



AALBORG UNIVERSITY
DENMARK

Study Board of
Art & Technology
Spring 2017

Art and Technology, AAU, 4th Semester 2017

Place and Space of Embodied Interaction: a site in transition



1. Stigsborg brygge plot, arial photo. 2. DGI event site plan. 3. The Pool by Jen Lewin 4. PixlSwing by Alexandra Institutet

Semester details

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

Semester Theme

Semester framework theme

Place and Space of Embodied Interaction: a site in transition: We will address an actual opportunity for development in Aalborg this semester, working with the public-urban environment of Stigsborg Havnenfront <http://stigsborghavnefront.dk>. See Moodle for more information.

Edited from Architecture and Urban Development negotiations with Aalborg Kommune:

'As an ambiguous umbrella term Smart City deals with finding solutions for the grand challenges, such as sustainability, climate change, resource scarcity, energy security, inequality, civic involvement and participation etc. in an increasingly urbanised world. Politicians, government officials, policy makers, technologists and international corporations as well as citizens, NGOs and entrepreneurs, have primarily advanced the notion of Smart City. However, to a less degree Smart City has been on the agenda for professionals involved in the city making such as urban designers, architects, artists and planners. In this module we invite the students to think of Smart City, not only as a way of rationalising and optimising the city and its complex processes, but also as a way of creating more attractive, liveable, aesthetic, inspiring and resilient cities and urban environments for its inhabitants and their social, mental, physical and spiritual well-being.*, Simon Wind, 2015.

The objective of this semester and the greater project itself, is to gain a deeper understanding of how artists, technologies and developments in cities (and all the people that pull these together) can work together to create better urban environments. There will be many agendas, for example, some will have emphasis on novel sensor and tracking technologies, others on interactive media and responsive environments, also mobile and digital network technologies. All these fall under the heading of Smart City to advance the creation of functional, attractive and responsive urban spaces as important and meaningful places in peoples everyday lives. Students will be introduced to the case of Stigsborg Harbourfront in Aalborg and begin to think ideas of what they can add to the environment for the initial temporary influx of sports people and for longer term use of the urban environment solutions.

The students are tasked with developing designs that can accommodate temporary activities and facilitate leisure and social interaction to be deployed for either the large sporting event in 2017 (DGI Landsstævne) or for the future neighbourhood, at selected sites in the Stigsborg Harbourfront area.

At the DGI event, there will be a population influx of 20-25,000 people housed on the site. The housing and general facilities will be taken care of but the entertainment and relaxation facilities need addressing and this is where ArT4 (and Architecture and Urban Design) students come in.

On the front page you can see the very preliminary layout of tents for the DGI event in 2017. Each square is approx. 500m² and is about 20-22 individual tents. Around the perimeter there will be "watchtowers" for fire hazard.

The Stigsborg Havnefront neighbourhood will develop gradually over the next decades. At the moment (December 2016) Aalborg Municipality is working with ideas from 3 proposals from cross-disciplinary teams (led by architects) in order to make a plan for the urban development. You can read about the proposals from the teams and the visions of the municipality here: <http://stigsborghavnefront.dk/nyheder>

Each ArT4 project group must work in close communication with their supervisor and the site, with the idea to exhibit an artwork that through embodied interaction address one or more of the dominant agendas related to the transformation of this particular site: smart city, temporary events, mixing of art and sport, transformation of wasteland to event space, transformation of industrial areas to residential areas, pollution and sustainability, the antropocene.

We will need to work closely with stakeholders and other invested parties in the urban environment and address the theme of places (the site), embodied interaction combined with an interactive technologies focus. In addition, addressing a community of local stakeholders and the intended temporary population, students have potential to develop relationships with a more permanent set of authorities that can potentially support their work post-degree. Long term the site will be developed for permanent urban use, so there is also potential for design ideas to impact there.

All courses in the semester will support the project and semester theme. All learning stems from work undertaken in prior courses, supports future course work, fits within the larger program overview and extends the students to begin work with stakeholders and potential future work environments.

Semester Project Deliverables

ABSTRACT

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

INTRODUCTION

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

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.

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 reputable 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.

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.

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.

ANALYSIS

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

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?

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?

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.

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 coordinator:

Line Marie Bruun Jespersen

Secretary:

Anne Nielsen

Supervisors:

Markus Löchtesfeld, Anthony Brooks, Ståle Stenslie, Line Marie Bruun Jespersen

Overview of the modules

2017: 4th Semester: Place and Space of Interaction - A Site In Transition, 30 ECTS		
Module 12 "Place and Space of Interaction" 20 ECTS Artistic and Academic Methodology IV (Interaction Design) (1 ECTS) Construction of Architectural Interaction Spaces (1 ECTS) Interactive Technologies (1 ECTS) Aesthetics and Interaction (1 ECTS) Digital Representation II – CAD and Spatial Animation (2 ECTS)	Module 13 "Art in Context II" 5 ECTS Theory of Art and Aesthetics (2 ECTS)	Module 14 "International Collaboration" 5 ECTS International Collaboration - Theory and Practice (2 ECTS)

This semester contains 3 modules

Module 12: "Place and Space of Embodied Interaction: a site in transition" (20 ECTS)

Module 13: "Art in Context II - Media Art Theory" (5 ECTS)

Module 14: "International Collaboration" (5 ECTS) (Module 14 is a solo module for 4th semester).

Content

The 3 modules will focus on addressing semester themes of interactivity and public-urban spaces. The content from the modules support the semester theme and projects.

