for discussing arts and culture; 85 dialogues and about 385 experiences of all kinds of arts: performing arts, music, film, literature, architecture and visual arts. Any dialogue is futile, if it is not surrounded by art itself. A broad culture festival will take place at The Cultural Summit. The artistic level is high and there is room to be innovative. The festival runs during the same 48 hours as the debates and is visited by more than 20.000 visitors. (Kulturmoedet.dk, Accessed 17.01.2017)

Responsive Installations and Performative Spaces

For this year's edition of Performative Space and Technology, the theme is "Performative spaces at the Cultural Summit 2017". The semester operates with two main definitions of a 'performative space' – and the project challenges you to work with both definitions!

- Performative space as a space that performs: the space itself has interactive or responsive features that can react on the environmental impacts, which can be light, wind, touch, human presence, etc. (Kolarevic and Malkawi 2005)

- Performative space as a space that promotes certain performances: the layout of the space invite/afford/promote specific behaviors, such as dialogue, relaxation, physical activity etc. (Kolarevic and Malkawi 2005)

At 2nd semester your semester project must address ‘architectural space and/or urban space’ The fact that the semester project will be for an outdoor setting in a festival like context poses several challenges to the projects:

The ‘performative spaces’ must contain elements that make the installation interesting both during daylight and at night. For night-experiences light is a must.

The ‘performative spaces’ will be exhibited outdoors, so they must be able to endure wind, rain, heat and use by many visitors. Weatherproofing is important.

Creative Obstructions:

With the following obstructions, the students creativity will be challenged. Alone AND together the student projects of ArT2 will transform the forest site at the Summit in August 2017, night and day.

- **The Client:** Students of 2nd semester will work with the Cultural Summit (Kulturmødet) 2017 in Nykøbing Mors, DK, as external partner, guided by a consultant curator.
- **A subtheme: "Opening Up":** The students are to engage with the cultural theme "Opening Up" of the Summit 2017, both theoretical, aesthetic and professionally, in order to create and design a series of *performative spaces* and *responsive environments*.
- **The Forest as performative site.** All groups must work in or in conjunction to the "Cultural Forest" to develop interactive spaces, hybrid installations of nature and technology.
- **Responsive Interactions and performances**. The students must design a simple but strong interaction strategy that focus on an audience who's actions the installation will respond to and a specific perspective on performance.
- **The topic of "Responsive Swarms".** It is the task of the students to design "installation swarms" i.e. responsive and performative installations made from repeating the same object or artifact, put together in large numbers.
- **Lighting Design:** The students will work with natural and artificial light and shadow using either warm or cold light (Kelvin).
- **Technical illumination:** Light fixtures are to be integrated as either regular bulps, LED's or flourescent lights. (No 'party lights', Tiki lanterns or other commodities from Tiger or similar stores, are to be used, unless for the purpose of scrapping electronics that are then re-integrated into the design.)
- **Set of materials: White paint**. All materials and visible elements of colour will be painted white to keep a coherent aesthetics between the projects and as contrast to the site.
- **Assembly guide:** The installations must contain "plug-n-play" parts, easy to dismantle and assembly through a visual guide "IKEA-style". Simple to construct, turn on and turn off, with minimal easy repair, and long duration (2-3 years).

Semester Project Deliverables

This semester, students will be divided into groups of five to six students and each group will work on a single project with the goal of creating a performative art installation to be included in the end-of-semester exhibition and potentially in the Cultural Summit 2017.

The project report

The project reports will present the groups' research in a particular area of investigation. They should clearly present the motivation, design, implementation, and analysis of the artwork. The report should include the following sections:

1. **Abstract**

A short paragraph summarizing the main aspects of the investigation, e.g. context, problem, results, and insights.

2. **Introduction**

This is where you set the context for your work. What is the big picture? What is the motivation for investigating this area?

3. **Problem Statement**

Here you concisely state what the problem is you are investigating. You may also present a hypothesis to be supported or rejected through your own experiments.

4. **Background**

This should contain previous work in the area you are investigating. This is of major importance in conducting any type of research, academic or otherwise. You should clearly identify antecedents and point out both the importance and shortcomings of each in relation to your own work. Always reference refutable sources (i.e., peer-reviewed journals, books, etc.) and, when possible, primary sources (i.e., the original author of the work) to avoid misinformation. Google and Wikipedia are okay only as starting points.

5. **Design**

Here is where you outline your process of creation and the decisions you made along the way. Elaborate on and justify your artistic, aesthetic, and technical choices. Describe your experiment design and any methods you may have used.

6. **Implementation**

How was the final work constructed? Include overall system diagrams and exhibition arrangement. Detail the most important aspects of the implementation and place the rest in the appendix. One should be able to fully and unambiguously re-create your artwork based on the information in this section.

7. **Analysis**

Was your work successful? Support this with experimental data. If you made an initial hypothesis, do your observations support or reject it?

8. **Future Work**

Is there anything you could have done better? How? If you were to develop this project more, what would you work on next?

9. **Conclusion**

This is where you bring it all together. It is NOT simply a summary of what you have done---that is supplied by the abstract. You should connect all the dots and synthesize new insights here. What can others learn from this?

10. Bibliography

List of references following the Harvard referencing style.

Appendix

Include all data produced during your investigation. This can include experimentation/observation logs, transcriptions of interviews, survey data, source code, etc. Note that the main text can reference the information in this section. The appendix must contain and "Ikea-style" assembly guide of the installation. All figures, tables, and images in the report must be labeled with a brief description and cited in the main text. You are also required to make a video documentation of the final artifact and hand it in with the report. The report and any other documentation material, recordings, video, animations etc. must be uploaded digitally via Digital Exam. Please check with Digital Upload, regarding which specific digital formats that can be uploaded. All material in the report that is not the original creation of the students in the group must be properly acknowledged by using the Harvard referencing style. Failure to do this will be considered plagiarism and will lead to immediate failure and possibly also to expulsion from the program.

Semester exhibition

The project must result in an integrated art project presented at the semester exhibition using a context (site) model 1:50, a number of 1:1 functional element of the installation, an A0 Poster (depending on preference of the Joint ArT Exhibition commitees), with 2D and 3D visualizations, process models 1:25 and other prototypes.

