



AALBORG UNIVERSITET

## ArT & Technology Semesterguide 6. Semester 2020



Refik Anadol.

# Art & Technology as Experience

## Semester details

**School:** *MPACT*

**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](http://www.fak.hum.aau.dk/digitalAssets/109/109056_ba_art_2015_hum_aau.dk.pdf)

**Semester Framework Theme:** *Art and Technology As Experience*

For your bachelor project, you will have to work with a project of your own choosing. Several projects have been proposed in the Catalogue working with specific supervisors on Art & Technology projects with local partners and collaborators. We encourage you to work with this list, and also to coordinate with cultural institutions and partners where possible. You are responsible for shaping the project in line with the theories and methods of art and technology covered during the past five semesters. As the study regulation indicates, this module (the semester project) MAY focus on

- Working together with our featured partner, **Blok X**, on an art-technology collaboration in preparation for the 2020 Aalborg Art Hour (see Project Catalogue for more details).
- the concept of experience and its realization /materialization through concrete artefacts or events, and
- the integration of artistic and academic discourses and methods.

Some formal requirements:

All semester projects should be part of the joint semester ArT exhibition at Karolinelund/Blok X. You may also organize your exhibition space outside the AAU or at other AAU venues (but concrete proposals have to be approved by the study board), but your project must be presented in some form during the Art and Technology exhibition on May 13, 14, 15 2020.

The exhibition should include 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) large workload for individual projects.

## Important Dates:

Guest Lecture with Palle Dahlstedt – February 12<sup>th</sup>, 12:30-14:15

Guest Lecture with Laura Beloff – February 19<sup>th</sup>, 12:30-14:15

Project Descriptions— Due 20 March 2020 (On Moodle)

Aalborg Art Hour Kick-Off Meeting – 25 March 9am-12pm, Blok X

Guest Lecture with Michelle & Florian – April 15<sup>th</sup>, 12:30-14:15

Joint Semester Meeting – 1 April 2020 (no joke)

Exhibition: 13, 14, 15 May 2020

## **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**

**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: Elizabeth Jochum & Bo Allesøe Christensen

Supervisors:

### **2. Elective 5 ECTS (the study board offers the module Play and Event)**

Coordination: Rasmus Grøn, Bo Allesøe Christensen

### **3. ArT and Entrepreneurship (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 Play 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:** Elizabeth Jochum ([jochum@hum.aau.dk](mailto:jochum@hum.aau.dk)), Bo Allesøe Christensen ([boallesoe@hum.aau.dk](mailto:boallesoe@hum.aau.dk))

**Secretariat assistance:** Elsebeth Bækgaard ([elsebeth@hum.aau.dk](mailto:elsebeth@hum.aau.dk))

## **Module description (description of each module)**

### **Module title, ECTS credits**

**Art and Technology as Experience (Bachelor Project)**  
**20 ECTS**

#### **Location:**

6 semester

#### **Module coordinator:**

Elizabeth Jochum

#### **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 and project description, using the White Paper template. The Head of Studies must approve the subject of the BA project. Project Descriptions are due 20 March 2020 (submitted on Moodle).

### **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**

### **Artistic and Academic Methodology VI (1,5 ECTS)**

**Lecturer: Bo Allesøe Christensen**

#### **General**

The course will comprise of two sections. The first will focus on philosophy of technology, with a particular focus on the relation between humans, technology and the contextual frame in which this relation takes place. Notice here the double meaning of the wording “taking place” connoting both an event in which things – sometimes unknown influences – happen to you and others, as well as the intentional direction of an effort of controlling, or taking control over the context (and probably the participants involved) in which things are happening. We will here read excerpts from P. P. Verbeek’s book, *What do things want*, introducing to theories of technology, including the recent post-phenomenology. The second part consists of philosophy of science in relation to your bachelor projects. This part will consist of workshops where you recapitulate what you have already used of theories and academic methods in relation to different positions within philosophy of science (eg. phenomenology, hermeneutics, natural science, qualitative and quantitative methods). Furthermore, you will get to work on the theory and method section of your bachelor projects.