For more detailed information about the content of the three modules on this semester, please see the relevant sections later in this guide.

All dates should be cross-checked with Moodle, which will hold the current version (in case of late changes).

Module 12: Place and Space of Interaction (15 ECTS project)+(5 ECTS courses) – 20 ECTS (HSA440023H)

- Artistic and Academic Methodology IV (Interaction Design)
- Interactive Technologies
- Digital Representation II – CAD and Spatial Animation
- Aesthetics and Interaction
- Construction of Architectural Spaces of Interaction

Coordinator:

Line Marie Bruun Jespersen

Teaching staff:

Anthony Brooks (MT)

Markus Löchtesfeld (MT)

Peter Skotte (MT)

Line Marie Bruun Jespersen (KOM)

Module 11: Art in Context II – Art Theory (5 ECTS)

- **Theory of Art and Aesthetics**

Coordinator:

Elizabeth Jochum

Teaching staff:

Elizabeth Jochum, Morten Søndergaard

Module 14: “International Collaboration” (International kollaboration) (5 ECTS) (HSA440025D)

Coordinator:

Line Marie Bruun Jespersen

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)

BYG

Department of Civil Engineering

PLAN

Department of Development and Planning

Module 12 - Place and Space of Interaction (14 ECTS project)+(6 ECTS courses) – 20 ECTS (HSA440023H) (15 ECTS)

HSA330021H

Location:

ArT4

Study Board:

Art & Technology

Module coordinator:

Line Marie Bruun Jespersen

Method of work and language:

Method of working: Group and project work.

English

Module contents:

The module will be conducted as a series of experiments with interactive installations in a particular architectural context. This may be an urban place or stage, architectural setting, a community environment, an exhibition space, etc., where artistic installations are created and tested in relation to providing participant experiences of various kinds (such as the orchestration of social relations, learning experiences, sensory and aesthetic experiences, action-reaction patterns, etc.). In this regard, modalities such as architectural constructs, spatial atmospheres, sound, image, various interactive technologies, and embedded intelligence systems are investigated and applied.

Courses:

In connection with the module, these courses are offered:

- Artistic and Academic Methodology IV (Interaction Design)
- Construction of Architectural Interaction Spaces
- Interactive Technologies
- Aesthetics and Interaction
- Digital Representation II – CAD and Spatial Animation

Objectives:

The objective of module 12: "Place and Space of Interaction" is to introduce the students to problem areas and designing solutions in relation to embodied interaction in interactive space, places and installations.

During this module, students should acquire:

Basic knowledge about

- creation of interactive spaces and installations that encourage embodied activity and an understanding of the situated locale
- cybernetic technologies that support active participation
- mechanical and electronic technologies for the creation of experience and interaction

- methods and tools for the processing of auditive, tactile and visual information for the support of active interaction by participants within the installation

Skills in

- identifying and formulating an art problem within the theme “Place and Space of Embodied Interaction” possibly including cooperation with external user groups
- analyzing the problem and developing alternative concepts for a defined problem within a defined context
- the application of audio and other technologies in connection with the design of content for interactive installations and spaces
- identifying, developing and describing the interaction between audio and spatial effects, choice of materials and technological solutions with a view to achieving clear aesthetic expressions and motivating embodied performance
- selecting appropriate methods in connection with the development of artefacts

Competencies in

- the creation of interactive spaces and installations with an artistic quality in terms of architecture, interaction patterns, and soundscapes
- architectural and artistic methodology, including interaction between technology, choice of materials and aesthetic expressions
- the use of interactive technologies, including control of media, light and sound
- contextualizing own artistic solutions (to state-of-art, socio-cultural requisites and consequences, art theoretical and aesthetic dimensions, etc.)
- describing the completed design at a professional level, and communicating this to external cooperation partners.

Exam:

The module is completed with:

Examination 12

An external combined written and oral examination in Module 12 “Place and Space of Interaction” (Sted og interaktionsrum).

The examination will take the form of a conversation between the student, 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 report or portfolio as well as the product created by the student. The project exam will also address other content from the module courses.

Form of examination: b)

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

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

Evaluation: Grading according to the 7-point scale.

Proportional weighting: An overall equal evaluation is made of the project report, the product, and the oral performance.

Credits: 20 ECTS

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

Exam dates:	19.06.2017-23.06.2017
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 IV (Interaction Design)

(1 ECTS)

Purpose and goals:

A goal for artists working with technology is to integrate Interaction Design principles into their interactive installations and artefacts. That is, to strive to create meaningful relationships between the people who interact with the interactive systems that operate at the heart of the environments created. Interaction Design is useful for artists to develop a richer understanding of the experience for their participants and to improve the interactive systems they design and implement.

Literature: Fieldwork for Design: Theory and Practice by David Randall, Richard Harper and Mark Rouncefield. Slides and other resources will be made available on Moodle as required (tbc).

Students will do practical exercises on the methods presented in the lecture. Documents produced for this course may be included as part of the final report, but need to be identified as content from this course.

**Lesson 1:
Identify design, artistic, and interaction design goals // Lecture and workshop**

Lecture and workshop

Identification of the design problem(s) addressed in the project. Identification of the artistic goals that are the focus of the 'work' proposed for this space. Identification and unpacking of the kinds of interactions the proposed work will effect for the participants. Principles of Interaction Design will be covered. To support the students examples of scenography, staging, lighting, and effects will be presented and discussed from an interactive design methodology perspective.

