ART and NWMEDIA C166

Fall 2019: MW 2-4pm

Jacobs Hall, Room 210
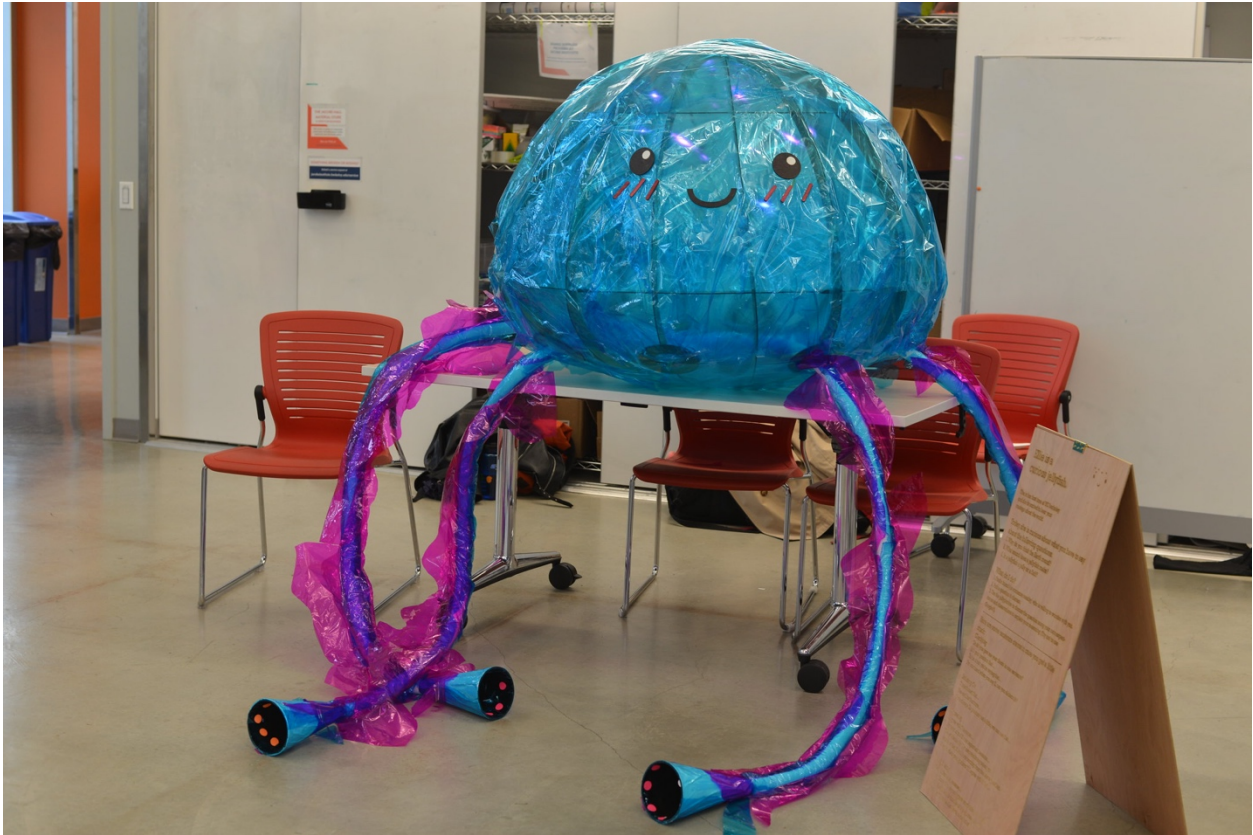
Professor Jill Miller - jillmiller@berkeley.edu

- Office location: 182 Wurster Hall
- Office Hours by Appointment

GSI Brian Bartz - brianbartz@berkeley.edu

- Office location: Invention Lab (141 SDH)
- Lab Hours: Wed 12 - 2PM

Course Description

Critical Practices is a hands-on studio design course where students work at the intersection of technological innovation and socially engaged art. Students will integrate a suite of digital fabrication tools with social design methods to create work that engages in cultural critique.

Working with innovative technologies and radical, new art practices, this course will explore: hybrid art forms, critical design for community engagement, interventions in public spaces, tactical media and disobedient objects. These new making strategies will reframe our notions of people, places and participation.