#### **Lecture 1**

In the first lecture we will introduce to the course as a whole, and start up with thinking about technology. We will use a broad introduction to technology, Verbeek’s *What things do*, as a platform for thinking about experiences and the use of technology.

	Pri. lit. no of p.	Sec. lit. no of p.	Dig. upload
Verbeek, P. P. (2005) <i>What Things Do</i> . The Pennsylvania State University Press. University Park, Pennsylvania (pp. 1-46)	46		x
Franssen, M. Lokhorst, G-J.; van de Poel, I. (2018) <i>Philosophy of Technology</i> . Stanford Encyclopedia of Philosophy. Access online: <a href="https://plato.stanford.edu/entries/technology/">https://plato.stanford.edu/entries/technology/</a>		66	

## Lecture 2

In this lecture we will continue using Verbeek's book *What things do*. The point of departure will be his depiction of how we are to understand Heidegger's view of technology. Verbeek shows that classical approaches to technology often reduced technological artifacts to nontechnological elements such as social organization and the will to power, thereby lacking a frame for understanding technology as a phenomena in itself.

	Pri. lit. no of p.	Sec. lit. no of p.	Dig. upload
Verbeek, P. P. (2005) <i>What Things Do</i> . The Pennsylvania State University Press. University Park, Pennsylvania (pp. 47-96)	46		x
Franssen, M. Lokhorst, G-J.; van de Poel, I. (2018) <i>Philosophy of Technology</i> . Stanford Encyclopedia of Philosophy. Access online: <a href="https://plato.stanford.edu/entries/technology/">https://plato.stanford.edu/entries/technology/</a>		66	

## Lecture 3

In this lecture we will, again via Verbeek, move forward to the theory of post-phenomenology. The aim of this theory is understanding technology as mediating humans and world in different ways. It thereby addresses the shortcomings noted in the previous lecture, of understanding technology without reducing it only to a reflection of social organization or a question of power.

	Pri. lit. no of p.	Sec. lit. no of p.	Dig. upload
Verbeek, P. P. (2005) What Things Do. The Pennsylvania State University Press. University Park, Pennsylvania (pp. 99-145)	46		x
Franssen, M. Lokhorst, G-J.; van de Poel, I. (2018) Philosophy of Technology. Stanford Encyclopedia of Philosophy. Access online: <a href="https://plato.stanford.edu/entries/technology/">https://plato.stanford.edu/entries/technology/</a>		66	

#### Lecture 4

We will here begin the philosophy of science section and in relation to your bachelor projects. This lecture will introduce to the notion of method, and we will focus on your chosen academic methods and the difficulties as well as affordances they present.

#### Literature

	Pri. lit. no of p.	Se c. lit. no of p.	Dig. uplo ad
Andersen, Hanne & Hepburn, Brian (2015) "Scientific method" in <i>Stanford Encyclopedia of Philosophy</i> . Stanford: Stanford University	online		
Silvermann (1993/2008) <i>Interpreting Qualitative Data</i> . Sage (part 1, chap. 1 + 2): find these chapters here: <a href="https://books.google.dk/books/about/Interpreting_Qualitative_Data.html?id=uo0z4p82sDgC&amp;redir_esc=y">https://books.google.dk/books/about/Interpreting_Qualitative_Data.html?id=uo0z4p82sDgC&amp;redir_esc=y</a>	48		48

#### Lecture 5

This lecture will introduce the fundamental concepts of philosophy of science, as well as present key theories and paradigms. We will then try to place your experiences with theories within these paradigms. The lecture concludes with a model for understanding how we can use methods, theories and problematics as a way of thinking about art and technology projects. You will get an assignment, trying to fill out this model in relation to your bachelor projects and present your thoughts in the last lecture.