Methodologies are presented on SOA including Video analysis methodologies will also be presented whereby coding quality, defined structure, and inter-coder agreements (and more) are the grounding of the method validity and reliability. Students will each develop (designing/illustrating/recording with sketching/text) a holistic conceptual framework to support their semester project. Student groups will present their CF and segments at next lecture (PPT slides/talk through presentation).

Lecturer: Anthony Brooks (Tony)

Literature

	Pri. lit. no of p.	Sec. lit. no of p.	Dig. upload
Chapter 2, Fieldwork for Design: Theory and Practice by David Randall Richard Harper and Mark Rouncefield.			

Lesson 2: Identify design, artistic, and interaction design goals // Lecture and workshop

Lecture and workshop

The groups present CF and segments developed from session 1. Be prepared to present in class and showcase a role-play walk-through of design. Students not in presentation group are active in offering critique and reflections.

Additionally this session considers Methods in the form of Note-taking, photographs and/or videos to supplement from session 1 content. Data capture strategies should be developed related to 'problem statement'. Students will discuss on defining how to focus observations in situ for their specific installation

including consideration not to disrupt the 'natural' behaviour of the space. Design open-ended interviews and questionnaires to supplement above (targeted) captured data. Plan how will audience be approached and interviewed/questioned and 'walk-through' the audience experience. Identify artistic and design foci for observation with perspective on how analysis will be conducted.

Lecturer: Anthony Brooks (Tony)

Literature

	Pri. lit. no of p.	Sec. lit. no of p.	Dig. upload
Chapter 2. Ethnography and How to Do It, <i>Fieldwork for Design: Theory and Practice</i> by David Randall Richard Harper and Mark Rouncefield.			

Lesson 3: Ethnography: Study of stakeholders in situ I // Workshop at exhibition site

Workshop at exhibition site

Set up a low/fi life size version of the intended installation at the site. Each group acts as participants in each other's work. Observation of the groups and individuals as they naturally move, interact in and use the space by project groups; observation by taking notes, photographs and/or videos. Consider constraints and limitations, access routes and other design issues in how public will interact with the design. Discussions focus on experiences targeted, artistic and academic methodologies of attaining data towards analysis and outcome information of the experience linked to problem statement/hypothesis.

Assignments: Integrate observations and analysis of data collected into project work. Add to logbook.

Lecturer: Anthony Brooks

Literature

	Pri. lit. no of p.	Sec. lit. no of p.	Dig. upload
Chapter 6. Ethnography and How to Do It, <i>Fieldwork for Design: Theory and Practice</i> by David Randall Richard Harper and Mark Rouncefield. *TBC			

Lesson 4: Ethnography: Study of stakeholders in situ II // Workshop at exhibition site

Workshop at exhibition site

Discuss findings in groups and narrow in on emergent findings. Critically reflect on own and other groups work. Continue with more honed observation focus. Identify interactions that occur naturally and fine-tune your own project from prolonged site observation.

Lecturer: Anthony Brooks

Literature

	Pri. lit. no of p.	Sec. lit. no of p.	Dig. upload
Chapter 6. Ethnography and How to Do It, <i>Fieldwork for Design: Theory and Practice</i> by David Randall Richard Harper and Mark Rouncefield. *TBC			

Course: Digital representation II (CAD II - spatial animation)

(2 ECTS)

Lecturers: Peter Skotte

Purpose and goals:

Students will get a basic to intermediate knowledge in simple design and animation principles through hands-on exercises. Learn how to model simple 3D scenes to assist in making up a virtual design of their own installations. Learn how to animate these and add "life" to the 3D scene and replicate intended interaction.

Assessment

Satisfactory completion of assignments given during the course. Students are required to present their final work in the final class session and be prepared to present their ongoing work throughout the course sessions.

Assignments:

Using (program to be determined on students competency) to setup both simple exterior models, as well as complex sets, build a simple geometry virtual model of your intended installation. Add animation layers of the intended interaction. Students will do practical exercises on the methods presented in the lecture.

Literature: Maya Online help centre: www.autodesk.com/maya-help-2016-enu

The Art of 3D Computer Animation & Effects, Fourth Edition - Isaac Kerlow

<http://eu.wiley.com/WileyCDA/WileyTitle/productCd-0470084901,subjectCd-CSC0.html>

ISBN: 978-0-470-08490-8

Lesson 1: CAD2-1 – Installing and exploring 3D software (Maya)

Lecture/workshop

Getting familiar with the Maya interface

Setup a project.

Maya workflow

Lecturer: Peter Skotte

Literature

	Pri. lit. no of p.	Sec. lit. no of p.	Dig. upload
http://www.autodesk.com/education/home			

Lesson 2: CAD2-2 – Modeling 1

Lecture/workshop

Polygons, edges and vertices vs NURBS

Creating polygonal objects

Selecting polygonal components

Box modeling. Soft selection, Reflection

Boolean operations

Lecturer: Peter Skotte

Literature

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Lesson 3: CAD2-3 – Modeling 2

Lecture/workshop

Extrude

Bevel

Edge loops

Mirroring

Using paths

Bridge tool

Lecturer: Peter Skotte

Literature

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

Lesson 4: CAD2-4 – Materials and textures

Applying materials

Texture projection

Basic UV mapping

Multiple materials

Lecturer: Peter Skotte

Literature

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

Lesson 5: CAD2-5 – Animation 1

Lecture/workshop

Animation interface

Animating using set key

Modifying keys

Animation cycles

Lecturer: Peter Skotte

Literature

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

Lesson 6: CAD2-6 – Animation 2

Path animation

Breakdown keys

Set driven key - Expressions CAD2-7 – Lights

Light types

Basic light setup

Shadow types

Lecturer: Peter Skotte

Literature

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

Lesson 7: CAD2-8 – Rendering / Output

Cameras

Raytracing

Image based rendering

Render setup

Output to file

Literature

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

Lesson 8: CAD2-9 – Q & A session

Workshop

Q&A session/Supervision on use of course in relation to your project work.

