

# Syllabus

## *Descrizione corso*

<b>Titolo insegnamento</b>	Studio 1
<b>Codice insegnamento</b>	47200
<b>Titolo aggiuntivo</b>	Unseason Abilities
<b>Settore Scientifico-Disciplinare</b>	
<b>Lingua</b>	Inglese
<b>Corso di Studio</b>	Corso di laurea magistrale in Pratiche creative e Critiche contemporanee
<b>Altri Corsi di Studio (mutuati)</b>	
<b>Docenti</b>	<p>mag. Indré Umbrasaité,  Indre.Umbrasaite@unibz.it  <a href="https://www.unibz.it/en/faculties/design-art/academic-staff/person/52529">https://www.unibz.it/en/faculties/design-art/academic-staff/person/52529</a></p> <p>dr. Alex Putzer,  Alex.Putzer@unibz.it  <a href="https://www.unibz.it/en/faculties/design-art/academic-staff/person/52571">https://www.unibz.it/en/faculties/design-art/academic-staff/person/52571</a></p>
<b>Assistente</b>	
<b>Semestre</b>	Primo semestre
<b>Anno/i di corso</b>	1st year
<b>CFU</b>	12
<b>Ore didattica frontale</b>	90
<b>Ore di laboratorio</b>	0
<b>Ore di studio individuale</b>	210
<b>Ore di ricevimento previste</b>	78
<b>Sintesi contenuti</b>	The course will allow students to conceive and develop personal projects that can integrate an ecocritical perspective into visual arts and design, with a profound awareness of contemporary environmental problems and their interrelation with up-to-date cultural production.

<b>Argomenti dell'insegnamento</b>	New climatic registers, seasonal dependences, unseasonable weather, emerging realities, climate imagination, dynamic hybrids, translocality, socially-ecologically inclusive living space, resilient futures, more-than-human realities
<b>Parole chiave</b>	Unseasonabilities, seasonal landscapes, naturescultures, posthumanism, rights of nature, transdisciplinary inquiry
<b>Prerequisiti</b>	None
<b>Insegnamenti propedeutici</b>	
<b>Modalità di insegnamento</b>	Corresponding to the practice-oriented and theoretical elements of the course, teaching combines weekly studio critiques with reading and writing assignments, complemented by group discussions, input sessions, field trips, and reviews.
<b>Obbligo di frequenza</b>	not compulsory but recommended
<b>Obiettivi formativi specifici e risultati di apprendimento attesi</b>	<p>Studio 1</p> <p>Educational objectives</p> <p>Module 1 – Natures-Cultures: Research based Art and Design</p> <p>Integrate Ecocritical Perspectives into Artistic and Design Practices</p> <p>Enable students to develop personal projects that reflect a critical understanding of the relationship between nature and culture, addressing contemporary environmental challenges.</p> <p>Apply Research and Experimentation in Creative Processes</p> <p>Foster the ability to combine theoretical knowledge with hands-on experimentation to produce works that respond innovatively to ecological and cultural issues.</p> <p>Promote Environmental Awareness and Responsibility</p> <p>Encourage students to explore the role of artists and designers in promoting sustainability and ethical approaches to environmental problems.</p> <p>Develop Critical and Practical Skills</p> <p>Strengthen students' capacity for critical thinking, visual articulation, and practical execution through continuous feedback and interaction.</p> <p>Produce Reflective and Impactful Creative Outcomes</p> <p>Support students in creating works that not only showcase technical and conceptual rigor but also provoke thought and dialogue on environmental sustainability.</p> <p>Module 2 – Ecocriticism</p> <p>Develop a Theoretical Understanding of Ecocritical Disciplines</p>