#### Literature

	Pri. lit. no of p.	Sec. lit. no of p.	Dig. upload
Andersen, Hanne & Hepburn, Brian (2015) "Scientific method" in <i>Stanford Encyclopedia of Philosophy</i> . Stanford: Stanford University	online		
Silvermann (1993/2008) <i>Interpreting Qualitative Data</i> . Sage (part 1, chap. 1 + 2): find these chapters here: <a href="https://books.google.dk/books/about/Interpreting_Qualitative_Data.html?id=uo0z4p82sDgC&amp;redir_esc=y">https://books.google.dk/books/about/Interpreting_Qualitative_Data.html?id=uo0z4p82sDgC&amp;redir_esc=y</a>	48		48

## Lecture 6

This final lecture will focus on your projects and you will present your first thoughts on the relationship between theories, methods, problematics and possible results using the model described in Lecture 5, and receive feedback.

## Theory and Philosophy of Experience (1,5 ECTS)

**Lecturer: Elizabeth Jochum**

### Lecture 1: 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.

#### Literature

	Pri. lit. no of p.	Sec. lit. no of p.	Dig. upload
Goodman, Nelson. <a href="#">Ways of Worldmaking</a> (1978) (Chapter IV: "When Is Art" pages 53-70). (pdf)	17		
Shklovsky, V. " <a href="#">Art as Technique</a> ", 1965. (pdf)	5		
Dewey, John. <a href="#">Art as Experience</a> (1934). (pdf)	21		
Having An Experience (pdf)* alternate <a href="https://www.marxists.org/reference/subject/philosophy/works/us/an-experience.htm">https://www.marxists.org/reference/subject/philosophy/works/us/an-experience.htm</a>			

### Lecture 2: Atmosphere

Atmosphere, or ambiance, 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.

Literature

	Pri. lit. no of p.	Sec. lit. no of p.	Dig. upload
Böhme, Gernot " <a href="#">Atmosphere as a Fundamental Concept of a New Aesthetics</a> " (pdf)	13		
Berleant A. Berleant A. " <a href="#">Environmental Sensibility</a> " in Ambiances in Action (pdf)	4		

**Lecture 3: Phenomenology of Experience; Technology of Experience**

This lecture introduces students to 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 consciousness 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.

Literature

	Pri. lit. no of p.	Sec. lit. no of p.	Dig. upload
Merleau-Ponty Phenomenology of Perception (pdf)	44		
McCarthy and Wright. " <a href="#">Technology as Experience</a> " (Chapter 3 "A Pragmatist Approach to Technology as Experience" p. 49-78) ( <a href="#">AAU Primo - Online</a> )	29		

**Lecture 4: 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. 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. The tension Fried articulates between art and objecthood draws attention to the quality and conditions of reception and perception of the viewer, which have implications for visual art as well as performance.

Literature

	Pri. lit. no of p.	Sec. lit. no of p.	Dig. upload
Fried, Michael “ <a href="#">Art and Objecthood</a> ” (pdf)	10		
Fischer-Lichte, E. “ <a href="#">The Transformative Power of Performance</a> ”, 2008. (pdf)	17		

**Lecture 5: Sensorial and bodily perspectives on experience**

Insights from somatic practices and other body-oriented perspectives are relevant to the theory and philosophy of experience. The physical body functions as both a physiological and an aesthetic entity, that is, the internal corporeal 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 artistic practice, and considers how we can assess individual bodily experiences and tastes in critical terms.

Literature

	Pri. lit. no of p.	Sec. lit. no of p.	Dig. uploa d
Shusterman, R. Pragmatist Aesthetics. Living Beauty, Rethinking Art. <a href="http://www.fau.edu/humanitieschair/pdf/Somaesthetics_A_Disciplinary_Proposal.pdf">http://www.fau.edu/humanitieschair/pdf/Somaesthetics_A_Disciplinary_Proposal.pdf</a>	14		
Artaud, A. “ <a href="#">Theatre of Cruelty.</a> ” (pdf)	34		

**Lecture 6: Phenomenology of the Virtual and Digital Aesthetics**

Computer software and hardware, coupled with revolutions in animation and CGI programs have given rise to a special species of generative art and performance. Many of these works exist only in the virtual environments and have interactive or generative components. Cyberart be produced programmatically by applying a set of design rules to a natural or preexisting process, enabling the program to produce a few million such “works of art” in a minute. This lecture explores features of cyber and virtual art and networked/cyber performance as experience, considering how these works of art function from both semiotic and phenomenological perspectives.