Commission for the Cultural Summit 2017

At the ArT exhibition, the Cultural Summit Committee and external partners will attend, to evaluate if the projects can be commissioned at The Cultural Summit 2017 in August. At the exhibition the groups should prepare precise, functional, informative and aesthetic installation pieces, prototypes or parts as well as a high quality poster. Please note, this is not a competition, but be prepared that all projects might not be commissioned for further development, depending on the assessment by The Cultural Summit Commitee 2017. Whether or not project are chosen, will be revealed first thing after the examination in June. If so, each of the selected project groups will have to decide fast, whether they want to pursue the commission, if they want to invite other students to the project after the exam etc. Commissioned or not, this option will have no effect on the examination of the project installations at the exam in June.

Transport, assembly manuals and "plug'N'play"

Your installations should be designed for easy dismantling, transportation and assembly. They must be able, to fit in cardboard boxes in a moving-van. The installations must be delivered with a detailed instruction for assembly, and assembly must be easy and quick, so everyone can do it. Think: movable, easy-to-install and pop-up-performative space.

Academic progression

The semester projects must take departure in a thorough analysis of the chosen site. The site's identity and context is not only considered to be the physical site/space, but can also be the historic, the cultural, social or affective context. Lectures on site analysis, public art, site-specificity and mapping in AAM II and PER II will deal with these topics.

Any installation is the result of a strong idea of what kind of experience the work should give to the viewer. In order to express such an idea in an installation it is necessary to have an understanding of both technical and contextual elements, and also of an individual aesthetic understanding of shape, which is going to be developed further this semester.

The artistic development of the form of the installation and research for possible solutions will be trained in AAM II, in workshops about light design and light art, and in DR I where 2D and 3D construction methods will be presented as tools for realization of the semester projects.

Technical aspects of the performative spaces will be taught in the module PID II and the course BE II, where programming, sensors and actuators and basic electronics relevant for out-door projects are central topics. It is expected that report writing will take place throughout the semester, and simultaneously with the practice-based work on the project.

Project- and semester activities

Supervision, Seminars and Pin Up Sessions

During the semester a series of supervision seminars/clustered supervision for all/more groups at the same time and Pin Up Sessions where all groups will present their work is scheduled. This is to make sure that knowledge exchange between the groups take place, that all of you get the most out of the shared competences of the supervisors, and to make sure that progression is made according to the overall time plan for the semester.

31.03.2017: Pin Up Session with Line, Jakob

05.04.2017: Joint Semester Seminar

Workshops

Some of the project courses (PER II, DR I, AAM II) have been planned as workshop activities. This means that students will have to set aside whole days of working on tasks related to the workshop, during the days where the project course modules are scheduled.

Study trips

Students will have two study trips during the semester. a) trip to Kunsthal Aarhus (module 7) and b) trip to Nykøbing Mors (module 5). The purpose of the trip to Mors is to get to know the site: you will have time to make mapping of the site in drawings, photos and other forms of mapping which you will need in your further work.

01.03.2017: Trip to Aarhus (M7 AIC I)

03.03.2017: Trip to Nykøbing Mors (M5 PST)

Beyond the semester:

The project(s) selected for commission by the Cultural Summit, will be constructed at Mors the 24th -26th of August 2017. All projects are academically concluded by the exam in June.

Semester coordinator

Jakob Borrits Sabra, KOM, jbsa@hum.aau.dk

Secretary

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Module 5: Performative Space and Technology (Performative rum og teknologi)

(20 ECTS)

HSA 220019F

Location

2nd semester, Study board of Art and Technology

Module coordinator

Jakob Borrits Sabra, KOM, *jbsa@hum.aau.dk*

Method of work and language

Group and project work.

English

Module contents

The basis of this module is human experiences in relation to architectural and performative spaces. Students work with mechanical and technological means in the creation of spatial and performative experiences. Experiments will be made with various technologies, tectonic and architectural principles for the creation of spaces, physical spatial structures and experiential environments.
Students work theoretically and experimentally with realizations of spatial installations including the transformation of space into interactive or otherwise performative architectural environments.

Courses

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

- Perception in Theory and Practice II
- Artistic and Academic Methodology II (Installation, Architectural Spaces and Urban Design)
- Digital Representation I – 2D and 3D Construction methods
- Basic Electronics II

Objectives

The objective of Module 5: “Performative Space and Technology” is to introduce space as an artistic medium for the creation and construction of artefacts and events within the field of art and technology.

Learning objectives

During this module, students should acquire:

Basic **knowledge** about

- physical installations and performative urban environments and their visual and spatial effects
- architectural aesthetic expressions, interaction between people, space and technology, choice of materials and visual effects
- the application of technology in connection with the creation and use of performative spaces

- methods and tools to be used in the creation of performative spaces from idea to completed project

Skills in

- identifying and formulating an art problem within the theme “Performative Space and Technology” and developing alternative concepts for a defined problem
- developing and describing artistic and architectural concepts within the theme “Performative Space and Technology”
- the application of appropriate technologies in regard to design and use of performative spaces
- producing sketches, models and prototypes of spatial form

Competencies in

- describing and analyzing architectural spaces and their social, emotional and performative aspects
- producing concepts for spatial installations of artistic quality
- communication the final design in texts, drawings, and models.

Scope and Expected Performance

Module 5: Performative Spaces and Technology

Total workload:

20 ECTS = 550 hours pr. student

14 ECTS project work =385 hours pr. student

6 ECTS courses=165 hours pr. Student

The following courses are offered in relation to the project module:

AAM II, Artistic and Academic Methodology II - Installation, Architectural Spaces and Urban Design: Artistic and Academic Methodology II will take the form of workshop activities related to site-specific art, so the students will get insights into how to explore a site from various perspectives: the spatial characteristics, the sociological aspects, the landscape qualities of the site etc.

AAM II, 2 ECTS = 55 hours

- Teaching hours. 8x45min=6 hours
- Workshop activities, Instructions 8x45min= 6 hours
- Workshop activities, mapping, analysis etc. 23 hours
- Preparation, reading 20 hours

DR I, Digital Representation I - 2D-3D Constructions Methods: Digital Representation I is a workshop in different digital construction methods in 2D and 3D, including the use of the laser cutter. The workshop will support the construction phase of the works.