This course hopes to help you:

- develop a critical understanding of emerging making technologies and their role within the current cultural and social context
- establish proficiency with the fundamental concepts, methods, and practices of brainstorming, physical modeling, laser cutting, 3D printing, and hands-on making across a range of materials
- learn effective strategies for interviewing people
- improve your ability to make expressive, physical, and interactive objects and experiences
- develop communication and presentation skills through the process of studio critique

Attendance and Participation

Contributing generously to class discussions and activities consists of coming to class with questions and reflections about the readings, participating thoughtfully in class discussion, engaging with your peers' ideas and contributions, and making every effort to be present and active during work sessions **both in and out of class**. We must stress that this is a project-based course that requires **considerable out-of-class commitment**, and that the success of each group's project will depend on each member adding to each project as best as they can from their own skillsets and abilities. Peer evaluations following each critique will help determine each member's final grade. Keep in mind that grades even within a group can differ depending on the efforts made (or not made, as it happens!) by each of a group's individual members. Please be respectful to your peers by not enrolling in Critical Practices if you don't believe you'll be able to commit at to **6 - 12 hours per week** outside of course meeting times to develop each provocation.

You are permitted two unexcused absences. Participation is a part of your final grade, and your attendance is used to calculate that. Do your best to be present and active every day.

Grading

- Field Activities **15%**
- Provocation 1   **20%**
- Provocation 2   **20%**
- Provocation 3   **30%**
- Attendance and Participation **15%**

Field Activities will be graded on a "√, √-, √+" basis, where:

√+ = 95 (A)
√ = 85 (B)
√- =75 (C)

Incomplete = 0

Critical Practices 290

Graduate students enrolled in the 290 section of this course have additional requirements. Students are expected to lead the class through a reading (chosen by the professor) and facilitate a hands-on, engaging activity.

Requirements (Readings, Software, Maker Pass, Hardware)

1. Required readings will all be posted on bCourses in the "files" section, and some of the readings will also be accessible through links embedded directly in the syllabus on the bCourses homepage.
2. You will also need the following software to participate fully in the course. All software can be acquired for free through Berkeley's software department, found below, or the software provider's website under a student license.
    o Adobe Illustrator (essential for assignments involving the laser cutter); software can be found here: https://software.berkeley.edu/adobe
    o Autodesk Fusion 360 (student edition is free; can be found at: http://www.autodesk.com/products/fusion-360/students-teachers-educators)
    o Cura (for 3D printing) https://www.typeamachines.com/downloads (Links to an external site.)
3. A Maker Pass is required for this course. It costs $100 and gives access to both Jacobs Hall and Invention Lab maker spaces. (Students needing financial assistance can apply for a fee waiver on the website.) All information regarding passes is available here: http://jacobsinstitute.berkeley.edu/our-space/makerpass/ Links to an external site.
    o In order to use your pass, you must also complete General Workshop Safety online:
    o https://bcourses.berkeley.edu/courses/1353091/modules
4. Students will purchase an Arduino kit from the Invention Lab in 141 Sutardja Dai Hall. Kits are about $35, and when purchased from the Invention Lab, you'll have the option of selling back your electronic kit when class ends. Alternately, you can purchase a kit online (we will provide you a link at a later date).

zip.crits

Part of your participation grade involves doing one zip.crit during the semester. A zip.crit is a quick (< 5 minute) presentation of a social situation you've encountered. Perhaps it was curious, provocative, delightful, or super lame, and you've just got to talk about it. You have 5 minutes to share 3 slides with the class. You'll describe the situation in 2 slides and use the last slide to ask

the class a question(s). This is a great opportunity to bring your stories or interests into the classroom.

Every class, we will begin with a couple zip crits to start the day. Sign up is mandatory.

Accommodations

Instructors follow accommodation and services guidelines provided by the Disabled Students Program. Students must go through official channels and arrange for all accommodations through the DSP office. Students can find information on the Disabled Students Program online at dsp.berkeley.edu.

There are many ways for students to access help when needed. Take advantage of Tang Center Resources, including Counseling and Psychological Services. Call (510) 642-2000 to make a medical appointment; call (510) 642-9494 to make a counseling appointment. Find more information on Student Health Services online at www.uhs.berkeley.eduLinks to an external site..

