

Bachelor	Artistic and Design Foundation	Anti-discrimination in Theory & Practice
-----------------	---	---

Degree Programme	Department	Module Area
------------------	------------	-------------

Content

The primary focus of this module area is to explore the political dimensions of art and design, and to help students locate themselves as political subjects in each of their own (and their shared) contexts. It offers theoretical-practical tools for initiating career paths, particularly in the face of conflict and risk of exploitation in creative industries.

The pedagogical methodology is discussion based, with an emphasis on the relevance of subjectivity, positionality and personal experience. As part of the theory-practice approach, the theoretical input is drawn from pluralistic epistemologies. The content allows for oral histories, pop culture and critical theory to be explored as key knowledge sources. In terms of media, the primary literature includes module-specific videos, texts and audio material (often in multiple languages), with a focus on accessibility.

Another key approach is to integrate personal and local discourses from the margins. Wherever possible, guest lecturers in the form of activists, creatives and political thinkers should be invited to give an input. These local artistic researchers are rarely, if ever, referenced in mainstream art education, and yet are often the basis of art historical innovations and bring diverse expertise to the class discussions.

Competencies

- The course aims to empower students to think critically about power dynamics in the art/ design worlds and to reflect on their own practice.
- It aims to develop independent thinking and to practice coherent and constructive critique
- It encourages students to engage actively in local movements and discourse.

Bachelor	Foundation		Yes	1	Yes	4
Degree Programme	Department	Module Area: Anti-discrimination in Theory & Practice	Mandatory	Semester	across Departments	Credits
Prerequisites						
none; This course is for all students, but particularly those who feel they have been or could be tokenised in their careers.						
Module : Unit						
Why am I really here? Navigating the Politics of 'Representation' in Art and Design (Basic Course)						
Content						
<p>Politics of 'Representation' particularly for marginalised artists in Art and Design worlds:</p> <p>By 'representation politics' we want to ask (not only) 'whether' you are represented, but also 'how', 'why' and 'by whom'.</p> <p>This theoretical seminar will analyse the conditions that foreground 'representation'. We will take into account the power of empathy in 'being seen', but also problematise the outcome 'visibility' can have on our practice.</p> <p>Incorporation of few guest lecturers, preferably living locally to enrich the critical discussions with personal and expert perspectives.</p>						
Qualification Goals						
<ul style="list-style-type: none"> • Explore the question "Why am I really here?" as faced by marginalized artists and designers and analyze the concept of 'representation politics' • Learn and explore the function of tokenism in the arts and its role in fulfilling larger political agendas • Form practical and theoretical strategies to possible problems that are often encountered in art and design career paths (eg. Tokenism, exploitation, cultural/intellectual/class appropriation) 						
Form of Examination						
participation and a submitted paper.						
				workload	Presence Time	
				120	60	
Facilitator Teacher						
The facilitator/ teacher must have prior experience giving anti-discrimination and/ critical whiteness workshops and have some knowledge/ experience in creative fields. BIPOC facilitators should be prioritised.						
Rhythm Alternatives						
1st semester, usually winter term; it is required for „Strategies of Resistance And Empowerment: What is 'Transformative Art?'“						

Module : Unit

Why am I really here? Navigating the Politics of 'Representation' in Art and Design

Methodology

Power dynamics are considered with nuance and sensitivity, including the perspectives of class individuals.

The course is based on theoretical discourse and discussion with a critical approach to knowledge production.

Theory includes non-text-based methods like video, podcast, social media, and other non-canonical research methods.

Activities:

- Discussion and exchange
- Possible online course utilizing access features
- Watching, reading, and listening to secondary source material
- Creating artistic responses
- Gathering participant feedback

Examples

Sharing the teachers own teaching methodology and the framework of this class: How does the teacher deal with unequal power dynamics in the class? How is it funded or supported?

What is the aim of this class? Share accessibility information of class.

Watch and discuss panel talks, tiktok videos, and other material that discusses institutions and tokenism (see Reader/Ressources).