	<p>Provide students with a solid foundation in key ecocritical fields, including environmental philosophy, cultural and visual ecocriticism, ecofeminism, and indigenous ecocriticism.</p> <p>Analyze Interactions Between Art, Nature, and Culture</p> <p>Explore the complex relationships between artistic practices and natural or cultural contexts, fostering a critical awareness of their environmental implications.</p> <p>Engage with Authoritative Theories and Case Studies</p> <p>Enable students to critically study general theories, specific case studies, and scholarly bibliographies to build a rigorous and well-rounded understanding of ecocritical practices.</p> <p>Stimulate Critical Thinking</p> <p>Encourage students to develop independent critical judgment through dialogic seminars, group discussions, and individual assessments.</p> <p>Apply Ecocritical Perspectives to Contemporary Issues</p> <p>Equip students with the tools to analyze and interpret contemporary artistic and cultural phenomena through an ecocritical lens, promoting informed and reflective engagement with environmental challenges.</p> <p>Learning outcomes</p> <p>Knowledge and understanding</p> <p>Students of the course will:</p> <ul style="list-style-type: none"> <li>- know ecocritical theories and their applications in visual arts and design</li> <li>- have specific knowledge of artistic and design techniques that promote environmental sustainability</li> <li>- understand the processes of interaction between artistic practices and natural contexts, analysing them while considering the connections with other fields of knowledge, such as philosophy, sociology and environmental sciences.</li> </ul> <p>Applying knowledge and understanding</p> <p>Students of the course will:</p> <ul style="list-style-type: none"> <li>- conceive and implement artistic and design projects that respond to contemporary environmental challenges, using sustainable materials and ecological techniques;</li> <li>- develop initiatives that involve local and global communities,</li> </ul>
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	<p>promoting greater awareness and action towards environmental sustainability;</p> <ul style="list-style-type: none"> <li>- collaborate with scientists, activists and other professionals to integrate interdisciplinary knowledge into artistic and design projects.</li> </ul> <p>Making judgments</p> <p>Module 1-2</p> <p>Students of the course will:</p> <ul style="list-style-type: none"> <li>- apply the knowledge acquired in the professional context;</li> <li>- devise original projects that take into account the transformations induced by globalization and internationalization processes.</li> </ul> <p>Module 2</p> <p>Students of the course will:</p> <ul style="list-style-type: none"> <li>- collect and interpret cultural and material data from the fields of art, design, technology and spatial and curatorial practices, demonstrating the ability to place events, works and production operations in the historical context and current trends;</li> <li>- grasp the authority and evaluate the reliability of the various available sources;</li> <li>- reflect and express an independent judgement, including on social, ethical and political-cultural issues;</li> <li>- interpret specific facts and events, within subject of their field of study.</li> </ul> <p>Communication skills:</p> <p>Module 1:</p> <p>Students of the course will:</p> <ul style="list-style-type: none"> <li>- use visual and multimedia tools to create engaging and informative presentations.</li> <li>- collaborate in teams and communicate effectively with colleagues and professionals from different disciplines</li> </ul> <p>Module 2:</p> <p>Students of the course will:</p> <ul style="list-style-type: none"> <li>- write scientific and technical articles and reports with clarity and effectiveness;</li> <li>- present projects and ideas verbally in a professional and convincing manner.</li> </ul> <p>Learning skills:</p>
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	<p>The course is aimed at:</p> <ul style="list-style-type: none"> <li>- strengthening the critical and operational autonomy of students;</li> <li>- developing their ability to choose, compare and adapt to new knowledge and technologies.</li> </ul>
<b>Obiettivi formativi specifici e risultati di apprendimento attesi (ulteriori info.)</b>	<p>Practical and theoretical investigation on 'unseasonabilities', reflecting on the dissonance between lived and imagined realities, desired and actual identities, between environments, landscapes and the human projections that aim to depict them.</p>
<b>Modalità di esame</b>	<p>To pass the course successfully, both the practical and the theoretical components of the modules must be completed. Failure in either part results in failing the course, as both are integral to the overall investigation. Continuous development of the project, along with the completion of individual assignments on time, will be assessed throughout the semester. Participation in the mid-term and final presentations is part of the evaluation process.</p> <p>N.B. – ALL STUDENTS TAKING THE EXAM AS NON-ATTENDING STUDENTS MUST AGREE UPON THE CONTENT WITH THE LECTURER.</p>
<b>Criteri di valutazione</b>	<p>Quality of research, authenticity of concept, completion of assignments throughout the semester, active participation and contribution to the collective investigation of the semester topic will form the basis for evaluation.</p>
<b>Bibliografia obbligatoria</b>	<p>1) Introduction text (p 9-23) of Hannah, Dehli, Brenda Cooper, Joey Eschrich, and Cynthia Selin, eds. 2018. A Year without a Winter. Columbia Books on Architecture and the City</p> <p>2) When Seasons no longer hold (p 1-26) in Bremer, Scott, and Arjan Wardekker, eds. 2024. Changing Seasonality: How Communities Are Revising Their Seasons. De Gruyter</p> <p>3) Introduction text (p 1-16) of Palang, Hannes, Helen Soova-li, and Anu Printsman. 2007. Seasonal Landscapes. Springer London.</p> <p>4) Ureta, Sebastián, Thomas Lekan, and W Graf von Hardenberg. 2020. "Baselining Nature: An Introduction." Environment and Planning E: Nature and Space 3 (1): 3–19.</p> <p>5) One Book from the 'Green Ideas' Series:  <a href="https://www.penguin.co.uk/series/GRNIDEA/green-ideas1">https://www.penguin.co.uk/series/GRNIDEA/green-ideas1</a> </p>

