#### **KNOWLEDGE 2200 1.2**

## Future places of knowledge sharing within art universities

A Block Seminar organized within the framework of the Mapping the Local course, of the Hungarian University of Fine Arts / 18-24 November 2021.

An art university is a laboratory for research and analysis of cultural material; it is a place also for the formulation of artistic practices that consider a diversity of themes and means of representation.

Like any laboratory, the art university evolves over time and takes into consideration new technologies, social conditions and the relationships between the art university as a community of knowledge and the larger society. How have these relationships evolved and what will they look like in the future in the year 2200.

The year 2021/22 is the 150th anniversary of the founding of the Hungarian University of Fine Arts. In the context of the anniversary, the block seminar will focus on the situation and practices of higher art education in the future.

How can we envision the future of art universities as important places for knowledge production and sharing? Are current pedagogical practices sustainable and can they contribute to the transformation of (traditional) art education methods? Will art universities be needed by 2200 and, if so, what would they be like?

The Block seminar will use the city of Budapest and other relevant environments as in situ laboratories that provide the raw materials for an investigation of the above questions and to transform these contemporary and historical realities and envision their incorporation into the art university in the year 2200.

The block seminar was led by Szabolcs KissPál artist (Intermedia Dpt) Eszter Lázár curator (Art Theory & Curatorial Dpt), Allan Siegel artist (Intermedia Dpt.). With the contribution of András Cséfalvay (SK), Olivera Batajic Sretenovic (SRB), Ferenc Gróf (FR), Nikola Knežević (SRB), Jonas Staal (NL).

#### Bibliography:

- 1. **S. H. Madoff,** ed. (2009): *Art School (Propositions for the 21st Century)* Cambridge, MA: MIT Press, introduction (attached)
- 2. Marc Augé: The future excerpts (attached)
- 3. Lizzie O'Shea: Future histories excerpts (attached)
- Holert, T. (2009): Art in the Knowledge -Based Polis
   E-Flux Journal 3. 4 February 2009.
   <a href="https://www.e-flux.com/journal/03/68537/art-in-the-knowledge-based-polis/">https://www.e-flux.com/journal/03/68537/art-in-the-knowledge-based-polis/</a>
- Gregory Sholette: ENCOUNTERING THE COUNTER-INSTITUTION From the Proto-Academy to Home Workspace Beirut, in: FUTURE IMPERFECT Contemporary Art Practices and Cultural Institutions in the Middle East Edited by Anthony Downey Published by Sternberg Press, 2016. http://www.gregorysholette.com/wp-content/uploads/2018/03/Sholette-Art-Academy-essay.pdf
- 6. **Ane Hjort Guttu:** The End of Art Education as We Know It, 2020., https://kunstkritikk.com/the-end-of-art-education-as-we-know-it/

- 7. https://progressive.international/about/en
- 8. https://collectiveproduction.org/
- 9. <a href="https://www.tate.org.uk/research/publications/tate-papers/31/beuys-legacy-artist-led-university-projects">https://www.tate.org.uk/research/publications/tate-papers/31/beuys-legacy-artist-led-university-projects</a>
- https://hyperallergic.com/579853/reimagining-higher-education-through-sociallyengagedart/?fbclid=IwAR3yGA57VKlfsrsLrPLlcAFfEzLlh4vvqfQJXNjhBc44suzubaCxBLq5780

#### 1<sup>st</sup> assignment:

Please go through the texts of the attached reading, pick up at least three, and:

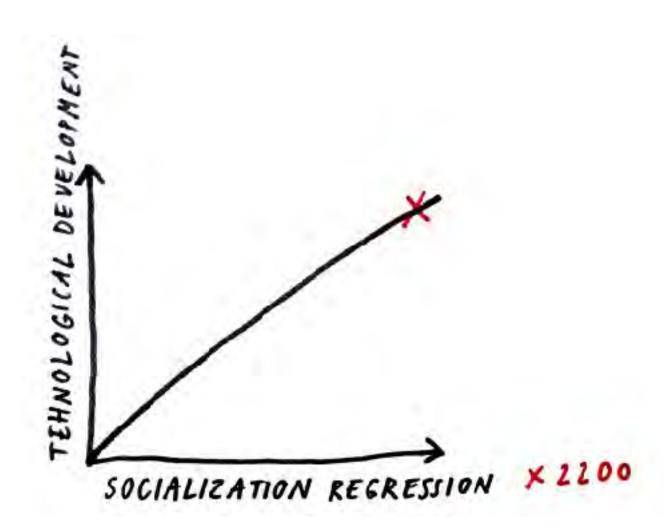
- 1. write a short creative interpretation of the combined texts (between 2-3000 characters with spaces).
- 2. In a separate document, please write:
  - **one single sentence** about what do you think the most important aspect of knowledge production will be in 2200
  - and **add a diagram** conceived by you that formulates the most important concepts of your idea and their relationship interconnectedness.

# **KNOWLEDGE** 2200 1.2

Future places
of knowledge sharing
within
art universities

1<sup>st</sup> assignment of individual students

I think the main aspect of knowledge production in 2200 will be on how mankind can regain power over technology to return to the natural state of people - socialisation and eye to eye/ mouth to mouth communication without technological interference.



# Fine Art Academy 2022

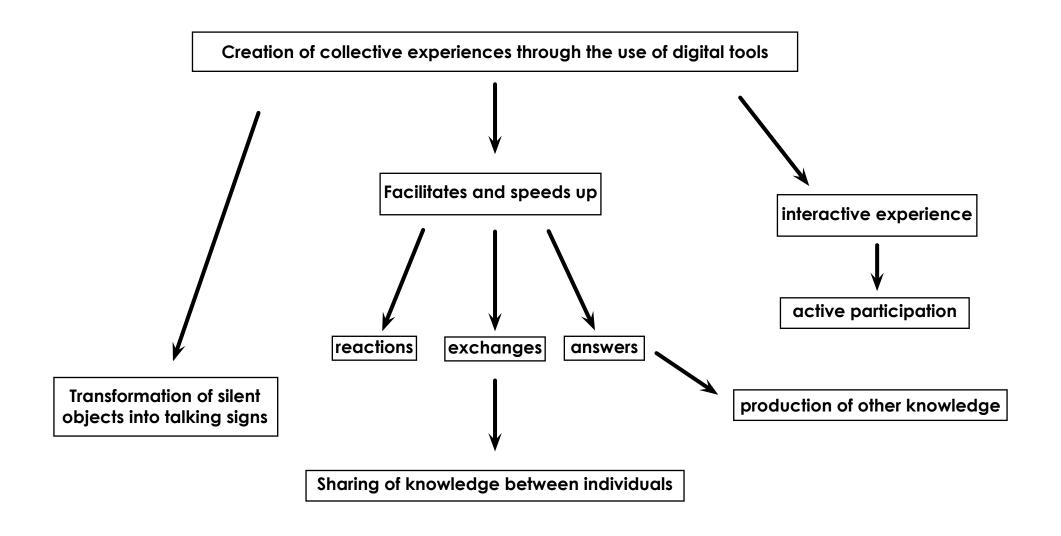
Sculpture	Painting	Intermedia	Other departments
Studio Practise	-	-	-
Languages	-	-	-
History	-	-	-
Politology	-	-	-
Sculpture Skills	Painting Skills	Technology Skills	Other Skills
IT Skills	-	-	-

After the second or third year, mandatory internships in social political construction or any other possible organizations. Free to change your department or participate in other courses at any time.

Annual student symposium to share information.

<sup>\* (-)</sup> same.

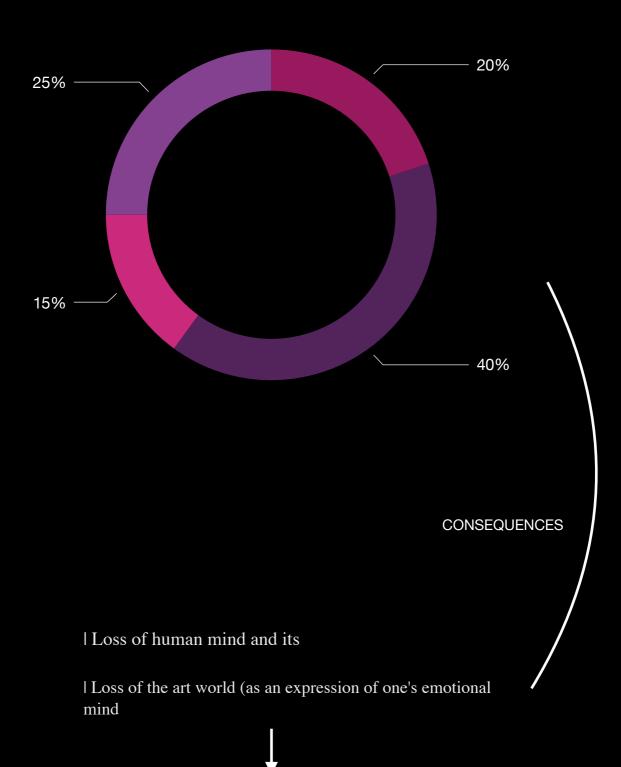
I think that the most important aspect of knowledge production in 2200 will be embracing individuality of each student, through communication and encouraging them to explore their interests in order to provide them best possible education that will shape them into a fulfilled member of future society. Verica Petrović Faculty of Applied Arts Serbia, Čačak



The "Knowledge" and the need to have one for the wheel of work.