DR I, 2 ECTS = 55 hours

- Teaching hours 8x2x45min=12 hours
- Work shop activities 23 hours
- Preparation, reading etc. 20 hours

PER II, Perception in Theory and Practice II: Perception II will support the students' broader understanding of their own practice in the semester project.

PER II, 1 ECTS = 27,5 hours

- Teaching hours 4x45min=3 hours
- Work shop activities 12,5 hours
- Preparation 12 hours

BE II, Basic Electronics II: The course will focus on topics relevant for the semester theme, as it builds upon the knowledge acquired during first semester

BE II, 1 ECTS = 27,5 hours

- Teaching hours 4x2x45min=6 hours
- Work shop activities, 9 hours
- Preparation, reading, 12,5 hours

The module is completed with:

Examination 5

An internal combined written and oral examination in Module 5: "Performative Space and Technology" (Performative rum og teknologi).

Form of examination: b)

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

Number of pages: the written work must not exceed 10 pages (2400 characters per page) 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: 20 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.

Exam dates:	15.06.2017-20.06.2017
Exhibition dates:	17.05.2017-19.05.2017 (17.05 is for installing the exhibition)
Hand-in date:	01.06.2017
To:	Through Digital Exam

Course: Artistic and Academic Methodology II (AAM II) - 2 ECTS - 5 Lectures - 3 Workshops

AAMII is an intensive course that covers various strategies in space/site registration, ways of experiencing space, and includes tools and techniques for visualizing the empiric material and results in the form of drawings, diagrams, maps, photos, videos and sound.

The course is organized as a series of workshop-days that focus on each of Edward W Sojas aspects of space according to his “”Thirdspace””: time, space and the social. Edward W. Soja draws on Henri Lefebvres “The Productions of Space” in his analysis of Thirdspace.

Lesson 1: Introduction to Thirdspace

Lecture

The first lecture introduces to Thirdspace and gives examples of art works that relate to any of the three aspects of space.

Lecturer: Jakob Borrits Sabra

Literature

	Pri. lit. no of p.	Sec. lit. no of p.	Dig. upload
Edward Soya: Thirdspace. Journeys to Los Angeles and Other Real-and-Imagined Places. Blackwell Publishers. 1996 pp.53-70	17		x

Jane Rendell: Art and Architecture. A Place Between. I.B.Tauris. 2006. Pp. 15-20	5		x

Lesson 2: Space and the Creation of Spatial Experience

Lecture

This lecture will give an introduction to phenomenological and formal analysis of architectural and urban spaces, based on the writings of Kevin Lynch, Gordon Cullen, Rob Krier and Francis D. Ching,

The lecture will introduce to different concepts for creating space and provide a vocabulary and tools with which to analyze, assess and define space. Spatial experiences such as: a space to stay in/ a space to pass through/a route to follow/a point de vue,/atmospheres as well as the use of “space-makers” such as physical objects, light, rhythms and sounds will be explored.

The lecture also introduces to ´how to read the city´, i.e. the legible city and urban architecture analysis, focusing on Lynch´s text “Image of the City”, Cullens *Serial Vision* and Kriers insights into space configuration.

Lecturer: Jakob Borrits Sabra

Literature

	Pri. lit. no of p.	Sec. lit. no of p.	Dig. upload
Jane Rendell: Art and Architecture. A Place Between. Between Here and There. Pp. 20-57	37		x
Kevin Lynch: The Image of the City. MIT Press 1960 pp. 46-49	3		x
Gordon Cullen: The concise townscape. Architectural Press 1961 Pp. 17	17		x
Rob Krier: Urban Space. Academy Editions London. 1979. Pp. 15-62	38		x
Ching, Francis.D.K.: Form, Space and Order, 4th ed. Wiley. 2015 Organization pp. 197-242 Circulation pp. 252-294 (Note: most of the titles above contains many diagrams)	45+42		x

Lesson 3: Space

Workshop

The students will be assigned case studies that must be analyzed and presented to the other students both on the course blog and in a presentation in the final lecture. The workshop session begin with an introduction to the assignments and the requirements for the deliverables. Keywords: defining space, creating space, spatial experience, mapping space.

Students will visit the sites in Aalborg, and collect empiric material in set groups.

Deliverables: The material + results of the analysis is communicated in the form of Serial Visions, Lynch inspired maps, formal analysis of the space configuration of the site in drawings and card board models. All materials must be documented on the wordpress blog before next lecture.

Materials:
For this workshop you must bring:
Camera, paper for notes, pens, paper for drawing, prints of maps of the site (to be found on Moodle). If you

have a long measuring tape (10 or 20meters) please bring it.
You must wear WARM and practical clothes according to Danish winter weather, so that you will be able to work and keep warm– you will spend a substantial part of the day outside.

You may have to revisit the site after “hours”; either to experience the site at other times of the day or to collect additional material.

Literature

	Pri. lit. no of p.	Sec. lit. no of p.	Dig. upload
Jane Rendell: Art and Architecture. A Place Between. Between Here and There. Pp. 20-57	37		x
Kevin Lynch: The Image of the City. MIT Press 1960 pp. 46-49	3		x
Gordon Cullen: The concise townscape. Architectural Press 1961 Pp. 17	17		x
Rob Krier: Urban Space. Academy Editions London. 1979. Pp. 15-62	38		x
Ching, Francis.D.K.: Form, Space and Order, 4th ed. Wiley. 2015 Organization pp. 197-242 Circulation pp. 252-294 (Note: most of the titles above contains many diagrams)	45+42		x

Lesson 4: TimeSpace: Mapping time and investigating various layers of the site

Lecture

In this lecture we will take a brief look at the different concepts Space and Place through the lens of Tim Cresswell before venturing into the writings of Nigel Thrift and John May to understand their 'TimeSpace' - a construction that can help us pay attention to the networks of social time. Social time consist of four inter-related domains of social practices that constitute its multiple spatialities and "senses of time"; timetables and rhythms, social discipline, instruments and devices and texts. From here we will try to practice TimeSpace by investigating the multiple times of the site, the social practices now and then and how it has shaped its surrounding geographies.