Lecturer: Peter Skotte

Literature

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

Course: Interactive Technologies

(1 ECTS)

Purpose and Goals: This course will address building interactive systems for active and embodied spatial interaction. It will also address using technology outside of the laboratory, what we need to consider when using technology out in the real world and how can we implement it in a meaningful way.

The course will survey a variety of technologies, which can be applied in the context of the semester project.

Lecture 1 – Tangible User Interfaces

Lecture/workshop?

Tangible User Interfaces (TUIs) allow for effective and easy interaction with digital information by encapsulating them into a physical form. We will learn from examples how to create and evaluate TUIs.

We will discuss different technologies and prototyping materials to easily develop TUIs.

Assignment(s):

We will have exercises from material covered that are required to be completed in class and/or before next session.

Lecturer: Markus Löchtesfeld

Literature

	Pri. lit. no of p.	Sec. lit. no of p.	Dig. upload
Ishii, H., Lakatos, D., Bonanni, L., & Labrune, J. B. (2012). Radical atoms: beyond tangible bits, toward transformable materials. <i>interactions</i> , 19(1), 38-51			
Wiethoff, A., Schneider, H., Rohs, M., Butz, A., & Greenberg, S. (2012, February). Sketch-a-TUI: low cost prototyping of tangible interactions using cardboard and conductive ink. In <i>Proceedings of the Sixth International Conference on Tangible, Embedded and Embodied Interaction</i> (pp. 309-312). ACM.			

Lesson 2: Gestural Interaction

Lecture/workshop?

Gestural Interaction will cover a variety of sensing technologies and detection algorithms that allow for mobile as well as public interaction through gestures. We will explore possible use-cases based on the theme of the semester project. The lecture will include an exercise in gestural sensing based on available sensors (e.g. Kinect and smartphone sensors).

Assignment(s):

Exercises from material covered that are required to be completed in class and/or before next session

Lecturer: Markus Löchtesfeld

Literature

	Pri. lit. no of p.	Sec. lit. no of p.	Dig. upload
Billinghamst, Marc, and Bill Buxton. "Gesture based interaction." Haptic input 24 (2011).			
Valdes, C., Eastman, D., Grote, C., Thatte, S., Shaer, O., Mazalek, A., & Konkel, M. K. (2014, April).			
Exploring the design space of gestural interaction with active tokens through user-defined gestures. In Proceedings of the SIGCHI Conference on Human Factors in Computing Systems (pp. 4107-4116). ACM.			

Lesson 3: Biosensing

Lecture/workshop?

Biosensing will cover different ways of measuring biosignals from living beings, such as galvanic skin responses, heartbeat, EMG, EEG, etc. The lecture will also contain exercises in creating a biosensing artefact, based on available sensors Assignment(s):

Exercises from material covered that are required to be completed in class and/or before next session

Lecturer: Markus Löchtesfeld

Literature

	Pri. lit. no of p.	Sec. lit. no of p.	Dig. upload
Sean M. Montgomery and Ira M. Laefsky, Biosensing in MAKE Volume 26, 2011			

Lesson 4: Project Specific Problems and Examples

Lecture/workshop?

In this lecture we will look at examples of previous work in the field and analyse their design, also the groups semester projects will be presented and any technical issues can be discussed. Especially we will cover different ways making sure the technology we work with will perform as expected outside the

laboratory. This will cover safety, ingress protection, weather proofing and power supply considerations
Assignment(s):

Exercises from material covered that are required to be completed in class and/or before next session.

Lecturer: Markus Löchtesfeld

Literature

	Pri. lit. no of p.	Sec. lit. no of p.	Dig. upload
ANSI/IEC 60529			
Make: Electronics			

Course: Aesthetics and Interaction (1 ECTS)

Purpose and goals:

In this course we will discuss different approaches for novel interactions in public places with the hidden data-layer of smart cities. These will include crowd engagement through public displays and media facades. Furthermore we will look into the exploitation of geographical information to create more informed decisions for spatial experiences.

Assessment: Assessment will be based on a presentation of the final group

Lesson 1:

Lecture/workshop?

With the recent push towards smart cities not only a variety of new data about the city and its inhabitants will be available, but also new interaction possibilities will emerge. We will discuss and explore novel sensors and actuators for smart cities and how they can be utilized to enable smart civics to become an active part in the city life.

Assignments:

We will have exercises from material covered that are required to be completed in class and/or before next session.

Lecturer: Markus Löchtesfeld

Literature

	Pri. lit. no of p.	Sec. lit. no of p.	Dig. upload
Townsend, A. M. (2013). Smart cities: big data, civic hackers, and the quest for a new utopia. WW Norton & Company.			
Brynskov, M., Carvajal Bermúdez, J. C., Fernández, M., Korsgaard, H., Mulder, I. J., Piskorek, K., & De Waal, M. (2014). Urban Interaction Design: Towards City Making.			

