

Concept Studio II: Time & Space

Fall 2016

Course #60201 A

Class M/W 8:30am - 11:20am

DH B305

Professor: Alex Young

Email: alexy@andrew.cmu.edu

Office Hours: by appointment

Class blog: timespacecmu.tumblr.com Password: cmu

Course Description

This course is a continuation of Concept Studio I with an emphasis on space and time through projects of increasing complexity. Such topics as biological time, historical time, psychological time, celestial time, and clock time as well as public space, private space, mathematical space, and virtual space are addressed through projects.

This course will be run as a combination of studio and seminar. We will be reading and discussing numerous articles, films, videos, etc. and working on projects both in and out of class. There will be a good deal of independent work and research in this course and it is crucial that each of you be self-motivated and capable of problem solving (and problem generation). This class will also involve a good deal of discussion and collaborative thought processes.

Learning Objectives

Upon successful completion of this course through studio practice and critique the student will be able to:

- Identify and apply various methods and strategies to aid the development and execution of work.
- Communicate information, ideas, and proposals in visual, written, and oral forms effectively.
- Integrate form and content in work via questioning, experimentation, problem solving, and invention.
- Exercise creative problem solving.
- Develop a critical framework towards one's own work and be able to deliver constructive criticism to the work of others.

Materials

- Sketchbook: this is required.
- PDF texts: these will be posted on the course blog. Be sure to check weekly.
- This is not a medium specific class: materials may be required per the needs of each individual project.
- If you are working with video on school computers you will need an external harddrive: I suggest the following specs: FireWire 800 hard drive, 7200rpm, 16mb cache. 500 GB or higher.
- Video, Photography, and Sound equipment: available from the Hunt Library & the Art Department's A/V Lending

Policies and Requirements

- **Basic Expectations**: Each student is expected to attend all class meetings and participate in classroom discussions and activities; complete all assigned readings and exercises, and devote substantial time outside of class to complete all assigned projects by the deadline.
- **Attendance Policy**: Attendance is required and absolutely necessary. Students are required to participate in every aspect of class activity, including: presentations, demonstrations, discussions, and critiques. More than three (3) unexcused absences constitutes a letter grade reduction. Three late arrivals count as one absence. If you are absent, you are still responsible for the content of the classes that you miss. Coordinate with your classmates to get information and material you have missed when absent. Attendance on critique days is of the utmost importance. Failure to attend a critique session will impact both your participation and project grades. Peer evaluation is an invaluable resource. Please respect your peers and give them the same attention you wish to receive when presenting your own work.
- **SOA Lecture Series**: Attending the School of Art Lecture Series is a must! The SOA Lecture Series is an invaluable resource and opportunity to hear contemporary artist speak on their works, processes, and careers. Also, be certain to note the School of Architecture Lecture Series and other on and off campus events that overlap with our ongoing class work and discussions.

School of Art Lecture Series: <http://www.cmu.edu/art/lectures/>

School of Architecture Lecture Series: <http://soa.cmu.edu/lecture/>

- **Readings:** Throughout the course pertinent readings will be assigned. It is your responsibility to complete the readings in a timely manner. While not all readings will be discussed formally in class, they are meant to add deeper understanding and historical context to assigned work and aid in your project development.
- **Final Portfolio:** You are required to submit proper documentation of all works created in this course for final grading
- **Net addiction:** exhibit self-control with regards to your devices/apps. Any device for mediated communication is banned during class critiques and discussions. No tweeting, facebooking, chatting, texting, emailing, other apps, etc. etc. A .5% grade reduction will result from being found using them.
- **Assignments:** late assignments are only accepted with permission of instructor. You lose 10% of your points per day late up to a max of 7 days late. Missing critique is equivalent to a late assignment.

Evaluation

Evaluation (a.k.a. Grading) will be based on the technical and conceptual execution of assignments and their timely completion [refer to 'Policies']. It is important to consider your intended goals for each project and the necessary steps to achieve them. Consider how your project fits within the scope of the assignment and the broader discussions going on in class as well as in the work of the artists and projects we will have looked at. The goal of this course, and subsequent coursework, is to produce interesting projects and to acquire fundamental critical thinking abilities. Evidence of the ambition of your project, willingness to experiment with the tools, problem solving, and risk taking will factor alongside the overall execution of projects in evaluation.