Research and practice conceptualising Access Documents/ agreements for institutions

Come up with strategies of support and skills to navigate institutional work contexts

Reader / Ressources

Baur, Anna K., Schröder, Joanna C., with Tyron Ricketts, Hadnet Tesfai, Moshtari Hilal, Lorna Ishema, Ebow, Anahita Sadighi. "A Seat at the Table vs. Build Your Own Table." Heartxwork. SAWVY CONTEMPORARY: THE LABORATORY OF FORM-IDEAS, March 3, 2022. <https://heartxwork.com/>.

Demir, Nuray, Heidenreich, Nanna. ed. Natalie Bayer, Belinda Kazeem-Kamiński, Nora Sternfeld. "Anrufungen: Widerständig Bleiben." Essay. In Curating as Anti-Racist Practice Art + Design + Architecture:180–99. Band 2 Von Curating : Exhibition Theory & Practice. Helsinki, Finland: Aalto University, 2018.

Liepsch, Elisa, Julian Warner, and Matthias Pees, eds. Allianzen: Kritische Praxis an Weißen Institutionen. 34. Vol. 34. Postcolonial Studies. Berlin: transcript Verlag, 2018.

Roig, Emilia. "In den Medien." Essay. In Why We Matter Das Ende Der Unterdrückung, 139–50. Berlin: Aufbau digital, 2021.

Bachelor	Foundation		Yes	2	Yes	4
Degree Programme	Department	Module Area: Anti-discrimination in Theory & Practice	Mandatory	Semester	across Departments	Credits
Prerequisites						
Why am I really here? Navigating the Politics of 'Representation' in Art and Design						
Module : Unit						
Strategies of Resistance and Empowerment: What is 'Transformative Art'? (Basic Course)						
Content						
<p>Explore the concept of transformation in art through various mediums incl:</p> <ul style="list-style-type: none"> • Music videos • Contemporary dance • Food/ Community projects <p>Focus on artists often excluded from the traditional art historical canon Combine theoretical discourse with practical artistic reflection Include discussions on current artists in Berlin Encourage sharing of personal experiences with transformative art</p>						
Qualification Goals						
<p>Broaden art history horizons by examining the societal and individual impact of transformative art in real-time contexts, especially in Berlin and Europe</p> <p>Students are able to:</p> <ul style="list-style-type: none"> • Define and understand transformative art • Examine its relation to power dynamics • Apply concepts to their own creative practices • Practice collaborative project work 						
Form of Examination						
<p>active participation in the course discourse Presentation of students own examples of 'transformative art' Final piece for collaborative zine</p>						
				workload	Presence Time	
				120	60	
Facilitator Teacher						
<p>The facilitator/ teacher must have prior experience giving anti-discrimination and/ critical whiteness workshops and have knowledge/ experience in creative fields. BIPOC facilitators should be prioritised.</p>						
Rhythm Alternatives						
2nd semester, usually summer term						

Module : Unit

Strategies of Resistance and Empowerment: What is 'Transformative Art'?

Methodology

Power dynamics are considered with nuance and sensitivity, including the perspectives of class individuals.

Theoretical discourse and discussion with a critical approach to knowledge production.

Shared agency in the direction of the course: students have a say in the content

Artistic examples include non-canonical forms of creativity including popular music, communal food sharing practices, local dance activist practices.

Activities:

- Discussion and exchange
- Possible online course utilizing access features
- Watching, reading, and listening to secondary source material
- Creating artistic responses
- Student presentations on their own inspirations
- Gathering participant feedback

Examples

Sharing the teachers own teaching methodology and the framework of this class: How does the teacher deal with unequal power dynamics in the class? How is it funded or supported?

What is the aim of this class? Share accessibility information of class.

Watch and discuss panel talks that discusses the role of an artist from a variety of activist perspectives

Watch and listen to excerpts of local performances/ protests and discuss relationship to the art world

Formulate a response to our discussions in the form of a recipe/ toolkit for the collaborative zine

Reader / Ressources

Baraka, Amiri. Reilly, Charlie. Conversations with Amiri Baraka. Mississippi: University Press of Mississippi, 1994.

