ArT & Technology Semesterguide 6. Semester, 2019

Semester details

Study board: ArT & Technology

Study regulations: BA Study Program in Art & Technology, The Faculty of Humanities, AAU, September 2015: http://www.fak.hum.aau.dk/digitalAssets/109/109056_ba_art_2015_hum_aau.dk.pdf

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Semester framework theme

For your bachelor semester project, you will have to work with a self-defined societal problem/challenge within a chosen, but distinct, subject field respecting the theories and methods of art and technology learned during the past five semesters. As the study regulation indicates, this module (the semester project) will focus on

- a societal problem/challenge (societal problems are challenges that do not only concern the individual but a group or groups of individuals (from subculture to worldwide challenges such as sustainability, biodiversity, migration). The European Commission states that a societal problem "addresses major concerns shared by citizens in Europe and elsewhere".)
- the concept of experience and its realization /materialization through concrete artefacts or events, and
- the integration of artistic and academic discourses and methods.

That means that you will have to incorporate, validate and explain the concept of experience in both practice and writing by applying both academic and artistic methods and competencies. Thus, the concept of experience is key for working with societal challenges. You can work with an external partner.

However, there are also some formal constraints:

- All semester projects will have to be part of the joint and coherent ArT6 exhibition of the artefacts proper. That means that you will have to exhibit at the same venue, but you should form an curatorial committee which decides on the specifications of "joint" and "coherent". In principle, you can find and organize you own, joint exhibition space outside the AAU or at other AAU venues (but concrete proposals have to be approved by the study board).
- The exhibition must also contain an academic poster stating and explaining your project's problem formulation, methods and findings.

Even though the study regulation allows for individual work, we advise you to working in groups consisting of at least three members. The interdisciplinarity of ArT projects necessitate different competences and usually amounts to a (too) big workload for individual projects.

Report Guideline:

All reports should contain the following parts; their order, however, may vary depending on the nature of your project. **ABSTRACT**

A short paragraph in Danish 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 motivation for investigating this area? The chapter ends with a preliminary problem statement.

ANALYSIS OF THE PROBLEM STATEMENT

This chapter analyses the preliminary problem in order to specify it towards a concisely stated problem formulation. You may also present a or more hypotheses to be supported or rejected through your own experiments/investigations.

BACKGROUND / state of art

This should contain previous, relevant work/research in the area you are investigating. You should clearly identify antecedents and point out both the importance of each in relation to your own work. Make clear what your own unique intervention, or contribution, to the field of art-based experience.

METHOD

Describe which methods you want to apply, why and what outcome you expect. The chosen methods are key to a successful project in as your problem formulation calls for distinct methods that again depend on identified theoretical perspectives. In our context, it will supposedly be a mixture of academic and artistic methods. But precisely which mixture?

ANALYSIS OF THE PROBLEM FIELD / REVIEW OF THE LITERATURE

Here you introduce all relevant theories and methods that demonstrate your knowledge of the field of artistic artefacts as experience design. Deploy relevant theories for the analysis of your problem field. This process often yields a reformulation and specification of your problem statement.

You are encouraged to draw on the course literature for use in the reports. 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. This analysis (the gained knowledge) leads to your design.

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. Support your design with your results of your review

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 artefact/event based on the information in this section. Did the implementation elicit new knowledge? How?

ANALYSIS OF THE RESULTING PROJECT

How did your project/artefact answer or elaborate on your problem formulation Did your work create experience? If yes, how and what kind of experience; if not why not? Support this with empirical data or other forms of evidence. If you made an initial hypothesis, do the outcomes (the performance, the audience reaction, and your observations, or any experimental data) support or reject it?

FUTURE WORK

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

CONCLUSION

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

BIBLIOGRAPHY

List of references following the APA referencing style.

APPENDIX

Include all data produced during your investigation. This can include sketches, scenic design, performance scores, 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 labelled with a brief description and cited in the main text. You are also required to make a video documentation of the final artefact and submit it with the report. Video and any other relevant digital media (e.g., images, sounds) must be submitted with the report.