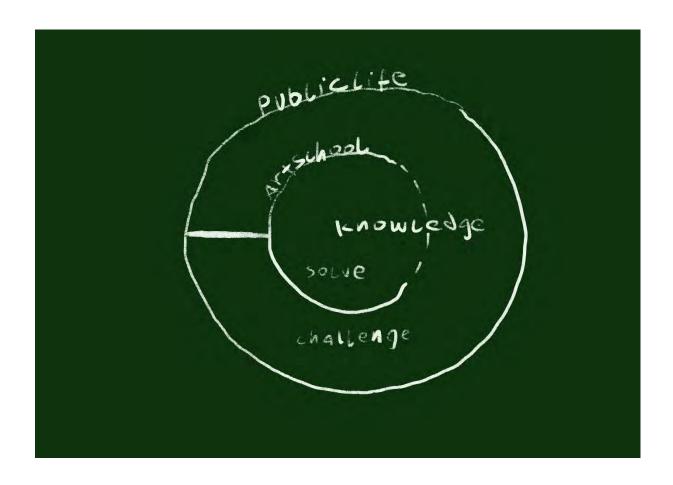
#### Crumbling ephemeral knowledge:

- annulment of the concrete foundations of science
- artistic relationships lose their role
- work (tax practice)
- governance mechanism

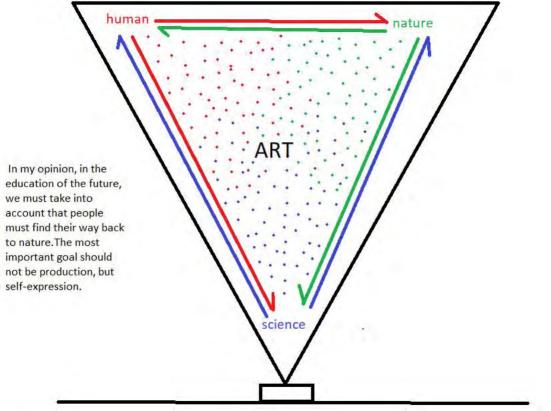


Commanded and made possible only through networks and technology

My idea is that by 2200 the methods of art schools will no longer be based on art production (in any medium) at all, but will prepare them to solve external challenges and all school knowledge will be important and useful in public life.

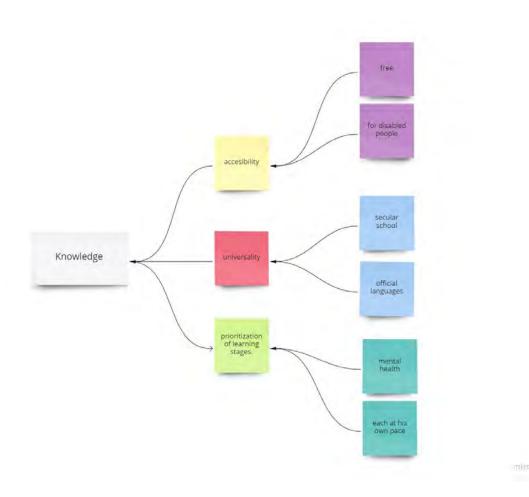


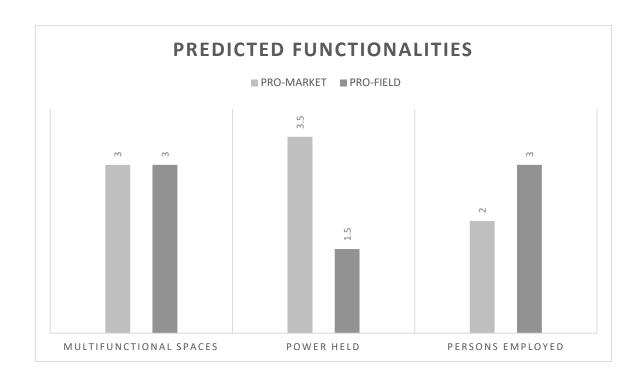
Richárd Melykó Hungarian University of Fine Arts Hungary Budapest



Nuria Chumillas Orozco MTL

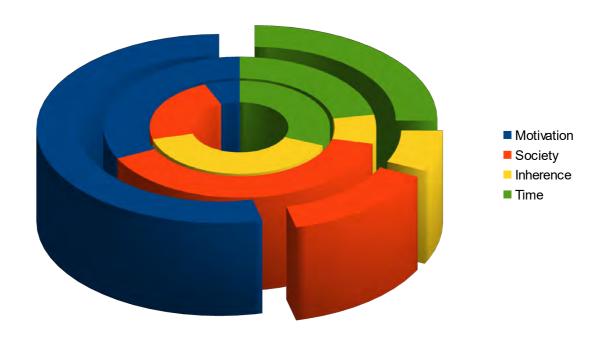
The key to a change in education is to work on a democratic pact on accessibility, universality, and prioritization of learning stages.



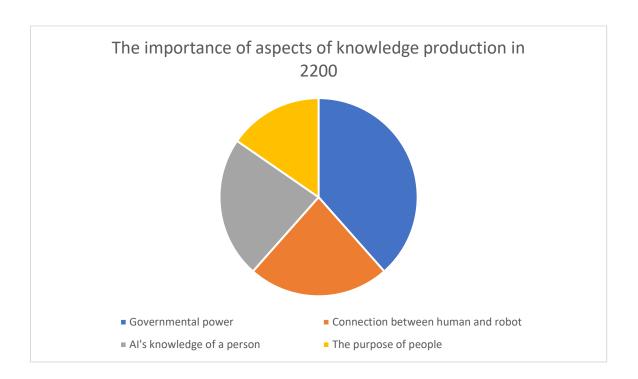


Knowledge production might polarize in ways inherently different in values and goals, while still recalling similar ideas from it's shared past both in mastery and credo.

There will be no knowledge if we go on with inherence.



One sentence seems kind of impossible... There's just too many aspects in my opinion and here are a few that i thought of.



How the government rules an individual, how big of power will it have – if its close to 100%, then i do believe in Brave New World kind of view. Then knowledge will be given from childhood (maybe even from birth) and it won't be called 'knowledge transfer', rather 'conditioning'.

Connection between human and robot (softwares for the brain?)

Al's Knowledge of a person (if its near 100%, transferring information can be optimised completely)

The purpose of people in the future (basically i imagine this as it is now: resources of energy, maintaining the rules of society and capitalism)

And a few more additional aspects that i thought of:

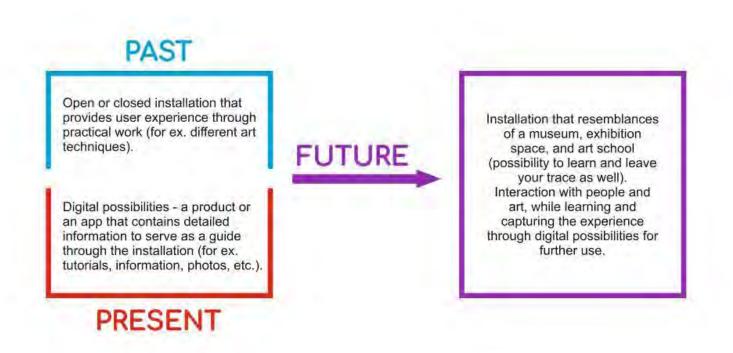
Virtuality vs. Reality

Earth conditions

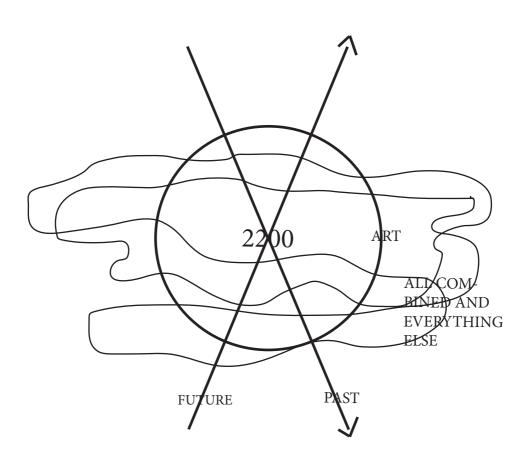
Individual vs. Masses

#### **ASSIGNMENT – KNOWLEDGE PRODUCTION 2200**

Life during COVID-19 has shown us what the exclusively digital future would look like - social impoverishment. From this point of view, the most important aspect of knowledge production would be keeping the social gatherings, practical work, exchange of ideas, knowledge, and skills, while using today's technology as an advantage and easier access to future knowledge.

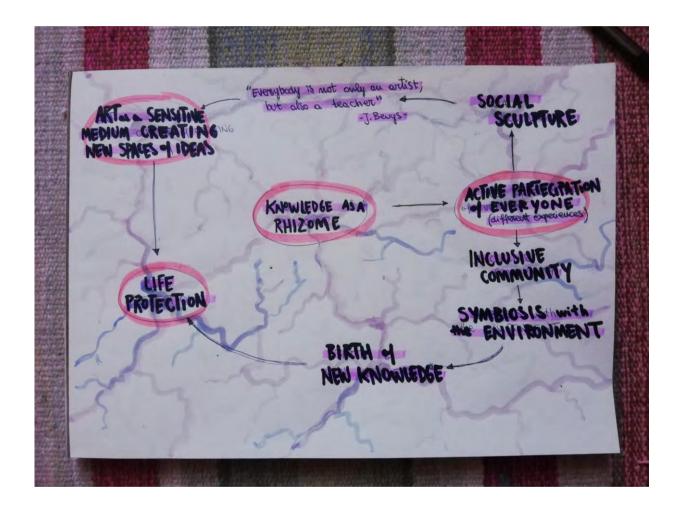


Marija Nikić Faculty of Applied Arts Zrenjanin 23000, Serbia I think the most important aspect of knowledge production in 2200 will be money - I hope it will be autonomy, cooperation and time travell.



- Sentence + diagram about "what do you think the most important aspect of knowledge production will be in 2200"

The most important aspect of the production of knowledge in 2200, in my opinion, lies precisely in transforming the concept of knowledge intself: it should no longer be seen as a hierarchically widespread product, shaped on a specific culture-society, moved exclusively by power, but as an exchange of different experiences generates from the symbiotic interactions between beings; thus giving life to a rhizomatic network in constant movement, with no beginning or end, right or wrong, which has as unique objective the protection and love of life itself.