Lesson 2: GeoHCI

Lecture/workshop?

The increasing popularity of social computing as well as the number of ubiquitous GPS enabled devices gave a rise to the importance of geography for human computer interaction. We now, either explicitly or implicitly, track, store capture, and annotate our surroundings constantly through out the day. In this course we will have an introduction to foundational literature, modern geography, as well as, the qualitative and quantitative research practices that are most relevant.

Assignments:

We will have exercises from material covered that are required to be completed in class and/or before next session.

Lecturer: Markus Löchtesfeld

Literature

	Pri. lit. no of p.	Sec. lit. no of p.	Dig. upload
Goodchild, M. F., Fu, P., & Rich, P. (2007). Sharing geographic information: an assessment of the Geospatial One-Stop. <i>Annals of the Association of American Geographers</i> , 97(2), 250-266.			
De Smith, M. J., Goodchild, M. F., & Longley, P. (2007). <i>Geospatial analysis: a comprehensive guide to principles, techniques and software tools</i> . Troubador Publishing Ltd.			

Lesson 3: Pervasive Public Displays

Lecture/workshop?

In this course we will discuss opportunities and challenges raised by the emergence of pervasive display systems as a new communication medium for public and semi-public spaces. Besides technological challenges we will explore how to engage passers-by into meaningful interactions with public displays.

Assignments:

We will have exercises from material covered that are required to be completed in class and/or before next session.

Lecturer: Markus Löchtesfeld

Literature

	Pri. lit. no of p.	Sec. lit. no of p.	Dig. upload
Müller, J., Alt, F., Michelis, D., & Schmidt, A. (2010, October). Requirements and design space for interactive public displays. In <i>Proceedings of the international conference on Multimedia</i> (pp. 1285-1294). ACM			
Alt, F., Schneegaß, S., Schmidt, A., Müller, J., & Memarovic, N. (2012, June). How to evaluate public displays. In <i>Proceedings of the 2012 International Symposium on Pervasive Displays</i> (p. 17). ACM.			
Müller, J., Walter, R., Bailly, G., Nischt, M., & Alt, F. (2012, May). Looking glass: a field study on noticing interactivity of a shop window. In <i>Proceedings of the SIGCHI Conference on Human Factors in Computing Systems</i> (pp. 297-306). ACM.			

Lecture 4: Media Facades

Lecture/workshop?

Media facades are a special category of public displays and a prominent example of the digital augmentation of urban spaces. They denote the concept of turning the surface of a building into a largescale urban screen. Due to their enormous size and the highly dynamic urban environment around them, they require special interaction techniques. In this course we will establish the foundation for the design for such urban interactions as well as how to prototype and create ad-hoc media facades.

Assignments:

We will have exercises from material covered that are required to be completed in class and/or before next session.

Lecturer: Markus Löchtesfeld

Literature

	Pri. lit. no of p.	Sec. lit. no of p.	Dig. upload
Behrens, Moritz, and Duncan P. Brumby. "Designing Media Architectural Interfaces for Interactions in Urban Spaces." <i>Citizen's Right to the Digital City</i> . Springer Singapore, 2015. 55-77.			
Gehring, Sven, and Alexander Wiethoff. "Interaction with media façades." <i>Informatik-Spektrum</i> 37.5 (2014): 474-482.			

Course: Construction of Architectural Spaces of Interaction

(1 ECTS)

Lesson 1: The Creation of Spatial Experience and Interaction spaces

Lecture and workshop

This course focus on modes of interaction and explore various forms of spatial experiences by investigating existing examples, and by doing a series of experiments. The students will work in smaller groups, where they, based on the literature for the lecture, will discuss examples, and carry out model experiments. The experiments can also serve as inspiration for project work.

Lecturer: Line Marie Bruun Jespersen

Literature

	Pri. lit. no of p.	Sec. lit. no of p.	Dig. upload
Ching, F. 1996. <i>Form, Space and Order</i> , 2nd ed. NY: Von Nostrand and Reinhold: Introduction p. IX-XIII Primary Elements p.1-27	27		
Rachael Luck: What is it about space that is important in interaction? Lets take the world from at situated point of view. IN: Nicholas S. Dalton, Holger Schnädelbach, Mikael Wiberg, Tasos Varoudis (eds): <i>Architecture and Interaction. Human Computer Interaction in Space and Place</i> . Springer Verlag. Pp. 37-57 (Online acces through AUB Aalborg University Library)	20		
Parag Deshpande: On Potential Application of Interaction Design for Placemaking. In: Nicholas S. Dalton, Holger Schnädelbach, Mikael Wiberg, Tasos Varoudis (eds): <i>Architecture and Interaction. Human Computer Interaction in Space and Place</i> . Springer Verlag pp. 321-241 (Online acces through AUB Aalborg University Library)	20		

Video link with interview with Ruairi Glynn about Interactive Architecture Lab, Bartlett. http://www.interactivearchitecture.org/study-interactive-architecture-at-ucl.html			x
Research blog from Interactive Architecture Lab, Bartlett: http://www.interactivearchitecture.org/blog			x
Video from DAC exhibitions Around the Corner – tendencies in Danish Public Space, 2009/2010: Oplevelse/Experience: http://www.youtube.com/watch?v=C4KhpYuCIBE&feature=relmfu			x

Lesson 2: Below and Above. Floors and Ceilings.