Semester organisation and time schedule

6th Semester: Art and Technology as Experience (Bachelor Project), 30 ECTS

Module 19
"Art and Technology as Experience (Bachelor Project)"
20 ECTS

Programming IV (1 ECTS)
Artistic and Academic Methodology VI (1,5 ECTS)
Theory and Philosophy of Experience (1,5 ECTS)
Performance Technology II (1 ECTS)

Module 20/22
"Play & Event / Electives"
5 ECTS

Dramaturgy and Media II (1 ECTS)
Mobile Technologies (1 ECTS)

Module 21
"Art and Technology Entrepreneurship"
5 ECTS
Strategic Communication (1 ECTS)
Art and Entrepreneurship (2 ECTS)

1. The semester project module *Art and Technology as Experience (20 ECTS)*
   Coordination: Falk Heinrich
   Supervisors: Falk Heinrich, Brian Brennon
2. Elective 5 ECTS (the study board offers the module *Play and Event)*
   Coordination: Rasmus Grøn, Bo Allesø Christensen
3. ArT and Entrepeneurship (5 ECTS)
    Coordination: Jesper C. Sort

The modules are independent entities with their own learning objectives and examinations. However, both minor modules, especially the content of P*lay and Event* can, depending on the students' semester project ideas, contribute with new perspectives to the semester project.
The time schedule is to be found on moodle.

Semester coordinator and secretary assistance

Semester coordinator: Falk Heinrich

Secretariat assistance: Anne Nielsen

Module description (description of each module)

Module title, ECTS credits

Art and Technology as Experience" (Bachelor Project)

20 ECTS

Location
6. Semester

Module coordinator
Falk Heinrich

Type/Method and language
Project work in groups or individually English

Learning objectives:
The objective of Module 19: Art and Technology as Experience - Bachelor Project is to enhance students" understanding of problem areas and solutions in relation to the creation of interactive artefacts, installations, and performances of artistic quality.

During this module, students should acquire:

Basic **knowledge** about
- artefacts, installations, and performances whose objective is either to entertain, inspire, raise awareness, or in other ways affect audience or participants
- installations, artefacts or performative events, taking into account the weighting of artistic, technical, material, contextual and functional considerations
- methods in connection with the creation of installations, artefacts or performative events as part of the experience culture

Skills in
- identifying and formulating an artistic challenge and experience-oriented demands on the basis of a problem statement defined by the student
- analyzing the artistic problem and developing alternative concepts to deal with it
- creating and selecting artistic means and the application of technologies
- developing and realization of installations or artefacts as part of the experience culture

Competencies in
- creating engaging experience designs as a synthesis of creative expression, technology, and human performance/participation in artistic settings applying
- theoretical and analytical skills to the design of an artefact, and reflecting on its functionality, technological choices and artistic means of expression choices
- describing the completed design at a professional level and communicating it to external recipients.

The subject must be presented to the Board of Studies in the form of a brief problem statement. The Board of Studies must approve the subject of the BA project. A minimum of 3 subject focus fields represented by the main modules in semesters 1 – 5 of the program should be included in the BA project.

Academic content

This module emphasizes the importance of working towards a synthesis of technological, aesthetic, and interactive functional solutions. The focus of the module is to conceptualize, develop, and exhibit physical and/or virtual artefacts, installations, performances, etc. challenged by a need or wish to create engaging experiences inspired by relevant technological potentials, typically in the form of new technologies.

Scope and expected performance

20 ECTS credits. 1 ECTS credit = 27,5 hours of work. 20 ECTS = 550 hours of work consisting of preparation for course sessions, course participation, group work, exercises, counselling and exams.

Module activities (course sessions etc.)

Course: Artistic and Academic Methodology (AAM) VI (1,5 ECTS)
The course consists of six weekly sessions entailing lectures and student investigations and presentations. The thematic focus will be on academic methods in relation to ArT projects and possible modes and degrees of integration of academic and artistic methodologies.
I have chosen to focus primarily on academic methods, because master education within the Humanities necessitates knowledge and understanding of academic methods.
The course is planned in a very simple manner in that a selection of methods are presented during class and practically put to work via small exercises in relation to your project work.

  Lecture 1: academic, qualitative method
The lecture introduces the so-called scientific method(s) and gives an overview over selected, foremost qualitative, methods relevant for art and technology studies. Furthermore, it discusses the function of methodologies as framing and construction of the 'world'.
Falk Heinrich
Literature

	Pri. lit. no of p.	Sec. lit. no of p.	Dig. upload
Andersen, Hanne & Hepburn, Brian (2015) "Scientific method" in *Stanford Encyclopedia of Philosophy.* Stanford: Stanford University	online		
Silvermann (1993/2008) *Interpreting Qualitative Data.* Sage (part 1, chap. 1 + 2): find these chapters here: https://books.google.dk/books/about/Interpreting_Qualitative_Data.html?id=uooz4p82sDgC&redir_esc=y	48		48

  Lecture 2: the written text
The lecture introduces the written text as the object of quantitative analysis. This lecture introduces a practical exercise that will run through the whole course.

Literature

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

	Pri. lit. no of p.	Sec. lit. no of p.	Dig. upload
Silvermann (1993/2008) *Interpreting Qualitative Data.* Sage (chapter 5)	41		

Lecture 3: observation and interview

This session deals with observations and interviews as qualitative methodologies.

