Syllabus

Course Description

Course Title	Studio 3
Course Code	47202
Course Title Additional	
Scientific-Disciplinary Sector	
Language	English
Degree Course	Master in Critical Creative Practices
Other Degree Courses (Loaned)	
Lecturers	Prof. Marcello Barison, Marcello.Barison@unibz.it https://www.unibz.it/en/faculties/design-art/academic-staff/person/45127 Dott. Simone Trabucchi, Simone.Trabucchi@unibz.it https://www.unibz.it/en/faculties/design-art/academic-staff/person/48426
Teaching Assistant	
Semester	First semester
Course Year/s	second year
CP	12
Teaching Hours	90
Lab Hours	0
Individual Study Hours	210
Planned Office Hours	78
Contents Summary	Structured in the form of a studio, module 1 is based on specific knowledge of the cultural, social, and ethical implications of the use of technologies in artistic and design practices, aimed at understanding the processes of integrating technologies into creative contexts, analysing them by considering their connections with other fields of knowledge, such as the philosophy of technology, computer science, and cognitive sciences.Through

	hands-on workshops, research, and experimentation, students will be given the opportunity to apply the theories studied in module 2 (Art Theories) in order to produce interdisciplinary projects that integrate art, design and technology. These works will expand the boundaries of artistic and design practices, implying the use of advanced software and digital techniques to create innovative works of art and design, such as experiments with augmented reality, 3D printing, artificial intelligence, and other technological tools.
Course Topics	Interdisciplinary perspectives on contemporary artistic and cultural production.
Keywords	The concept of mix, cut-up and remix, Thinking with sound, Ambient(s), Ecosystems and living spaces, Open Artworks and Networks.
Recommended Prerequisites	
Propaedeutic Courses	none
Teaching Format	Modul A: Conceived as an open workshop, this module will function as a fluid space for the exchange of ideas, references, and experimentation. Through the exploration of cross-media formats as both method and subject, we will build an ever-evolving timeline informed by intersections between history, technology, politics, and social practices, encouraging students to position their work within broader contemporary cultural contexts. Modul B: Frontal lectures, general discussion and guided debate, students presentations with collective discussions.
Mandatory Attendance	Not compulsory but recommended
Specific Educational Objectives and Learning Outcomes	Knowledge and understanding Know digital and analogue technologies and their applications in visual arts and design; Possess specific knowledge on the cultural, social and ethical implications of the use of technologies in artistic practices; Understand the processes of integrating technologies into creative contexts, analyzing them considering the connections with other

	fields of knowledge, such as the philosophy of technology, computer science and cognitive sciences. Applying knowledge and understanding Use advanced software and digital techniques to create innovative works of art and design; Experiment with augmented reality, 3D printing, artificial intelligence and other technological tools to expand the boundaries of artistic practices; Collaborate with engineers, programmers and other professionals to develop interdisciplinary projects that integrate art and technology. Making judgements Apply the knowledge acquired in the professional context; 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; Devise original projects that take into account the transformations induced by globalization and internationalization processes; Interpret specific facts and events, within subject of their field of study. Communication skills Writing scientific and technical articles and reports with clarity and effectiveness; Presenting projects and ideas verbally in a professional and convincing manner; Using visual and multimedia tools to create engaging and informative presentations; Collaborating in teams and communicate effectively with colleagues and professionals from different disciplines.

	Learning skills The strengthening of the critical and operational autonomy of students; The development of their ability to choose, compare and adapt to new knowledge and technologies.
Specific Educational Objectives and Learning Outcomes (additional info.)	
Assessment	Oral examination with a discussion of students' projects and individual researches. ALL THE STUDENTS ATTENDING THE EXAM AS NON-ATTENDING STUDENTS MUST AGREE UPON THE CONTENTS WITH THE TEACHER.
Evaluation Criteria	Module A: Research skills, Capacity of presenting clearly and synthetically, Capacity of creating a strong storytelling of the project. Module B: - Critical engagement with course materials: Students are expected to demonstrate a solid understanding of the theoretical frameworks and key concepts presented in the assigned readings and during lectures (including slides and visual materials). The ability to reconstruct arguments and apply them critically to relevant case studies will be essential. - Active participation and in-class discussion: A central part of the course is based on inclusive dialogue and collective reflection. Regular, thoughtful participation in class discussions will be assessed positively, particularly when students contribute with relevant insights, questions, or connections to course themes. - Student presentations and assignments: Each student will be asked to present a topic, artist, or visual case study related to the course themes. Presentations will be evaluated based on clarity, critical depth, originality, and relevance to the overall course framework. Additional assignments (written or visual) may be required to further explore key issues. - Clarity and precision of expression: Throughout all forms of