## Mapping The Local 2021/22

Lestál Fanni Ráchel

In my opinion, the most important buzzwords in knowledge production in 2200 will be flexibility, open knowledge reception and strong selection ability in the information flow.

Diagram:

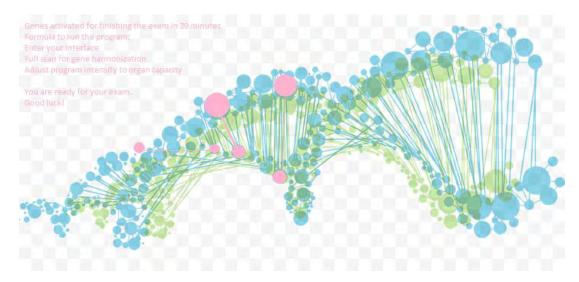
Central element: Knowledge and information.

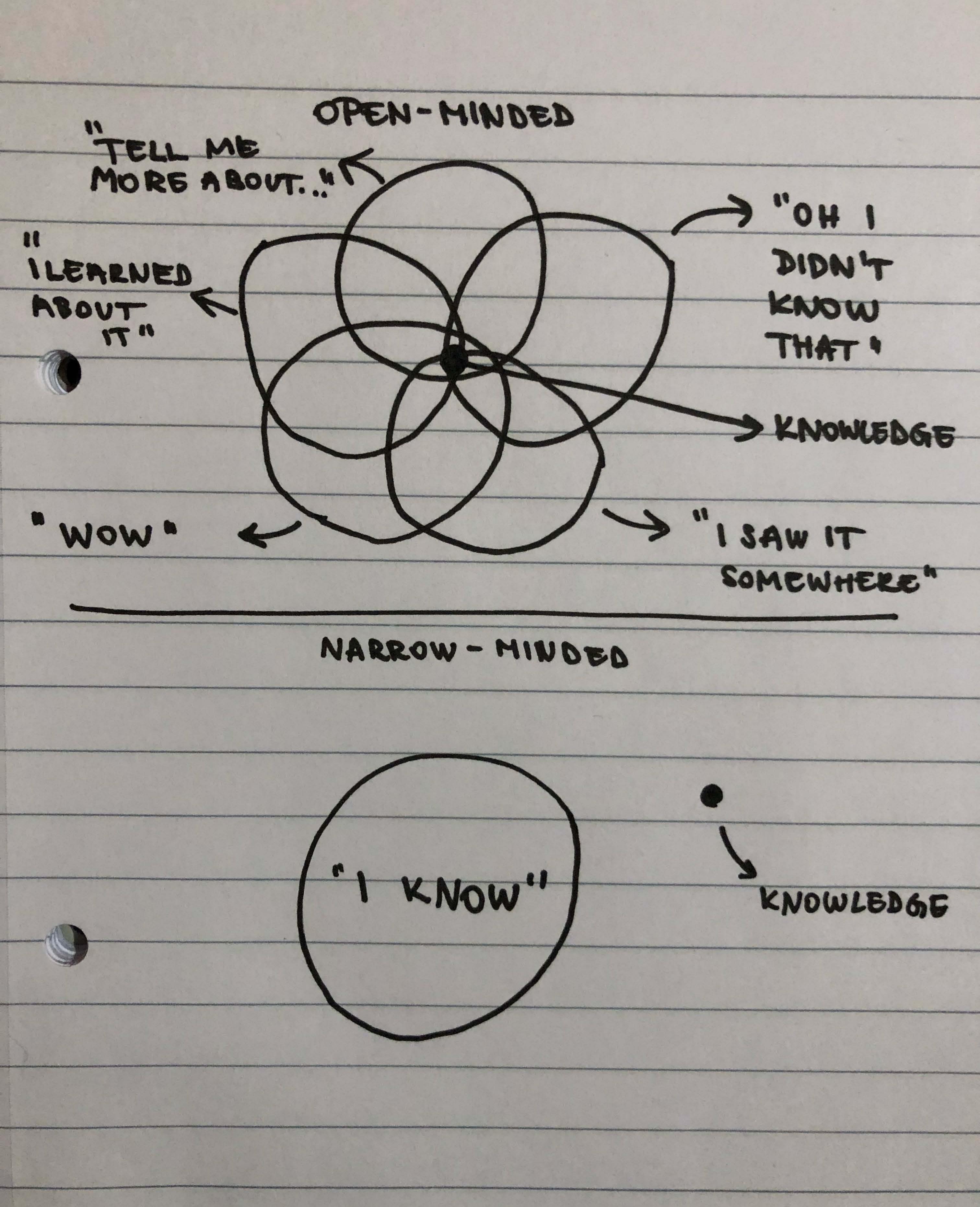
Now everyone can clearly see that no one is prepared on how easily we can access almost any amount of information about almost anything, but this retrievable data is full of misconceptions and deliberately produced, intentionally destructive disinformation. Therefore, the sub-points of this knowledge and information, a deeper knowledge that can be acquired before the launched research, would be:

#### the ability to select and the ability to search safely.

I see that in the future it will be unlikely to survive those who struggle with functional illiteracy - here I mean poor text (image) comprehension - why who can not record and sort the messages sent to him and their content will not know on which calendar day falls on the first day of the month.

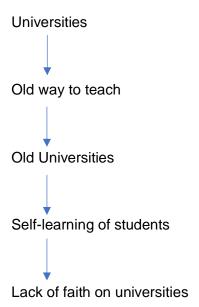
Genetic engineering amplifies research, and knowledge scales become adjustable to efficiency.





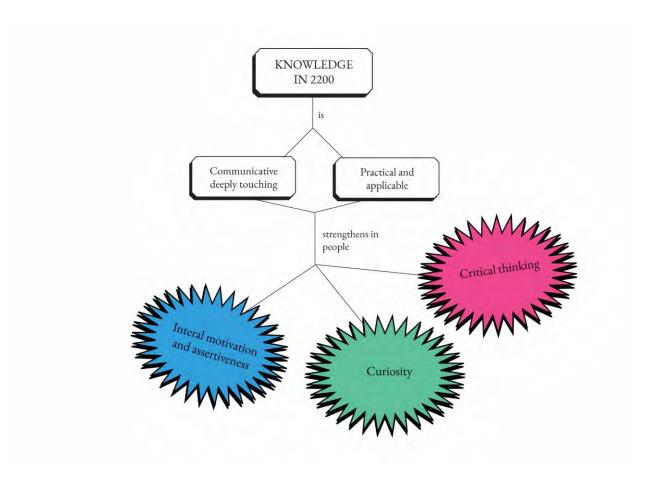
#### what do you think the most important aspect of knowledge production will be in 2200

The capacity for self-learning and how students increasingly have to resort to their own search for knowledge due to the lack of adaptation to the new times of universities.



#### **Knowledge in 2200**

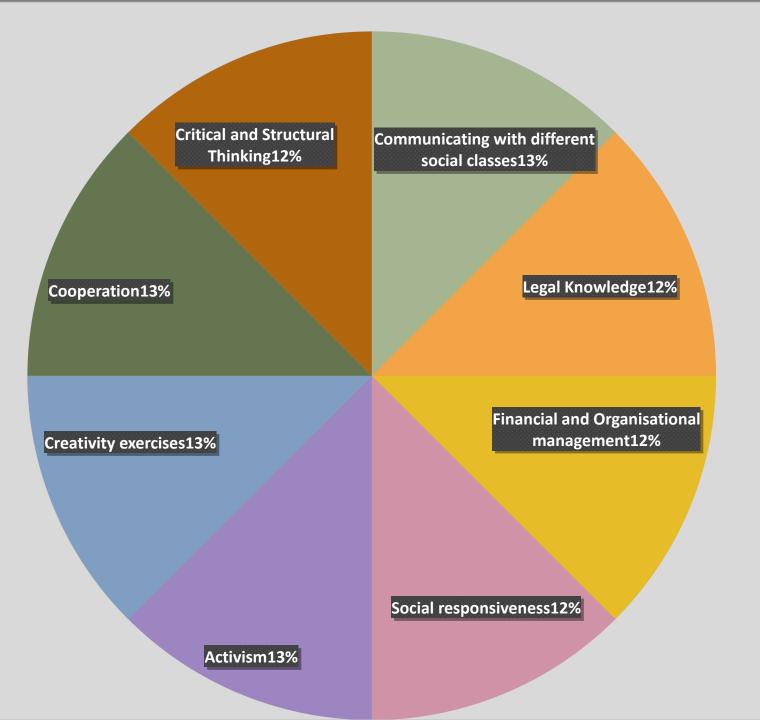
The most important aspect of knowledge production in 2200 will be, in my humble opinion, the extent to which that knowledge can communicate, touch, and move people deeply, whilst practically helping them and awakening curiosity and critical thinking in them.



The handling and procurement of 100% ecological materials, as well as the formula for recycling the oil, nuclear and material wastes that we have created in the last decades, thus reversing all the already irremediable damage that indigenous peoples and their ecosystems have suffered.

Renewable energy (public domain)	leads to	Heat in every house and rightful life
Cero-waste policy	leads to	Protection and conviviality with nature
Protection of indigenous lands	leads to	Respect and preservation

Iranzu Duarte Martinez Universidad Complutense de Madrid Madrid, Spain



# The most important aspects of art education in 2200

Art education has disillusioned with the concept of market knowledge, aiming to continuously question the current dominant systems and to educate for systemic change through activism, for which effective communication with different social classes is essential.

The most important aspect of knowledge production in 2200 will be its accessibility, in the wider sense of the word.
No: — Language barriers — Legal bans — Inability to consume/ understand based on ableism
Solutions: — Adapted medium —— Use of trans/crossmedia platforms

# Prediction of knowledge production in 2200

# Targeted production of knowledge based on data.

Assessment of necessity

Global governance

Central system

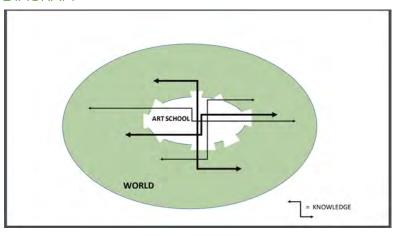
Demand for production of knowledge in a targeted and data-driven way.