<b>Bibliografia facoltativa</b>	<p>Ducarme, Frédéric, and Denis Couvet. 2020. "What Does 'Nature' Mean?" Palgrave Communications 6 (1)</p> <p>Graham, James, Caitlin Blanchfield, Alissa Anderson, Jordan Carver, and Jacob Moore, eds. 2016. <i>Climates: Architecture and the Planetary Imaginary</i>. Columbia Books on Architecture and the City.</p> <p>Hames, Raymond. 2007. "<a href="#">The Ecologically Noble Savage Debate</a>" <i>Annual Review of Anthropology</i> 36: 177-190.</p> <p>Heath, Joseph. 2021. "The Failure of Traditional Environmental Philosophy" <i>Res Publica</i> 28: 1-16.</p> <p>Immerwahr, Daniel. 2025. "Mother trees and socialist forests: is the 'wood-wide web' a fantasy?"  <a href="https://www.theguardian.com/environment/2024/apr/23/mother-trees-and-socialist-forests-is-the-wood-wide-web-a-fantasy">https://www.theguardian.com/environment/2024/apr/23/mother-trees-and-socialist-forests-is-the-wood-wide-web-a-fantasy</a></p> <p>Light, Andrew. 2001: "The Urban Blind Spot in Environmental Ethics" <i>Environmental Politics</i> 10(1): 7-35.</p> <p>Palang, Hannes, Helen Soova-li, and Anu Printsmann. 2007. <i>Seasonal Landscapes</i>. Springer London.</p> <p>Santana, Carlos. 2022. "The value of and in novel ecosystem(s)" <i>Biology and Philosophy</i> 37 (6): 1-18.</p> <p>Tanasescu, Mihnea. 2025. "The Rights of Nature Go from Theory to Reality." <i>Current History</i> 124 (858): 21-26.</p> <p>Zilahi, Anna. 2020. "The World As Contingent Space". <i>Mezosfera: #9 Climate Imaginary Reader</i>.</p> <p>*</p> <p>Please note, that a full supplementary reading list will be finalised in collaboration with students.</p>
<b>Altre informazioni</b>	
<b>Obiettivi di Sviluppo Sostenibile (SDGs)</b>	Città e comunità sostenibili, Lotta contro il cambiamento climatico, Utilizzo responsabile delle risorse

