

OPEN SPACE: FLEFF LAB

Division of Interdisciplinary and International Studies, Ithaca College, Spring 2010

Course Number: DIIS -12000-01 + DIIS -12000-02

Credit: 1 credit, Pass/Fail

Date + Time: W 7:00-9:00 pm.

Location: Hill Center, Room 62; Friends Hall, Room 306

Instructors: Claudia Costa Pederson (cpederson@ithaca.edu), Nicholas Adrian Knouf (nknouf@ithaca.edu; <http://zeitkunst.org>)

Office Hours: W 6:00-7:00 pm, or by appointment

REQUIRED TEXTS

Course Reader + Online Resources

COURSE DESCRIPTION

This one credit pass/fail course explores the concept of open space through a range of theories and practices of social media, social networking, emerging technologies, user generated content, and other structures. Students will engage in group projects that combine conceptual investigations of open space modes with digital interfaces and social media.

Students will explore the concept of space through five “variables”, namely: responsive environments, public, utopian, commercial, and ecologic spaces. Students will work in groups toward final projects, each addressing one of these concepts. The role of the instructors is to provide students with conceptual and practical guidance toward the completion of class projects. The final works will be permanently displayed on the FLEFF website.

DESCRIPTION OF REQUIRED READING

You are required to read the materials provided. The purpose of the readings in this course is threefold. Firstly, the essays serve to familiarize you with the kind of conceptual and material culture (art and design projects) of social media. Secondly, these texts are designed to give you a sense about the kinds of research and writings typically expected from professionals in the fields of Art and Design. Lastly, think of these texts as conceptual devices that you can engage with in your projects.

SCHEDULE

WEEK 1: Jan. 27; Introduction

Films: ®™ark, Dunne and Raby

Studio: Rapid prototyping

WEEK 2: Feb. 3; Responsive Environments**Readings:**

Anthony Dunne and Fiona Raby, *Design Noir: The Secret Life of Electronic Objects* (Basel, Switzerland: Birkhäuser, 2002), 57–73, <http://zeitkunst.org/media/pdf/Dunne2002.pdf>.

Anthony Dunne, *Hertzian Tales: Electronic Products, Aesthetic Experience, and Critical Design* (Cambridge, MA, USA: MIT Press, 2005 [1999]), “(In)human Factors”, 21–42, <http://zeitkunst.org/media/pdf/Dunne2005.pdf>.

Myron W. Krueger, “Responsive environments”, in *AFIPS '77: Proceedings of the June 13-16, 1977, national computer conference* (Dallas, Texas: ACM, 1977), <http://zeitkunst.org/media/pdf/Krueger1977.pdf>.

Artists: Simon Penny and Phoebe Sengers + Chaos Computer Club + Kelly Dobson + Norene Leddy + Edward Ihnatowicz + Ben Rubin and Mark Hansen

Studio: Narrative Prototyping

WEEK 3: Feb. 10; Public Space**Readings:**

Critical Art Ensemble, *Electronic Civil Disobedience: and Other Unpopular Ideas* (New York, NY, USA: Autonomedia, 1996), “Resisting the Bunker”, 34–54, <http://www.critical-art.net/books/ecd/>. <http://www.critical-art.net/books/ecd/ecd3.pdf>

Editorial Team, “technological observatory of the straits”, in *fadaiat: libertad de movimiento + libertad de conocimiento*, ed. Pilar Monsell Prado and Pablo de Soto Suárez (imagraf impresores, 2006), 169–174, ISBN: 84-690-08854, <http://fadaiat.net/english.html>.

José Pérez de Lama, “notes on emergencies at the straits of gibraltar”, in

Prado and Soto Suárez, *fadaiat: libertad de movimiento + libertad de conocimiento*, 201–205.

Javier Toret and Nicolás Sguiglia, “mapmaking excess. labour and frontier by the movement’s paths”, in Prado and Soto Suárez, *fadaiat: libertad de movimiento + libertad de conocimiento*, 193–199.

