Syllabus

Course Description

Course Title	Studio 1
Course Code	47200
Course Title Additional	TransLocalities
Scientific-Disciplinary Sector	
Language	English
Degree Course	Master in Critical Creative Practices
Other Degree Courses (Loaned)	
Lecturers	Mag. Indré Umbrasaité, Indre.Umbrasaite@unibz.it https://www.unibz.it/en/faculties/design-art/academic-staff/person/52529 Dott. Martina Angelotti, Martina.Angelotti@unibz.it https://www.unibz.it/en/faculties/design-art/academic-staff/person/54977
Teaching Assistant	
Semester	First semester
Course Year/s	1st year
CP	12
Teaching Hours	90
Lab Hours	0
Individual Study Hours	210
Planned Office Hours	78
Contents Summary	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.
Course Topics	By employing the notion of 'translocal' as a research and creative

	framework, both modules of Studio 1 will address the question of relationality between movement and placement from an eco-critical perspective. The subject will be contextualized in the contemporary condition of the Anthropocene and Capitalocene, as well as associated discussions on colonial and extractive practices, and climate in-justice in relation to the naturescultures of Bolzano. Such situated research will prompt structural questions of multi-local identities, movement over placement, boundary-crossing, place-based and more-than-human ecologies, multi species landscape and politics of territory. The engagement through design and art projects will address the forms of eco-critical practice, relational thinking, agency of making and, ultimately, expanded practices of care and commoning.
Keywords	Naturescultures, Ecocriticism, More-than-human, Translocalities, Care and Commons
Recommended Prerequisites	None
Propaedeutic Courses	
Teaching Format	Corresponding to the practice-oriented and theoretical elements of the course, teaching combines weekly studio critiques with research, reading and writing assignments, complemented by group discussions, input sessions, field trips, and reviews.
Mandatory Attendance	not compulsory but recommended
Specific Educational Objectives and Learning Outcomes	Studio 1 Educational objectives Module 1 – Natures-Cultures: Research based Art and Design Integrate Ecocritical Perspectives into Artistic and Design Practices Enable students to develop personal projects that reflect a critical understanding of the relationship between nature and culture, addressing contemporary environmental challenges. Apply Research and Experimentation in Creative Processes Foster the ability to combine theoretical knowledge with hands-on experimentation to produce works that respond innovatively to ecological and cultural issues. Promote Environmental Awareness and Responsibility Encourage students to explore the role of artists and designers in promoting sustainability and ethical approaches to environmental problems. Develop Critical and Practical Skills

	Strengthen students' capacity for critical thinking, visual articulation, and practical execution through continuous feedback and interaction. Produce Reflective and Impactful Creative Outcomes Support students in creating works that not only showcase technical and conceptual rigor but also provoke thought and dialogue on environmental sustainability. Module 2 – Ecocriticism Develop a Theoretical Understanding of Ecocritical Disciplines Provide students with a solid foundation in key ecocritical fields, including environmental philosophy, cultural and visual ecocriticism, ecofeminism, and indigenous ecocriticism. Analyze Interactions Between Art, Nature, and Culture Explore the complex relationships between artistic practices and natural or cultural contexts, fostering a critical awareness of their environmental implications. Engage with Authoritative Theories and Case Studies Enable students to critically study general theories, specific case studies, and scholarly bibliographies to build a rigorous and well-rounded understanding of ecocritical practices. Stimulate Critical Thinking Encourage students to develop independent critical judgment through dialogic seminars, group discussions, and individual assessments. Apply Ecocritical Perspectives to Contemporary Issues 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. Learning outcomes Knowledge and understanding Students of the course will: - know ecocritical theories and their applications in visual arts and design - have specific knowledge of artistic and design techniques that promote environmental sustainability - 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. Applying knowledge and understanding Students of the course will: - conceive and implement artistic and design projects that respond to contemporary environmental challenges, using sustainable materials and ecological techniques; - develop initiatives that involve local and global communities, promoting greater awareness and action towards environmental sustainability; - collaborate with scientists, activists and other professionals to integrate interdisciplinary knowledge into artistic and design projects. Making judgments Module 1-2 Students of the course will: - apply the knowledge acquired in the professional context; - devise original projects that take into account the transformations induced by globalization and internationalization processes. Module 2 Students of the course will: - 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; - grasp the authority and evaluate the reliability of the various available sources; - reflect and express an independent judgement, including on social, ethical and political-cultural issues; - interpret specific facts and events, within subject of their field of study. Communication skills: Module 1: Students of the course will: - use visual and multimedia tools to create engaging and informative presentations. - collaborate in teams and communicate effectively with colleagues