Literature

	Pri. lit. no of p.	Sec. lit. no of p.	Dig. upload
Blau, H. “ <a href="#">Virtually Yours: Presence, Liveness, Lessness</a> ”, 2007. (pdf)	14		
Wilson-Smith, M. The Total Work of Art: From Bayreuth to Cyberspace (pdf)	36		

Latham, William. The Emergence and Growth of Evolutionary Art ( <a href="#">pdf</a> )	20		
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## Programming IV (1 ECTS)

Lecturer: Markus Löchtefeld

### General

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>

OpenCV for Processing Reference: <http://atduskgreg.github.io/opencv-processing/reference/>

### Lecture 1 – Image processing

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

	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, <a href="http://www.dspguide.com/ch23/1.htm">http://www.dspguide.com/ch23/1.htm</a> .	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, <a href="http://www.dspguide.com/ch24/2.htm">http://www.dspguide.com/ch24/2.htm</a> .	online resource		yes
<a href="http://docs.opencv.org/modules/imgproc/doc/filtering.html">http://docs.opencv.org/modules/imgproc/doc/filtering.html</a>			yes
<a href="http://docs.opencv.org/doc/tutorials/imgproc/erosion_dilatation/erosion_dilatation.html">http://docs.opencv.org/doc/tutorials/imgproc/erosion_dilatation/erosion_dilatation.html</a>			yes
<a href="http://www.imagemagick.org/Usage/convolve/">http://www.imagemagick.org/Usage/convolve/</a>			yes

Convolution

figure: [https://developer.apple.com/library/ios/documentation/Performance/Conceptual/vImage/Art/kernel\\_convolution.jpg](https://developer.apple.com/library/ios/documentation/Performance/Conceptual/vImage/Art/kernel_convolution.jpg)

## Lecture 2: Video Capture

Displaying video from files and cameras. Time-based video effects including feedback and motion and Object Detection

## Lecture 3: Blob detection

Identifying regions of similarity using blob detection as well as estimation of apparent motion in visual scenes using optical flow.

Reference:

[http://docs.opencv.org/modules/features2d/doc/common\\_interfaces\\_of\\_feature\\_detectors.html#simpleblobdetector](http://docs.opencv.org/modules/features2d/doc/common_interfaces_of_feature_detectors.html#simpleblobdetector)

"Blob Detection Using OpenCV", <http://www.learnopencv.com/blob-detection-using-opencv-python-c/>

"Optical flow - Wikipedia, the free encyclopedia", [http://en.wikipedia.org/wiki/Optical\\_flow](http://en.wikipedia.org/wiki/Optical_flow)

Further study:

"Blob Detection", <http://www.labbookpages.co.uk/software/imgProc/blobDetection.html>

"ACCESS - an interactive art installation by Marie Sester"

## Lecture 4: Processing and 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>

## Performance Technology II (1 ECTS)

Lecturer: Tony Brooks

### Lecture 1: Location XLab – Lecturer Tony Brooks

*This session introduces and discusses a history and evolution of multimedia performance as performance technology across genres relating notable movements and works and techniques. Performance space is discussed with exemplified sensor profiling and techniques.*

Including: integration; interactivity; hypermedia; immersion; and narrativity/composition;  
 Performing interaction; Technology of dynamic light mocap; Gesamtkunstwerk/Total Artwork;  
 Spectators (passive/active); ...

	Primary - pages (pp)	Secondary – pages (pp)	Uploads
Multimedia Performance (2012) by Rosemary Klich, E. Scheer. Palgrave	1-66		

## Lecture 2: Location R14 – Lecturer Tony Brooks

*This session builds upon previous to focus upon Liveness and Re-Mediation and Framing Media Theory for Performance*

Including: Visual performance art; live vs mediated debate redux; ‘collaborative’ or ‘intertextual’ integration; the ‘here and now’; Re-enactment; embodied human perception; the framing function of the human body; Rethinking the virtual body...