Vaid Menon, Alok, Quill Christie-Peters, and Rania El Mugammar. "Introducing a Practice: Reimagining the Role of Artists | the Conversation Series." Directed by Joshua Vettivelu. YouTube. YouTube, September 17, 2021. https://www.youtube.com/watch?v=kQq_hq5xvmQ&t=603s.

Bachelor	Foundation		Yes	1	Yes	4
Degree Programme	Department	Module Area: Anti-discrimination in Theory & Practice	Mandatory	Semester	across Departments	Credits
Prerequisites						
none						
Module : Unit						
“How can we talk about anti-discrimination in Art and Design?” (Basic Course)						
Content						
Power structures in the fields of art and design are addressed in this course, aiming to foster a more critical awareness of how they function in practice. Positioning within the university context will be practiced, considering why this is a crucial act to confront the many layers of elitism and exclusivity. With a focus on accessibility, selected works on critical whiteness in Germany, various forms of institutional critique, and queerfeminist activism that stretch beyond the frameworks of academic text-based learning will be examined.						
Qualification Goals						
<ul style="list-style-type: none"> • Address power structures in the fields of art and design • Foster a more critical awareness of how power structures function in practice • Critique inequality in art and design institutions • Practice positioning within the university context to confront elitism and exclusivity • Focus on accessibility and examine critical whiteness in Germany, various forms of institutional critique, and queerfeminist activism 						
Form of Examination						
Participation in discussions Presentation						
				workload	Presence Time	
				120	60	
Facilitator Teacher						
The facilitator/ teacher must have prior experience giving anti-discrimination and/ critical whiteness workshops and have knowledge/ experience in creative fields. BIPOC facilitators should be prioritised.						
Rhythm Alternatives						
1st semester, usually winter term						

Module : Unit

“How can we talk about anti-discrimination in Art and Design?”

Methodology

Use a variety of learning methods:

- Collaboration
- Off-screen exercises
- Podcast/video sessions
- Self-reflection
- Course will take place online in German/English depending on group preferences and course materials
- Course materials will be available in both languages where possible

Examples

- Critiquing inequality in art and design institutions
- Positioning ourselves in the university context to understand and confront layers of elitism and exclusivity (eg white cube)
- Examining selected works on critical whiteness in Germany
- Exploring various forms of institutional critique (see resources)
- Investigating queerfeminist activism beyond academic text-based learning frameworks

Reader / Resources

Hito Steyerl, “White Cube and Black Box. Die Farbmetaphysik des Kunstbegriffs” und andere Essays in Mythen, Masken Und Subjekte: Kritische Weißseinsforschung in Deutschland (Münster: UNRAST-Verlag, 2005), p 135-144.

Mia Mingus, “Changing the Framework: Disability Justice,” Leaving Evidence, April 23, 2012, <https://leavingevidence.wordpress.com/2011/02/12/changing-the-framework-disability-justice/>

Muhammad, Zarina, and Gabrielle de la Puente. “The White Pube.” <https://instagram.com/thewhitepube?igshid=g9vln92eaq9k>

Liepsch, Elisa, Julian Warner, and Matthias Pees, eds. Allianzen: Kritische Praxis an Weißen Institutionen. 34. Vol. 34. Postcolonial Studies. Berlin: transcript Verlag, 2018.

Vaid Menon, Alok, Quill Christie-Peters, and Rania El Mugammar. “Introducing a Practice: Reimagining the Role of Artists | the Conversation Series.” Directed by Joshua Vettivelu. YouTube. YouTube, September 17, 2021. https://www.youtube.com/watch?v=kQq_hq5xvmQ&t=603s.

