

*Bauhaus-Universität Weimar*

*Summer School Course*

## **Strollology – Walking as Creative Practice**

### **1. Course Description & Rationale:**

The Swiss sociologist and founding Dean of Bauhaus-Universität's Faculty of Art & Design in the early 1990s, Lucius Burkhardt, was also a leading scholar on walking as an academic and creative practice. Much simplified, to Burkhardt walking is a means to wholistically experience and reflect aesthetics, in particular the aesthetics of landscape. Burkhardt's research was subsequently supplemented by others, including e.g., the British anthropologist Tim Ingold, who extended Burkhardt's focus on how walking affects the perception of aesthetics towards a notion of walking as a way of generating "meaning" at a level that precedes language.

To walk is to be immersed in the environment, perceiving it, feeling it with your senses and inherently, quasi-automatically attribute meaning to those experiences. For Ingold, Burkhardt and others in this line of research, the power of meaning making is inherent to movement, not settings or objects.

Coincidentally, in parallel to the more abstract, conceptual investigations of Burkhardt, Ingold and others another strand of quantitative psychological research has been developing in the last decade convincingly suggesting that the activity of walking significantly increases cognitive creativity. I.e., when walking we're more creative than e.g., while sitting.

Accordingly, the purpose of this course is to consider walking as an activity supporting the processes of reflection, understanding and ultimately coming up with new ideas. From Flânerie, to Dérive and urban wayfaring, to themed walks and walking activities we will test different walking techniques to inform interdisciplinary creative processes and practice. Based on the materials produced during the exercises, students will build a portfolio of works that facilitate an enhanced sense of where and how we are in place and time. Finally, the experiences will be developed into a personal "walking recipe" for future creative practice.

A lot of the content and discussions in the course will evolve around issues of experiential design, cognitive, sensual and emotional perspectives towards personal experiences and how they may be applied in a series of small design/art projects. Despite a certain focus on design as the output medium of the course, most importantly, the course aims at developing new techniques and habits to enhance creative thinking, that may be applied across all disciplines and/or walks of life.

As an added bonus there will be plenty of opportunities to get to know Weimar and its surrounding through personal experiences.

## 2. Course Content:

No.		Hours	%
1.	Walking as Creative Practice: - Experiential design introduction; - Background of walking as creative practice; - Examples of walking as creative practice; - Experiential design.	16	17.7
2.	Methodology and Practice: - How and why we walk; - Methodologies of research by walking; - Practical applications of walking in creativity; - Developing walking projects.	50	55.5
3.	Project Development in Experiential Design: - Methodologies and approaches; - Defining and researching a problem; - Ideating solutions; - Prototyping and testing.	24	26.6
		90	100

## 3. Intended Course Learning Outcomes (CILOs):

Upon successful completion of this course, students should be able to:

No	Intended Course Learning Outcomes (CILOs)
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1.	Perform interdisciplinary research by means of walking;
2.	Develop and apply cross-media creative approaches for their personal creative use;
3.	Investigate a self-generated issue/research question with an innovative methodology;
4.	Critically review and adjust their personal creative practice; and
5.	Produce a small portfolio of creative research outputs related to their visit in Weimar.

#### 4. Alignment of Teaching and Learning Activities with CILOs:

No.	Teaching and Learning Activities	CILO	Hours
1.	Lectures: Formal lectures supported by audio-visual media presentations provide the principal introductions to relevant knowledge and skills.	1, 2	8
2.	Tutorials: Tutorials allow the participants to meet with their supervisor(s) individually or in small groups to discuss specific issues and problems of their personal works.	3-5	12
3.	Workshops: Workshops allow the students to practically experience skills, and experiment with newly acquired knowledge to be able to more directly and closely connect with it.	1-5	12
4.	Independent study: The student is expected to conduct a large portion of their learning independently. This includes generating their personal project, distinguishing potential solutions, experimentation and evaluation of results as well as managing their own time and workflow.	1-5	50
5.	Class presentations and critiques: During class presentations and critiques students present their achievements to the wider audience, explaining and defending it against critique.	5	8

#### 5. Assessment:

No	Assessment Methods/Activities	Weighting	Alignment with CILOs
1.	Portfolio with Self-Reflection: Students are expected to submit a formal portfolio of their personal creative practice (images and text), which also has to include a self-reflective text of no less than 800 words on their practice.	20%	4, 5

2.	<p>Creative Experiments:</p> <p>Students must complete a series of small-scale practical exercises that experiment with various skills and approaches as being introduced. The exercises will be assessed for craftsmanship/artistry, innovativeness of (technical) ideas, and the (interdisciplinary) integration of different ideas, skills and approaches.</p>	30%	1, 2, 3
3.	<p>Creative Project:</p> <p>The students are to produce one creative project within the course, which will primarily be assessed for:</p> <ul style="list-style-type: none"> <li>- Conceptual development (=critical thinking);</li> <li>- Articulation of the anticipated creative intentions (=creative problem solving);</li> <li>- (Physical) execution of the work (=skills).</li> </ul>	20%	1, 2, 3
4.	<p>Professional Attitude:</p> <p>Professional Attitude does not necessarily define its own learning outcomes, but takes a look at 'how' the other, non-attitudinal outcomes are achieved. Assessment will always be based on direct personal contact with the student. Assessment methods include personal conversations – formal and informal – class observation, individual and group-tutorials, and such like. Assessment evidence is continuously produced through attendance and participation class-records, public presentations, peer-reviews, evaluation of sketchbooks or visual diaries, personal notes of students and teachers, etc.</p>	30%	1–5

*\*More may be added.*

## 6. References:

- Amato, Joseph A. *On Foot. A History of Walking*. New York, NY: NYU Press, 2004.
- Burckhardt, Lucius. *Why is Landscape Beautiful? The Science of Strollology*. Basel: Birkhäuser, 2015.
- Johnson, David Kyle. *Black Mirror and Philosophy: Dark Reflections*. Hoboken, NJ: Wiley, 2019.
- Solnit, Rebecca. *Wanderlust: A History of Walking*. New York, NY: Penguin Books, 2001.
- Vergunst, Jo Lee, and Tim Ingold (eds.). *Ways of Walking: Ethnography and Practice on Foot*. London: Routledge, 2008.

**7. Academic Integrity:**

Students may only claim work that they have actually produced themselves. Claiming the work of others is considered plagiarism, and will be dealt with under the academic policies of the university.

**8. Health and Safety:**

Every effort will be made to maintain a safe and healthy working environment within the course settings.

**9. Final Note:**

The instructor reserves the right to modify the class and the syllabus or the schedule to adjust to the dynamics of the particular student cohort or to take advantage of particular opportunities that may arise.