	assessment, particular attention will be paid to the student's ability to express themselves clearly and coherently, using appropriate terminology and rhetorical structure consistent with academic standards.
Required Readings	Modul A: Bogna Konior "The Dark Forest Theory of the Internet" – Theory Redux Series, 2025 Edited by Benjamin H. Bratton, Anna Greenspan, Amy Ireland and Bogna Konior "Machine Decision Is Not Final" – Urbanomic, 2025 David Toop "Ocean of Sound: Ambient Sound and Radical Listening" – Profile Books Ltd, 2018 Nicolas Bourriaud "Postproduction" – Sternberg Press, 2006 James Bridle "New Dark Age" – Verso Books, 2018 Marek Poliks & Roberto Alonso Trillo "Exocapitalism" – Becoming Press, 2025 Ursula K. Le Guin "The Carrier Bag Theory of Fiction" – Ignota, 2020 Ian Cheng "Emissaries' Guide to Worlding" – 2023 T.J. Demos "Radical Futurisms" – Sternberg Press, 2023 Édouard Glissant "Poetics of Relation" – University of Michigan Press, 1997. Modul B: Giorgio Agamben, *The Man Without Content*. Stanford University Press, 1999. Giorgio Agamben, *Creation and Anarchy: The Work of Art and the Religion of Capitalism*. Stanford University Press, 2019. Guy Debord, *The Society of the Spectacle*. Zone Books, 1994. Alessandro Dal Lago, Serena Giordano, *Fuori cornice. L'arte oltre l'arte*. Einaudi, 2008. Boris Groys, *Going Public*. Sternberg Press, 2010. Claire Bishop, *Installation Art: A Critical History*. Tate Publishing, 2005.

	Nicolas Bourriaud, *Relational Aesthetics*. Les Presses du Réel, 2002. Thierry de Duve, *Kant after Duchamp*. MIT Press, 1996.
Supplementary Readings	Modul A: Hito Steyerl “The Wretched of the Screen” – Sternberg Press, 2012 Kodwo Eshun “More Brilliant Than the Sun” – Quartet Books Limited, 1998 Donna Haraway “The Haraway Reader” – Routledge, 2004 Kathryn Yusoff “A Billion Black Anthropocene or None” – University of Minnesota Press, 2018.
Further Information	
Sustainable Development Goals (SDGs)	Quality education

Course Module

Course Constituent Title	Techno-Human-Expressions
Course Code	47202A
Scientific-Disciplinary Sector	CEAR-08/D
Language	English
Lecturers	Dott. Simone Trabucchi, Simone.Trabucchi@unibz.it https://www.unibz.it/en/faculties/design-art/academic-staff/person/48426
Teaching Assistant	
Semester	First semester
CP	6
Responsible Lecturer	
Teaching Hours	60
Lab Hours	0
Individual Study Hours	120
Planned Office Hours	60
Contents Summary	Techno-Human-Expressions, integrated with the theoretical module

	Art Theories, is a practice-based course exploring the theme of Digital Bodies and Worldmaking. It investigates how human identity is mediated, extended, and transformed through immersive technologies, virtual worlds, internet cultures, and social platforms. Developed in dialogue with the theoretical module, the course emphasizes artistic research, using XR—including VR, MR, and AR—to investigate digital cultures, networked identities, and emerging forms of worldmaking. The course functions as a project-based design studio combining lectures, technical workshops, and collaborative development. Students will create interdisciplinary XR projects, utilizing tools such as game engines, motion tracking, VR, AR, 3D scanning, and 3D printing to translate cultural references into digital and real-time interactive spatial conditions. The course focuses on the relationship between artistic research and technological mediation, culminating in a public exhibition of multi-user mixed-reality works that critically address the implications of emerging technologies.
Course Topics	The concept of mix, cut-up and remix Thinking with sound Ambient(s), Ecosystems and living spaces Open Artworks and Networks.
Teaching Format	Conceived as an open workshop, this module will function as a fluid space for the exchange of ideas, references, and experimentation. Through the exploration of cross-media formats as both method and subject, we will build an ever-evolving timeline informed by intersections between history, technology, politics, and social practices, encouraging students to position their work within broader contemporary cultural contexts.
Required Readings	Bogna Konior “The Dark Forest Theory of the Internet” – Theory Redux Series, 2025 Edited by Benjamin H. Bratton, Anna Greenspan, Amy Ireland and Bogna Konior “Machine Decision Is Not Final” – Urbanomic, 2025 David Toop “Ocean of Sound: Ambient Sound and Radical Listening” – Profile Books Ltd, 2018 Nicolas Bourriaud “Postproduction” – Sternberg Press, 2006 James Bridle “New Dark Age” – Verso Books, 2018