#### **KNOWLEDGE 2200**

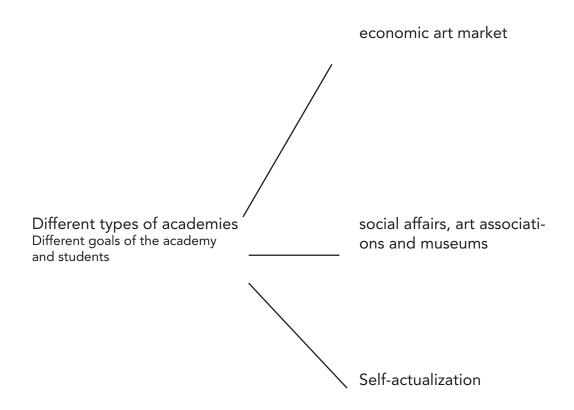
#### SENTENCE

Art university as a mobile, indipendent space opened to the world, extended out of the wall of a building thank to the digital technologies, a place where different forms of knowledge and learning can interact.

#### DIAGRAM



### **Academy in 2200**



## Differences can also arise from:

Culture of the country

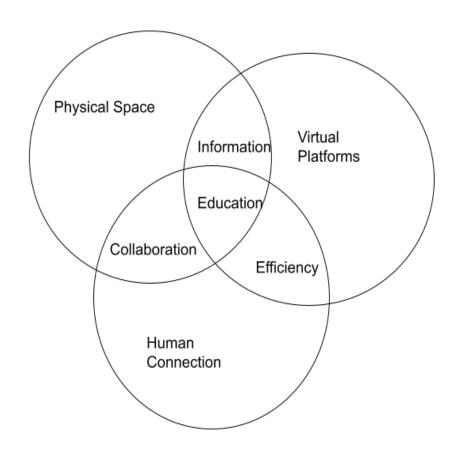
Is the academy competitive or does it lack the money to distribute the students differently?

different interests of the students

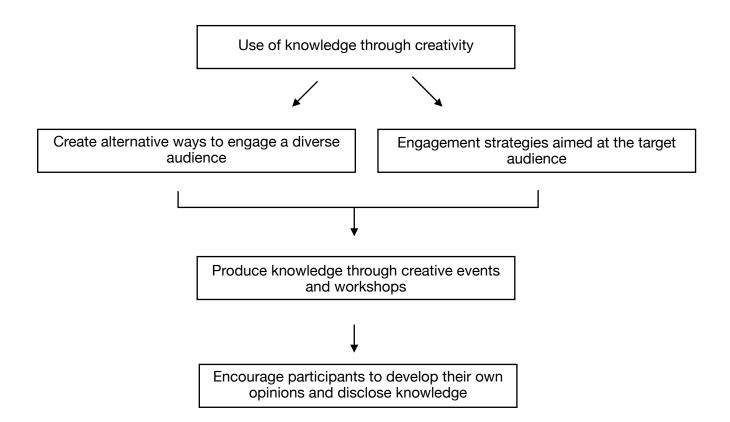
politics What does politics want from art?

In my opinion, the production and use of knowledge in the year 2200 will sooner be oriented towards the goals of the person, there will be a split use in society.				

I think the most important aspects of Knowledge Production in 2200 will be the effective integration of new technologies with traditional learning methods.

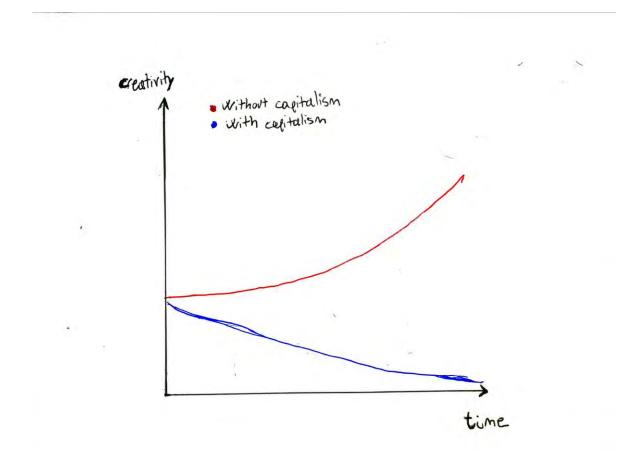


David Carvill, Institute of Art & Design Technology, Ireland, Dublin



In my opinion, the most important aspect of knowledge production in 2200 will be the way to focus teaching on something more than just the results obtained from strictly directed practices. Knowledge production in base of any t

A society with technology in the hands of the capitalists will lead to an increasingly invasive programming of human life and therefore to a gradual cancellation of creativity.

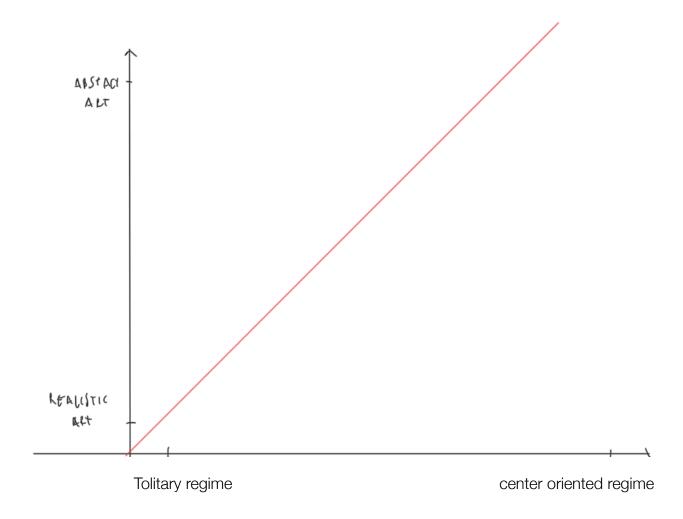


#### Bersanti Marta

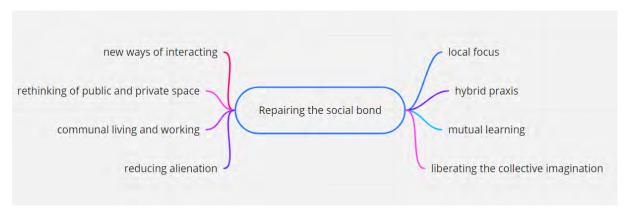
- one single sentence about what do you think the most important aspect of knowledge production will be in 2200

I think the most important aspect of knowledge production in 2200 will be economy and politics, like it has been since forever.

- add a diagram conceived by you that formulates the most important concepts of your idea, and their relationship interconnectedness.



The most important aspect of knowledge production in 2200 will be to find ways to repair the social bond and to generate ideas for new, fairer, more egalitarian global and local systems.



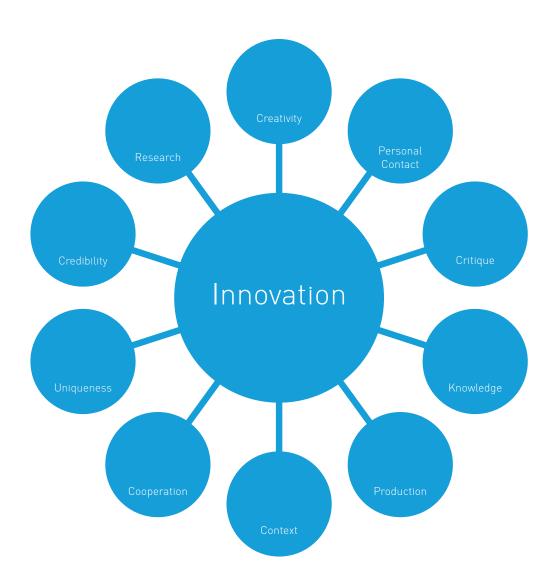
Lina Bamberg October 22nd 2021

The most important aspect of knowledge production in 2200 will be to reflect on the emotional needs of human beings in an almost completely digitalized world.

Digitalized world

Emotional needs of Humans

### The only constant thing is change



Attila Lakatos Hungarian University of Fine Arts Hungary Budapest

# **KNOWLEDGE** 2200 1.2

Future places
of knowledge sharing
within
art universities

# Final projects

of the student groups

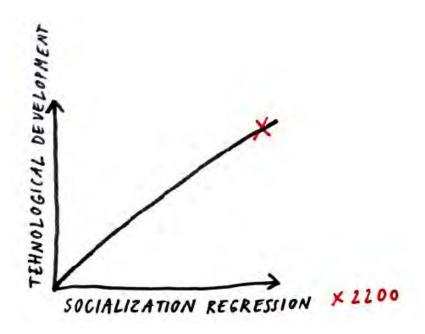


Lina Bamberg, Stuttgart State Academy of Fine Art and Design, Stuttgart Estelle Carbajo, Polytechnic University of Valencia, Valencia Zsófia Molnár, Hungarian University of Fine Arts, Budapest Patricija Mara Vilsone, Art Academy of Latvia, Riga

Human Earth Art Reconnection Therapy

#### WHY?

We imagined the future as a dystopian world where technologies have taken over everyday life and people have forgotten how to communicate with each other. That is something we do not wish for our next generations so we created an Art School that is based on community and spirituality. We strongly believe that technology can't replace human connection.



#### HOW?

Fundamentally, to counteract alienation caused by aggressive digitalization we concentrated on community building.

A sense of community and belonging is likely to arise where you have a say. Therefore our art institution is democratic. Inspired by the iconic Black mountain college the heart university is comitted to democratic governance. This is done through a kind of popular vote of the student's body.