Bachelor	Foundation		Yes	1	Yes		4	
Degree Programme	Department	Module Area: Anti-discrimination in Theory & Practice	Mandatory	Semester	across Departments		Credits	
Prerequisites								
none								
Module : Unit								
Art as Politics: A Berlin Guest Lecture Series (Basic Course)								
Content								
<p>What has art got to do with activism? Where can design become direct action? If at all, how do designers and artists living in Berlin approach political realities in their work? These will be some of the questions we will consider in this online theory and history seminar.</p> <p>This course is a special guest lecture series on the topic of art as a political tool for action. The students will have the exciting opportunity to listen to artists, designers and community organisers based in Berlin, who have all engaged with politics in their work (or indeed have been forced to). The experts invited work in a variety of creative realms – from graphic design, to artistic research, to performance art – and, knowing their approaches, will bring contrasting and challenging political commentaries to our class discussions.</p>								
Qualification Goals								
<ul style="list-style-type: none"> • Explore the relationship between art and activism • Investigate how design can become direct action • Examine how designers and artists in Berlin approach political realities in their work • Learn how to engage in current political and artistic discourses • Practice summarising presentations 								
Form of Examination								
active participation in the course discourse Presentation summary of guest lecture Final piece in response								
				workload				Presence Time
				120				60
Facilitator Teacher								
The facilitator/ teacher must have prior experience giving anti-discrimination and/ critical whiteness workshops and have knowledge/ experience in creative fields. BIPoC facilitators should be prioritised.								
Rhythm Alternatives								
2nd semester, usually summer term;								

Module : Unit

Art as Politics: A Berlin Guest Lecture Series

Methodology

- Special guest lecture series curated and hosted by facilitator
- Guest lectures by artists, designers, and community organizers based in Berlin
- Discussions based on contrasting and challenging political commentaries
- Small group lecture summaries by students in pairs
- Transformation of learned content into artistic material
- Feedback rounds

Examples

- Listening to and engaging with guest lectures
- Summarizing lectures in small groups/ pairs
- Creating artistic material based on course content such as collective drawing, zine-making, poster projects
- Presenting artistic material and recorded lecture excerpts at the weißensee khb end of year show as posters, audio clips

Reader / Ressources

List of presenters (example of possible guests, should be local activists/artists):

- Pêdra Costa
- Mmakgosi Kgabi
- Armeghan Taheri
- Luiza Prado
- Saboura Naqshband
- Mudar Al-Khufash
- Maithu Bui
- Samara Daioub
- Daniela Zambrano Almidón
- Sharonda Quainoo

Bachelor	Artistic and Design Foundation	Specialised Courses
Degree Programme	Department	Module Area
Content		
<p>This module area is about specialised courses inscribing critical diversity discussions.</p> <p>The joint art and design specialised courses, which students from all degree programs complete in mixed groups in the first two semesters, is one of the defining features of the weißensee art academy.</p> <p>The central focus is on teaching the basics of art and design production. In addition to the necessary technical skills, creative and artistic processes and reflections from as many different perspectives as possible are explored in lively practice. In terms of content and methodology, this foundation courses are primarily focused on the perception and visualization of the interaction between people and the environment and the structures, mechanisms, methodologies and policies inherent in this interrelationship.</p> <p>The questions about studying as a social space with the negotiation of topics that are critical of discrimination and sensitive to power structures prepare students for their specialist studies and enable them to move competently in individual and joint work projects based on their knowledge of experience and background.</p> <p>From the compulsory modules: Drawing, Fundamentals of Digital Media, Anatomy/Morphology, Sculptural Design, Spatial Design (Performative Spaces) and Visual Artistic Design at the weißensee art academy, three courses have been selected here as examples of how critical diversity can also be implemented directly into the specialised courses. These examples can be transferred to other specialist courses accordingly.</p>		
Competencies		
<p>In addition to elementary artistic, design and creative knowledge, the artistic and creative foundation course (department) is intended to enable and shape communicative action that goes beyond the students' individual main study programme and is intended to broaden their own experiences. The aim is to enable students to test and experience sensual-immediate and analytical-systematic working methods in a critical and practical comparison, reflect on them theoretically and classify them in terms of power criticism.</p>		