Lecturer: Jakob Borrits Sabra

Research the history of the three sites. You can visit Aalborg Historiske Museum or search the three sites in Aalborg Stadsarkiv for historic maps and photos.
http://www.aalborgstadsarkiv.dk/AalborgStadsarkiv.asp?Menu=AalborgStadsarkiv&Menu2=AalborgStadsarkiv_AalborgStadsarkiv

Literature

	Pri. lit. no of p.	Sec. lit. no of p.	Dig. upload
Tim Cresswell: Place. A short introduction. Intro pp. 1-10	10		x
John Urry: Sociology Beyond Societies. Times. Kap. 5 pp. 105-130	25		x
Nigel Thrift: Timespace. Introduction pp. 1-20	20		x

Lesson 5: Time & History

Workshop

The students will be assigned case studies that relate to time and history, which must be analyzed and presented to the other students on the blog. Students will visit the sites in Aalborg, and collect material for their analysis in groups.

The material + results of the analysis is communicated in the form of photo montages, sound montages, video works or site writings.

Materials:
For this workshop you must bring:
Dictaphone, video camera (Smartphones can do both sound/video), camera, paper for notes, pens, paper for drawing, prints of maps of the site (to be found on Moodle). You must wear WARM and practical clothes according to Danish winter weather, so that you will be able to work and keep warm– you will spend a substantial part of the day outside.

Lecturer: Jakob Borrits Sabra

Literature

	Pri. lit. no of p.	Sec. lit. no of p.	Dig. upload
Tim Cresswell: Place. A short introduction. Intro pp. 1-10	10		x
John Urry: Sociology Beyond Societies. Times. Kap. 5 pp. 105-130	25		x
Nigel Thrift: Timespace. Introduction pp. 1-20	20		x

Lesson 6: Analyzing and mapping The Social Space/Lived Space

Lecture

The lecture will introduce to different ways of observing and describing the social/lived space and provide a vocabulary and tools with which to analyze, assess and define social space. Concepts such as Public domain, Public spaces and life style domains will be introduced and discussed in an art context. Various methods for observation and mapping of the social life in the city will be introduced.

Lecturer: Jakob Borrits Sabra

Literature

	Pri. lit. no of p.	Sec. lit. no of p.	Dig. upload
Hajer & Reijndorp, 2001: In search of new public domain, NAI publishers, Chap 1: Introduction, pp.1-17	17		x
Gehl, J., 2007: Changing public space for a changing public life, in Open Space - People Space, Taylor & Francis, pp. 3-9	6		x
Travlou, P., 2007: Mapping Youth Space in the Public Realm in Open Space - People Space, Taylor & Francis, pp. 71-81	10		x

Lesson 7: Social space

Workshop

The students will be assigned case studies that must be analyzed and presented to the other students.
Keywords: Lived spaces in Aalborg; Life style domains and New Public Domains.

Students will visit the sites in Aalborg, and collect empriric material in groups.

Deliverables: The material + results of the analysis is communicated in the form of photo collages, video works, site writings.

Lecturer: Jakob Borrits Sabra

Literature

	Pri. lit. no of p.	Sec. lit. no of p.	Dig. upload
Hajer & Reijndorp, 2001: In search of new public domain, NAI publishers, Chap 1: Introduction, pp.1-17	17		x
Gehl, J., 2007: Changing public space for a changing public life, in Open Space - People Space, Taylor & Francis, pp. 3-9	6		x
Travlou, P., 2007: Mapping Youth Space in the Public Realm in Open Space - People Space, Taylor & Francis, pp. 71-81	10		x

Lesson 8: Pin-up session: Sharing knowledge: form and content

Presentation

The final lecture in AAMII is a pin-up session where all site analysis´ are presented to the semester. All groups will present their work; their analysis and their choices in regards to representation/visualisation of the material. The various methods´ potential in relation to this semesters project work will be discussed further.

The group formation process will follow the pin-up-session, as we will identify themes to focus on in the projects, based on the students interests.

Lecturer*:* Jakob Borrits Sabra

	Pri. lit. no of p.	Sec. lit. no of p.	Dig. upload
Situations.org (Claire Doherty et.al): The new rules of public art. Online: http://publicartnow.com/2013/12/12/the-new-rules-of-public-art/		x	x
Miwon Kwon: Public Art and Urban Identities. Online: http://eipcp.net/transversal/0102/kwon/en		x	x

Course: Perception in theory and practice II - 1 ECTS - 4 lectures

Objectives
The purpose of the perception course is to work with concepts of space from different theoretical and practical angles with perception as the experiential centre. The students will work theoretically as well as practically with concepts of space and spatiality. Through the course students will get a basic understanding of the various paradigms of perception in relation to space, navigation and spatial relations and the theories introduced will have its outset in psychological and architectural approaches to space and place. Students will work with assignments during the course. Assignments and documentation of work must be uploaded in the moodle space.

Lesson 1: Perception of Space
Lecture

This lecture will introduce the students to the perception of space and place, the different philosophical and scientific views through history.

Lecturer: Jakob Borrits Sabra

Pop, D, 2013: Space Percetion and its Implication in Architectural Design, Acta Technica Napocensis: Civil Engineering & Architecture Vol. 56, No. 2 (2013)	11		x
Agnew, John, Space and Place, in The Sage Handbook of Geographical Knowledge, chap. 23, pp. 316-331		15	x
Keefe & Nadel (1978) Remembrance of Places Past: a history of theories of space p.1-61		61	x
Walter Oetsch talks about the perception of space - https://www.youtube.com/watch?v=WdcW0agpA3o			

Lesson 2: Space, Atmosphere and Aesthetics
Lecture

A lecture on atmosphere in architecture and urban space. The influence of natures and cultures atmospheric elements on our sensorial and cognitive perception of space.