Lecture and workshop

In this lecture and workshop we will focus on the following questions and:

Investigation of ways of interacting with the floor/the ceiling

Projections/shadows on the floor

Gamification of the floor, Playable floors (play, analogue bodily interaction)

Transforming the properties of the floor: Sounds or other experiences coming from the floor:

Hanging objects

Creating ceilings, canopes

1. Presentation and Investigation of different principles of creating Architectural Spaces of Interaction with focus on floors and ceilings. A series of reference projects is the base of the discussion.

2. Spatial Model Experimentation

3. Short presentation of results.

Lecturer: Line Marie Bruun Jespersen

Literature

	Pri. lit. no of p.	Sec. lit. no of p.	Dig. upload
Ching, F. 1996. Form, Space and Order, 2nd ed. NY: Von Nostrand and Reinhold: Form defining space. Horizontal Elements defining space. Pp. 110-136	26		
Reference works: Parfyme, Minigolfbane på Halmforvet. Jean Dubuffet, Jardin d'email. Kröller-Muller Museum Shusaku Arakawa and Madeline Gins: Site of Reversible Destiny, Japan PWP Landscape Architects: Tanner Fountain, Harvard Pippilotti Rist and Carlos Martines: Stadtlounge Pippilotti Rist: projections on ceiling SLA: Frederiksberg nye byrum Zadar, Croatia: water organ + light installation Olafur Lava floor, riverbed, tesserae+mirrors Kollision: The Rabbit Hole. https://vimeo.com/180577253			

Lesson 3: Walls

Lecture and workshop

Guiding questions for this lecture: how can we interact with a wall?

The wall as a screen (Media facades, and more)

The wall as furniture (bodily interaction)

The “generous” wall. Wall as sculpture, medium for aesthetic experiences.
 The wall as (semi)penetrable zone or space.
 Front vs. edges
 Similarities to “real walls”, real architecture and deconstruction.

Lecturer: Line Marie Bruun Jespersen

Literature

	Pri. lit. no of p.	Sec. lit. no of p.	Dig. upload
Ching, F. 1996. Form, Space and Order, 2nd ed. NY: Von Nostrand and Reinhold: Planes, pp. 144-181	37		
Reference works: Byens hegn 1:1 Landskab. De røde heste. Ann Morrison a.o.: Humming Wall Thomas Damsbo: Happy wall. Leandro Ehrlich: Batiment (Aarhus festuge) Alex Chinneck: From the knees of my nose to the belly of my toes (Cliftonville) More examples might be added			

Lesson 4: Landscapes, routes, coupled spaces and edges

Lecture and workshop

Theme: Landscapes, routes, coupled spaces and edges (fuzzy and semi-transparent)

Guiding questions:

Brainstorm: Which other types of spaces for interaction can we think of.

Investigation of :Coupled spaces: the labyrinth, the treasure map, the psychogeographical route

Swarms and islands

Fuzzy edges: half walls, columns/poles: elements that create a rhythm.

1. Presentation and Investigation of different principles of creating Architectural Spaces of Interaction with focus on spaces that are experienced in flows and sequences. A series of reference projects function as the the base of the discussion.

2. Spatial Model Experimentation

3. Short presentation of results.

Lecturer: Line Marie Bruun Jespersen

Literature

	Pri. lit. no of p.	Sec. lit. no of p.	Dig. upload
Ching, F. 1996. Form, Space and Order, 2nd ed. NY: Von Nostrand and Reinhold Ching: Vertical linear elements pp. 136-143 Organization of form and space pp 196-209 Circulation: Movement through space pp.252-291 Ordering Principles pp. 349-423	133		
Reference works: Jeppe Hein: Water Pavillons			

Penetrables + Squidsoup Keinicke & Overgaard Arkitekter, UIWE: Rebskoven/Under halvtaget Rafael Lozano-Hemmers light architecture Speer: Light Cathedral Philip Beesley: Hylozoic Series, Hylozoic ground. More examples to be added.			

Module 14: International Collaboration (International kollaboration)

(5 ECTS)

HSA330023F

Location:

ArT4

Study Board:

Art & Technology

Module coordinator:

Line Marie Bruun Jespersen (KOM)

Module teachers are additionally

Elizabeth Ann Jochum (KOM)

Method of work and language:

Group work in relation to course activities and seminars

Language: English

Module contents:

The module "International Collaboration" is a theoretical and practical introduction to methods of collaboration with international art institutions and/or art and design companies, and its possibilities and challenges. The students learn how to organize and implement an international collaborative project. The teaching format is a workshop. The project is supported by relevant literature and case studies that thematizes and discuss central ideas such as globalization, networked culture, and collaborative creativity.

Learning objectives:

Learning objectives:

During this module, students should acquire:

Basic knowledge about

- theories and methods of collaborative and networked creativity
- the influence of globalization on media art

- technological conditions and solutions of collaborative work

Skills in

- creating conceptual and technological frameworks for collaboration
- devising concrete methods of collaboration on the basis of existing methodologies in the field

Competencies in

- analyzing existing conditions of collaboration including analysis of user groups and participating institutions
- reflecting on present cultural-historical and media technological conditions and prospective solutions of international collaboration.

The module is completed with:

Examination 14

An internal written examination in Module 14 “International Collaboration” (International kollaboration).

Form of examination: c)

The examination consists is an international collaboration project and a reflective report, which must not exceed 10 pages.