Falk Heinrich

Literature

	Pri. lit. no of p.	Sec. lit. no of p.	Dig. upload
Silvermann (1993/2008) *Interpreting Qualitative Data.* Sage (chapter 3 + 4)	80		

Lecture 4: image and naturally occurring talk

This session deals with image and naturally occurring talk as objects of qualitative research.

	Pri. lit. no of p.	Sec. lit. no of p.	Dig. upload
Silvermann (1993/2008) *Interpreting Qualitative Data.* Sage (chapter 6 + 7)	63		

Lecture 5: art-informed inquiry and auto-ethnography

The last lecture deals art-informed inquiry and auto-ethnography.

Literature

	Pri. lit. no of p.	Sec. lit. no of p.	Dig. upload
Heewon Chang (2013). "Inidvidual and collaborative autoethnography as a method" in Jones, Adams, Ellis *Handbook of Autoethnography.* New York, London: Routledge. p 107-122			15
Adams, T. et al. (2015) *Autoethnograph.* New York: Oxford University Press. Chap. 3 (p46-67)			21

Lecture 6: Presentations and evaluations

The last session consists of student presentations, discussion of methods and results, and evaluation of the course.

Theory and Philosophy of Experience (M19, C) (ART_BA)

<u>Topic 1</u>

Lecture: Experience and Aesthetics

The concept of experience encompasses a wide range of meanings and events. It can refer to events affect us momentarily as well as something that we learn from and which forms us as person, and thus constitutes practical knowledge. Experience and aesthetics have a long history of mutual relation – the aesthetic product or event can affect us in many ways, from evoking pleasure or some emotional response to profoundly changing our understanding of an object or phenomena.

This lecture introduces the differences between Kant's and Dewey's notion of aesthetics and experience

Falk Heinrich

Literature

	Pri. lit. no of p.	Sec. lit. no of p.	Dig. upload
Kant, Immanuel (2000). *The Critique of the Power of Judgment*. Cambridge*:* Cambridge University Press **(read paragraph 1 - 5)**			
Dewey, John. <u>Art as Experience</u> (1934). (<u>pdf</u>)	21		
Having An Experience (<u>pdf</u>)* alternate <u>https://www.marxists.org/reference/subject/philosophy/works/us/an-experience.htm</u>			
Shklovsky, V. "<u>Art as Technique</u>", 1965. (<u>pdf</u>)	5		

Topic 2

Lecture: Liminality

This lecture introduces students to the notion of liminality as used by van Gennep and Victor Turner. This concept is to be considered as one foundation for a performative aesthetics that influenced performance, installation art and participatory/interactive art.

Falk Heinrich

Literature

	Pri. lit. no of p.	Sec. lit. no of p.	Dig. upload
Turner, Victor. *Liminal to liminoid in play, flow, and ritual: An essay in comparative symbology*. *Rice University Studies* 1974		39	
Shklovsky, V. "<u>Art as Technique</u>", 1965	5		
Artaud, A. "<u>Theatre of Cruelty</u>." (<u>pdf</u>)	34		

Topic 3

Lecture: Atmosphere

Atmosphere is a fundamental concept in aesthetics that characterizes how places and spaces affect us. We may experience a place to be tense, hectic, bright, cozy, etc. This is the matter when we are aware of how places are but we may also be affected without being aware of it. Atmospheres are products of sensorial elements such as the quality of the materials, the different smells, the proportions of the spatial elements, etc. Working with atmospheres is very much a matter of becoming aware of these elements.

Falk Heinrich

Literature

	Pri. lit. no of p.	Sec. lit. no of p.	Dig. upload
Böhme, Gernot "The art of the stage set as a paradigm for an aesthetics of atmospheres"	8		
Berleant A. Berleant A. "Environmental Sensiblity" in Ambiances in Action (pdf)	4		

Topic 4

Lecture: The Performative Turn: Performance, Art, and Installation

 The performative turn is a paradigmatic shift in the humanities and social sciences that has influenced art making and art theory. The lecture introduces the concept of embodiment and performativity in so far as important for digital and participatory aesthetics exemplified by various (media) artworks. This lecture considers the relationship between visual art and performance using Michael Fried's landmark 1974 essay "Art and Objecthood" as a point of departure. Fried criticizes the "theatricality" of minimalist art and argues that the focus on presence forces us to consider how the viewer's experience, rather than the relational properties of the work of art, is fundamental to meaning and interpretation. More, the lecture focuses on the human body and its presentations (actions) and representations (images). The body is seen as the most central 'player' of the performative dimensions of the experiencing human. The lecture discusses notions such as 'embodiment' (Ihde, Hayles), 'feedback loop' (Fischer-Lichte).