<b>Titolo della parte costituente del corso</b>	Natures-Cultures: Research based Art and Design
<b>Codice insegnamento</b>	47200A
<b>Settore Scientifico-Disciplinare</b>	ICAR/13
<b>Lingua</b>	Inglese
<b>Docenti</b>	mag. Indré Umbrasaité, Indre.Umbrasaite@unibz.it <a href="https://www.unibz.it/en/faculties/design-art/academic-staff/person/52529">https://www.unibz.it/en/faculties/design-art/academic-staff/person/52529</a>
<b>Assistente</b>	
<b>Semestre</b>	Primo semestre
<b>CFU</b>	6
<b>Docente responsabile</b>	
<b>Ore didattica frontale</b>	60
<b>Ore di laboratorio</b>	0
<b>Ore di studio individuale</b>	90
<b>Ore di ricevimento previste</b>	60
<b>Sintesi contenuti</b>	<p>Midsummer heat during winters, freezing hail on summer nights, pouring rain during dry seasons – a change in the pace and intensity of meteorological events ceaselessly disrupts ecological cycles. These pressing and oftentimes alienating seasonal registers, both literal and figurative, lead to accelerated extinction, as well as new modalities of life.</p> <p>What kind of normalities might emerge from these novel conditions? What kind of new languages and aesthetics do they inspire? What kind of material and spatial realities are capable of embracing, not just withstanding, but circulating and resonating with such unpredictable forces of nature?</p> <p>In this module, we challenge static conception of nature and explore the plurality of competing notions of nature through the lens of seasonality. By taking a positive distance from dominant public imaginaries, ones that are associated with climate apocalyptic scenarios, techno-optimism, or the promotion of fossil fuels and overconsumption, our investigations will challenge</p>

	<p>unreflected absolutes.</p> <p>The semester invites to critically and creatively engage with the potentials of the 'unseasonable' by conducting theoretical and practical investigation on seasonal dynamics of human–more-than-human habitats. Vastly universal yet deeply situated within local landscapes, the projects will 1) ask how can the incommensurable metrics of the unseasonable be articulated through artistic practices, 2) explore how occurring mismatches and alienations create dynamic hybrids, resonant networks, improbable naturescultures, and 3) reflect upon growing dissonance between constructed and lived realities, between desired and actual identities, to both imagine and build more resilient futures for increasingly unseasonable systems.</p>
<b>Argomenti dell'insegnamento</b>	<p>Seasonality, unseasonable phenomenas, more-than-human landscapes, seasonality as human designed reality, plural natures, critical climate imaginaries, transforming environments, unpredictability of nature, translocal naturescultures.</p>
<b>Modalità di insegnamento</b>	<p>Studio-based teaching format, structured around weekly critiques, mid and final reviews, enriched by group discussions and a field trip.</p> <p>Alternating between individual and collaborative modes of work is at the heart of the teaching strategy, which highlights the iterative project development process through cycles of feedback, reflection and revision.</p>
<b>Bibliografia obbligatoria</b>	<p>1) Introduction text (p 9-23) of Hannah, Dehli, Brenda Cooper, Joey Eschrich, and Cynthia Selin, eds. 2018. A Year without a Winter. Columbia Books on Architecture and the City</p> <p>2) When Seasons no longer hold (p 1-26) in Bremer, Scott, and Arjan Wardekker, eds. 2024. Changing Seasonality: How Communities Are Revising Their Seasons. De Gruyter</p> <p>3) Introduction text (p 1-16) of Palang, Hannes, Helen Soova-li, and Anu Printsman. 2007. Seasonal Landscapes. Springer London.</p> <p>4) Ureta, Sebastián, Thomas Lekan, and W Graf von Hardenberg. 2020. "Baselining Nature: An Introduction." Environment and Planning E: Nature and Space 3 (1): 3–19.</p>



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## *Modulo del corso*

<b>Titolo della parte costituente del corso</b>	Ecocriticism
<b>Codice insegnamento</b>	47200B
<b>Settore Scientifico-Disciplinare</b>	L-ART/03
<b>Lingua</b>	Inglese
<b>Docenti</b>	dr. Alex Putzer, Alex.Putzer@unibz.it <a href="https://www.unibz.it/en/faculties/design-art/academic-staff/person/52571">https://www.unibz.it/en/faculties/design-art/academic-staff/person/52571</a>
<b>Assistente</b>	
<b>Semestre</b>	Primo semestre
<b>CFU</b>	6