Artists: Krzysztof Wodiscsko + Arzu Ozkal + IAA + Saso Sedlacek + hackitectura

Studio: Material Prototyping

WEEK 4: Feb. 17; Utopian Space

Readings:

Mary Lou Lobsinger, “Cedric Price: An Architecture of Performance”, *Daidalos – Berlin Architectural Journal*, no. 74 (2000): <http://zeitkunst.org/media/pdf/Lobsinger2000.pdf>, ISSN: 07214235.

Felicity D. Scott, *Architecture or Techno-Utopia: Politics after Modernism* (Cambridge, MA, USA: MIT Press, 2007), “Shouting Apocalypse”, 209–245, <http://zeitkunst.org/media/pdf/Scott2007.pdf>.

Artists: Constant Nieuwenhuys + Precarias a La Deriva + Natalie Bookchin + Pukar + Ant Farm + Superstudio

Studio: Representational Prototyping

WEEK 5: Feb. 24; Commercial Space

Readings:

Nicholas A. Knouf, “Reinterpreting networks of people as fluid for political purposes”, in *Proceedings of ISEA2008: The 14th International Symposium on Electronic Art* (Singapore, Singapore, 2008), 273–274, <http://zeitkunst.org/>

[media/pdf/FluidNexus_ISEA2008.pdf](#).

Elizabeth Losh, “Government YouTube”, in *Video Vortex Reader: Responses to YouTube*, ed. Geert Lovink and Sabine Niederer (Amsterdam, Netherlands: Institute of Network Cultures, 2008), 111–124, http://networkcultures.org/wpmu/portal/files/2008/10/vv_reader_small.pdf.

Lev Manovich, “The Practice of Everyday (Media) Life: From Mass Consumption to Mass Cultural Production?”, *Critical Inquiry* 35, no. 2 (2009): 319–331, doi:10.1086/596645, <http://www.journals.uchicago.edu/doi/abs/10.1086/596645>.

Artist presentations Julian Oliver + Meena Natarajan

WEEK 6: March 3; Ecologic Space

Readings:

Victor Papanek, *Design for the Real World: Human Ecology and Social Change* (New York, NY, USA: Pantheon Books, 1971 [1970]), “What is Design”, 23–41 + “Do-It-Yourself Murder”, 65–95, <http://zeitkunst.org/media/pdf/PapanekDesignForTheRealWorld.pdf>.

Claudia Costa Pederson, “Toward an Ecology of Excess”, in *Proceedings of Digital Arts and Culture (DAC)* (University of Irvine, Irvine, CA, 2009), <http://zeitkunst.org/media/pdf/Pederson2009.pdf>.

Artists: Natalie Jeremijenko + Graham Harwood and Richard Wright + Edward Burtynsky + Earth Art Show

WEEK 7: March 10

Student Presentations: 15:00 mn. each group

Final Project Due

ASSIGNMENTS

Blog post summary: During the first class students will choose areas of interest from the course themes. For the week in which the theme is discussed, each student will write a summary (max 3–4 pages) of the readings and the artists under consideration. This summary should include relevant citations from the readings, references to the artists' projects, and discussion of their relationship. Each student will post their summary to the private Blackboard site for the course. The instructors will choose the best summary to be posted publicly to the FLEFF blog associated with the course.

Critical Design Final Project: Students will work in groups for the final project. These groups will be centered around the course theme. The final project is the construction of a “critical design” addressing the particular theme. As we will learn, “critical design” is a particular design approach that foregrounds political, social, and cultural issues through the construction of an artifact. This artifact need not be a physical object; combinations of text, images, sound, and video can often be enough to convey the idea behind the project. The critical design needs to address the issues raised by the texts and artists associated with the theme. Studio exercises early in the course will provide the foundation for this project. Each group will turn in their project on the final day of class using whatever format is appropriate. As well, each group will give a 15 minute presentation on their project on the final day of class.