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Literature

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

Fried, Michael "Art and Objecthood" (pdf)	10		
Fischer-Lichte, E. "The Transformative Power of Performance", 2008. (pdf)	17		

Topic 5

Lecture: Phenomenology and sensorial and bodily perspectives on experience

This lecture introduces Merleau-Ponty's aesthetics and Phenomenology of Perception. Merleau-Ponty's notion of the lived body (more specifically "one's own body") as the primary site of knowing the world challenged the philosophical tradition of placing reason and understanding as the source of knowledge. His insight that the body and that which it perceives cannot be disentangled has profoundly impacted theories of perception and experience, and processes of art making.

Furthermore, the lecture discusses insights from somatic practices and other body-oriented perspectives. The physical body functions as both a physiological and an aesthetic entity, that is, the internal coreporeal experience of one's own body from within. This lecture introduces students to the concept of somaesthetics, an aesthetic theory that addresses the cultivation of the body as an aesthetic practice, and considers how we can assess individual bodily experiences and tastes in critical terms.

Falk Heinrich

Literature

	Pri. lit. no of p.	Sec. lit. no of p.	Dig. upload
Merleau-Ponty Phenomenology of Perception (pdf)	44		
Shusterman, R. Pragmatist Aesthetics. Living Beauty, Rethinking Art. http://www.fau.edu/humanitieschair/pdf/Somaesthetics_A_Disciplinary_Proposal.pdf	14		

Topic 6

Lecture: Play and ritual

The lecture elaborates on the importance and significance of the concepts of ritual and play/game regarding experience. The lecture takes as a philosophical starting point Kant and Schiller's notion of play and as analytical one ludological aspects of pervasive games and art projects that work with enhanced/mixed reality.

Falk Heinrich

Literature

	Pri. lit. no of p.	Sec. lit. no of p.	Dig. upload
Montala; Stenros; Waern, 2009. *Pervasive Games.* Amsterdam: Morgan Kaufmann Publishers (chap. 1 and 13)	38		no
Walther, B. K. (2007) *Pervasive Ludology: Play-Mode And Game-Mode*	11		
Schechner, Richard. 2002. Performance Studies London, New York: Routlegde	20		

Programming IV   1 ECTS

Lecturer: Markus Löchtefeld

Purpose and Goals: The purpose of this course is to introduce techniques in image and video processing that can be used in programming real-time interactive systems. Specifically, the course will focus on the mapping of visual information into artistic representations. The course will be workshop based where students will be introduced to a topic and then work in small groups on a related exercise. The course is meant to complement Performance Technologies II in providing basic knowledge about programming performance-based and interactive artworks.

The primary tool used for the course will be the OpenCV computer vision library (http://opencv.org). The main sources of information will be the following as they are the most up- to-date:

"OpenCV API Reference", http://docs.opencv.org/modules/refman.html

"OpenCV Tutorials", http://docs.opencv.org/doc/tutorials/tutorials.html

Lecture 1 – Image Processing

Lecturer: Markus Löchtefeld

Basic ways of manipulating images including blur, edge detection, other convolution-based filters, and median filtering.

Assignment(s):

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

Literature:

	Pri. lit. no of p.	Sec. lit. no of p.	Dig. upload
Smith, S. W. (2011). "The Scientist and Engineer's Guide to Digital Signal Processing", Chapter 23: Image Formation & Display: Digital Image Structure, http://www.dspguide.com/ch23/1.htm.	online resource		yes
Smith, S. W. (2011). "The Scientist and Engineer's Guide to Digital Signal Processing", Chapter 24: Linear Image Processing: 3x3 Edge Modification, http://www.dspguide.com/ch24/2.htm.	online resource		yes
http://docs.opencv.org/modules/imgproc/doc/filtering.html			yes
http://docs.opencv.org/doc/tutorials/imgproc/erosion_dilatation/ erosion_dilatation.html			yes
http://www.imagemagick.org/Usage/convolve/			yes

Lecture 2 – Video Capture & Optical Flow

Lecturer: Markus Löchtefeld

Displaying video from files and cameras. Time-based video effects including feedback and motion detection as well as estimation of apparent motion in visual scenes using optical flow.

Assignment(s):

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

Literature:

	Pri. lit. no of p.	Sec. lit. no of p.	Dig. upload
"Optical flow - Wikipedia, the free encyclopedia", http://en.wikipedia.org/wiki/Optical_flow	online resource		yes
Shah, M. 2012. "UCF Computer Vision Video Lectures 2012: Lecture 6 - Optical Flow"			No
https://www.youtube.com/watch?v=5VyLAH8BhF8			yes
https://www.youtube.com/watch?v=TbJrc6QCeU0			yes
https://www.youtube.com/watch?v=JlLkkom6tWw			Yes

Lecture 3 – Blob Detection

Lecturer: Markus Löchtefeld

Identifying regions of similarity using blob detection.