	Primary - pages (pp)	Secondary – pages (pp)	Uploads
Multimedia Performance by Rosemary Klich, E. Scheer	67-126		

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**\*\*INVITE\*\*** Feb 11<sup>th</sup> (a.m. – time and room tbc) optional attendance to Raewyn Turner (Skype from New Zealand) – Performance Technology use in cross-sensory perception – across genres e.g. stage/installation - Prepare by viewing 3-part documentary Four Senses (part 1) <https://www.youtube.com/watch?v=gTjvCh-XB2o> (part 2) <https://www.youtube.com/watch?v=iDX8K6Vq4kk> (part 3) [https://www.youtube.com/watch?v=RmiWYTytf\\_0](https://www.youtube.com/watch?v=RmiWYTytf_0) plus read method for including olfactory stimulus in performance/installation example - Performance Research 8(3), pp.104–112 - [https://www.academia.edu/35678183/Olfactory\\_Translations\\_and\\_Interpretations](https://www.academia.edu/35678183/Olfactory_Translations_and_Interpretations)

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## Lecture 3: Location R14 – Lecturer Tony Brooks

*This session builds upon previous to focus upon Immersion and Forms of Interactivity in Performative Spaces*

Including: Cognitive immersion; Extended Realities Technologies in performance; Sensory immersion; Immersive audio; Composite reality and spatial immersion; Navigation; Response-based interaction; interactive drama; social participation, and sound art; extended signal protocol in performance technology (inc MPE) – from MIDI stage control to MIDI 2...

	Primary - pages (pp)	Secondary – pages (pp)	Uploads
Multimedia Performance by Rosemary Klich, E. Scheer	127-177		

Lecture 4: Location R14 – Lecturer Tony Brooks

*This session builds upon previous to focus upon Digital Aesthetics, Embodied Perception and Posthuman Performance*

Including: Digitalisation in Performance Technology: Internet performance space; Signal cultures; Digital performance; Performing posthuman perspective; embodied subjectivity; BANs (body area networks); Semiotics of virtuality; Presence; Absence; Pattern; Randomness; cybernetic corporeality; Posthuman Corporealities and Augmented Spaces; Virtuality and/augmented reality; ...

	Primary - pages (pp)	Secondary – pages (pp)	Uploads
Multimedia Performance by Rosemary Klich, E. Scheer	178-208		

**Recommended supplementary literature:**

Expanded cinema by Gene Youngblood – “Synaesthetics and Kinaesthetics: The Way of All Experience” (pp. 97- 111 .... optional)

[http://www.vasulka.org/Kitchen/PDF\\_ExpandedCinema/book.pdf](http://www.vasulka.org/Kitchen/PDF_ExpandedCinema/book.pdf)

Performance Art: From Futurism to the Present: Book by Roselee Goldberg (selected)

Performance: Book by Roselee Goldberg (selected)

Multimedia: From Wagner to Virtual Reality, Randall Packer and Ken Jordan (ArtMuseum Online) (selected)

**Play and event (5 ECTS)**

**Lecturer: Rasmus Grøn and Bo Allesøe Christensen**

**Lectures**

**Bo Allesøe ([boallesoe@hum.aau.dk](mailto:boallesoe@hum.aau.dk)), Rasmus Grøn ([gron@hum.aau.dk](mailto:gron@hum.aau.dk))**

**During this module, students should acquire:**

**Basic knowledge about**

- basic theories of play-based design and events
- various technologies and their usage in ludic artefacts and events
- the notions of experience and critique

**Skills in**

- creating and describing concepts of play-based artefacts and events
- using and employing technologies

**Competencies in**

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

**Course description**

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.

In the first half of the course each lecture will be accompanied with small exercises, relating the topics of the texts to different cases, e.g. the analysis of artworks/designs, exercises in analysing experiences etc. In the second half of the course, the students will work on their own critical design project, using one or more notions from the critical experience framework, within a context focusing on play and/or event. The students will present their critical design project in the last lecture to pass the course.