Lecturer: Jakob Borrits Sabra

Literature

	Pri. lit. no of p.	Sec. lit. no of p.	Dig. upload
Bohme, G. (1993). Atmosphere as the Fundemental Concept of a New Aesthetics. http://doi.org/10.1177/072551369303600107	15		x
Juhani Pallasmaa, Space, Place and Atmosphere - Peripheral perception in existential experience, lecture 9th of June, 2011	16		x
Böhme, G. The art of the stage set as a paradigm for an aesthetics of atmospheres, Ambiences- Redecouvertes, 2013	8		x

Lesson 3: Psycho-geography and the contemporary city
Lecture

The lecture will introduce students to Guy Debords Psychogeography, the Situationist Internationale movement and concepts Flanerie, Derive and Detournement. The lecture will introduce the act of "walking", as strategy to perceive and understand the urban, in a contemporary western context. Students will

Lecturer: Jakob Borrits Sabra

Literature

	Pri. lit. no of p.	Sec. lit. no of p.	Dig. upload
Guy Debord in ³Situationist International². Ed. Knabb, Bureau of public Secrets, 2009, p1-17	17		x
Coverly, Merlin, 2006: Psychogeography, Pocket Essentials, p9-31	20		x

Lesson 4: Psycho-geographical maps and mapping techniques

Workshop

During this workshop students will work with a set assignment; psychogeographic mapping of Aalborg. The students will be introduced to the Psychogeographic Destination Kit (by "The Bureau of Unknown Destinations"), and various other methods to explore the unknown, hidden and the forgotten of Aalborg.

Assignment: Psycho-geography after Dark. The purpose of the assignment is to explore the urban environment after dark. In the dark perception may be distorted due to the lack of natural light and the presence of artificial light and the various shadows that appear. Sound may appear altered due to an altered self-awareness and things that were comfortable and safe in the light may appear to be the opposite in the dark. The purpose of the assignment is to create a psycho- geographical map of the city in the dark. The objectives of assignment is to enable students with basic understanding of how light and shadow can alter the perception of space as well as the sense of presence in a place. The purpose of the assignment is further to provide a method that is relevant for the main semester assignment. Students

Lecturer: Jakob Borrits Sabra

Literature

	Pri. lit. no of p.	Sec. lit. no of p.	Dig. upload
Psychogeographic Destination Kit by The Bureau of Unknown Destinations			x
Coverly, Merlin, 2006: Psychogeography, Pocket Essentials, p31-81	50		x
Coverly, Merlin, 2006: Psychogeography, Pocket Essentials, p81-111		30	x

Course: Basic Electronics - 1 ECTS - 4 Lectures

Objectives

The goal of this course is to advance the students expertise in working with electronics in relation to interactive artworks. The course will cover:

- How to weather proof electronics for outdoor use
- How you can get power when there is no wall power socket available
- Dealing with noise and how you can filter noise from your signals
- Expanding the capabilities of the Arduino in terms of the amount of sensors and actuators you can connect.

The course assumes that you have knowledge of basic electronics. If the basics concepts cause problems, it is recommended that you revisit the curriculum of *Basic Electronics I* or have a look at the many online resources available, e.g.:

http://www.electronics-tutorials.ws/
http://www.allaboutcircuits.com/textbook/

All lectures will be followed by exercises that will help you apply the theory.

Lesson 1: Electronics Recap and Batteries

Lecture

The lecture will start with a electronics recap to make sure everything from *Basic Electronis I* is understood and fresh in memory. Afterwards, we will continue to look into power sources and especially what you can do when there is no wall power outlet available and you have to rely on batteries, solar power, etc.

Lecturer: Martin Kibsgaard

Literature

	Pri. lit. no of p.	Sec. lit. no of p.	Dig. upload
Make: Electronics, 2nd edition, by Charles Platt (2015). Chapter 1 and 2			
Web resources: https://learn.adafruit.com/all-about-batteries/ https://learn.sparkfun.com/tutorials/battery-technologies https://learn.sparkfun.com/tutorials/how-to-power-a-project			

Lesson 2: Outdoor Installations and Weather Proofing

Lecture

This lecture will cover how to include electronics, computers, speakers, etc. in outdoor installations while protecting it from rain, wind and sun.

Lecturer: Martin Kibsgaard

Literature:

	Pri. lit. no of p.	Sec. lit. no of p.	Dig. upload
Make: Electronics, 2nd edition, by Charles Platt (2015). Chapter 1 and 2			
Web resources: Several guides and tutorials on weather proofing electronics.			

Lesson 3: Dealing with noise

Lecture

This lecture will introduce different common sources of signal noise and which precautions you can take to reduce/avoid it. We will look at basic filtering and how to avoid a button press triggering several times when it is only pressed once (button debouncing).

Lecturer: Martin Kibsgaard

	Pri. lit. no of p.	Sec. lit. no of p.	Dig. upload
Make: Electronics, 2nd edition, by Charles Platt (2015). Experiment 9 and 23			

Lesson 4: Many inputs and outputs

Lecture

Introduction and experimentation with how you can measure and control many things with a single microcontroller. The lecture will cover how to use multiplexers, shift registers, LED drivers, etc. using an Arduino. It will also include a brief introduction to building your own Arduino to reduce size and cost.

Lecturer: Martin Kibsgaard

Literature

	Pri. lit. no of p.	Sec. lit. no of p.	Dig. upload
Arduino Cookbook, Section 5.8 Reading More Than Six Analog Inputs, 7.7 Controlling an LED Matrix Using Multiplexing and from 7.9 Driving a 7-segment LED Display to 7.14 Increasing the Number of Analog Output Using PWM Extender Chips	13		
Web resources: https://learn.adafruit.com/adafruit-arduino-lesson-4-eight-leds/ http://www.instructables.com/id/Multiplexing-with-Arduino-and-the-74HC595/			

Course: Digital Representation I – 2D and 3D Construction methods - 2 ECTS - 8 Workshops

Objectives

The students will learn 3D modelling and 2D CAD drawing to fabricate installation assembly parts to be used later in the main project. The course centers around the design of illuminating artifacts that combine acrylic, cardboard, paper and a light bulp. You must install the program **Rhinoceros** (newest edition) on your computers before the course begins. A free 90 day trial version is available at: https://www.rhino3d.com

Lesson 1: Basic navigation and modelling in Rhino 3D

Workshop

The module will introduce basic tools, modeling operations and workflows in Rhinoceros. The students will have to bring a laptop with Rhino installed and the workshop will be arranged as 'learning-by-doing' sessions. You must install Rhino before the course begins, you could use the following link: http://www.rhino3d.com/download (evaluation (free) or full installation)

Lecturer: Mads Brath Jensen

Literature

	Pri. lit. no of p.	Sec. lit. no of p.	Dig. upload
It is recommended that you get familiar with the functions presented in Rhino 5 Training Level 1 Training Guide p. 11 – 47 (http://www.rhino3d.com/download/rhino/5.0/Rhino5Level1Training)	36		
CAD files used in the workshop will be available through moodle before the course			

Lesson 2: Modelling and Laser Cutting.