Assignment(s):

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

Literature:

	Pri. lit. no of p.	Sec. lit. no of p.	Dig. upload
http://docs.opencv.org/modules/features2d/doc/ common_interfaces_of_feature_detectors.html#simpleblobdetector	online resource		yes
http://www.labbookpages.co.uk/software/imgProc/blobDetection.html	online resource		No
http://www.learnopencv.com/blob-detection-using-opencv-python-c/			yes

Lecture 4 – Processing and Kinect

Lecturer: Markus Löchtefeld

Getting and analysing Depth data from the Microsoft Kinect.

To get a Kinect running in Processing you will have to install one of the following libraries from the normal library manager in Processing:

MacOS: Open Kinect for Processing

Windows: Kinect4WinSDK

Windows user will on top of that have to download and install the Kinect SDK 1.8 that you can find here: https://www.microsoft.com/en-us/download/details.aspx?id=40278

Assignment(s):

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

ArT6_2019_Performance Technology

Lecture 1:
Introduction to course: Student debate introduction (debate in last lecture) on 'opticality' performance technology. 'Gateways' to Performance Technology.

Literature

	Pri. lit. no of p.	Sec. lit. no of p.	Dig. upload
David Hockney (2001/2006) Secret Knowledge, Rediscovering the Lost Techniques of the Old Masters, New York, Viking.			

http://letteraturaartistica.blogspot.com/2016/07/david-hockney.html	online resource		
http://www.webexhibits.org/hockneyoptics/post/intro.html			

Lecture 2:

"*As these two life forms – human and machine – begin to merge a little bit, we're talking about technology really as a kind of new nature, something to measure ourselves against, to make rules from, to investigate.* " – Laurie Anderson

Literature

	Pri. lit. no of p.	Sec. lit. no of p.	Dig. upload
Packer, R. & Jordan, K. (2001). Multimedia: From Wagner to Virtual Reality, Norton, New York, USA (selected)	online resource		
Online resources supporting above book http://www.w2vr.com/project.html	online resource		

Lecture 3:

Literature

	Pri. lit. no of p.	Sec. lit. no of p.	Dig. upload
Klich, R. & Scheer, E. (2012). Multimedia Performance, London, Palgrave Macmillan	online resource		
Goldberg, R. (2011) Performance Art: From Futurism to the Present (3rd ed), London, Thames & Hudson Chapter 7 + 8 pp. 152-249		97	

Lecture 4:
Student debate on 'opticality' performance technology.

Literature

	Pri. lit. no of p.	Sec. lit. no of p.	Dig. upload
David Hockney (2001/2006) Secret Knowledge, Rediscovering the Lost Techniques of the Old Masters, New York, Viking.	online resource		
http://letteraturaartistica.blogspot.com/2016/07/david-hockney.html	online resource		
http://www.webexhibits.org/hockneyoptics/post/intro.html			

Examination

An external combined written and oral examination in **Module 19 "Art and Technology as Experience" (Bachelor Project)"** (Oplevelsesteknologi (Bachelorprojekt)).

Form of examination: b)

The examination will take the form of a conversation between the student(s), 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.

Number of pages: the written work must consist of not less than 15 pages and not more than 20 pages per student (not more than 25 pages in the case of individual reports).
Abstract: An abstract must be produced in Danish. The abstract must consist of not less than 1 page and not more than 2 pages. The abstract is included in the overall evaluation of the project.

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. 33

Credits: 20 ECTS

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

Module description (description of each module)

Module title, ECTS credits

Play and Event (Elective)
5 ECTS

Location

6. Semester

Module coordinator

Rasmus Grøn, Bo Allesøe

Type/Method and language

Groups in relation to course activities
English

Learning objectives:
During this module, students should acquire:

Basic **knowledge** about
- basic theories and dramaturgies of play-based design and events
- various mobile technologies and their usage in ludic artefacts and events

Skills in
- creating and describing concepts of play-based artefacts and events

- using and employing mobile technologies

Competencies in
- designing, implementing, and reflecting on ludic artefacts and events
- applying ludic strategies to other fields.

Academic content

The module introduces various dramaturgies in relation to ludic events and participatory artefacts. Furthermore, the module introduces mobile technologies and their usage in play-based participatory event design.

Scope and expected performance

5 ECTS credits. 1 ECTS credit = 27,5 hours of work. 5 ECTS = 137,5 hours of work consisting of preparation for course sessions, course participation, group work, exercises, counselling and exams.

Module activities (course sessions etc.)

