EXPERIMENTATION WORKSHOP 1

Bachelor in Architectural Studies BAS SEP-2023 EW1N-AS.1.S.A

Area Architecture and Design

Number of sessions: 15

Academic year: 23-24

Degree course: FIRST

Number of credits: 3.0

Semester: 1º

Category: COMPULSORY

Language: English

Professor: **MAXON HIGBEE**

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Maxon Higbee is an artist and professor in the Bachelor in Architecture at IE University. He is co- director of The Windor, an artist run space in Madrid.

In 2010 he was awarded a World Less Traveled Grant for a proposed project in Madrid, where he stayed, and continues to live and work. He has been in many solo and group exhibitions internationally and has given lectures at several institutions, including the American University Beirut, Lebanon; The Thyssen Bornemisza Museum, Madrid; and the IEU Department of Architecture and Design in Izmir, Turkey. He was a visiting artist in the Estudio Joven program at The Thyssen Bornemisza Museum, in Madrid, and was a selected artist in issue #101 of New American Paintings.

He received a Bachelor of Arts degree in English Literature and a BFA in Painting and Drawing, at California State University Chico, in 2007. In 2008 he was offered a full-time merit fellowship in the Painting and Drawing program at the Art Institute of Chicago. Upon completing his Masters of Fine Arts degree he received a John Quincy Adams Fellowship Grant for artistic merit. He is currently pursuing his doctorate in Visual Studies, in the Department of Art at the Complutense University in Madrid.

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SUBJECT DESCRIPTION

This class will take the name "Experimental" at face value in an attempt to approach drawing from a speculative standpoint. What this means is that the aesthetic qualities of the drawings we make throughout the semester will be of less concern than the experimental framework that produces them, the results will be the documentation of our investigations rather than ends in themselves. What we will be investigating then is how we percieve the world and its objects without the biases of cultural or social interpratations of meaning. We will do this by first looking at some of the existing reasearch on visual perception, gestalt psychology and phenomenology and then create the conditions and parameters for a series of experiments that will test or elucidate these theories.

The course will be divided into four topics of experimentation, all of which deal with visual perception.

1. The visual field.
2. Embodied viewing.
3. The perception of space and time.
4. Hyper experiential drawing (student designed experiment).

Although we will engage with these topics through the technique of drawing, we will also attempt to expand our understanding of what drawing is. Therefore along with traditional drawing media; charcol, pencils, ink, etc. we will open up the posibility that drawing, like science, is not defined by its instruments, but rather by its processes, and allow for the possibilty to "draw" with cameras, bodies or anything else that might leave a trace. In this way it will distinguish itself from other drawing courses like Graphic Communication, though both emphasize observation over invention, this workshop will not rely on pre-existing modes or conventions of drawing, it will rather try to identify the limitations of rationalist drawing systems and develop new means for a naturalistic recording of perception.

LEARNING OBJECTIVES

2.1. General Objectives and Competences (Orden ECI/3856/2007.BOE 312)

Basic Competencies:

CB1: Students have demonstrated knowledge and an understanding of a given area of study, building upon the foundation of secondary education, supported by advanced texts, and including aspects that engage the latest advances in their area of study.
CB2: Students know how to apply their knowledge professionally to their work or vocation and possess the competencies that are often demonstrated through elaboration and defense of arguments and the resolution of problems within their area of study.
CB3: Students can gather and interpret relevant facts (usually within their area of study) in order to make judgments that include reflection on relevant social, scientific, and ethical topics.
CB4: Students can transmit information, ideas, problems, and solutions to both specialized and non-specialized audiences.
CB5: Students have developed the necessary learning skills to continue their studies with a high degree of autonomy.

General Competencies:

CG1: Knowledge of the history and theories of architecture, as well as that of the arts, technologies and human sciences related to the field.

Specific Competencies:

CE48: Adequate knowledge of the general theories of form, composition, and architectural typologies.
CE54: Adequate knowledge of aesthetics, and the history and theory of fine and applied arts.