Workshop

Modelling and preparation for laser cutting. Brief description: In this module we will look at how to model complex geometries and how to transform these from 3D objects to 2D curves for laser cutting. The students will have to bring a laptop with Rhino installed and the workshop will be arranged as 'learning-by-doing' sessions.

Lecturer: Mads Brath Jensen

Literature

	Pri. lit. no of p.	Sec. lit. no of p.	Dig. upload
We use the Training Guide from Module 1, specifically Chapter 9: Creating surfaces. Rhino 5 Training Level 1 Training Guide p. 162 – 196 (found at: http://www.rhino3d.com/download/rhino/5.0/Rhino5Level1Training) CAD files used in the workshop will be available through moodle before the course.	34		

Lesson 3: CAD-CAM

Lecture

This lecture will look at the basic aspects of working between the digital space in Rhino and the production of physical prototypes through CAM machinery. The student will be introduced to several case studies that will showcase the potentials and limitations of 2D production and how they deal with subjects like uniqueness, repetition, numbering, interlocking assemblies, joints, material behavior, etc.

Lecturer: Mads Brath Jensen

Literature

	Pri. lit. no of p.	Sec. lit. no of p.	Dig. upload
"Digital Design and Manufacturing – CAD/CAM Applications in Architecture and Design"; Schodek, D.; page: 237-255	18		

Lesson 4 – 5 – 6: Joints

Workshops

This workshop will deal with the design of joints through hands-on work with physical models. The student will work with different joining techniques and learn how altering the joint can alter the potential design space of the final product. The student will also learn how to use a laser cutter and how to tweak the settings of this machine to get a desired output.

Lecturer: Mads Brath Jensen

Literature

	Pri. lit. no of p.	Sec. lit. no of p.	Dig. upload
"Digital Design and Manufacturing – CAD/CAM Applications in Architecture and Design"; Schodek, D.; page: 297-312	15		

Lesson 7 – 8: Assembly.

Workshops

Applying the knowledge of "joint design" from the previous workshop the student will work with the design of a complete object. Focus will be on the creation of several iterations of the same design so as to force the student to explore and optimize the design within aspects such as structural integrity, assembly logics, formal expression, functionality, etc.

Lecturer: Mads Brath Jensen

Literature

	Pri. lit. no of p.	Sec. lit. no of p.	Dig. upload
"Digital Design and Manufacturing – CAD/CAM Applications in Architecture and Design"; Schodek, D.; page: 297-312.	15		

Module 6: Physical Interface Design II (Fysisk Interface design II)

5 ECTS

HSA 220020D

Location

2nd semester, Study board of Art and Technology

Module coordinator

Markus Löchtefeld, MT, markus.loechtefeld@dfki.de

Method of work and language

Work in small groups and individual assignments

English

Module content

This module introduces programming and the fundamental concepts in this regard. Furthermore these concepts will be applied on a microcontroller with sensors and actuators, enabling the student to create physical interfaces and interactive artefacts. The topics taught in this module will be used in 3rd semester Programming II and 4th semester Interactive technologies.

Courses

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

- Programming I
- Sensors and Actuators II

Learning objectives

During this module, students should acquire:

basic **knowledge** about

- programming concepts for interactive systems
- actuating possibilities: servo motors, solenoids, and simple mechanics
- using micro-controllers: interface to the computer, analog/digital input/output

- circuit applications: DC filtering, circuit protection and amplifier
- real-time use of signals (such as ADC/DAC, sampling rate, scaling and filtering)
- related work in software development and the media arts

Skills in

- analyzing use of the basic programming with various sensors and actuators
- synthesizing knowledge in written documentation

Competencies in

- evaluating an artefact with regard to programming, sensors, and actuators

Scope and expected performance

The expected scope of the module in terms of ECTS load. This comprises number of teaching hours, exercises, preparation time, travel activity (if applicable) etc.

5 ECTS = 137,5 work hours pr. student.

The module *Physical Interface Design II* includes a one week writing period from a set of examination question(s).

The module is completed with

Examination 6

An internal written examination in Module 6: Physical Interface Design II (Fysisk interface design II)

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% attendance 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.

Course: Programming I – PRO I - 1 ECTS - 4 lectures

Objective

Programming I is the first in a series of programming courses meant to teach fundamental concepts of imperative and object-oriented programming using the Processing language in the context of real-time, multimedia systems. Programming I will introduce you to the foundations of programming: types, operators, functions and control flow.

Literature:

	Pri. lit. no of p.	Sec. lit. no of p.	Dig. upload
The Processing software has additional resources online. The students are suggested to investigate and work with the tutorials available at: https://processing.org/tutorials/			x
For the students who want to go deeper and learn more than what is needed during the course the following book, available online, is a good resource. This is however not required. Reas, Casey, and Ben Fry. Processing: a programming handbook for visual designers and artists. Vol. 6812. Mit Press, 2007.			x

Lesson 1: Hello World

Lecture

Topics include Processing Basics, source code and compilation, program structure (the main function), basic input and output to the console, comments, and "Hello World!".

Lecturer: Walther Jensen

Literature

	Pri. lit. no of p.	Sec. lit. no of p.	Dig. upload
Lecture Notes (found on Moodle). pp 3-6	3		x
To give the student a quick tour of the Processing Editor it is required that they follow the tutorial found at: http://hello.processing.org/editor/ It is a 6 page presentation with a mixture of video and exercise.			x
Noble, Joshua. Programming Interactivity: A Designer's Guide to Processing, Arduino, and Openframeworks. " O'Reilly Media, Inc.", 2009. pp 23-52	29		x

Lesson 2: Types and Operators

Lecture

Topics include boolean, floating-point, integer, and string types, variable declaration, statements, scope, and mathematical operators.

Lecturer: Walther Jensen

Literature

	Pri. lit. no of p.	Sec. lit. no of p.	Dig. upload
Lecture Notes (found on Moodle). pp 6-15	9		x
There are sublinks on Processing.org reference site that details the types and operators the student is required to know about. Specifically those listed under **Data** – Primitive and **Math** - Operators https://processing.org/reference/			x

Lesson 3: Control Flow

Lecture

Topics include general program flow, if/else if/else and switch conditionals and iteration with for/do/while loops.