COURSE SCHEDULE (subject to change)

Week 1 - Introductions & Welcome

August 28 - Introductions: People, Participation and Practical Stuff

Assign: Field Activity 01

Week 2 - Introduction to Public Art

September 2 HOLIDAY

September 4

Lecture: What is Public Art?
Watch: William Whyte's "The Social Life of Small Urban Spaces" Invention Lab Tour
Due: Mail FA01 by today!

Week 3 - Observing People in Places

September 9

Field Activity 01 CRITIQUE

Read: Milgram, S., "The Individual in a Social World: Essays and Experiments." Addison-Wesley Pub. Co, Reading, Mass, 1977.
Assign: Provocation 01 (Due: October 2) and assign groups

September 11

Read: Spradley, James. Participant Observation, 1980. (Step One: Locating a Social Situation, p 39-52.)

Week 4 - Public Engagement

September 16

Laser cutter and illustrator demo

Assign: Field Activity 2 (Due: October 9)

September 18

Read: Helguera, Pablo. Education for Socially Engaged Art, George Pinto Books, New York, 2011. (Introduction and Chapters 1 and 2, pp 1-26.)

Project Meetings: Each group present 3 ideas to teaching staff

Week 5 - Interventionist Art

September 23

Read: Perini, Julie. "Art as Intervention: A Guide to Today's Radical Art Practices."

September 25
WORK SESSION

Week 6 - CRITIQUES

September 30
WORK SESSION

October 2

PROVOCATION 01 CRITIQUE; Write up due October 4, 9pm

Week 7 - Community Connections

October 7

Electronics Demo - MUST HAVE KITS

Assign: Provocation 2 (Due: November 4)

October 9
Read: Spradley, James. The Ethnographic Interview (chapter TBD)

In-class interviewing
Field Activity 02 CRITIQUE

Week 8 - Hackerspaces and Equity

October 14

Read: Fox, S., Ulgado, R. R., & Rosner, D. (2015, February). Hacking culture, not devices: Access and recognition in feminist hackerspaces. In Proceedings of the 18th ACM conference on Computer supported cooperative work & social computing (pp. 56-68). ACM.

October 16

Electronics Demo #2 - MUST BRING KITS

Week 9 - Artists in Public Spaces

October 21

Read: Kwon, Miwon, One Place after Another. MIT Press, Cambridge, 2004. (Chapter 3: "Sitings of Public Art: Integration vs. Intervention")

October 23

Read: Finkenpearl, Tom. "Dialogues in Public Art." MIT Press, 2000.

Week 10 - Group Work

October 28
WORK SESSION

October 30
WORK SESSION

Week 11 - CRITIQUES

November 4

WORK SESSION

November 6

Provocation 02 CRITIQUE; Write Up due Sunday November 10, 11:59pm

Week 12 - 3D modeling

November 11

Veteran's Day, NO CLASS

November 13

3D MODELING DEMO - class meets in invention lab, install fusion 360 beforehand

Assign: Provocation 03 (Due December 9)

Assign: Field Activity 03 (Due: Dec 2)

Week 13 - Social Sculpture

November 18

Read: Popovic, Srdja. Blueprint for Revolution. Spiegel and Grau, 2015, pp 97-123. 26

Read: Jordan, Cara. "The Evolution of Social Sculpture in the United States: Joseph

Beuys and the Work of Suzanne Lacy and Rick Lowe." Public Art Dialogue, Vol.

3, Iss. 2, 2013.

November 20

Read: Reinsborough, Patrick and Doyle Channing. Re:Imagining Change. PM Press, 2017, pp 91-119.

Week 14 - Thanksgiving

November 25

WORK SESSION (no class)

November 27

Administrative Holiday

Week 15 - Intense Group Work!

December 2

WORK SESSION

Field Activity 03 CRITIQUE

December 4

WORK SESSION

Week 16 - FINAL CRITIQUES
December 9, 2-5pm
FINAL PROJECT CRITIQUES (Write up Due: December 13, 11:59pm) DESIGN SHOWCASE - later that week - to be determined

All critiques and the design showcase are mandatory.