Another important community and network building approach is participation. Based on John Dewey's stance that students need to interact with their environment in order to adapt and learn our students are encouraged to host workshops for members of the public. This serves multiple purposes. It enables the students to broaden their personal as well as artistic perspective. It allows for art academies to be more permeable and less elitist. It enables students to get a firmer understanding of their own craft as a natural effect of having to break principles and techniques down in teaching.

(source: <a href="https://study.com/academy/lesson/john-dewey-on-education-im-pact-theory.html">https://study.com/academy/lesson/john-dewey-on-education-im-pact-theory.html</a>, Last access: 16.12.2021).

The third pillar of community building at Heart Academy is spiritual experience. This is part of our holistic education which tries to integrate the mind, body and spirit (source: Campbell, Laurel H. "Spirituality and Holistic Art Education." Visual Arts Research, vol. 32, no. 1, University of Illinois Press, 2006, pp. 29–34, <a href="http://www.jstor.org/stable/20715398">http://www.jstor.org/stable/20715398</a>.) A variety of rituals inspired by different cultures and modifiable by the specific body of students will be experienced from chanting to dancing and communal drawing. Aligned with the commitment to community building is the location of the second building of the academy: the forest retreat. As Black Mountain college has already proved secluded places are ideal to foster a strong sense of community.

Moreover, as Heart Academy is strongly devoted both to community as well to individuality, the institution offers multiple methods to create or help students become "complete people". For this purpose our school combines traditional art workshops and class systems with community rituals, teaching tasks for students, possibility for therapy and chance for retreat. Contrary to the cliché of artists having to be unhappy to "create" we believe that therapy enables our students to realize their full potential.

With regards to actual classes a combined theory and practice approach is fundamental. For example, our obligatory communication class would first introduce the students to the principles of Marshall B. Rosenberg's Nonviolent Communication and in the second part of the seminar let the students practice methods like analyzing different needs of communication partners in a given situation.

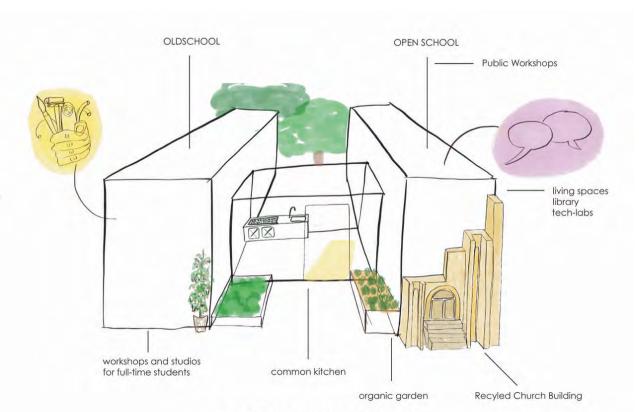
#### WHAT?

We created an art institution split into two parts: A main campus permeable for the public and a forest retreat for ritual and communal purposes. Our focus on community and mental health is very relevant because the number of mental health issues and lonely people are increasing. And based on our assumption that artists often fulfill the function of a "soul of society", reflecting and expressing its needs, we think art institutions are a good place to start tackling some of the big challenges that societies will face in the future.

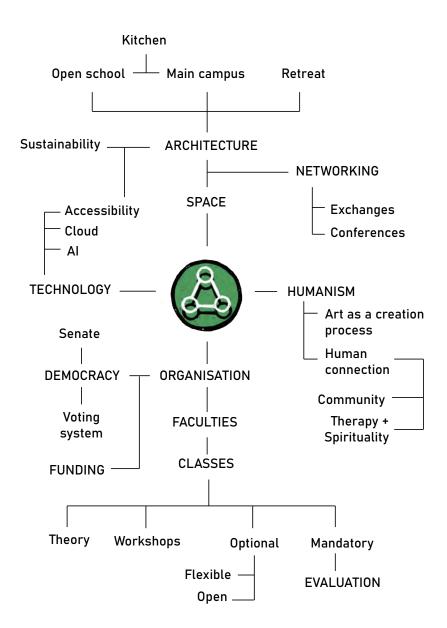
Our concept responds to our initial assumption that the future will be a digital dystopia by offering holistic education, community and self development. The most valuable lesson learned was that when doing group work, especially when it is as abstract as thinking about the future in 200 years, it is useful to apply the rules of improvisational theater: say yes to what your group member proposes and then see where the journey leads. If it arrives at a dead end, you can always take another turn at the beginning.

#### HEART meditation online: <a href="https://www.youtube.com/watch?v=">https://www.youtube.com/watch?v=</a> I9QMDopNJ4





# MAIN CAMPUS



#### MANIFESTO

The purpose of art has changed So did humanity

As technology is taking over, we tend to forget the real HUMAN NEEDS

We belive that technology will never replace

HUMAN CONTACT

We believe in COMMUNITY

We believe in INDIVIDUALITY

We believe in progress, endless exploring

We believe in everchanging knowledge sharing

We believe in the FREEDOM OF CHOICE

We believe in ACCESSIBILTY

We believe in EQUALITY

We believe in SUSTAINABILITY

We believe in OURSELVES

We believe in ART



#### MAPPING THE LOCAL

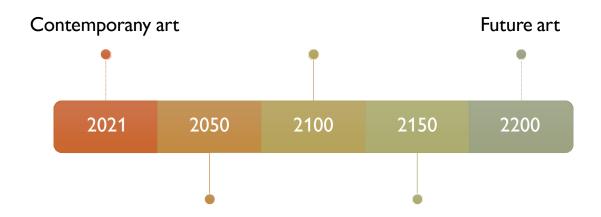
#### **KNOWLEDGE OF 2200**

#### **Group 9**

MKE, Intermedia, Anca Iris
MKE Intermedia Oláh József
MKE, Painting, Anda Varga
Istanbul Ayvansaray University, Fine Arts, Design and Architecture Faculty, Graphic Design,
Istanbul/Turkey
Academy of Fine Arts Rome, Department of Design and Applied Art, Graphic Design, Stefania
Eleonora De Gennaro, Rome/Italy
Accademia delle belle arti di Napoli
Sculpture, Monica Squarciafico Napoli/Italy



# HOW WILL BE TEACHING OF ARTS IN 2200?



# RESPECTIVE OUR WORLD



In 200 years from now, probably the nature as we saw it, will not exist anymore. This is what we thingh should look like the Earth.

#### **OUR UNIVERSITY**



Based on the simplicity of life, Connection with the nature,
Advance of technology,
Were every student had freedom

# OUR UNIVERSITY

A structure that remains the nature and that doesn't destroy the landscape.

An hidden university.

A wandering university





# **TECHNOLOGY IN THE TEACHING OF ART**



# **TECHNOLOGY**

Professor working on a technique that cures blind and deaf people, by the help of a gene manipulated cell send to the body with water lily tendrils.



# -Why?

Our ide had two main concepts. The first one is to get people to experience physical reality instead of a virtual one. We want our students to go out, take a journey outside of their home/computer, experience what possibly remains of nature, discover working with physical materials, and connect personally with other people. This is based on our covid experiences and the very real possibility that so far in the future people will rarely go out, and will do anything and everything from behind a computer screen. We also fear that not much of the environment will survive, so getting the students to experience existing within nature is also our aim.

The second is that one never stops learning. It is a journey, and everyone is invited to join. Art schools gather creative people and teach them how to make new connections and express themselves. We could not and would not choose a specific group of people or a qualification that entitles people to join. From someone who is good at drawing to someone who had yet to find their strengths and place in the world, we welcome everyone who is keen to learn.

That is why we made our school a moving one, that the students should search for, crossing water and land, cities, and nature, cultures, and viewpoints, learning all the way.

#### -How?

We went the traditional way and made a presentation. The ppt itself has the format of a school guide for new students. We created a logo for the school and organized short introduction texts for our main idea the structure of the school, the admission process, the new technologies, and the courses. We also made illustrations to go with the text.

#### WHAT?

Our idea was to hide the university in nature so no one knows about its real position of it, but at the same time, the university will be "easy" to find because of the scarce natural resources. In the future, we thought that there will be only a small part of the world that still has natural settings. The building of the university will also move around this part where forests still exist or somewhere where nature flourishes. A wandering university in that sense.

Students will have to find it if they really want to join the university. All the things that the university needs, like materials and so on, will be obtained by the exchange.

Materials and food in exchange for the artworks of the students. We don't want our institution to depend on, or to be tied to capitalism and money. But the students can decide to keep or exchange their work themselves if they need other materials than the basic ones.

"Black Mountain College" school was ideologically organized around John Dewey's principles of education, which emphasized holistic learning and the study of art as central to a liberal arts education. Liberal arts take the term art in the sense of a learned skill rather than specifically the fine arts. Liberal arts education can refer to studies in a liberal arts degree program or universityeducation more generally. Such a course of study contrasts with those that are principally vocational, professional, or technical. The institution was established to "avoid the pitfalls of autocratic chancellors and trustees and allow for a more flexible curriculum," and "with the holistic aim 'to educate a student as a person and a citizen.'" There were no course requirements, official grades (except for transfer purposes), or accredited degrees. The liberal arts program offered at Black Mountain was broad and supplemented by art-making as a means of cultivating creative thinking within all fields.

We want something similar. A lot of guest lecturers from many fields change each year, that the students can choose from, and only one mandatory main course that introduces them to different people, mindsets, art.

When the students finish their education, if they still don't find their path can take a pilgrimage into the nature to find it on their own.

We imagine people will live their lives mostly trough computer screens so in the first year at uni the students can enjoy a course that is based on the nature where the only way to do art is with the materials that you find in the nature around the building of the university. It's a continuation of their journey to get there. That year they will be concentrating on working with their hands. Being present, experiencing the terrain the materials and working with each other. In the second year they will be encouraged to learn about the advanced of the technology and it's possible uses in their work. Meeting different scientists, artists helping them with their projects. We come up with an idea for possible future scientific research.