Late assignments are only accepted with the permission of the instructor and under special circumstances. You will lose 10% of your points per day the assignment is late.

In-class critiques are an essential part of the class and the feedback you will get from your classmates will be an invaluable part of understanding how your work communicates to others. Learning how to analyze work and give constructive feedback will also be an invaluable skill as a creative producer. Attending critiques is mandatory! If you miss your critique day you will automatically lose 10% of the total project grade.

Course Grade Breakdown:

Work Produced	60%
Participation/ Presentations/ Readings	25%
Written work/ Research/ Sketchbook	15%

Academic Integrity

It is expected that all students will practice academic honesty and ethical conduct. You cannot submit the same project for multiple classes without the explicit approval of the professors involved. For the University's Academic Integrity policies, visit:

<https://www.cmu.edu/policies/student-and-student-life/academic-integrity.html>

Disclaimer

Materials shown in this course represent acclaimed historic and emergent practices in art and culture. Through screenings and discussions we will be exploring multiple perspectives, voices, and means of representation in culture. Dissident voices, graphic language, violence, and sexuality are a part of the history of human culture and interaction and though warnings of such content will be given such topics will not be censored from the materials presented and discussed.

Resources

Borrowing Equipment:

Primary Resource: CMU Hunt Library - <http://www.library.cmu.edu/using/techlending>

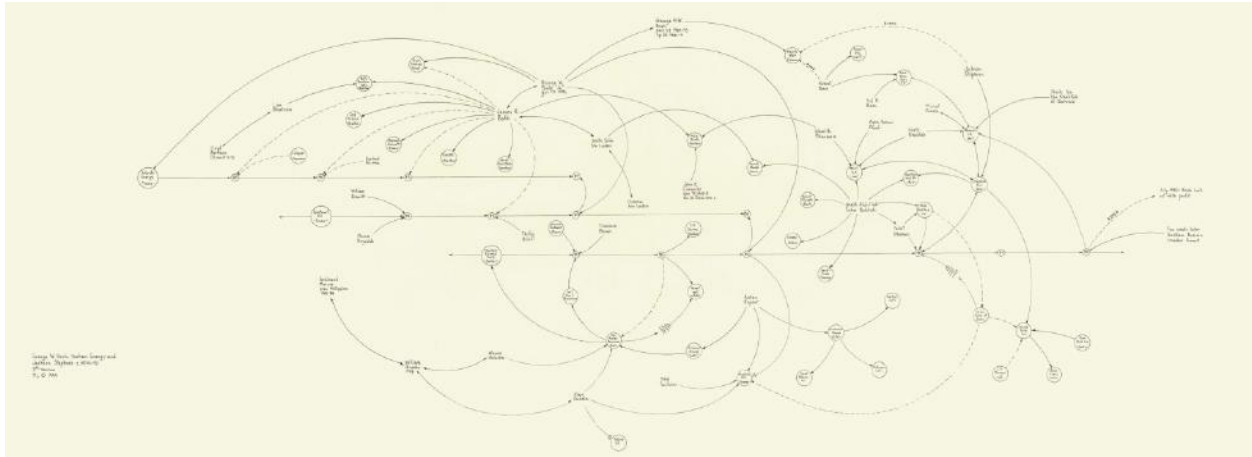
Primary Resource: Art Department A/V Lending, CFA 314A, contact Bob Kollar (Technical Manager)

This resource will be available to all Art students and students currently enrolled in an Art course that requires media equipment. Non-majors, you may also want to check if your department has a media tech library.

Writings and Artists on Art, Media, Theory, and More: please see our course blog.

Project Timeline (very much subject to change)

Project 1: Experimental Cartography [breaking, connecting, opening, describing]
August 29 - September 19



Mark Lombardi, *George W. Bush, Harken Energy, and Jackson Stephens*, 1999

Imagine you were able to effortlessly take your everyday life, open it up, and spread it out to view all the multitudinous facets that contribute to it. Zooming out to understand the processes that go into the production and usage of your mobile device alone would surely yield an overwhelming quantity of information and indeed it has been said that humankind has long since passed the moment in history when one person could be said to possess the limits of all available knowledge in their time. Artists have long been taking things apart to better understand their inner workings for centuries, if not millennia; from the corpse-dissecting diagrams and drawings of the Renaissance masters to contemporary artists looking at complex interactions between the self/ subject and various systems/ power structures amongst other examples. For this project, you are to document your interactions with the world around you. This can be human, non-human, animal, vegetal, mineral, and likely all of the above. Begin by taking notes (lots of notes, drawings, etc!), analyze elements of yourself and your environment that you often overlook, research the origins/ manufacturing processes/ political, environmental, etc. implications of the objects of your inquiry. From here, you will create a project that maps out the connections of at least one element/object/entity you have explored in a compelling way. Additional parameters TBA.