Projects will be evaluated by an invited jury of international artists. The best three projects will be posted publicly on the FLEFF blog associated with the course as well as being awarded prizes.

GUIDELINES FOR SUBMISSION OF WRITTEN WORK

Type all your written work; handwritten papers will not be accepted.

Use standard font, in 12 point.

Doublespace, using 1 inch margins.

Number your pages.

Staple or paper clip your pages together.

At the top of your first page include your name, assignment number, date, and essay title.

Proofread and spellcheck before bringing any drafts to class [Proofread means: read your writing in its entirety once to check if the argument “flows,” read once more to check grammar; reading your work out loud usually helps you detect awkward transitions and grammatical inconsistencies; spellcheck once before you proofread the first time and again the second time; lastly spellcheck the spellcheck] (we will go over this process in class).

POLICY ON ABSENCES AND LATENESS

You are responsible for finding out from other students (not me) what happened in your absence—getting copies of materials and assignments, discussing work covered in class, and so on. IT IS IMPORTANT THAT YOU ATTEND ALL CLASSES GIVEN THAT WE WILL DEVOTE AT LEAST PART OF EACH CLASS TO SCREENINGS OF ART PROJECTS.

GRADING POLICY

The grading policy is as follows:

Attendance and participation: 25%

Blog post summary: 15%

Final Project: 60%

ALL STUDENT WORK FOR THE COURSE MAY BE READ AND SHARED BY ALL MEMBERS OF THE CLASS. REMEMBER THAT THIS MEANS THAT YOUR WORK BECOMES PUBLIC UPON YOUR DECISION TO MAKE IT SO.

ALWAYS REFER TO ASSIGNMENT SHEET BEFORE COMING TO CLASS. BE PREPARED TO DISCUSS ASSIGNED READINGS AND PROJECTS.

ACADEMIC COLLABORATION

Collaborative work is only appropriate for the final project. All of the other work you submit in this course must have been written for this course and not another and must originate with you in form and content with all contributory sources fully and specifically acknowledged. In this class, the normal penalty for the violation of the code is an “F” for the term.

ACADEMIC INTEGRITY

“Academic honesty is a cornerstone of the mission of the College. Unless it is otherwise stipulated, students may submit for evaluation only that work that is their own and that is submitted originally for a specific course. According to traditions of higher education, forms of conduct that will be considered evidence of academic misconduct include but are not limited to the following: conversations between students during an examination; reviewing, without authorization, material during an examination (e.g., personal notes, another student’s exam); unauthorized collaboration; submission of a paper also submitted for credit in another course; reference to written material related to the course brought into an examination room during a closed-book, written examination; and submission without proper acknowledgment of work that is based partially or entirely on the ideas or writings of others” (as quoted in section 7.1.4 of the IC Policy Manual).

ACCOMMODATIONS

In compliance with Section 504 of the Rehabilitation Act of 1973 and the Americans with Disabilities Act, reasonable accommodation will be provided to students with documented disabilities on a case-by-case basis. Students

must register with the Office of Academic Support Services (322A Smiddy Hall, 274- 1005) and provide appropriate documentation to the college before any academic adjustment can be provided.

ETIQUETTE

It is important that we maintain a standard of respect in our communication and classroom setting. This means being respectful toward fellow classmates, making informed and educated arguments, and maintaining a level of formality. Email communication with the professor should also maintain a level of formality and respect (e.g. include a greeting at the beginning of your emails and write in full sentences.)

MENTAL HEALTH

Diminished mental health, including significant stress, mood changes, excessive worry, or problems with eating and/or sleeping can interfere with optimal academic performance. The source of symptoms might be strictly related to your course work; if so, please speak with me. However, problems with relationships, family worries, loss, or a personal struggle or crisis can also contribute to decreased academic performance. Ithaca College provides a Counseling Center to support the academic success of students. The Counseling Center provides cost-free services to help you manage personal challenges that threaten your well-being.