Crossed Competencies:

CT1: Ability to identify the main characteristics of cultural identities that characterize the contemporary world through the knowledge of central ideological currents.
CT2: Ability to exercise professional behavior in accordance with constitutional principles and ethical values of the respective profession.
CT3: Manage unforeseen situations with the capacity to respond to changes within organizations.
CT4: Use disciplinary knowledge to analyze and evaluate current situations. CT5,
CT5: Integrate oneself into interdisciplinary and multicultural teams to achieve common goals in a context of diversity.

2.2. Objectives and Specific Competencies

Besides the competencies stated above, this class will have the overarching goal of teaching students to deeply analyze the phenonema of the natural world and then faithfully record, through drawing, what they see. In addition to this ability of naturalistic observation, which takes a great deal of concentration and practice, students will also develop proficiency in the following areas:

- Ability to distinguish between primary and secondary qualities visual phenomena.
- Understanding how human perception works and how to use that knowledge to their specific ends.
- Understand the relationship between art and science by way of perception and corresponding theories of vision.
- Ability to identify how an aesthetic can be built through analytic rather than synthetic concerns.
- Understand how artistic experimentation has historically contributed to progress in science and philosophy.

TEACHING METHODOLOGY

IE University teaching method is defined by its collaborative, active, and applied nature. Students actively participate in the whole process to build their knowledge and sharpen their skills. Professor's main role is to lead and guide students to achieve the learning objectives of the course. This is done by engaging in a diverse range of teaching techniques and different types of learning activities such as the following:

3.1. Teaching Method

The teaching method will consist of carrying out experiments in visual perception and recording, or documenting, those experiments. This will begin with parameters set by the teacher but will lead to more autonmy within the kinds of experiments developed by the students. In this way students will be participants and co-creators of the methodology.

The teaching method is focused on students' working hands-on as a primary way to acquiring the relevant skills and concepts. Class Sessions will combine short lectures given by the professor with sufficient time given to students to practice these concepts in the form of either short experiments in class or assignments due.

Class lectures will offer both conceptual framework and practical advice. The objective of the lectures is to provide initial help to students, so they start developing the individual skills needed to fulfill the requirement of the course, and also to be able to be design and execute their own experiments through observation and drawing.

Since hands-on experience is paramount in teaching both observation and drawing, the work that students are required to do will be a primary learning method. This work will be framed as a sequence of short-term (in-class experiments), short term take-home experiments, and one long-term (multiple sessions) experiment developed and exectued by the students in pairs. Short term assignments are to be developed in the classroom, to apply the theory learned to daily practice.

The professor will give advice and make corrections, both individually and with the whole group. This process is intended to create a frame of critical dialogue involving the participation of all the students in order to learn one from each other.

Students will often work in small groups (pairs), trading off in the roles of subject (the person participating in the experiment) and experimenter (the person documenting the conditions of the experiment, including who is in what role).

3.2. Student Learning Method

Students will often work in small groups (pairs), trading off in the roles of subject (the person participating in the experiment) and experimenter (the person documenting the conditions of the experiment, including who is in what role).

The course is focused around practical knowledge that students will achieve by working in a studio environment, where students are expected to work applying the processes and methodologies explained by the professor in the theoretical sessions.

The students will progressively improve their knowledge in a mainly practical way, and it is a must to follow the rhythm of the assignments given by the professor, and show the work in progress in order to be discussed and improved. All the work that a student submits has to be original and made by the student through direct observation: not copied, traced, or downloaded from the internet. Doing otherwise will lead the student directly to the final extraordinary exam.

During the tasks where students are asked to perform analysis, they will be allowed to use digital devices (tablets, laptops, desktop computers) in class, purely for the purpose of class-related research. In any case, the use of digital devices and Internet for activities not related to this class is not allowed and will hinder your grade on participation.

Students are also expected to participate actively, working individually or in groups during the workshop sessions, showing and explaining their work in public and taking an active role during critiques.