Bachelor	Foundation	Yes	1	Yes	3	
Degree Programme	Department	Module Area: Specialised Courses	Mandatory	Semester	across Departments	Credits
Prerequisites						
none						
Module : Unit						
Basics of Digital Media 1 (Basic Course)						
Content						
<p>Inclusive spaces are opened up to acquire digital literacy and fluency by overcoming stereotypes, prejudices and discrimination: digital reading, digital writing and digital design. This includes binary coding, e.g. text, images and video and own experiments. Coding is introduced as a central competence in the field of digital media for art and design and students are given the opportunity to conduct their first experiments based on trigonometry with basic programming concepts. An introduction to generative design and physical computing complements this.</p> <p>The design of inclusive spaces includes the deconstruction of social norms and attributions, inclusive representation and a critically diverse history of technology, which also contains milestones beyond the Eurocentric view and "white male gaze".</p> <p>Digital-analog transformations (CNC milling machine, knitting machine or 3D robot arm) are presented as starting points for a wide range of media and techniques.</p> <p>A self-observation experiment accompanying the first week of the course invites students to reflect on their own use of digital media.</p>						
Qualification Goals						
<p>Positive experiences with own digital competence beyond social norms Basic understanding of binary coding Basic ability to familiarize yourself with programming and write your own programs (not just use existing ones) for your own designs or prototypes</p> <p>Knowledge of critical knowledge of digital media and technology history Creative and reflective approach to digital media and interaction concepts Experimental and research-based approach to a dynamically developing field in the context of social developments</p>						
Form of Examination						
active participation in the course discourse, presentation						
			workload	Presence Time		
			90	45		
Facilitator Teacher						
in addition to being an expert in digital media: should have basical experience and critical knowledge about intersectional forms of discrimination and the power dynamics that enable them						
Rhythm Alternatives						
1st semester, usually winter term; it is required for advanced course digital media 2						

Module : Unit

Basics of Digital Media 1 (Basic Course)

Methodology

Talking Groups – Talking Circle about their own positionality, social norms
Group Discussions about critical knowledge in Tech
Lectures about critical knowledge in Tech
Embodiment Interventions for Technical Concepts (binary numbers, sorting algorithms, ...)
Representation of BIPOC, women, queer people, ...
Emotional involvement (Barnard)
4 levels of group cooperation

Examples

Deconstructing the myth of natural talent for coding by the statistics of female computer science students (West Germany vs East Germany; Iran, Jordan vs Germany, USA)
Integrating (positive) experiences from the analog world to foster emotional involvement
Presenting the very diverse people from the Processing Foundation with a specific focus on their Advocacy Program
Lively Byte: a game where students play the bits of a byte by standing (representing 1) or squatting (representing 0): empowering regardless their positionality or prior knowledge and experiencing binary numbers/coding can be fun
Pythagoras' theorem was not invented by him, but was already known 1000 years before Pythagoras in Babylonia, China and India. In Babylonia, strings with 12 equally spaced knots were used, because a triangle of 3 knots, 4 knots and 5 knots is always right-angled $3^2 + 4^2 = 5^2$. Were used for land surveying and in architecture.

Reader / Ressources

Josie Barnard: The Multimodal Writer. Creative Writing Across Genres and Media, London, 2019.
Goutrié, Christine: Rassismus- und herrschaftskritische Faktographie. In: Zeitschrift für Medienwissenschaft. Jg. 14, Heft 26 (1/2022): X | Kein Lagebericht, 24–36. DOI: <https://doi.org/10.25969/mediarep/18123>.
Online Toolbox (ARTIS deliverable D9.11, due Jan 2025)
Advocacy Program of the Processing Foundation: <https://processingfoundation.org/advocacy>

