

<b>Bachelor</b>	<b>Foundation</b>		<b>No</b>	<b>2</b>	<b>Yes</b>		<b>7</b>
Degree Programme	Department	Module Area: Specialised Courses	Mandatory	Semester	across Departments		Credits
<b>Prerequisites</b>							
Performative Spaces 1							
<b>Module : Unit</b>							
<b>Basics of Performative Spaces 2 (Advanced Course)</b>							
<b>Content</b>							
<p>The second semester offers the opportunity to deepen and further reflect on body and space-related design techniques, including those mediated by media, through experiments and individual or group-based research projects.</p> <p><b>Investigations into experiences of the body, time and space are placed in relation to audio-visual representation possibilities and analysed critically in terms of their significance for social, powerful mechanisms of inclusion and exclusion.</b></p> <p><b>Discourses of performativity as well as audio-visual representation methods offer an opportunity to deepen, develop and appropriate topics in individual or group-based research fields in a power-critical manner, as well as to transfer them to one's own areas of interest and study specialisations.</b></p>							
<b>Qualification Goals</b>							
<p><b>In-depth and extended knowledge and skills of a power-critical, creative approach to the body and (social) space, time and performativity, also in a media, audio and/or film-visual representation of and in the examination of socially located powerful inclusions and exclusions.</b></p> <p>Ability to conceive an easy, self-imposed research project in the above-mentioned subject areas, either alone or in a group-based cooperation, and to transfer it into an experimental space of experience and design, as well as to finalise it and transfer it into a representability.</p> <p><b>In-depth understanding of a power-critical use of the body in spatial and audio-visual representations, questions and challenges and produce an adequate language for it.</b></p> <p><b>Ability to self-critically interact and reflect together with others in a power-critical group process as well as in the context of collective and individual tasks.</b></p>							
<b>Form of Examination</b>							
active participation in the course discourse presentation							
				<b>workload</b>	<b>Presence Time</b>		
				<b>210</b>	<b>70</b>		
<b>Facilitator   Teacher</b>							
In addition to being specialised in the interrelations of space, body, film and performativity related art and design production, educators should have basical experience and critical knowledge about intersectional forms of discrimination and the power dynamics that enable them							
<b>Rhythm   Alternatives</b>							
2nd semester, usually summer term							

## Module : Unit

### Basics of Performative Spaces (Advanced Course)

#### Methodology

Talking circle - daily check-in and check-out rounds.

Group discussions on topics critical of power in the course.

Immersion in social fields outside the university, such as activist contexts and associated power-critical issues, as well as a partisan approach to these with the help of creative methods.

Camera work as a means of positioning and critically examining socially relevant power-critical issues.

Critical reading of discourses and examples of popular media on representation and power relations.

Understanding examples of feminist, queer and BIPoC artists, performers, film makers and architects.

Exercises exploring architecture and public space through critical walking and promenading methods.

Initial research on public space and critical commemoration.

Development of an individual or group-based film project to critically examine the relationships between space, body and performativity and representation.

#### Examples

**Radical Listening** as an audio based research method to examine listening as a method to understand and critically examine social norms and power relations including group listening sessions, visiting panels and collective critical reading sessions about the intersections of antisemitism and racism.

**Producing a Social Space by setting up a kitchen as a performative practice** for exchange and empowerment. Inviting a professional researcher and artist/activist Krishan Rajapakshe. They are dealing with cultural connotations of cooking and collectivity with a focus on preparation and negotiation of food as an emancipatory art and design practice, while focussing on space related antiracist politics, including discourses and exchange about belonging, food, social bodies and resilience.

#### Reader / Ressources

Carolin Mehnert, Kompromisslose Räume, Zu Rassismus, Identität und Nation, transcript, 2021

\*foundationClass – the book, nGbK 2023 [http://foundationclass.org/wp-content/uploads/2022/05/foundationClass\\_THE\\_BOOK\\_web\\_version.pdf](http://foundationclass.org/wp-content/uploads/2022/05/foundationClass_THE_BOOK_web_version.pdf)

DasArt feedback method <https://vimeo.com/97319636>

Allianzen, Kritische Praxis an *weissen* Institutionen, transcript 2018

Film.macht.kritisch. Der Podcast über das \*andere\* Kino, Canan

Turan, <https://linktr.ee/cananturan>

Contested Memory in Public Space, <https://www.hfbk-hamburg.de/de/projekte/conference-counter-monuments-and-para-monuments-contested-memory-public-space/>

Online Toolbox (ARTIS deliverable D9.11, due Jan 2025)