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

Substitution: the examination may be substituted by satisfactory and active participation in courses, i.e. 80% presence and submission of all assignments set during the course. Credits: 5 ECTS

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

Exam dates:	
Hand-in date:	
To:	Through Digital Exam

Scope and expectations:

See objectives. Students are expected to participate actively in lectures

Participants:

ArT4

Prerequisites for participation:

Lesson 1: Art and Globalization (a broader perspective)

Lecture

We live in an interconnected world where cultural forms, commodities, and ideas circulate widely. This course investigates the conditions and effects of our interconnected world through the lens of art. The focus is on the impact – both positive and negative – of globaliazation on art practice, production, curation, and reception. This introduction to art and globalization

frames critical questions that you will investigate in individual research projects, as well as site visits to galleries and art academies with strong international profiles that foster exchange. We will critically examine how institutional and cultural frameworks shape the methods art practice in a global context.

Lecturer: Elizabeth Jochum

Lecturer:

Literature

	Pri. lit. no of p.	Sec. lit. no of p.	Dig. upload
<i>Introduction: The ABC of Globalisation and Contemporary Art</i> (2013) Jonathan Harris	20		
<i>Globalizing Contemporary Art</i> (2010) Lotte Philipsen CH 5 "Global dimensions of contemporary art."	20		
http://globalaesthetics.au.dk/fileadmin/www.globalaesthetics.au.dk/A_global_net_work_of_art.pdf			

Lesson 2: Art and Globalization (a broader perspective)

workshop

Globalization promises and threatens to change radically the ways in which artists work and the also which artists work. How are artists, curators, and educational, and artistic insittutions affected? What are the downsides and pitfalls of globalization? , addressing the issues accompanying transnational dynamics in the overlapping realms of culture, economics, politics, religion, and other dimensions of life? Are globalization and transnationalism equivalent? What happens if we place China at the center of globalization? In this course, we enter this conversationLecturer:

Literature

	Pri. lit. no of p.	Sec. lit. no of p.	Dig. upload
The Utopian Globalists: Artists of Worldwide Revolution, (2013) Harris, Jonathan	20		
<i>Globalisation and Contemporary Art</i> (2013) Jonathan Harris	20		

Lesson 3: Globalization and the Major Art Institutions

Lecture

In this lecture we will investgate the role of globalization within the major Art Institutions. It can be major national institutions such as such as Tate Modern, National Gallery or or private institutions that play major roles on he global art scene, such as Guggenheim. We will discuss examples og "The Tate Effect",

and "The Bilbao Effect", art institutions as global brands, as icons for cultural capital, as tourist destinations, etc.

Lecturer:

Literature

	Pri. lit. no of p.	Sec. lit. no of p.	Dig. upload
Hans Belting: Contemporary Art as Global Art. A Critical Estimate. In: The Global Art World. Audiences, Markets and Museums. Hans Belting and Andrea Buddensieg (eds.)	40		x
Peter Weibel: Global Art: Rewritings, Transformations, and Translations. Thoughts on the Project GAM. In: The Global Art World. Audiences, Markets and Museums. Hans Belting and Andrea Buddensieg (eds.)	14		x
T. J. Demos: The Tate Effect. In: The Global Art World. Audiences, Markets and Museums. Hans Belting and Andrea Buddensieg (eds.)	10		x

Lesson 4: Globalization and the Major Art Institutions

workshop

Research, analysis, discussion of examples from London: Tate, Whitechapel Gallery, National Gallery, Barbican Center

Lecturer: Line Marie Bruun Jespersen

Literature

	Pri. lit. no of p.	Sec. lit. no of p.	Dig. upload
See lecture 3			

Lesson 5: Global markets and networks

Lecture

In this lecture we will discuss the impact of globalization on the art market and art networks. We will discuss different forms of art events, that adress an international, if not global audience. Examples are the major art fairs and art markets (fx Art Basel, Frieze) and recurring international art exhibitions (fx Biennale in Venezia, Documenta, Skulpturprojekt Munster (which all take place this year)

Lecturer: Line Marie Bruun Jespersen

Literature

	Pri. lit. no of p.	Sec. lit. no of p.	Dig. upload
Stefano Baia Curioni, Laura Forti, and Ludovica Leone: Making Visible: Artist and Galleries in the Global Art System. Pp.55-77 In: Olav Velthuis and Stefano Baia Curioni (eds): Cosmopolitan Canvases. The Globalization of Markets for Contemporary Art. Oxford University Press. 2015	22		x
Olav Velhuis and Stefano Baia Curioni: Making Markets Global. Pp.1-31 In: Olav Velthuis and Stefano Baia Curioni (eds): Cosmopolitan	30		x

Canvases. The Globalization of Markets for Contemporary Art. Oxford University Press. 2015			
Alain Quemin and Femke van Hest: The Impact of Nationality and Territory on Fame and Success in the Visual Arts Sector: Artists, Experts, and the Market. Pp. 170-192 In: Olav Velthuis and Stefano Baia Curioni (eds): Cosmopolitan Canvases. The Globalization of Markets for Contemporary Art. Oxford University Press. 2015	22		x

Lesson 6: Global markets and networks

workshop

Research, analysis, discussion of examples from London:

Galleries: Saatchi Gallery, White Cube, Lisson Gallery, Gagosian.

Art Fairs and events: Frieze, Turner Prize, Fourth Plinth.