Bachelor	Foundation	Yes	1	Yes	3	
Degree Programme	Department	Module Area: Specialised Courses	Mandatory	Semester	across Departments	Credits
Prerequisites						
none						
Module : Unit						
Basics of Performative Spaces 1 (Basic Course)						
Content						
<p>Introductions to basic spatial and body-related design techniques and their media forms of representation: Based on experimental body and spatial perceptions and embodiment techniques, exercises on perspective, space, position, body and medial, e.g. filmic representation and performativity are taught, which create an initiating power-critical perspective and tie in with a wide range of artistic, creative and design-related issues and fields of activity. Initial exercises on a critical reading of power and dominance relations in spatial and body-related art histories as well as film and popular media, which includes also a critique of male, western and white dominance relations. First cinematic and embodiment exercises to describe the relationships between space, body, time and media representation including a power critical examination of architecture and social space. Initial introduction to public space as a site of creative interventions in the social field. First steps in the creation of a critical legibility of mechanisms of inclusion and exclusion in public space through urban research exercises and architecture-related explorations.</p>						
Qualification Goals						
<p>Elementary knowledge in the examination of body, space, architecture, film and other time-based forms of work with a focus on own experiences, performativity and embodiment techniques, as well as filmic practice.</p> <p>First experience in the use of one's own body and image as a fundamental medium for the critical examination of (social) space, architecture and film and the associated power-critical social negotiations.</p> <p>Bringing about a connectivity of body and (social) space-based practices to the range of artistic, creative and design-related fields of work and issues and their relevance in the shaping of social tasks.</p> <p>Developing an easy to make, individual presentation in an examination of performativity as a negotiation of body, space, time and media representation.</p>						
Form of Examination						
active participation in the course discourse, presentation						
			workload	Presence Time		
			90	45		
Facilitator Teacher						
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						
Rhythm Alternatives						
1st semester, usually winter term; it is required for advanced course Performative Spaces						

Module : Unit
Basics of Performative Spaces 1 (Basic Course)
Methodology
<p>Daily Meditation and Body Movement as a way to regularly introduce body knowledge and mind work.</p> <p>Talking Groups – daily check-in and check-out with individual share.</p> <p>Talking Circle about their own positionality, social norms and discrimination, mental orientation and special needs.</p> <p>Easy exercises including BodyStorming technics to focus on body knowledge and connected emotions including dressing up, speaking up, transforming space into a stage as a way of negotiating performativity.</p> <p>Introduction into camera work as a way for positioning and critically examine perspective and space (who is behind the camera, who is in front - and why) and as a way to define space, as a way to perform, as a way to represent.</p> <p>Initial critical reading of examples in popular media about representation and power relations with examples of feminist, queer and BIPOC artists, performers, filmmakers and architects.</p> <p>Easy exercises to examine architecture and public space by critical walking and methods of promenading and strolling around.</p> <p>Initial research on public space and critical commemoration.</p> <p>Developing an easy individual film project to critical examine the relations between space, body and performativity and medial representation</p>
Examples
<ul style="list-style-type: none"> • Activating students perspective by sharing the permanent right for a veto/to stop the class • Spatial body and movement exercises for orientation in space, activation of sensory spatial experience – f.ex with eyes closed, indoors and outdoors, in pairs, in groups • Exercises for initiating critical discussion of popular media and artistic examples based on the question who is in front of the camera, who is behind – and why • Body/space-related exercises and body-storming techniques – using the classroom and the spatial relationships between teachers and students to each other • Exercises on perspective based on projection with the help of the camera. Projection of a central perspective with chalk on the opposite wall and critical discussion of the viewer's position • Exercises to transform the classroom into a performative stage overcoming the separation between spectators and performers. Collective development of a performative concept, incl. introduction to the feedback method according to DasArt and following discussion • Examination of the Hansaviertel using urban research methods of walking with a focus on emotional experience and body awareness, ideology-critical negotiation of the Hansaviertel as a prime example of classical modernism • Visit to the Jewish Museum and bodystorming research of the spatial concept based on the students' own physical and emotional experience of the rooms, exercises for orientation and reconstruction of the architecture by reflecting on their own movements in the museum
Reader / Ressources
<p>Carolin Mehnert, Kompromisslose Räume, Zu Rassismus, Identität und Nation, transcript, 2021</p> <p>*foundationClass – the book, nGbK 2023 http://foundationclass.org/wp-content/uploads/2022/05/foundationClass_THE_BOOK_web_version.pdf</p> <p>DasArt feedback method https://vimeo.com/97319636</p> <p>Allianzen, Kritische Praxis an <i>weissen</i> Institutionen, transcript 2018</p> <p>Film.macht.kritisch. Der Podcast über das *andere* Kino, Canan Turan, https://linktr.ee/cananturan</p> <p>Contested Memory in Public Space, https://www.hfbk-hamburg.de/de/projekte/conference-counter-monuments-and-para-monuments-contested-memory-public-space/</p> <p>Online Toolbox (ARTIS deliverable D9.11, due Jan 2025)</p>