Week 1 (August 29 & 31)

M – Aug 29: COURSE INTRODUCTION: Broad overview of course trajectory, materials covered, projects, requirements, and expectations.

W – Aug 31: INTRODUCTION TO PROJECT 1.

Week 2 (September 7)

M – Sep 5: Labor Day (No Classes)

W – Sep 7: Discussion

Readings for September 12: TBA

Week 3 (September 12 & 14)

M – Sep 12: WORK DAY

W - Sep 14: WORK DAY

Homework: Complete Project 1 for class Monday

Week 4 (September 19 & 21)

M – Sep 19: CRITIQUE PROJECT 1

W – Sep 21: INTRODUCTION TO PROJECT 2

Readings for September 26: TBA

**Project 2: Hailing the Anthrobscene [past and future humans and non-humans]
September 21 - October 17**



George Cruikshank, *All the World Going to See the Great Exhibition of 1851*, 1851

Within the past few years the concept of the Anthropocene has gone from obscurity to the center of critical discourse. The idea that humans have shaped the planet to the extent that they have effectively enacted a geological era is in many ways now perceived as quite commonsensical. For this project, we will look at and discuss how artists are responding to ecology and humanity's position therein as well as speculative scenarios from fiction and science fiction. This project will take the form of a speculative scenario and fully developed proposal (drawings, models, materials list, concept description, video, other pertinent research) that attempts to address a plausible distant future. Additional parameters TBA.

Week 5 (September 26 & 28)

M – Sep 26: Discussion

W – Sep 28: Discussion

Readings for October 3: TBA

Week 6 (October 3 & 5)

M – Oct 3: WORK DAY

W – Oct 5: WORK DAY

Week 7 (October 10 & 12)

M – Oct 10: WORK DAY

W – Oct 12: WORK DAY

Homework: Complete Project 2 for class Monday

Readings for October 17: TBA

Week 8 (October 17 & 19)

M – Oct 17: CRITIQUE PROJECT 2

W – Oct 19: INTRODUCTION TO PROJECT 3

Project 3: Interventions and Public Actions

October 19 - November 7



For this project you will be placed in pairs/ groups to devise a public action, or actions, that creates new meanings (or reveals hidden ones) for the location(s) and public(s) with which you interact with. Additional details TBA.

Readings for October 24: TBA

Week 9 (October 24 & 26)

M – Oct 24: WORK DAY

W – Oct 26: WORK DAY

Week 10 (October 31 & November 2)

M – Oct 31: WORK DAY

W – Nov 2: WORK DAY

Homework: Complete Project 3 for class Monday

Week 11 (November 7 & 9)

M – Nov 7: CRITIQUE PROJECT 3

W – Nov 9: INTRODUCTION TO PROJECT 4

Project 4: Whose Utopia? [autonomous zones and temporary spaces]

November 9 - December 7



Archizoom, *No Stop City*

This project will deal with “non-spaces” and zones of temporary “autonomy” or “freedom”. How might utopia be realized in what would otherwise be non-utopian space. Who does the utopia benefit? How might it grow or dissolve? Further details TBA.

Week 12 (November 14 & 16)

M – Nov 14: TBA

W – Nov 16: TBA

Readings for November 21: TBA

Week 13 (November 21)

M – Nov 21: TBA

W – Nov 23: Thanksgiving Holiday (NO CLASSES)

Week 14 (November 28 & 30)

M – Nov 28: WORK DAY

W – Nov 30: WORK DAY

Homework: Complete Project 4 for class Monday

Week 15 (December 5 & 7)

M – Dec 5: CRITIQUE

W – Dec 7: CRITIQUE

FINALS WEEK (TBA)