Lecturer: Line Marie Bruun Jespersen

Literature

	Pri. lit. no of p.	Sec. lit. no of p.	Dig. upload
See lecture 5			

Lesson 7: Art and Science and Art Based Research in international labs

Lecture

Alongside globalization, the interdisciplinary concept of art/science collaborations have transformed art practice and introduced the field of art-based and artistic research. Festivals, exhibitions, and museums are sites where research scientists working in the creative arts showcase their work. In some ways, these exhibitions are continuations of the public demonstration of science that began in the seventeenth century. However, the global and international context of these festivals, and their relevance to the development of research and artistic practice, take on new relevance in a global context. The lecture introduces students to different types of Art and Science projects and laboratory models, including exhibitions and research outcomes.

Lecturer: Elizabeth Ann Jochum

Literature

	Pri. lit. no of p.	Sec. lit. no of p.	Dig. upload
Deborah Turnbull and Matthew Connell: Curating Digital Public Art In: <i>Interactive Experience in the Digital Age</i>	12		
Jennifer G. Sheridan: <i>Digital Arts Entrepreneurship: Evaluating Performative Interaction</i> . In: <i>Interactive Experience in the Digital Age</i>	12		
<i>Human Robot Interaction with Humanoid Diamandini Using and Open Experimentation Methods</i> (2016) Silvera-Tawil, Velonaki, Rye	6		

Lesson 8: Art and Science and Art Based Research in international labs

Workshop

Research of a series of London-based cases within art Based Research: Victoria and Albert Museum, Wellcome Collection, (Lances) Research at Goldsmiths, Research at Chelsea College of Art

Lecturer: Lecturer: Elizabeth Ann Jochum

Literature

	Pri. lit. no of p.	Sec. lit. no of p.	Dig. upload
See lecture 7			

Module 7: “Art in Context I – Art Theory” (Kunst i kontekst 1 – Kunstteori)

(5 ECTS)

HSA330025D

Location:

ArT2+ArT4

Study Board:

Art & Technology

Module coordinator:

Elizabeth Ann Jochum

Module teachers are additionally:

Morten Søndergaard

Method of work and language:

Individual work in relation to course activities

English

Module contents:

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.

Courses:

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

Theory of Art and Aesthetics

Learning objectives:

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.

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).

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.

Exam dates:	
Hand-in date:	
To:	Through Digital Exam

Scope and expectations:

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.

Course: Art in Context I

5 ECTS

Course: Art in Context I

5 ECTS

Lesson 1: Art Theory – Content and Context I

Lecture/workshop?

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.

Lecturer: Elizabeth Ann Jochum (KOM)

Literature

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

Lesson 2: Art Theory – Content and Context II

Lecture/workshop?

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 Ann Jochum (KOM)

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	x		

Lesson 3: Art in Context - Aesthetic Theory.

Lecture/workshop?

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 analysing art - as we will be doing the next three lessons, at Aarhus Kunsthall.

Lecturer: Morten Søndergaard

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.) On Moodle.	x		x

Lesson 4: Excursion to and exercises at Aarhus Kunsthall (lesson 4+5+6)

Excursion and exercises at Aarhus Kunsthall

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. Preferably, a little earlier. Aarhus Kunsthall is located [here](#) .

Our visit is structured thus:

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 .

Lecturer: Morten Søndergaard

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) On Moodle.	x		x

Lesson 5: Excursion to and exercises at Aarhus Kunsthall (lesson 4+5+6)

Excursion and exercises at Aarhus Kunsthall

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. Preferably, a little earlier. Aarhus Kunsthall is located [here](#) .

Our visit is structured thus:

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 .

Encountering objects and situations

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 work 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.

Lecturer: Morten Søndergaard

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) On Moodle.	x		x

Lesson 6: Excursion to and exercises at Aarhus Kunsthall (lesson 4+5+6)

Excursion and exercises at Aarhus Kunsthall

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. Preferably, a little earlier. Aarhus Kunsthall is located [here](#) .

Our visit is structured thus:

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* .

Presentations

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 Søndergaard

Literature

	Pri. lit. no of p.	Sec. lit. no of p.	Dig. upload
Certau, Michel de. 'Walking in the City', in <i>The Practice of Everyday Life</i> . London: University of California Press, 1980. (91-110) On Moodle.	x		x

Lesson 7: How to Do Things with Art

Lecture/workshop?

How does art become politically or socially significant? This lecture examines two theories of art as it relates to social praxis: Luhman's Art as a social system and Hantelmann's How to Do Things With Art. Luhman 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 build a theoretical view of art and society on the theory of perofmrantie to demonstrate how artsits can create and shape social relevance, offering a more pragmatic view of art's impact on society.

Lecturer: Elizabeth Ann Jochum

Literature

	Pri. lit. no of p.	Sec. lit. no of p.	Dig. upload
How to Do Things With Art (Dorothea von Hantelmann) Luhmann, Niklas, 2008. "The work of Art and the Self-reproduction of Art." In Harrison, C.; Wood, P. <i>Art in Theory 1900-2000</i> . Oxford: Blackwell Publishing			

Lesson 8: Workshop and in-class presentations

Lecture/workshop?

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 explore Aalborg identifying at least 3 and no more than 5 unique examples of art in context. This may include facades, sculpture,

gardens, objects, paintings, photography, performance, digital art, street art, sound art etc. in a variety of public and private spaces. Students are responsible for preparing and delivering a 10 minute presentation, with slides, for the class. This will be 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 distributed in class.

Lecturer: Elizabeth Ann Jochum

Literature

	Pri. lit. no of p.	Sec. lit. no of p.	Dig. upload
Readings from assigned bibliography.			