Learning Activity	Weighting	Estimated time a student should dedicate to prepare for and participate in
Lectures	6.67 %	5.0 hours
Discussions	6.67 %	5.0 hours
Exercises in class, Asynchronous sessions, Field Work	40.0 %	30.0 hours
Group work	46.67 %	35.0 hours
Individual studying	0.0 %	0.0 hours
TOTAL	100.0 %	75.0 hours

PROGRAM

SESSION 1 (LIVE IN-PERSON)

Presentation 1: Learning to look, Forgetting to know

Course introduction
Visual perecption vs. cultural interpretation
Gibson's concept of the visual field vs. the visual world
Testing the visual field

Presentation 2: Drawing the Visual Field

A brief history of empiricism and the world without you in it
From Positivism to Phenomenology
Alberti and the theories of intromission and extramission
The anatomy of the eye
Primary and Secondary qualities of the object

In class experiments #1: Mapping the visual field

experiment 1.1 Periphery drawing (line)
experiment 1.2 Periphery drawing (value)
experiment 1.3 Blind face drawing
experiment 1.4 Face drawing with sighting

Experiment 1.5 Face Mapping

How does what we know change what we see?

SESSION 2 (LIVE IN-PERSON)

Presentation 1: Learning to look, Forgetting to know

Course introduction
Visual perecption vs. cultural interpretation
Gibson's concept of the visual field vs. the visual world
Testing the visual field

Presentation 2: Drawing the Visual Field

A brief history of empiricism and the world without you in it
From Positivism to Phenomenology
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Experiment 1.5 Face Mapping

How does what we know change what we see?

SESSION 3 (LIVE IN-PERSON)

Presentation 1: Learning to look, Forgetting to know

Course introduction
Visual perecption vs. cultural interpretation
Gibson's concept of the visual field vs. the visual world
Testing the visual field

Presentation 2: Drawing the Visual Field

A brief history of empiricism and the world without you in it
From Positivism to Phenomenology
Alberti and the theories of intromission and extramission
The anatomy of the eye
Primary and Secondary qualities of the object

In class experiments #1: Mapping the visual field

experiment 1.1 Periphery drawing (line)
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Experiment 1.5 Face Mapping

How does what we know change what we see?

SESSIONS 4 - 6 (LIVE IN-PERSON)

Feedback and conversation about the results of experiment #1

Presentation 3: Embodied vision

The Albertian window and the dual visual pyramid
Descarte, Merleau Ponty and the subject / object distinction
Egocentric perspective
The embodied view in art
Vision and the senses

In class experiments #2: Drawing through the senses

experiment 2.1 Sense description (subject describes in great detail the willendorf while blidfolded as the experimenter writes observations and asks what the experimenter they are noticing)
experiment 2.2 Sense drawing (the experimenter now hides the object, and the subject draws what they remember coupled with the written observations of the experimenter)
experiment 2.3 Tethered to the object (first person point of view drawing of the object in the hand of the subject)

Experiment 2.4 Embodied Drawing

How do our bodies engage with and fit into our field of vision?
Why do we normally edit them out?

SESSIONS 7 - 9 (LIVE IN-PERSON)

Feedback and conversation about the results of experiment #2

Presentaion 4: Picturing Time

The pregnant moment
Time before the camera
Bergson and qualitative duration vs. quantitative time
Monet, Seurat and Muybridge experiments
Einstein and proto-cubism
Analytic and synthetic cubism
Time and the embodied view

In class experiments #3 Drawing duration

experiment 3.1 Multiple plane drawing
experiment 3.2 Four dimensional drawing (Draw something very small at a huge scale (brown paper and charcoal) cubist drawing with two participants, don't forget to include your own bodies)

Eperiment 3.3

How do we experience movement as bodies in space?
Is movement in the visual field or the visual world?

Presentation of Final

Presentation of the final experiment
Students will elaborate on one the topics presented in class concerning visual perception and drawing, and develop thier own experiment. They must formulate a specific question, propose a hypothesis and analyze the results. (Materials list, control, setting, etc.)