Bachelor	Foundation	No	2	Yes	7	
Degree Programme	Department	Module Area: Specialised Courses	Mandatory	Semester	across Departments	Credits
Prerequisites						
Digital Media 1						
Module : Unit						
Basics of Digital Media 2 (Advanced Course)						
Content						
<p>Following on from the basic course, the technological concepts of digital media and systems are deepened as well as technology-related critical knowledge.</p> <p>The introduction to coding is extended to parametric design and generative design.</p> <p>As starting points for a wide range of media and techniques, digital-analog transformations (e.g. CNC milling machine, knitting machine or 3D robot arm) can be experimentally examined and transferred into creative and artistic designs.</p> <p>Physical computing is taught in theory and practice in an application-oriented way in order to realize prototypical installations with physical interactions.</p> <p>The specialization course offers artistic and creative, experimental and research-based approaches to a dynamically developing field in the context of social developments.</p> <p>Critical historical classifications are to be researched specifically for the students' own designs.</p>						
Qualification Goals						
<p>Positive experiences with their own digital competence beyond social norms Experiencing the role of their own positionality in the context of digital media</p> <p>Ability to familiarize yourself with programming and write your own programs for your own designs, prototypes or installations</p> <p>Basic algorithmic thinking</p> <p>Basic knowledge of parametric design</p> <p>Knowledge of in-depth critical knowledge in the context of your own design</p> <p>Creative and reflective approach to digital media and interaction concepts</p>						
Form of Examination						
active participation in the course discourse presentation						
			workload	Presence Time		
			210	70		
Facilitator Teacher						
in addition to being an expert in digital media: should have basical experience and critical knowledge about intersectional forms of discrimination and the power dynamics that enable them.						
Rhythm Alternatives						
2nd semester, usually summer term						

Module : Unit

Basics of Digital Media 2 (Advanced Course)

Methodology

Talking Groups – Talking Circle about their own positionality, social norms
Group Discussions about critical knowledge in Tech
Lectures and student's input about critical knowledge in Tech
Embodiment Interventions for Technical Concepts (sorting algorithms, ...)
Representation of BIPOC, women, queer people, ...
Emotional involvement (Barnard)
4 levels of group cooperation

Examples

Coding as a tool used by mostly old women in the World War 1 and 2 for espionage and recording troops and war material movements in knitted garment
Critical Knowledge in Tech: ENIAC programmers, Dame Stephanie Shirley, Katherine Johnson, Timnit Gebru, Safiya Umoja Noble
Translating Processing code into G-Codes for CNC milling machine
Hacking an old (1980s) knitting machine (Brother KH series) and connect it to modern computer (AYAB)
Discovering sorting algorithms in a group by sorting wooden blocks of different heights

Reader / Ressources

Josie Barnard: The Multimodal Writer. Creative Writing Across Genres and Media, London, 2019.
Goutrié, Christine: Rassismus- und herrschaftskritische Faktographie. In: Zeitschrift für Medienwissenschaft. Jg. 14, Heft 26 (1/2022): X | Kein Lagebericht, 24–36. DOI: <https://doi.org/10.25969/mediarep/18123>.
Online Toolbox (ARTIS deliverable D9.11, due Jan 2025)
Noble, Safiya Umoja. Algorithms of Oppression: How Search Engines Reinforce Racism. USA: NYU Press, 2018.