<b>Docente responsabile</b>	
<b>Ore didattica frontale</b>	30
<b>Ore di laboratorio</b>	0
<b>Ore di studio individuale</b>	120
<b>Ore di ricevimento previste</b>	18
<b>Sintesi contenuti</b>	<p>Midsummer heat during winters, freezing hail on summer nights, pouring rain during dry seasons – a change in the pace and intensity of meteorological events ceaselessly disrupts ecological cycles. These pressing and oftentimes alienating seasonal registers, both literal and figurative, lead to accelerated extinction, as well as new modalities of life.</p> <p>What kind of normalities might emerge from these novel conditions? What kind of new languages and aesthetics do they inspire? What kind of material and spatial realities are capable of embracing, not just withstanding, but circulating and resonating with such unpredictable forces of nature?</p> <p>In this module, we challenge static conception of nature and explore the plurality of competing notions of nature through the lens of seasonality. By taking a positive distance from dominant public imaginaries, ones that are associated with climate apocalyptic scenarios, techno-optimism, or the promotion of fossil fuels and overconsumption, our investigations will challenge unreflected absolutes.</p> <p>The semester invites to critically and creatively engage with the potentials of the 'unseasonable' by conducting theoretical and practical investigation on seasonal dynamics of human–more-than-human habitats. Vastly universal yet deeply situated within local landscapes, the projects will 1) ask how can the incommensurable metrics of the unseasonable be articulated through artistic practices, 2) explore how occurring mismatches and alienations create dynamic hybrids, resonant networks, improbable naturescultures, and 3) reflect upon growing dissonance between constructed and lived realities, between desired and actual identities, to both imagine and build more resilient futures for increasingly unseasonable systems.</p>

<b>Argomenti dell'insegnamento</b>	Seasonality, unseasonable phenomenas, more-than-human landscapes, seasonality as human designed reality, plural natures, critical climate imaginaries, transforming environments, unpredictability of nature, translocal naturescultures.
<b>Modalità di insegnamento</b>	Individual reading and writing assignments are combined with curated group discussions on assigned texts and concepts. These are complemented by joint input sessions, a field trip, desk crits and mid and final reviews.
<b>Bibliografia obbligatoria</b>	<p>1) Introduction text (p 9-23) of Hannah, Dehli, Brenda Cooper, Joey Eschrich, and Cynthia Selin, eds. 2018. A Year without a Winter. Columbia Books on Architecture and the City</p> <p>2) When Seasons no longer hold (p 1-26) in Bremer, Scott, and Arjan Wardekker, eds. 2024. Changing Seasonality: How Communities Are Revising Their Seasons. De Gruyter</p> <p>3) Introduction text (p 1-16) of Palang, Hannes, Helen Soova-li, and Anu Printsman. 2007. Seasonal Landscapes. Springer London.</p> <p>4) Ureta, Sebastián, Thomas Lekan, and W Graf von Hardenberg. 2020. "Baselining Nature: An Introduction." Environment and Planning E: Nature and Space 3 (1): 3–19.</p> <p>5) One Book from the 'Green Ideas' Series:  <a href="https://www.penguin.co.uk/series/GRNIDEA/green-ideas1">https://www.penguin.co.uk/series/GRNIDEA/green-ideas1</a> </p>
<b>Bibliografia facoltativa</b>	<p>Ducarme, Frédéric, and Denis Couvet. 2020. "What Does 'Nature' Mean?" Palgrave Communications 6 (1)</p> <p>Graham, James, Caitlin Blanchfield, Alissa Anderson, Jordan Carver, and Jacob Moore, eds. 2016. Climates: Architecture and the Planetary Imaginary. Columbia Books on Architecture and the City.</p> <p>Hames, Raymond. 2007. "<a href="#">The Ecologically Noble Savage Debate</a>" Annual Review of Anthropology 36: 177-190.</p> <p>Heath, Joseph. 2021. "The Failure of Traditional Environmental Philosophy" Res Publica 28: 1-16.</p> <p>Immerwahr, Daniel. 2025. "Mother trees and socialist forests: is the 'wood-wide web' a fantasy?"  <a href="https://www.theguardian.com/environment/2024/apr/23/mother-trees-and-socialist-forests-is-the-wood-wide-web-a-fantasy">https://www.theguardian.com/environment/2024/apr/23/mother-trees-and-socialist-forests-is-the-wood-wide-web-a-fantasy</a> </p>

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	<p>Light, Andrew. 2001: "The Urban Blind Spot in Environmental Ethics" Environmental Politics 10(1): 7-35.</p> <p>*</p> <p>Please note, that a full supplementary reading list will be finalised in collaboration with students.</p>
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