	and professionals from different disciplines Module 2: Students of the course will: - write scientific and technical articles and reports with clarity and effectiveness; - present projects and ideas verbally in a professional and convincing manner. Learning skills: The course is aimed at: - strengthening the critical and operational autonomy of students; - developing their ability to choose, compare and adapt to new knowledge and technologies.
Specific Educational Objectives and Learning Outcomes (additional info.)	Practical and theoretical investigation of the notion of 'translocal', reflecting on the relation between movement-circulation-flow to space-place-location; critical examination of the processes of globalization and extraction that perpetuate socio-ecological inequalities and dualisms, such as global versus local or national versus foreign; developed understanding of the processes involved in the simultaneous mobilization and localization of naturecultures, and their relationship with eco-critical artistic practice.
Assessment	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. N.B. – ALL STUDENTS TAKING THE EXAM AS NON-ATTENDING STUDENTS MUST AGREE UPON THE CONTENT WITH THE LECTURER.
Evaluation Criteria	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.
Required Readings	• Dipesh Chakrabarty, The Climate of History in a Planetary Age (2021)

	• Demos, T. J. (2020). *Beyond the World's End: Arts of Living at the Crossing*. Durham, NC: Duke University Press. • Elizabeth A. Povinelli (2016), "Can Rocks Die? Life and Death inside the Carbon Imaginary," in *Geontologies: A Requiem to Late Liberalism*, pp. 30–56. • Amitav Ghosh (2021), "Petrofiction, Revisited," pp. 19–21. Jstor, opensource • Gilles Clément, In Praise of Vagabonds, trans. Jonathan Skinner, Qui Parle, vol. 19, no. 2 (2011) • Ingold, T. (2010). The textility of making. Cambridge Journal of Economics, 34 (1), 91–102.
Supplementary Readings	• Amanda Boetzkes, "Waste and the Sublime Landscape," RACAR (Revue d'art canadien/Canadian Art Review) 35.1 (2010): 22-31. • Mierle Laderman Ukeles (1969), Manifesto for Maintenance Art 1969! Proposal for an Exhibition "CARE" • Allan Sekula (1995), *Fish Story* • Elizabeth A. Povinelli, The Urban Intentions of Geontopower, (2019) e-flux journal • Donna Haraway, Staying with the Trouble (2016) • Alexander Langer, The importance of Mediators, Bridge Builders, Wall Vaulters and Frontier Crossers, 1994 • Socrates Stratis, Translocality as Urban Design Tool for the Inclusive City: The Case of Europan • Doreen Massey, For Space, SAGE, 2005 • Clemens Greiner & Patrick Sakdapolrak, Translocality: Concepts, Applications and Emerging Research Perspectives, Geography Compass 7(5), 2013, pp. 373–384
Further Information	Additional learning materials and activities to support the specific project needs and identified learning processes shall be made available during seminar and studio hours.
Sustainable Development Goals (SDGs)	Sustainable cities and communities, Climate action, Responsible consumption and production

Course Module

Course Constituent Title	Natures-Cultures: Research based Art and Design
Course Code	47200A

Scientific-Disciplinary Sector	CEAR-08/D
Language	English
Lecturers	Mag. Indré Umbrasaité, Indre.Umbrasaite@unibz.it https://www.unibz.it/en/faculties/design-art/academic-staff/person/52529
Teaching Assistant	
Semester	First semester
CP	6
Responsible Lecturer	
Teaching Hours	60
Lab Hours	0
Individual Study Hours	90
Planned Office Hours	60
Contents Summary	In the project Studio 1 the practice-based module "Nature-Cultures: Research based Art and Design" is integrated with the theoretical module "Ecocriticism". Considering the project's main topic for the semester, the course should 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. Through hands-on workshops, research and experimentation, students should be given the opportunity to integrate the theories studied in module 2 in the production of works that reflect a critical understanding of contemporary environmental challenges, and that are capable of highlighting the responsibilities of artists and designers in promoting creative approaches to environmental sustainability
Course Topics	Translocality; Translocal phenomena; Multi-local identities; Movement over placement; Boundary-crossing; Space; Relationality; Mixing; More-than-human; Plural natures; Place-based ecologies; Naturescultures; Eco-critical practice; Transversal practice; Relational thinking; Textility of making; Agency.
Teaching Format	Studio-based teaching format is structured around weekly critiques, as well as mid- and final reviews. These are enriched by

