

# Syllabus

## *Kursbeschreibung*

<b>Titel der Lehrveranstaltung</b>	Studio 2
<b>Code der Lehrveranstaltung</b>	47201
<b>Zusätzlicher Titel der Lehrveranstaltung</b>	
<b>Wissenschaftlich-disziplinärer Bereich</b>	
<b>Sprache</b>	Englisch
<b>Studiengang</b>	Master in Kritische Kreative Praxis
<b>Andere Studiengänge (gem. Lehrveranstaltung)</b>	
<b>Dozenten/Dozentinnen</b>	Prof. Roberto Gigliotti, roberto.gigliotti@unibz.it <a href="https://www.unibz.it/en/faculties/design-art/academic-staff/person/7630">https://www.unibz.it/en/faculties/design-art/academic-staff/person/7630</a> dr. Gaia Piccarolo, Gaia.Piccarolo@unibz.it <a href="https://www.unibz.it/en/faculties/design-art/academic-staff/person/44617">https://www.unibz.it/en/faculties/design-art/academic-staff/person/44617</a>
<b>Wissensch. Mitarbeiter/Mitarbeiterin</b>	
<b>Semester</b>	Zweites Semester
<b>Studienjahr/e</b>	1st year
<b>KP</b>	12
<b>Vorlesungsstunden</b>	90
<b>Laboratoriumsstunden</b>	0
<b>Stunden für individuelles Studium</b>	210
<b>Vorgesehene Sprechzeiten</b>	78
<b>Inhaltsangabe</b>	The course will provide students with practical, theoretical and conceptual tools capable of generating a critical understanding of spatial dynamics in artistic and design practices, as well as of their

	<p>implications in political-relational terms. Through hands-on workshops, research and experimentation, students will be given the opportunity to apply the techniques and the theories presented in the two modules, in order to design environments or spatial interventions that reflect a critical understanding of space and of the way this is inhabited. Frequent interaction between students and teachers will allow for constant monitoring of learning processes, guaranteeing continuous support in the development of critical and practical skills.</p>
<p><b>Themen der Lehrveranstaltung</b></p>	<p>Module 1</p> <p>The module "Critical Environments" investigates space as an experiential and phenomenological condition, examining how domestic, public, and transitional environments shape human behaviour, perception, and meaning. Students critically engage with the material, social, and cultural forces that produce spatial phenomena. The course develops tools for understanding environments as dynamic systems experienced through the body, memory, ritual, and socio-spatial norms.</p> <p>The topics taught in the module can be described as following:</p> <ul style="list-style-type: none"> <li>- Experiencing Environments, space as a Phenomenon</li> <li>- Domestic Space</li> <li>- Public Space</li> <li>- Threshold and In-between Spaces</li> <li>- Behaviour and Behaviourology – Norms and Rituals</li> <li>- Mapping Spaces and Spatial Phenomena</li> </ul> <p>Module 2</p> <p>The module "Histories and Theories of Spatial Practices" will thematize the experience of the body in space (movement) as a form of action and participation, focusing on the performative potential of spatial devices as both vector and poetic expression of the relationship between subjects (bodies) and the world (environment), meant in both physical and cultural terms. Moving from the individual to the collective scale, from the microenvironment to the macroenvironment, from the temporary to the permanent dimension of space, the course aims to address the following areas of investigation of spatial practices in their historical and theoretical articulations:</p>

	<ul style="list-style-type: none"> <li>- The naked body and its prostheses (devices of the subjective interaction with the world);</li> <li>- Microenvironment and proxemics (devices of interpersonal relationships);</li> <li>- The expanded field as a field of action (the ground as a support of public life);</li> <li>- Dramaturgy of public space (the city as theatrum mundi).</li> </ul>
<b>Stichwörter</b>	<p>Spatial practices</p> <p>Body</p> <p>Environment</p> <p>Public space</p> <p>Politics of space</p>
<b>Empfohlene Voraussetzungen</b>	No recommended prerequisites
<b>Propädeutische Lehrveranstaltungen</b>	
<b>Unterrichtsform</b>	<p>Frontal lectures</p> <p>Seminars</p> <p>Studio work</p> <p>Workshops</p> <p>Visits by experts</p> <p>Critics</p> <p>Periodical mid-term presentations</p>
<b>Anwesenheitspflicht</b>	Not compulsory but recommended
<b>Spezifische Bildungsziele und erwartete Lernergebnisse</b>	<p>Educational objectives:</p> <p>Module 1 – Critical Environments</p> <p>Develop Critical Spatial Awareness</p> <p>Equip students with tools to analyze and interpret spatial dynamics and their socio-political implications in artistic and design practices.</p> <p>Bridge Theory and Practice</p> <p>Integrate critical theories with hands-on design experimentation to address complex spatial and environmental challenges.</p> <p>Investigate Political-Relational Dimensions</p> <p>Explore how design shapes and responds to social, cultural, and political forces, fostering ethical and responsible approaches.</p> <p>Cultivate Interdisciplinary and Contextual Thinking</p> <p>Encourage contextual analysis and interdisciplinary methods to</p>