A project by:

Alma Pedreño Rivas Benedek Farkas Emanuela Gualano Richard Melykó

#### **CHOR**

**χορός** ( *khorós* = place where you can dance, coral dance)

ORTO (vegetable garden)

**χόρτος** ( khórtos = fence, enclosure)

CHORTO is a space that houses a dynamic movement that opens up towards the outside, allowing growth

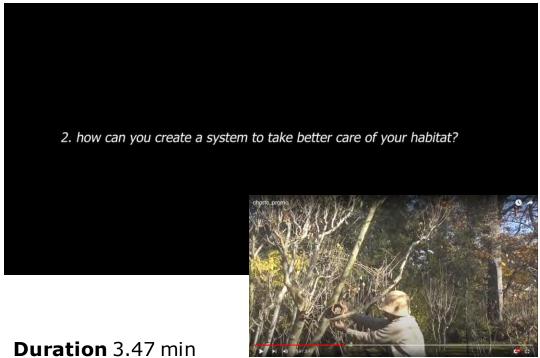
extrapolated from the plan of the site that hosted part of our trial



CHORTO

#### VIDEO PROMO

https://www.youtube.com/watch?v=VetnPSDVYvk&ab c hannel=Rich%C3%A1rdMelyk%C3%B3



**Language** Italian+Spanish+Hungarian+English with **English subtitles** 

**Location** Füveszkert, a botanic garden

Fictional subject for a fictional school, where the institution is the environment, trying to answer at some questions that arose from a reflecion about the problems of knowledge production places. The video shows our action of interaction with the space.

The rhythm is provided by our speculation, closed by a common speech.

We chose to preserve our own language, alternating with English.

### **WEBSITE**

# https://chorto.hotglue.me/





To share the poetic essence of our fictional insitution, including the promo, the concept of the school and of the subjects.



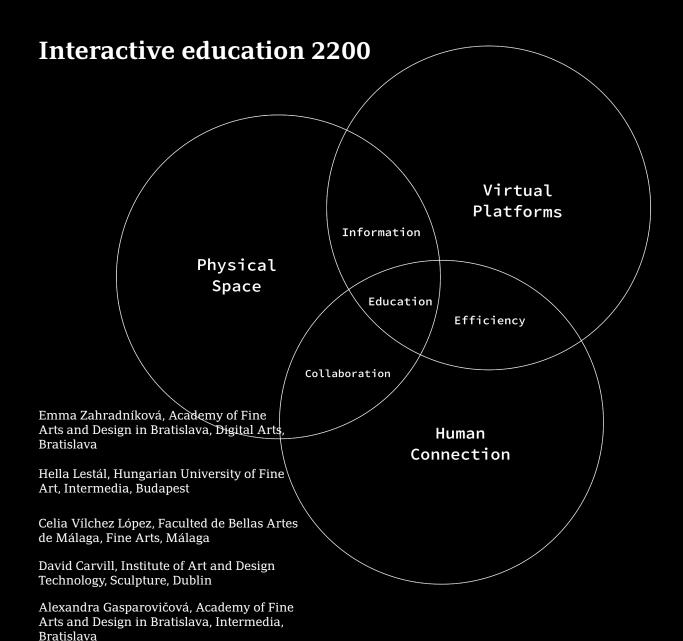
#### **WORK PROCESS**

What we imagined allowed us to experience the practices we propose.

A part of our work is situated in the creative process that moved us.

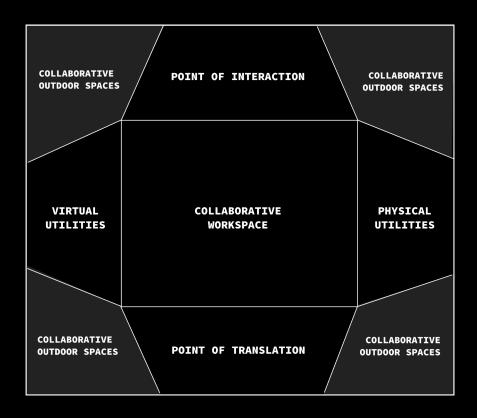
We exercised our capacity for empathy and mutual understanding, interacting with each other.

The first phase of common reflection was followed by the creative phase in which our ideas took shape and during which each of us responded to the questions we posed using our own expressive means.

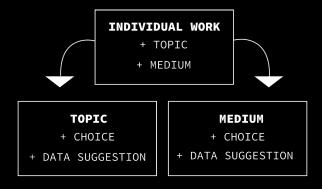


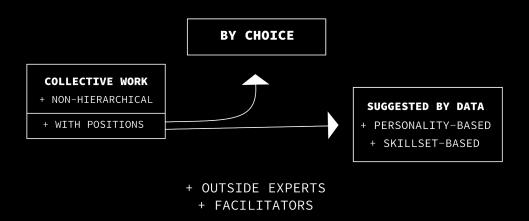
#### Introduction

Our idea for education in the year 2200 was to have a collaborative workspace that utilises both technology and concepts of shared knowledge. We aim to create a proposed environment where students can learn in the most tailored way possible while also networking with other students that create useful connections for their future. We aim to do this by utilising the technology of data and how this can inform a range of decisions that create a unique course to suit each student. We also aim to create a space where both traditional and innovative schools of art can work in unison through the means of technology to translate work between virtual and physical spaces.



# **Sorting options**





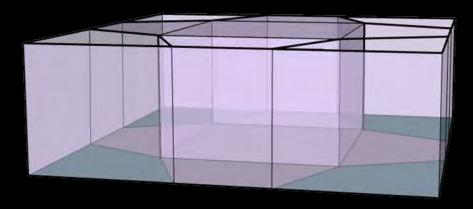
#### Initial survey

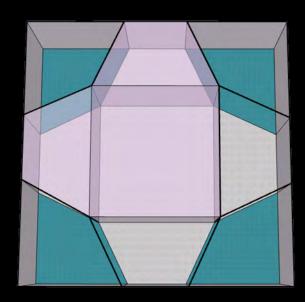
- What are you interested in?
- What would you like to learn?
- What can you teach?

In each step of the learning process, the knowledge and predictions generated from collected data is offered as a learning option.

# **Collaborative workspace**

Focus on networking





Blending learning and practice - ideally you find a team and continue working after school

#### **Data translation**

In this institution we would like to bridge the gap between new and old technologies. As seen in the design of the building, there are four key areas aside from the main workroom that are crucial to the ethos of the building.

On the left side we have our Virtual utilities which would include Softwares to create things for a digital platform which is then balanced and the right side by the physical utilities which would be the machinery and materials for creating pieces in three-dimensional methods. These areas provide the facilities for creating art in a range of both classical and contemporary practices.

Working in conjunction with the workshop and utilities are the two rooms labeled 'point of interaction' and 'point of translation'.

The point of interaction will serve as the physical space in which the greater public can interact with the institution by way of exhibitions, workshops, promotional events etc.

The point of translation is the room on the bottom of the diagram and would be used to translate physical works into a digital context and vice versa. Examples of this would be photographing physical objects thus rendering them into a digitised version. Inversely this can be demonstrated by a digital sculpture being printed in 3D. This room is an important part of the building as it allows the participants in the institution to be dynamic in their work and expand the range of their capabilities.

It is important that the collected data is included in the works and projects of the members studying in this institution. Students learn how to work with data by supervising the sorting process and the process of creating educational guidelines. Also, data will be used to simulate model situations and problems, creating a sort of a virtual test ground. Students will then be able to predict trends and solve problems.

# **Funding**

The school would not position itself as the only possible educational institution. In fact it might be more suitable for people that have already completed some basic artistic education and are trying to jump start the more practical aspects of their careers - working in artistic teams, on real-life projects, with professionals from other fields or for actual companies. As such it would be financed by a mixture of grants and fees, available to as many students as the funding allows.

# Future Generator

Mapping the Local

Group 6: Magdalena Jaminska (Accademia di belle Arti di Roma)

Marija Nikic (University of Arts, Faculty of Applied Arts, Belgrade)

Alma Rico (Universidad del país Vasco, Faculty if fine artes -Bilbao)

#### -Group Diagram

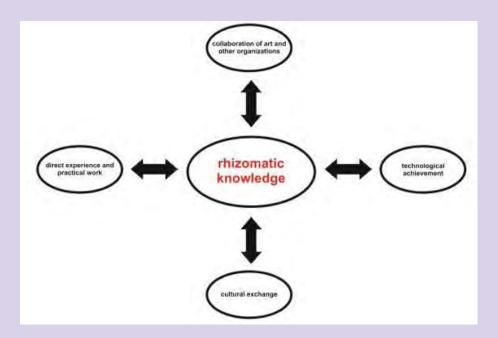
We started our work by confronting all of our previous, individual diagrams. We realize that we had some main points in common:

- Knowledge (society) built by the active participation of everyone;
- Knowledge built by experience: we imagine that in the future more importance will be given to practical aspects of different fields;
- in future institutions subjects won't be strictly categorized, but there will be an hybridization between them that will allow people to develop their personal process as an individual in a society;
- Art as a medium, as a space where this hybridization is possible and can be spread to other fields:
- development of technologies, which will increasingly become part of our daily lives;

After a discussion on those topics we created our definition for the future of knowledge:

"Our perspective of future knowledge is seen as a rhizomatic network of unique individuals that actively participate in preserving cultural exchanges, assimilating and creating a collaboration of art and other social, political, environmental organizations through direct experience and practical work coexisting with technological achievement."

and designed our diagram:



#### -Why?

After various discussions, we came to the conclusion that what was really important for us was a university that would take into consideration the opinions, needs and ideas of those who experience space firsthand.

So we thought to start from that: interviewing real students and collecting their opinions about the knowledge, asking them:

#### 1. How do you think education will look like in 200 years?

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#### 2. How would you like education to look like in 200 years?

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#### 3. How much are you willing to do and invest to get the future you want?

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https://drive.google.com/file/d/1yui465HSB4pVKv4zUTV7JK8A0jpdmJN4/view?usp=sharing

That's when we started to think about a place where students from all over the world could upload their opinions and on that, developing an answer that was constantly changing, evolving, that could work as a real reference to build the future.