Teachers: Rasmus Grøn and Bo Allesøe

Traditionally borderlines exist between art and design in terms of functionality and practice. Design is typically related to context of instrumentality, with the design systematically developing problem-solving constructions, and facilitating user-friendly frictionless interactions. In contradistinction to this, art procures its value indirectly by being disconnected from contexts of use, and instead generate an experience of wonder, disruption, and reflection.

In this course we will explore the interface(s) between these two domains, and how they can enrich each other, with play, aesthetics, and criticism as points of departure. We will delve into the discipline of critical design, focusing on the critical potential for creating experiential disturbances/interferences through artefacts and situational, playful practices and events. This is mainly inspired by an artistic and aesthetic perspective on design, and this will be supplied by a focus on everyday aesthetic significances arising from design, and how these potentially can inspire the artistic and aesthetic thinking.

Lecture 1 – introduction (4 hours)

In this lecture the students will be introduced to the topics and structure of the course: how we will approach the notions of event and play from a critical perspective, exploring the intersection between design, art and aesthetics.

	Litt.	Add. Litt.	Dig. upload
Adorno, T. (1997) Aesthetic Theory. London and New York: Continuum. (pp. 225-262)	37		
Boltansky, L., Chiapello, E. (2005) The new Spirit of Capitalism. London: Verso (pp. 419-482)	63		
Lash, S. (2018) Experience. New foundations for the Human Sciences. Wiley-Blackwell. Pp. 1-32	32		
Reckwitz, A. (2017). The invention of creativity. Cambridge: Polity. (85-126)		41	
Koselleck, R. (2006) Crisis. Journal of the History of Ideas, 67(2): 357-400	43		
Total	175	41	

Lecture 2 - Critique, art and experience (4 hours)

Following perspectives laid out in the first lecture, we will focus on aesthetisation of modern society and the concomitant economisation of aesthetics, including art. It will be discussed how aesthetic critique can be conceived and practiced in an environment that has spurred a pervasive extension of the aesthetic experience, but also dismantled the critical potential of this experience.

	Litt.	Add. Litt.	Dig. upload
Adorno, T. (1997) Aesthetic Theory. London and New York: Continuum. (pp. 225-262)	37		
Boltansky, L., Chiapello, E. (2005) The new Spirit of Capitalism. London: Verso (pp. 419-482)	63		
Lash, S. (2018) Experience. New foundations for the Human Sciences. Wiley-Blackwell. Pp. 1-32	32		
Reckwitz, A. (2017). The invention of creativity. Cambridge: Polity. (85-126)		41	
Koselleck, R. (2006) Crisis. Journal of the History of Ideas, 67(2): 357-400	43		
Total	175	41	

Lecture 3 – Critical design (4 hours)

We will her introduce to the notion of critical design, while emphasising the need for relating this to the notion of experience. Hence, we will focus on how we can work with the notion of experience as related to artistic and aesthetic processes.

	Litt.	Add. Litt.	Dig. upload
Malpass, M. (2016). Critical Design Practice: Theoretical Perspectives and Methods of Engagement. *The Design Journal*, 19 (3), 473-489. (Accesible online via AUB)	16		
Malpass, M. (2015). 'Criticism and function in critical design practice'. *Design Issues*, 31(4), 59–73.	14		
Jensen, R., H., and T. U. Lenskjold. (2004). Designing for social friction: Exploring ubiquitous computing as means of cultural interventions in urban space. In Proceedings of Computers in Art and Design Education Conference (Malmö, Sweden, 29 June – 1 July 2004)	10		
Fuad-Luke, A. (2009). *Design activism: beautiful strangeness for a sustainable world*. London: Earthscan		270	
Latour, B. (2009). 'A cautious prometheus? a few steps towards a philosophy of design with special attention to Peter Sloterdijk)'. In Glynne, J., Hackney, F., and Minton, V. (eds), *Networks of Design: Proceedings of the 2008 Annual Conference of the Design History Society*. Universal Publishers, pp. 2–10. Online.	8		
Markussen, T. (2011). The Disruptive Aesthetics of Design Activism: Enacting Design between Art and Politics. Helsinki: Nordic Design Research Conference 2011.	9		
Rancière, J., & Corcoran, S. (2010). *Dissensus: On politics and aesthetics*. Continuum Intl Pub Group (EVT UDDRAG)			
Total	57	270	

Lecture 4 – Play, event and ludic interventions (4 hours)

In this lecture, we will examine the concept, modes, and conditions of play, and explore its actual and potential usages in aesthetic and critical practices.