	Marek Poliks & Roberto Alonso Trillo “Exocapitalism” – Becoming Press, 2025 Ursula K. Le Guin “The Carrier Bag Theory of Fiction” – Ignota, 2020 Ian Cheng "Emissaries’ Guide to Worlding" – 2023 T.J. Demos "Radical Futurisms" – Sternberg Press, 2023 Édouard Glissant "Poetics of Relation" – University of Michigan Press, 1997.
Supplementary Readings	Hito Steyerl “The Wretched of the Screen” – Sternberg Press, 2012 Kodwo Eshun “More Brilliant Than the Sun” – Quartet Books Limited, 1998 Donna Haraway “The Haraway Reader” – Routledge, 2004 Kathryn Yusoff “A Billion Black Anthropocene or None” – University of Minnesota Press, 2018.

Course Module

Course Constituent Title	Art Theories
Course Code	47202B
Scientific-Disciplinary Sector	PHIL-04/A
Language	English
Lecturers	Prof. Marcello Barison, Marcello.Barison@unibz.it https://www.unibz.it/en/faculties/design-art/academic-staff/person/45127
Teaching Assistant	
Semester	First semester
CP	6
Responsible Lecturer	
Teaching Hours	30
Lab Hours	0
Individual Study Hours	90
Planned Office Hours	18

Contents Summary	Art Theories • Cultural and Ethical Dimensions of Technology in Art • Philosophical Perspectives on Technology and Creativity • Technological Transformations in Artistic Methodologies • Intersections of Digital Humanities and Artistic Production • Cognition, Perception, and Technology in Art.
Course Topics	This module explores the historical and theoretical transformation of the artwork from the avant-gardes to contemporary installation art. Beginning with Marcel Duchamp's ready-made as the decisive rupture in the ontology of the artwork, the course follows the emergence of installation as a medium that dissolves the autonomy of the art object in favour of environments, dispositifs, participation, and experience. Particular attention is devoted to large-scale immersive installations by artists such as Christoph Büchel, whose work raises fundamental questions about spectatorship, politics, institutional critique, and the commodification of experience. Drawing on Giorgio Agamben's reflections on the aesthetic paradigm (The Man Without Content; Creation and Anarchy), the course examines how artistic creation has become increasingly entangled with exhibition, production, and cultural industries in the context of late capitalism. These developments are discussed alongside theories of the spectacle, mediation, and the institutional framework of contemporary art, asking whether installation art still preserves a critical potential or has become the privileged artistic form of spectacular capitalism. The module offers students a conceptual framework for understanding contemporary artistic practice through philosophy, aesthetics, and critical theory.
Teaching Format	Frontal lectures, general discussion and guided debate, students presentations with collective discussions.
Required Readings	Giorgio Agamben, *The Man Without Content*. Stanford University Press, 1999. Giorgio Agamben, *Creation and Anarchy: The Work of Art and the Religion of Capitalism*. Stanford University Press, 2019. Guy Debord, *The Society of the Spectacle*. Zone Books, 1994. Alessandro Dal Lago, Serena Giordano, *Fuori cornice. L'arte oltre l'arte*. Einaudi, 2008. Boris Groys, *Going Public*. Sternberg Press, 2010.

	Claire Bishop, *Installation Art: A Critical History*. Tate Publishing, 2005. Nicolas Bourriaud, *Relational Aesthetics*. Les Presses du Réel, 2002. Thierry de Duve, *Kant after Duchamp*. MIT Press, 1996.
Supplementary Readings	