Bachelor	Foundation	No	2	Yes	7	
Degree Programme	Department	Module Area: Specialised Courses	Mandatory	Semester	across Departments	Credits
Prerequisites						
Performative Spaces 1						
Module : Unit						
Basics of Performative Spaces 2 (Advanced Course)						
Content						
<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>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.</p> <p>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.</p>						
Qualification Goals						
<p>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.</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>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.</p> <p>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.</p>						
Form of Examination						
active participation in the course discourse presentation						
			workload	Presence Time		
			210	70		
Facilitator Teacher						
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						
Rhythm Alternatives						
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

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)

Bachelor	Foundation	No	2	Yes	7	
Degree Programme	Department	Module Area: Specialised Courses	Mandatory	Semester	across Departments	Credits
Prerequisites						
none						
Module : Unit						
The Body Politics of 'Safer Spaces' (Advanced Course)						
Content						
<p>Examined the interplay of body politics within "Safer Spaces," primarily in artistic and pedagogical contexts</p> <p>Incorporated activities from empowerment workshops, including:</p> <ul style="list-style-type: none"> • Movement exercises • Dance exercises • Off-site group excursion <p>Utilized forms of autoethnographic research to contemplate bodily experiences in the space</p>						
Qualification Goals						
<ul style="list-style-type: none"> • Study the meaning of creating spaces intentionally and how bodies perform within them • Explore different examples of Safe(r) spaces from academia, art education, queer parties, and architectural politics • Consider how the social dimensions of Safe(r) spaces can disrupt academic institutions and their conflicts and contradictions • Analyze the relationship between architecture, power, and access in creating Safe(r) spaces 						
Form of Examination						
<ul style="list-style-type: none"> • Participation in class discussions and practical sessions • Engagement in group excursions and independent research • Contribution to the collaborative exhibition for the university end of year show • 						
			workload	Presence Time		
			210	70		
Facilitator Teacher						
The facilitator/ teacher must have prior experience giving anti-discrimination and/ critical whiteness workshops and have knowledge/ experience in performance fields. BIPOC facilitators should be prioritised.						
Rhythm						
Usually summer semester						

Module : Unit

**The Body Politics of 'Safer Spaces'
(Advanced Course)**

Methodology

- Discussion of texts, podcasts, poetry, and manifestos from grassroots organizations, artists, and club collectives
- Practical exercises and excursions every Thursday
- Movement and dance exercises from empowerment workshops
- Group visits to art galleries/performance spaces
- Independent research on party experiences in Berlin

Examples

- Weekly exploration of different Safe(r) spaces (academia, art education, queer parties)
- Analysis of political spaces applied to parties in Berlin (e.g., Emergent Bass, Pxssy Palace)
- Examination of the relationship between architecture and power
- Excursion: Group visit to "Indigo Waves and Other Stories: Re-Navigating the Afrasian Sea and Notions of Diaspora" by SAVVY contemporary in Gropius Bau
- Collaborative exhibition for the university Rundgang, including installations, manifestos, and performance pieces

Reader / Ressources

Caro Köhler, Nelly Tschörtner, Tülin Duman. (2011). «Frauenräume und die Diskussion um Trans*-Offenheit». Berlin; GLADT e.V. .

Khubchandani, K. (2020). *Ishtyle: Accenting gay indian nightlife*. University of Michigan Press.

Piepzna-Samarasinha, L. L. (2021). *Prefigurative Politics and Radically Accessible Performance Spaces: Making the World to Come*. In *Care work dreaming disability justice* (pp. 149–155). essay, Arsenal Pulp Press.

Saferspacesnyc. Coalition for Safer Spaces, April 4, 2010.
<https://saferspacesnyc.wordpress.com/>.