So we worked on the interviews trying to use the most important and used words to create an only answer:

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The result was chaos, which in his funny way made us reflect on our impossibility as human beings, to predict the future. We can theorize dystopian or utopian futures but the truth is that we're not capable of knowing what will be. We're desperately trying to know, to predict, but the truth is that we're finite, and as a finite being we're not allowed to know.

But we can (and should) work on the present, on our real problems of today, because the only way to write the future is being present.

#### -What? How?

Finally we came up with the idea of the **Future Generator**:

we thought that because it's impossible, for us, to put together all the ideas, opinions, needs, collected in a finite and sensible form, probably in the near future an AI will be able to do it, and the results will be clear enough to create suggestion for the governments and institutions from all over the world.

#### The Future Generator:

We imagined the project as a website, which could be used by every institution in order to have constant and real feedback and organize themselves accordingly to that. The site would work in a very simple way: each student would have to answer three questions, and the generator will calculate their final answer, which will be updated to the biggest feedback, created on the addition of all the opinions.



#### Website link:

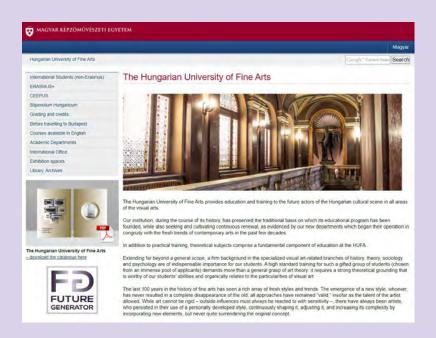
https://drive.google.com/file/d/1F-HiCea6YGMH9jy7dBLhlK0oR8mRpIHA/view?usp=sharing



We imagined that every university could have a postation for the generator, so that the students all and the university staff could just record themselves while answering and the AI will able be to calculate and reassume it into an answer.

We made a logo

which we imagine also positioned on the home page of each university's websites so that by clicking on it everyone could access it also from different locations.





#### **Final Conclusions**

As said before we thinked a lot about the idea of "imagining the future" which, we believe, is very difficult, if not impossible to predict. But we understood and remarked on the fact that the future can only be imagined and defined starting from the present, reflecting on our actions today. We firmly believe in the fact that the only possibility we have of designing the future lies in being present today. We also believe that it is in the educational systems that we can create change, as it's from these places that knowledge spreads and creates a society that decides how to relate to the surrounding world.

In conclusion, we think it is more urgent and important to work on relearning how to be present to today's problems, in order to become so capable first of all of being grateful for what we have and maybe, who knows, even to write a new bright future.

## Utopia 2200

#### Lazar Ivanović

Faculty of Applied Arts

Industrial design

Belgrade

#### Flora Lenart

Hungarian University of Fine Arts

Fine Art Theory

Budapest

#### Camilla Longoni

Accademia di Belle arti di Brera

Scenography

Milano

#### **Ewelinka Dochan**

Glasgow School of Art

Sculpture and Environmental Art

Glasgow

#### **Marie Kaiser**

HAW

Design, Media and Information

Hamburg

## Utopia 2200

The War on Resources
The Robotic War
The Collective Trauma

We have gone through a global crisis where nations have gone to war over dwindling resources. Fighting behind monitors instead of on the physical front, every nation has made it a priority to train good technicians. The new elite of society became the business owners who specialized in robotics. Engineering and IT were among the most in-demand professions. The robots they developed were operated by skilled workers. Professionals with effective strategies in this field quickly advanced. Learning to become a robot operator was a breakthrough.

After a while, they ran out not only of the resources, but also of the energy needed to operate war machines.

The nation that could use renewable energy to power its robots won the war. Countries that lost the battle for basic resources quickly felt the impact. Mass starvation and thirst set in, populations plummeted, and survivors tried to emigrate. This in turn triggered a mass migration that resource-rich countries could no longer manage.

The elites could never be held accountable for the collapse of civilization. During the Robotic War, they secretly built spaceships to escape to Mars. Most of society did not know about this until much later.

During the shock of the end of the Robot War, the people began to think about a new society, using all the traumatic experiences they had suffered - from the mistakes of their predecessors. The moral - social - natural destruction of the planet became a collective trauma. It was no longer possible to build a society in which the capitalist system would determine everyday life, as this would create the same old problems.

The young generation, living around 2200, would have to face the mistakes of their fathers and mothers, grandfathers, and grandmothers. And this is a huge challenge: they are the first to make decisions in a reconstruction, decisions that will influence the lives of those who come after them.

Therefore, they are making rules that are radically different from those that have existed until now. The institution of money is abolished and works of art become the new currency. In this way, art will not only become the most important monetary actor, but also the biggest influence on society.

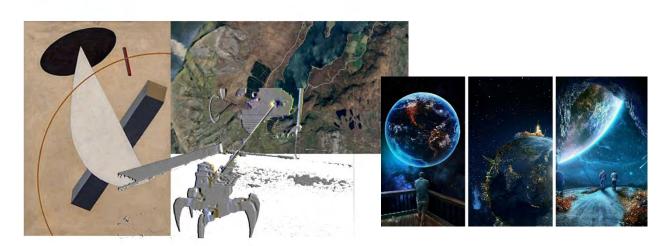
Art is particularly needed in a society that is slowly recovering. It helps the recipient to selfreflect and process trauma. As a therapeutic tool, it is also beneficial for artists. They are people who can heal through their work. It is no longer about generating profit, but about the results of the work that the public has contributed to with their skills.

Therefore, the purpose of art education is to bring people together through mutual knowledge sharing. The backdrop to the creation of artwork is the community who participate and contribute to projects. The artist, in turn, brings together the skills and resources of people to create the final product. The basic principles of the education system include a holistic and democratic

approach in which there is no hierarchy between works, and all human abilities are considered as potential.

All artistic institutions operate their education system based on this ethos. They explore the archives of the Black Mountain College of Art, which survived after the collapse. The educational model of the institution, which was active in the first half of the 20th century, serves as an inspiration. Education, based on an interdisciplinary approach and practical knowledge, is enhanced with elements that encourage spontaneous action or feedback on each other's work.







#### The Epochal System

#### The Accessibility

#### **The Centred Countryside**

Instead of traditional semesters, students learn in an epochal system, creating works focusing on a single theme for three weeks. Through project-based learning, they learn to produce quality work in a short time. At the end of the three weeks, an exhibition will be organised to showcase the work produced so far. Finished status is not a prerequisite, but each student will receive feedback and constructive criticism from their peers, and after a week break, they can provide support for the next three-week workshop. The modules are not built on top of each other but can be freely varied, so everyone graduates with unique skills.

The diploma - and the credits needed to obtain it - are not time- bound, but can be obtained at any time. Students usually complete between three and six years of more intensive work, depending on the workshops they have attended. This is not

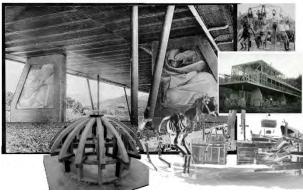


strictly required; up to twenty-five years can elapse between the start of studies and graduation. This makes the system more democratic and personalised, providing access for neurodivergent or socially disadvantaged learners.

Anyone can apply for courses offered by the university, regardless of nationality, age or gender. No prior studies or proven artistic talent is necessary to enter education, as the new society expects not a well-established artistic career, but continuous interaction and collaboration with others.

Courses are usually organised in a flexible way. Every week there is the possibility to take part in a so-called "randomly organised" class, where participants can do anything they like, from musical improvisation to collective learning and knowledge transfer, and thus inspire each other.

CONSTRUCTIVISM AS PRACTICE



In addition to transparent learning, university education places great importance on participants building their own spaces to meet their needs. Drawing on the site-specific works of Gordon Matta-Clark, everyone will be an active shaper of the spaces they use. In the new social order, the countryside will be central, where work will be done permanently, while in the peripheral cities, work will be done in seclusion. In the countryside, permaculture flourishes, with locals providing the materials and tools for construction, in exchange for artist students talking to them and finding solutions to local problems.

One of the bases of the education system described above is Polla, in the Scottish Highlands. The climate crisis and the Robot War have left much of Europe uninhabitable. The mountainous Scottish Highlands to the north were less affected, and the European survivors who settled there were able to adapt. The university at Polla base, with its permaculture economy around it, can feed the population and develop methods in its laboratories to make desert Europe a fertile land.

## Art as a therapeutic tool The Mutual Knowledge Sharing - workshop

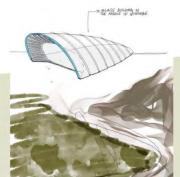


#### The walking forest - workshop









#### MAPPING THE LOCAL

"Due to the evolution of technology, knowledge will be in anyone's pocket, so there will be space for more practical teaching in open minded and multifunctional spaces"

Our imaginary school which embraces practical teaching and the important relation of the self and it's surroundings takes place in an ideal future, claiming a re-purposed building which is transformed into a shared space. Here the students of the school can come together and hone their skills in workshops and interconnected areas. It's a meeting point for the public and the arts which is valued not only as a recrational activity and a mean of production, but also as an important aspect of the human experience.

In this utopic future the global shared knowledge produced by our technological advantages acts as the great equalizer. Art is not only looked at as a market and artistic communities can thrive through easily accessible online academic resources and help how to process it, leaving more time to actually perfect offline skills. Nowadays it often feels like the future is a looming cloud full of threats- maybe if humankind faces it's problems readily, in 50 years we won't have to look at the coming times with such dread and the future will be something to invest in through the education of the next generations and the celebration of our shared mastery.