SESSIONS 10 - 12 (LIVE IN-PERSON)

Feedback and conversation about the results of Experiment #3

Presentation of formatting and organizational strategies for final presentation

In class development of the student created final experiment

SESSIONS 13 - 15 (LIVE IN-PERSON)

Student presentations on the results of their experiments

EVALUATION CRITERIA

Evaluation is continuous, which implies that all the work produced by the students along the semester will contribute to the final grade. Technical competence and conceptual value of the submitted work will be the evaluated with equal importance, as will be the case with maturity of student's critical view inside the context of the collective work of the class. Additionally, development and growth of these capacities throughout the semester will form an important element during evaluation.

First Evaluation Session

In order to pass the course during first evaluation session, the overall evaluation grade of the student should be at least 5.0 points on a scale between 0.0 and 10.0.

As listed in the table above, the primary evaluation material for the first evaluation session will be design assignments, both the short term and long term ones.

Short-term assignments are to be developed during the class sessions in the classroom, and must be handed in at the end of the sessions, when asked. Therefore, the attendance to all the sessions is a must in order for the assignments to be submitted and accepted. The non-attendance will result in related assignments being given a score of 0.0.

Long-term assignments are to be developed by the student over the class of multiple sessions, in class and finished at home. These assignments will be presented in public and subject to critique. The timely submission all assignments is mandatory. Late submission will result in the dismissal of the given assignments as evaluation materials, resulting in an assignment score of 0.0.

In order to give the students an insight on their level of fulfillment of the course requirements, a provisional score may be assigned individually by the instructor upon submission of each course assignment. This score will be used only for orientation purposes, and will not necessarily be related with the final semester score.

Attendance:

According to the current attendance policy of IE University, class attendance is mandatory: students must attend at least 70% of all class sessions. Students who do not meet this minimum percentage will automatically fail both first and second evaluation session, and pass directly to the third enrollment (re-taking the course).

When re-taking the course, attendance must be of at least 50%, but the student must accomplish 100% of the exercises assigned. If this level is not reached, the student will have to do the 4th and last exam session to pass the subject.

Punctuality is also mandatory. According to the general Code of Conduct In Class (see below), students arriving late to the class will be marked as absent.

criteria	percentage	Learning Objectives	Comments
Individual Work	30 %		
Group Presentation	60 %		
Class Participation	10 %		

RE-SIT / RE-TAKE POLICY

Second and Fourth Evaluation Sessions

Those students whose studio work has not been positively evaluated will be required to pass an extraordinary evaluation session, except for the students that do not meet the minimum percentage attendance - according to IE University attendance policy, such students do not qualify for the subsequent evaluation session.

The content, format and evaluation criteria of these additional examinations will be adjusted according to the specific studio performance and coursework situation of each individual.

Because of this, students falling under these circumstances will be responsible for contacting the instructor at least three weeks prior to the expected examination submission date in order to be notified about the specific requirements for their satisfactory fulfillment of the course.

No claims will be accepted if the student fails to contact the instructor within the time frame set above, as it will then be understood that he/she declines the opportunity to pass the course within the current evaluation session.

After the second and fourth evaluation sessions, and according to the current IE University policy, the student will be graded according to both his/her performance in the exam and his/her performance during the course.

The second and fourth evaluation sessions will only be considered satisfactorily complete with a grade of 5.0 or more. According to the general regulations of IE University, students cannot earn a grade higher than 8.0 in the second and fourth evaluation sessions.

Third Evaluation Session

Those students that do not receive a positive evaluation in the second evaluation session and those students who fail to comply with minimum attendance requirement, will be required to retake the course during the following academic year, where they will produce new design assignments which will constitute their primary evaluation material for the third evaluation session.

The criteria for evaluation for the third evaluation session, are the same as the ones for the first evaluation session.

Students falling under this category will be the subject to a minimum class attendance policy of 70%, which is set by the general regulations of IE University, under same conditions as in the first enrollment.

BEHAVIOR RULES

Please, check the University's Code of Conduct here. The Program Director may provide further indications.

ATTENDANCE POLICY

Please, check the University's Attendance Policy here. The Program Director may provide further indications.

ETHICAL POLICY

Please, check the University's Ethics Code here. The Program Director may provide further indications.