Lecturer Walther Jensen

Literature

	Pri. lit. no of p.	Sec. lit. no of p.	Dig. upload
Lecture Notes (found on Moodle). pp 16-23	7		x
The students are required to read the sublinks under **Control** in the following link: https://processing.org/reference/			x

Lesson 4: Functions

Lecture

Topics include "what is a (mathematical) function?", syntax for declaring, defining and calling functions, pass-by-value versus pass-reference, and recursion.

Lecturer Walther Jensen

Literature

	Pri. lit. no of p.	Sec. lit. no of p.	Dig. upload
Lecture Notes (found on Moodle). pp 24-26	2		x
A short example of functions at Processings site is required. It is found at: https://processing.org/examples/functions.html			x

Course: Sensors and Actuators II - SA II - 1 ECTS - 4 Lectures

Objective

Sensors and Actuators II will work with applying programming concepts taught in programming 1 to produce interactive artefacts using microcontrollers. The course requires knowledge of basic electronics, which is applied to connect the microcontroller with sensors (inputs) and actuators (outputs). The course will use the Arduino microcontroller platform to teach these topics.

Literature

	Pri. lit. no of p.	Sec. lit. no of p.	Dig. upload
Michael Margolis, 2011, Arduino Cookbook, 2nd Edition, O'Reilly Media (ISBN 978-1-449-31387-6) p 1-677.	677		
There is a lot of additional online literature on working with arduinos available. Recommendable sources include: http://arduino.cc/en/Reference/HomePage and http://arduino.cc/en/Tutorial/HomePage - Official references and tutorials for code examples included in the Arduino software package. I would not recommend venturing to the official Arduino playground until after the course. http://arduino.cc/playground/uploads/Main/arduino_comic_v0004.pdf - A illustrated conceptual and short practical introduction http://www.ladyada.net/learn/arduino/ - A thorough and very practical introduction complete with schematics, code examples, explanations and exercises http://www.jeremyblum.com/category/arduino-tutorials/ A video series with good explanations on topics ranging from very basic to very advanced. Comes with recommendation from previous students.			

Lesson 1: Introducing the Arduino.

Lecture

This lecture introduces the notion of microcontrollers. Survey of the Arduino platform, covering the possibilities it offers as well as the limitations it has. We will cover how to program an Arduino, the differences from Processing and good code practices.

Lecturer: Martin Kibsgaard

Literature

	Pri. lit. no of p.	Sec. lit. no of p.	Dig. upload
Arduino Cookbook, 2nd edition: • Chapter 1 (all sections) • Section 2.1, 2.2, 2.3, 2.4, 2.5, 2.12, 2.19	28		

Section 7.1			

Lesson 2: Sensing using digital and analog inputs.

Lecture

This lecture covers basic digital and analog (DAC) inputs and how to use sensors with a microcontroller as a first step to creating reactive and interactive systems.

Lecturer Martin Kibsgaard

Literature

	Pri. lit. no of p.	Sec. lit. no of p.	Dig. upload
Arduino Cookbook, 2nd edition: • Digital Input: 5.0, 5.1, 5.2 • Analog Input: 5.6, 5.7, 5.9 • Serial: 4.0, 4.1, 4.2, 4.3 Briefly skim / look at the titles of Chapter 6	28		

Lesson 3: Actuating using digital and PWM output

Lecture

This lecture covers using the digital output and analog output (PWM/ADC) of the Arduino. It will cover how to control different actuators, such as lights, motors, sound, etc. with a microcontroller.

Lecturer Martin Kibsgaard

Literature

	Pri. lit. no of p.	Sec. lit. no of p.	Dig. upload
Arduino Cookbook, 2nd edition: • Visual Output: 7.0, 7.1, 7.2, 7.3, 7.4, (7.15) • Physical Output: 8.0, 8.1, 8.2, 8.3, 8.4, 8.8 Briefly skim / look at the titles of Chapter 7, 8, and 9	28		

Lesson 4: Communicating with Processing

Lecture

This lecture covers how you can connect your Arduino to Processing and make simple communication between the two possible.

Lecturer: Martin Kibsgaard

Literature

	Pri. lit. no of p.	Sec. lit. no of p.	Dig. upload

Arduino Cookbook, 2nd edition: • Libraries: 16.0, 16.1, 16.2 • Coding: 2.4, 2.10, 2.14, 2.16 Serial Communication with Processing: 4.0, 4.1, 4.2, 4.3, 4.4, 4.5, 4.6, 4.7, 4.7, 4.9, 4.15	48		

Module 7: "Art in Context I – Art Theory"

5 ECTS

Location

2th and 4 th semester, Study Board of Art and Technology

Module coordinator

Elizabeth Ann Jochum

Method of working language

Individual work in relation to course activities

English

Module content

This module is an introduction to relevant art, media art, and aesthetic theories from a variety of research disciplines and research traditions (i.e. History of art and literature, rhetoric, philosophy, sociology, technology) and an introduction to the analytical methodologies of these disciplines and their position within theories of science related to the study"s subject field. Together with Art in Context II, the module introduces the students to the academic and theoretical contexts of the mixed field of art and technology. Through different teaching formats such as lectures, workshops, study-trips, and seminars, the students will get acquainted with the methodologies of analyzing media art and digital design artifacts.

Objectives

The module "Art in Context I" examines media art works and their cultural, aesthetic, social, and technological positions in the 20th and 21st centuries. Students learn about relevant theoretical perspectives on media art. They learn to apply those theories in analysis of media art works. They will also investigate varying audience and user concepts of different instantiations of media art.

The module will consist of lectures, workshops and seminars.

Courses

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

- Theory of Art and Aesthetics

Learning objectives

During this module, students should acquire:

Basic **knowledge** about

- basic aesthetic theories and their significance for art and experience design
- basic methods of aesthetic analysis of artworks and art projects
- basic art theories on the relation between artist, the recipient, and the work of art

Skills in

- applying various basic aesthetic concepts and artistic models in connection with analyzing projects of art, their contexts and their participants
- presenting and discussing various aesthetic and artistic positions and their significance for the field of art and technology

Competencies in

- writing academic analysis of artistic projects and aesthetic artefacts
- applying aesthetic theories and methods in design, description and evaluation of artistic projects and experiences
- conducting case specific studies, applying one or more theories and methods of the field. During this module, students should acquire.