In this vein, our explored school is a democratic, state-funded institute. It bears many similarities to it's 2021 predecessor as we looked at problems experienced the present days but also is fundamentally different in it's presence. There are many changes made, but if somebody would see it from the past, then it would still be instantly recogonized as an academic establishment. In a way we were creating an ideal school based on our shared and current experiences, and instead of leaving it in a vanishing dreamscape we placed it into a materializable future. And while this future may not be space-age, the change of viewpoint and economical means this school requires is still futuristic enough for us to project it into another century from here.

The university itself, committing to the shared knowledge experience would have different faculties ranging from fine arts through applied arts to the various musical, digital and performative arts. These different departments would all work on one physical campus with shared workplaces initiating new combinations and discourse between the fields. One would have flexibility in the courses they take even from very different studies, with an also flexible semester system to support the individuals' research and education.

This leniency towards the students' own pace would also bring workshops and studios being open all around the clock. Our world today is already tending towards a 0-24 hours open business, a never sleeping beast for the better or worse- so we expect to have our workshops and studios also to be available at all times. Creating should be able to take place anytime and with a future where universal basic income and robotic work are likely outcomes we might get more authority with our lives natural rhythms.

Authority was important for us in the imagining of the actual physical form of the school as well. Believing in a future where instead of wasting resources we occupy already existing places tailored to our own needs, our concept uses buildings and sites present in cities but without a real role to fulfill, disrupting the urban fabric.

The school building as the body of an autonomous entity would be forever changing and evolving. It's occupants- the students and teachers- would have a free hand in designing their surroundings to their immediate needs. Our core idea of shared knowledge would also present itself in the system of workshops and studios. While each department would occupy it's own creative space these hubs would be interlinked through shared workspaces and common areas. The departments however could do with their own space as they like- add or subtract walls, tools and decoration depending on the class the room belongs to. Maybe in the far future our buildings will be less rigid and permanent as new technologies emerge to reshape walls

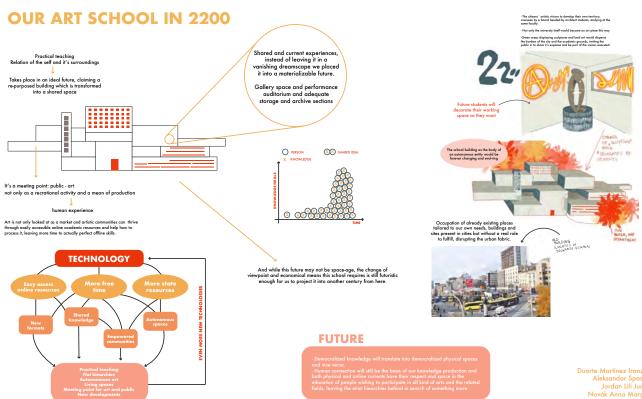
by simply instructing it on a touchscreen, providing more opportunities for groups and individuals to relearn our relationships with the space around us.

The citizens of the institution could use their artistic visions to develop their own territory, overseen by a board headed by architect students, also studying at the applied arts faculty. And not only the university itself would become an art piece this way, but it would also provide space to channel the student's work in other ways as well. Outside green areas displaying sculptures and land art would disperse the borders of the city and the academic grounds, inviting the public in to share it's expanse and be part of the visions executed. The school would also have it's own gallery space and performance auditorium to showcase the materials born on the campus, and adequate storage and archive sections to support the value preservation for the future generations. These additions would hopefully open up more connection and discourse between the public and the institution, while giving the school the resources to to showcase it's progress and new findings while having the capacity to collect and archive selected works and documentations both online and offline.

In this thought experiment we discovered a future where the democralized knowledge will translate into democralized physical spaces and vice versa. Human connection will still be the basis of our knowledge production and both physical and online currents have their respect and space in the education of people wishing to participate in all kind of arts and the related fields, leaving the strict hiearchies behind in search of something more.

## MAPPING THE LOCAL

"Due to the evolution if technology, knowledge will be in anyone's pocket, so there will be space for more practical teching in open-minded and multifunctional spaces"



## MAPPING THE LOCAL 2021

Group 3

Isidora Vulic Verica Petrovic Attila Lakatos Joan Manso Nuria Chumillas

# All the university system in a small place

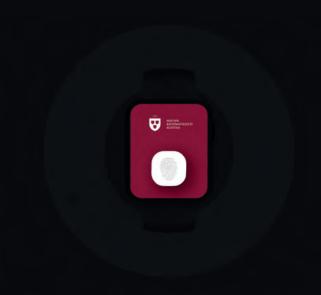


## << Why this project? >>

The reason for creating this project was the initiative to renew the university-student connection, making an app that was close, simple and that would allow university student from anywhere in the world to access and know the entrance exams of universities around world. Putting emphathe sis on the selection in order to choose and enable highly motivated, creative and cooperative individuals who will able to work within a healthy community.



### << How had we created it?? >>



Working as a group, first we created a diagram with the main ideas mixing all our individual diagrams, then, once we had all the main goals we developed an app using figma and thinking how technologies would be in the future and trying recreate them,



### << What we made? >>

We chose entrance exam as our main focus, since we as students believe it is a good starting point when thinking about art education in the future.

Our initial idea was to make a student magazine as a medium for presenting future university. But finally, we made an app with the same goal.



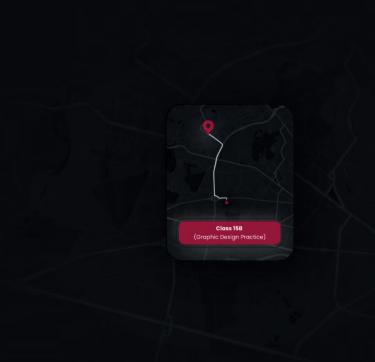
"I was a foreginer applying from a distant country and the fact that I could do my consultations, interview and the whole exam completely virtually made everything so much easier."

Student experiences

Advices from the professors

"We encourage our students to submit their most representative pieces of artwork they made regardless of what it is, we want to see your most genuine interests and creative potential

## << Experiences and learning >>



The important thing most about this work has been the connection with the different colleagues and the adaptation to their ways of working. Despite the different kilometers, all the students share common values such as a thirst for knowledge and concern about the academic future.

#### **KNOWLEDGE2200**

To understand how schools will be in 200 under years we believe we first have to go back in time for at least 200 years, in that way we can see the trends and try to build a better foundation for the future. At the beginning there was no difference between departments, fine artists used to be architects, scenographers etc. As time went on, the amount of techniques that artists had to master increased, the departments were created, and the knowledge that an artist had to get became more specific.

While the number of departments and different art specializations are increasing, the line that divides all departments is becoming finer every single year. We think that this is a big contradiction and we believe that it's important to create a school in the future in which these trends are aligned. We believe that this can be achieved by pairing the studies with a job, a dual system university, in which students wouldn't only learn a technique but they'll learn how to work and relate to others. This system already exists, but rarely in the art schools, and the thing we don't agree with is the fact that all these schools are private and not everyone has access to them. One way in which we could develop a dual system university of fine arts, without loosing the supervision of the professor, could be extending the amount of bachelor studies to 5 years, this way the student is able to work and to gain experience as well as to develop his own project freely. Lengthening the study period will not be losing of time, because the student will be able to earn money and be independent from their family, and also enter the working world earlier on in their life. If students start working earlier, it means that they will retire earlier and the working age will decrease, helping the economy.

It won't be difficult to find jobs since the university will create an online system in which every student will have a profile with a portfolio, in that way it's going to be easier for the companies to find new talents suitable for their needs, and students will gain experience. Some lessons could also be opened for the companies to attend and in general there can be a better communication between schools and companies. Also companies can present their own work and whoever is interested can enroll in a practice.

We believe that in 200 year the importance of art will increase with the rise of importance of social network and faster communication in general. It will become fundamental be able to visually represent a concept in a way that is simple and efficient. Also virtual reality may be very important and popular and there will be increased need for artist because it is basically building a new reality. In general, we believe (and hope) that the founding dedicated to young adults will increase, and that politicians (if they are existing) will realize how important it is to invest in education to create a better future.

Like we already mentioned, the founding will be given to the university in general, specifically to art university, but that is not the only way in which we will be able to fund all the project. Privates and state companies can directly finance projects within the university, in that way they will have a picture of different projects and ideas on something and then they can decide the project/idea they like the best and invest in it.

For this reason we think that there will be more valid public university. In the future we hope that everyone will have the same amount of opportunities to study, and we are thinking about equal budget for every student as well as equal right to apply for the university. The university provides the students with the materials and those materials will be equally available for all students. Another solution that we found is that maybe companies that develop materials (new tools and technologies used by artists), could give the products to university for a try-out,

before launching them on the market. The students can then give a feedback and help companies create better performing products (laptops, gadgets etc.)

We longly discussed about wether we wanted an admission test or not. On one hand, we understand why there has to be one, since the materials are expensive and the more we want to be able to provide to the students, the less number of students we should have in order to be able to afford it. The admission test is required now since the founding are not large, but since the founding will be higher there won't be the need to have one. This is important because university should be a place where you learn how to do something and it shouldn't be required to already know how to do it.

With the increase amount of students we think we'll have, there will be a need for more teachers since its very important to have a student-teacher relationship, or, in other words, an individual approach. That could be achieved by introducing teaching in the dual system as a job, so that the older students can learn from the experienced one (assistance). This will not only create a more relatable and easy relation between the teacher and the student, but also help form future teachers. The pairings of the student and the teacher can be done on the basis of the portfolio.

Since the students will immediately be dived into the job work, all those student that aren't sure if they like the job, they will figure out right away whether they want to keep studying that subject or not.

With this idea of our university, of course there are a lot of things that should be covered in an education system, but for now we have one peace of a puzzle in a wide and complex structure, so at the moment we covered the ones that we lack the most.

Anđela Veličković Faculty of Applied Arts, Belgrade, Photography

Marta Bersanti Accademia delle Belle Arti di Brera, Scenography department

Sofia Anna Caroprese Accademia delle Belle Arti di Napoli, Sculpture department

Almos Horvath University of Fine Arts, Budapest, Intermedia department