	Litt.	Add. Litt.	Dig. upload
Sutton-Smith, B. (1997). *The ambiguity of play.* Cambridge, Mass: Harvard University Press (pp. 1-17)	18		
Feezell, R. (2010). A Pluralist Conception of Play. *Journal of the Philosophy of Sport,* Vol.37(2), 147-165	19		
Turner, V. (1988). Images and Reflections: Ritual, Drama, Carnival, Film, and Spectacle in Cultural Performance. I: *The Anthropology of Performance* (s. 21-32). New York: PAJ Publications.	12		
Muse, J. H. (2010). Flash Mobs and the Diffusion of Audience. *Theater*, *40*(3), 9-23.	15		
Brejzek, T. (2010). From social network to urban intervention: On the scenographies of flash mobs and urban swarms. *International Journal of Performance Arts and Digital Media*, *6*(1), 109-122.	13		
Morey, Y., Bengry-Howell, A., Griffin, C., Szmigin, I. & Riley, S. (2014) Festivals 2.0: Consuming, Producing and Participating in the Extended Festival Experience. I: A. Bennet, J. Taylor, I. Woodward, (Red.), *The Festivalization of Culture* (pp. 251-68). Surrey: Ashgate	18 17		X
Todd, C., & Scordelis, A. (2009). *Causing a scene: Extraordinary pranks in ordinary places with Improv Everywhere*. William Morrow.		200	
Total	112	200	

Lecture 5 – The event as a critical and aesthetic strategy (4 hours)

In this lecture we will focus on the understanding the notion of event as a designerly way of creating interaction, and understand what artistic and aesthetic ramifications this can have. We will here also start up focusing on the projects/case you will have to do.

	Litt.	Add. Litt.	Dig. upload
Holt, F. & Lapenta, F. (2013). The social experiences of cultural events: conceptual findings and analytical strategies. In: J. Sundbo & J. Sørensen (eds.). *Handbook on Experience Economy* (pp. 363-81). Cheltenham: Edward Elgar	18		
Rojek, C. (2013). *Event power. How global events manage and manipulate.* London: Sage Publications		202	
Getz, D. (1989). Special Events. Defining the product. *Tourism Management,* 10/2, 125-37.	12		
Total	30	202	

Lecture 6 – Excursion

TBA where. Beforehand, the students will prepare questions and/or a framework for investigating central notions of event, experience, play, design, related to their own project.

Lecture 7 – Student presentations of assignments (4 hours)

The last lecture will consist of the students presenting the results of their critical experiential design related to play and event.

Examination

The examination is a free assignment, which is evaluated by one examiner and awarded a pass/fail grade.
For the examination, students are required to produce a play-based artefact or event and hand-in 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 34

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

Module description (description of each module)

Module title, ECTS credits

Art & Technology Entrepreneurship
5 ECTS

Location
6. Semester

Module coordinator
Jesper C. Sort

Type/Method and language
Individual or group work in relation to course and seminar activities English

Learning objectives:
During this module, students should acquire: Basic **knowledge** about • theories on strategic communication and marketing of experience products • methods of analysis and interpretation of well-known marketing practices in a given commercial context   **Skills** in • applying methods of entrepreneurship and marketing practices in a given commercial context • analyzing and identifying possible markets and consumer and target groups   **Competencies** in • applying acquired knowledge about marketing and entrepreneurship to existing and future projects within the field of Art &Technology. • constructing synergy between marketing, entrepreneurship and artistic artefacts.

Academic content
This module introduces entrepreneurship and marketing of art and technology products as an integrated design feature. On the basis of different theoretical positions, the module presents various marketing and strategic design methods and evaluation methods. The module entails analysis of the relationship between art and technology products, their contexts, and various marketing strategies with the view to create suitable entrepreneurial strategies for art and technology products.

Scope and expected performance
5 ECTS credits. 1 ECTS credit = 27,5 hours of work. 5 ECTS = 137,5 hours of work consisting of preparation for course sessions, course participation, group work, exercises, counselling and exams.

Scope:
The course is based on a mixture of activities, including lectures, workshops, seminars, as well as "out of the building" elements, where the students will work on their own. The semester will include weekly lessons-learned presentations and written assignments, which all are related to the entrepreneurial process of creating new business activities within existing organizations. **Teachers:** Kristian Brøndum Kristiansen (KBK), Peter Thomsen (PPT), Anna Christine Penthien Delmar (ACPD), Morten Lund (ML), Jesper Sort (JSO) and externals. **Schedule:**