Scope and expected performance

The expected scope of the module in terms of ECTS load. This comprises number of teaching hours, exercises, preparation time, travel activity (if applicable) etc.

5 ECTS = 137,5 work hours pr. student.

The module *Art in Context I* includes a one week writing period from a set of examination question(s).

The module is completed with

Examination 7

An internal written examination in **Module 7 "Art in Context I – Art Theory"** (Kunst i kontekst I – kunstteori).

Hand-in: 31st of March, 2017

Form of examination: c)

The examination is a 7-day assignment on a set subject, which is evaluated by one examiner and awarded a pass/fail grade.

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.

Courses: Theory of Art and Aesthetics

Lesson 1: Art Theory - Content and Context I - 2 ECTS - 5 lectures/3 workshops/fieldtrip

Lecture

This lecture introduces students to historical and contemporary theories of art in context, demonstrating how attempts to define and categorize art works and the nature of aesthetic experience have shifted historically and in relation to technological innovations, cultural and religious transformations, commercial influence, and scientific theory and understanding.

Assignments: A set assignment will be handed out during the lecture.

Lecturer: Elizabeth Jochum

Literature

	Pri. lit. no of p.	Sec. lit. no of p.	Dig. upload
Art Theory: A Very Short Introduction (Cynthia Freeland): Introduction, Chapter 1, 2, and 3	40		

Lesson 2: Art Theory – Content and Context II

Lecture

The lecture continues the themes and topics introduced in the previous lecture, and considers how the notion of aesthetic taste and beauty has evolved historically and in functions in different contexts.

Lecturer: Elizabeth Jochum

Assignment: Students continue working on the set assignment from lesson 1.

Literature:

	Pri. lit. no of p.	Sec. lit. no of p.	Dig. upload
Art Theory: A Very Short Introduction (Cynthia Freeland): Chapter 4, 5, 6, 7	40		
Berleant A. Berleant A. "Environmental Sensiblity" in Ambiances in Action	4		
Vidler, Anthony. *The Architectural Uncanny*. Introduction.	17		

Lesson 3: Aesthetic Theory

Lecture

A general introduction to aesthetic theory; to the experience and analysis of Art in Contexts; and to the use of the senses (all of them), language and organized thought (theory) when understanding, developing ideas with, producing, and/or criticizing art. Specifically, to the practice of analyzing art - as we will be doing the next three lessons, at Aarhus Kunsthal.

Lecturer: Morten Sondergaard

Literature

	Pri. lit. no of p.	Sec. lit. no of p.	Dig. upload
Dewey, John. Art as Experience . New York: Putnam, 1934. (1, 35-37, 47-48, 106-109, 194-200, 272-275.)	20		

Lesson 4-5-6: Excursion to and exercises at Aarhus Kunsthal

Lecture/workshop/presentation during fieldtrip

Note: You will have to find your own way to Aarhus, and please arrange it so that you are there no later than 10 am. Our visit is structured thus:

Lesson 4: Analyzing art, operationalizing theory, crossing aesthetics

Lecture

First, I will give an introducing to theory as practice, with the following title: **Analyzing art, operationalizing theory, crossing aesthetics.** An in-situ lecture about the use of experience and language, and the connection of sensing to theories in analyzing art works and their contextual situatedness. The lecture is based on the reading of Dewey from the first lecture, as well as excerpts from the French social thinker and art theorist, Michel de Certeau's book *The Practice of Everyday Life*.

Lesson 5: Workshop Aarhus Kunsthal: Encountering objects and situations.

Workshop

Second, you will work in groups, walking through the exhibition and choose an element they want to work with (there are a number of 'stages' they should through), and then start preparing a presentation. Especially, we will be testing Dewey's notion that 'art is the experience of making or encountering the object'.

The day will culminate in the students presenting in front of chosen art works / elements /situations (see below). More details will follow on the day.

Lesson 6: Aarhus Kunsthal: Presentations

Workshop/presentation during fieldtrip

Thirdly, all groups present their analysis of a chosen artwork or aesthetic situation. The presentation and analysis should draw on theories, either from the study in general or the AiC course. It may also include other relevant examples and theories.

Lecturer: Morten Sondergaard

Literature

	Pri. lit. no of p.	Sec. lit. no of p.	Dig. upload
Certau, Michel de. 'Walking in the City', in The Practice of Everyday Life. London: University of California Press, 1980. (91-110)	20		
Dewey, John. Art as Experience . New York: Putnam, 1934. (1, 35-37, 47-48, 106-109, 194-200, 272-275.)		20	

Lesson 7: How to Do Things With Art

Lecture

How does art become politically or socially significant? This lecture examines two theories of art as it relates to social praxis: Luhmann's *Art as a Social System* and Hantelmann's *How to Do Things With Art.* Luhmann sees as a specific social system within a broader societal field comprised of various other social systems. The system of art has its own operational mechanisms and societal functions assigning specific meanings to common notions such as the work of art, artist, beholder, art theory, etc. Hantelman builds a theoretical view of art and society on theory of performance to demonstrate how artists can create and shape social relevance, offering a more pragmatic view of art's impact on society.

Lecturer: Elizabeth Jochum

Literature

	Pri. lit. no of p.	Sec. lit. no of p.	Dig. upload
Luhmann, Niklas, 2008. "Art as a Social System." 2000.	20		
Hantelmann, D. "How to Do Things With Art" Introduction.	20		

Lesson 8: Final Presentations

Workshop/presentation

Art in Context in Practice: Students will present in-class the results of their work from the assignment outlined in Lecture 2. Given a map of the city of Aalborg, groups will select a section of the map, and identify at least 3 and no more than 5 unique examples of art in context. This may include facades, sculptures, gardens,

objects, paintings, photography, performance, digital art, street art, sound art etc. both public and private spaces. Students are responsible for preparing and delivering a 10-minute presentation, with slides (3 max), for the class. This research will the basis of the written hand-in required for successful completion of the course (due one week following the last day of the course). Requirements for the written assignment will be addressed in class.

Lecturer: Elizabeth Jochum

Literature

	Pri. lit. no of p.	Sec. lit. no of p.	Dig. upload