### lecture 1 - Introduction

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. We will furthermore introduce the central notions of critique and experience. The lecture will end with a short assignment, analysing the experience and critical conditions of an artwork – excerpts from the movie *The Square* – relating it to the topics of the lecture

	Litt.	Add. Litt.	Dig. upload
Jay, M. (2005). <i>Songs of Experience (Chp. 8: Lamenting the Crisis of Experience: Benjamin and Adorno; pp. 312-61)</i> . Berkeley: University of California Press (available online at AUB)	49		
Reckwitz, A. (2017). <i>The invention of creativity</i> . Cambridge: Polity. (85-126)		41	
Koselleck, R. (2006) <i>Crisis. Journal of the History of Ideas</i> , 67(2): 357-400		43	
<b>Total</b>	<b>49</b>	<b>84</b>	

### Lecture 2 - Critique, art and experience

Following perspectives laid out in the first lecture, we will focus on aesthetisation of modern society and the concomitant colonisation of aesthetics and art by economy. It will be discussed how an aesthetic and experiential 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. The lecture will be combined with exercises analysing several artworks critical of the connection between art and economy.

	Litt.	Add. Litt.	Dig. upload
Adorno, T. (1997) <i>Aesthetic Theory</i> . London and New York: Continuum. (pp. 225-262)		37	
Boltanski, L., Chiapello, E. (2005). <i>The new Spirit of Capitalism</i> (pp. 419-82). London: Verso		63	
Hantelmann, D. v. (2010). <i>How to do Things with Art</i> (pp. 8-24). Zürich: JRP/Ringier	17		X
Thevenot, L. (2014). Engaging in the politics of participatory art in practice. In: T. Zambylas (Ed.) <i>Artistic Practices. Social interactions and cultural dynamics</i> (pp. 132-51). New York: Routledge (available online at AUB)	20		
Reckwitz, A. (2017). <i>The invention of Creativity</i> (chp. 4: pp. 78-93 & 121-126). Polity Press	22		X
Böhme, G. (2003a). Contribution to the Critique of the Aesthetic Economy. <i>Thesis Eleven</i> , 73, 71-82		12	
Jalving, C. (2017). Introduction. In: C. Jalving (Ed.) <i>The art of Taking Part: Participation at the Museum</i> (pp.5-17). Ishøj: Arken Museum for Moderne Kunst (available at: <a href="https://www.arken.dk/wp-content/uploads/2017/04/bulletin-2017_lowres.pdf">https://www.arken.dk/wp-content/uploads/2017/04/bulletin-2017_lowres.pdf</a> )		13	
Lykkeberg, T. (2019). The Critique of Critique & theories about conspiracy theories. Available at: <a href="http://dismagazine.com/discussion/59621/the-critique-of-critique/">http://dismagazine.com/discussion/59621/the-critique-of-critique/</a>		X	
Evans, B. (2014). Emerging Artists and the New Spirit of Capitalism. Available at: <a href="http://www.publicseminar.org/2014/11/emerging-artists-and-the-new-spirit-of-capitalism/">http://www.publicseminar.org/2014/11/emerging-artists-and-the-new-spirit-of-capitalism/</a>		X	
<b>Total</b>	<b>59</b>		

### Lecture 3 – Play, Art and Critique

In this lecture, we will look into the social and psychological dimensions of the concept and activity of play, and through theory and examples explore the manifold uses of ludic strategies in art. Here, the topic of play will be related to the course's main topics and discussions as we will focus on ludic art's critical and experiential potentials. The lecture will be followed by a creative workshop facilitating the start-up of student projects – the facilitation will explore the critical design process between describing, materialising, and exploring ideas about the experience and role of objects in socio-material reality.

	Litt.	Add. Litt.	Dig. upload



Bishop, C. (2012). <i>Artificial Hells</i> (chp. 1: The Social Turn: Collaboration and its Discontents; pp. 11-41). London: Verso			
Rojek, C. (2013). <i>Event power. How global events manage and manipulate</i> . London: Sage Publications		202	
Getz, D. (1989). Special Events. Defining the product. <i>Tourism Management</i> , 10/2, 125-37.	12		
<b>Total</b>	<b>47</b>	<b>432</b>	

### Lecture 5 - Critical design

We will here introduce to the notion of critical design as an approach transgressing, and complicating, the distinction between art and design. Critical design will be related to the notion of experience, and it will be discussed how this design approach can contribute to an aesthetic apprehension and practice of strategies of play and critique.