	input sessions, mini-workshops, group discussions and excursions. The focus alternates between individual and collaborative modes of work, incorporating both theoretical investigations and hands-on experimentation. This approach is applied to a series of project-based assignments, building towards the completion of personal projects and forming the basis of the course's pedagogical strategy. The iterative project development process is reinforced through participation in instructor-student and peer-to-peer exchanges, cycles of feedback, reflection, and revision.
Required Readings	• Gilles Clément, In Praise of Vagabonds, trans. Jonathan Skinner, Qui Parle, vol. 19, no. 2 (2011) • Ingold, T. (2010). The textility of making. Cambridge Journal of Economics, 34 (1), 91–102.
Supplementary Readings	• Socrates Stratis, Translocality as Urban Design Tool for the Inclusive City: The Case of Europan • Clemens Greiner & Patrick Sakdapolrak, Translocality: Concepts, Applications and Emerging Research Perspectives, Geography Compass 7(5), 2013, pp. 373–384 • Doreen Massey, For Space, SAGE, 2005

Course Module

Course Constituent Title	Ecocriticism
Course Code	47200B
Scientific-Disciplinary Sector	ARTE-01/C
Language	English
Lecturers	Dott. Martina Angelotti, Martina.Angelotti@unibz.it https://www.unibz.it/en/faculties/design-art/academic-staff/person/54977
Teaching Assistant	
Semester	First semester
CP	6
Responsible Lecturer	
Teaching Hours	30
Lab Hours	0
Individual Study Hours	120

Planned Office Hours	18
Contents Summary	The course should be based on in-depth analysis of general theories, specific case studies and bibliographies, to provide students with a solid base of knowledge in the field of contemporary ecocritical practices to be taken into consideration and applied in the main outcome of the Studio 1. The teaching practice should provide concepts, tools, models that actively support the development of individual student projects, taking into account the semester topic of the studio. Furthermore, the contribution of the lecturer is aimed at critically discussing with the students the conceptualisation and production of the final outcome of the Studio in which the module is integrated.
Course Topics	Ecocriticism; Ecology; Landscape; Territory; More-than-human; Multispecies; Political ecology; Anthropocene / Capitalocene; Colonialism and extraction; Climate justice; Care; Commons; Social practice; Translocality; Curating ecology.
Teaching Format	The course is structured with a theoretical part mixed with visual exercises that will be addressed individually and collectively; reading sessions and public discussions; art projects and case studies to be analyzed and discussed; excursions and visits outside.
Required Readings	• Dipesh Chakrabarty, The Climate of History in a Planetary Age (2021) • Demos, T. J. (2020). Beyond the World's End: Arts of Living at the Crossing. Durham, NC: Duke University Press. • Elizabeth A. Povinelli (2016), “Can Rocks Die? Life and Death inside the Carbon Imaginary,” in Geontologies: A Requiem to Late Liberalism, pp. 30–56. • Amitav Ghosh (2021), “Petrofiction, Revisited,” pp. 19–21. Jstor, opensource
Supplementary Readings	• Amanda Boetzkes, “Waste and the Sublime Landscape,” RACAR (Revue d’art canadien/Canadian Art Review) 35.1 (2010): 22-31. • Mierle Laderman Ukeles (1969), Manifesto for Maintenance Art 1969! Proposal for an Exhibition "CARE" • Allan Sekula (1995), Fish Story • Elizabeth A. Povinelli, The Urban Intentions of Geontopower, (2019) e-flux journal • Donna Haraway, Staying with the Trouble (2016) • Alexander Langer, The importance of Mediators, Bridge

	Builders, Wall Vaulters and Frontier Crossers, 1994