Week 6	Day:	Theme:	Lecturer:	Note:
04/Feb	Monday	Intro, BMC, LEAN start-up, customer discovery	KBK/ML	2x2 hour lectures
05/Feb	Tuesday	Out of the building		Student activity
06/Feb	Wednesday	Value proposition	JSO	1x2 hour lecture
07/Feb	Thursday	Out of the building		Student activity
08/Feb	Friday	Student Presentations + Channels + Customer relations	KBK + ACPD	Student presentation and 1x2 hour lecture
Week 7				
11/Feb	Monday	Key resources, Key activities, Key partners	PPT	1x2 hour lecture
12/Feb	Tuesday	Out of the building		Student activity
13/Feb	Wednesday	Cost, revenue and investor	JSO	1x1 hour lecture
14/Feb	Thursday	Out of the building		Student activity
15/Feb	Friday	Student Presentations	KBK + External	Student presentation

Detailed description for each theme:

Intro, BMC, LEAN start-up, customer discovery: The focus on this lecture will be the basic understanding and main principles in the LEAN start-up approach. This will include topics such as structuring an idea in the Business Model Canvas and the key principles in the Lean Start-up including Customer discovery and Agile development.

Value proposition: We will focus on understanding the importance of creating the right value proposition for your solution. This lecture will build on your work with customer development, to understand how the value proposition should fit your customer profile. The ambition is to identify how the value proposition is both beneficial to your customer as well as differentiating from the solutions the customer already has available.
Talk to at least 10 potential customers to gain insights and to generate findings (15 or more should be the goal)

Channels and Customer relationship: We will focus on understanding the impact a channel can have on its revenue streams and discuss channel economics. Students will learn that channels are a strategy. Discovering the right channel fit is an art. Furthermore, the focus will be the customer relationship to your customers. You will be presented with insight to how you can get keep and grow your customers.
Talk to at least 10 potential customers to gain insights and to generate findings (15 or more should be the goal)

*Key Activities / Key Resources / Partners***:** The focus will be directed towards the infrastructure management of the business, namely key activities, key resources, key partners. Which key resources, activities are the most important to your business idea and which key partners will you need to further emphasize your value proposition. These are some of the questions that will be addressed in this lecture.
Talk to at least 10 potential customers to gain insights and to generate findings (15 or more should be the goal)

Cost, revenue and investor: This topic is about how companies segment make money. We will focus on different revenue models (e.g., licensing, freemium, leasing, direct sales) and you will learn to differentiate revenue model from pricing tactics. Furthermore, the topic is about cost structure,

operational plan and fundraising. We will focus on how you combine cost structure and operational plan into different cash flow and budget models.

Talk to at least 10 potential customers to gain insights and to generate findings (15 or more should be the goal)

Student presentations: For these presentations the students need to prepare a short presentation, which will be given in front of the class. After the presentation there will be time for feedback from the lecturer and the rest of the class.

Literature for each theme:

Theme:	Lect:	Litterataure:
Intro, BMC, LEAN start-up, customer discovery	KBK/ML	SOM pp. 1-75: Intro to Customer Development and Customer Discovery, Market Size + Free pages in Osterwalder & Pigneur (2010)
Out of the building		Student activity
Value proposition	JSO	SOM, pp. 76-84: Value Proposition and MVP + Free pages in Osterwalder et al. 2014
Out of the building		Student activity
Student Presentations + Channels + Customer relations	KBK + ACPD	SOM pp. 98-111: Channels; 243-244: Meet the Channel; 332-343: Channel Roadmap; pp. 296-351: Get/Keep/Grow
Key resources, Key activities, Key partners	PPT	SOM pp. 169-175; pp. 267-269: can we make money; review again pp. 437-456: Metrics and Matter
Out of the building		Student activity
Cost, revenue and investor	JSO	SOM pp. 169-175: Resources; pp. 267-269: Can We Make Money; pp. 437-456; SOM pp. 180-188: Revenue and Pricing Hypotheses; pp. 260-269: Verify Business Model; pp. 438-456 + Mason & Stark (2004)
Out of the building		Student activity
Student Presentations	KBK + External	Student presentation

Litterature:

SOM: Blank & Dorf (2012). Start-up Owner's Manual.

Osterwalder & Pigneur (2010). Business Model Generation - free version

Osterwalder, A., Pigneur, Y., Bernarda, G., & Smith, A. (2014). Value proposition design: How to create products and services customers want. John Wiley & Sons. - free version

Mason & Stark (2004) - What do Investors Look for in a Business Plan? A Comparison of the Investment Criteria of Bankers, Venture Capitalists and Business Angels. International Small Business Journal.

Examination

An internal written examination in **Module 21 "Art & Technology Entrepreneurship"** (Oplevelsesteknologi og entreprenørskab).

Form of examination: c)

The examination is a free assignment, which is evaluated by one examiner and awarded a pass/fail grade.
Number of pages: the written work must not exceed 15 pages.

Evaluation: pass/fail. In case of a Fail grade, an external 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 35

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