	Litt.	Add. Litt.	Dig. upload
Malpass, M. (2016). <i>Critical Design Practice: Theoretical Perspectives and Methods of Engagement</i> . <i>The Design Journal</i> , 19 (3), 473-489. (Available online via AUB)	16		
Malpass, M. (2015). 'Criticism and function in critical design practice'. <i>Design Issues</i> , 31(4), 59-73. (Available online via AUB)	14		
Jensen, R., H., and T. U. Lenskjold. (2004). <i>Designing for social friction: Exploring ubiquitous computing as means of cultural interventions in urban space</i> . In <i>Proceedings of Computers in Art and Design Education Conference</i> (Malmö, Sweden, 29 June – 1 July 2004)		10	

Fuad-Luke, A. (2009). <i>Design activism: beautiful strangeness for a sustainable world</i> . London: Earthscan		270	
Latour, B. (2009). 'A cautious prometheus? a few steps towards a philosophy of design with special attention to Peter Sloterdijk'. In Glynn, J., Hackney, F., and Minton, V. (eds), <i>Networks of Design: Proceedings of the 2008 Annual Conference of the Design History Society</i> . Universal Publishers, pp. 2–10. (Available online via AUB)	8		
Markussen, T. (2011). <i>The Disruptive Aesthetics of Design Activism: Enacting Design between Art and Politics</i> . Helsinki: Nordic Design Research Conference 2011. (Available online via AUB)	9		
Rancière, J., & Corcoran, S. (2010). <i>Dissensus: On politics and aesthetics</i> . London: Continuum Intl Pub Group		230	
<b>Total</b>	<b>47</b>	<b>270</b>	

### 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

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

### Entrepreneurship (5 ECTS)

Lecturer: Jesper C. Sort

## **General**

Welcome to the Entrepreneurship course.

We hope you are ready for two exciting weeks, that might be a little different than you are used to. 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.

The course will apply the LEAN start-up methodology and have lectures every other day and the days in between we expect you to "go out of the building" and interact with potential customers, stakeholders or similar to get feedback on your ideas. This will be explained further in during intro the first day.

You can find the specific curriculum for each lecture under each theme here in Moodle, please read in advance of the lecturer as we will use most of the lecture applying the knowledge.

If you have any questions you are welcome to contact the course coordinator Jesper at [jso@business.aau.dk](mailto:jso@business.aau.dk)

We are looking forward to meeting you.

## **Literature:**

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.

## **1. Intro, BMC, LEAN start-up, customer discovery**

### **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.

### **Curriculum:**

SOM pp. 1-75: Intro to Customer Development and Customer Discovery, Market Size + Free pages in [Osterwalder & Pigneur \(2010\)](#)

Talk to at least 10 potential customers to gain insights and to generate findings

## 2. Value proposition

### Theme:

*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.

### Curriculum:

SOM, pp. 76-84: Value Proposition and MVP + Free pages in [Osterwalder et al. \(2014\)](#)

Talk to at least 10 potential customers to gain insights and to generate findings

## 3. Channels + Customer relations

### Theme:

*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.

### Curriculum:

SOM pp. 98-111: Channels; 243-244: Meet the Channel; 332-343: Channel Roadmap; pp. 296-351: Get/Keep/Grow

## 4. Key resources, Key activities, Key partners

### Theme:

*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.

### Curriculum:

SOM pp. 169-175; pp. 267-269: can we make money; review again pp. 437-456: Metrics and Matter

Talk to at least 10 potential customers to gain insights and to generate findings

## 5. Cost, revenue and investor

### Theme:

*Cost, revenue and investor:* This topic is about how companies 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.

### Curriculum:

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)

### Additional/optional:

Hinterhuber (2008) - [Link](#)

Talk to at least 10 potential customers to gain insights and to generate findings

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## 7. Student Presentations

*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.

This presentation should include (but not limited to):

- Your final Business Model Canvas
- Your key pivot(s) during the two weeks
- The most important learning(s) achieved by you/the group
- Pros and cons applying the Lean start-up methodology
- How will you continue your work from here