understand historical, ecological, and relational aspects of space.  
 Stimulate Creative and Reflexive Design  
 Empower students to generate innovative spatial interventions while fostering self-reflection and clear communication.

#### Module 2 – Histories and Theories of Spatial Practices

##### Develop Critical Understanding of Spatial Politics

Analyse the power dynamics of space, including contested territories, public/private boundaries, and the socio-political implications of spatial design.

##### Explore Relational and Site-Specific Practices

Investigate how site-specific and relational design approaches engage with communities, environments, and cultural contexts to foster spatial justice and inclusion.

##### Engage with Environmental and Ethical Responsibilities

Examine sustainability strategies, material responsibility, and ecological systems to address environmental ethics and promote transformative design practices.

##### Investigate Alternative Spatial Narratives and Representations

Study critical mapping, alternative cartographies, and speculative design as tools for reimagining spatial dynamics and challenging dominant spatial narratives.

##### Integrate Emerging Technologies and Experimental Approaches

Explore the role of digital environments, immersive media, and critical technologies in shaping contemporary and future spatial experiences.

#### Learning outcomes:

##### Knowledge and understanding

##### Module 1-2

##### Students of the course will:

- know the history of spatial practices in art and design, and their main techniques and methodologies;
- possess specific knowledge on the interactions between space and culture and on the sociopolitical implications of spatial practices;
- understand the processes of transformation of space in the contemporary context, analyzing them considering the connections with other fields of knowledge, such as sociology, anthropology

and urban sciences.

Applying knowledge and understanding

Module 1-2

Students of the course will:

- design and implement spatial interventions, exhibitions, artistic installations and design projects that explore and reinterpret public and private spaces;
- use reading, analysis, mapping and visualization tools to analyze and communicate complex ideas relating to space;
- create spatial interventions that respond to the needs of communities, promoting inclusiveness and social participation.

Making judgments

Module 1-2

Students of the course will:

- apply the knowledge acquired in the professional context;
- design 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

	<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> <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>
<p><b>Spezifisches Bildungsziel und erwartete Lernergebnisse (zusätzliche Informationen)</b></p>	<p>The course aims at mobilizing students' critical skills, imageries, and expressive potential, providing them with an understanding of how artists and designers have responded to changes in conceptions of space over time as well as with a set of concepts, tools, and models that actively support the development of individual projects.</p> <p>Students are expected to develop an awareness of spatial phenomena and a critical understanding of how design shape our individual and collective responses, in order to support the conceptualization and production of the final outcome of the Studio.</p>
<p><b>Art der Prüfung</b></p>	<p>Attending students</p> <p>Module 1:</p> <p>During the exam the students will discuss the final project, and the exercises carried out during the course. Detailed information about the project, the single exercises and the final presentation are handed out during the course and are documented in the TEAMS of the Studio.</p> <p>The exam consists of the realisation of a spatial installation, the presentation and a brief discussion of the required documents. For this purpose, additionally to the installation, each student prepares a max. 15-minute screen presentation containing a brief report about the work carried out during the semester. A complete documentation of the required exercises (printed and in digital form) will be handed in during the exam.</p>

	<p>Module 2:          During the exam the students will discuss the intersections between the final outcome and the contents addressed in the module during the semester, making evident how these influenced the development of the final project.</p> <p>Non-attending students          For both modules the assessment is the same for attending and non-attending students.</p> <p>N.B. – ALL STUDENTS TAKING THE EXAM AS NON-ATTENDING STUDENTS MUST AGREE UPON THE CONTENT WITH THE LECTURER.</p>
<p><b>Bewertungskriterien</b></p>	<p>Module 1:          The final assessment is based on the content of the final project and all the exercises according to the following criteria:</p> <ul style="list-style-type: none"> <li>- Analysis and observation ability of the student;</li> <li>- Completeness and coherence in the design concept;</li> <li>- Clarity in the presentation of the process that leads to the design choices;</li> <li>- Technical-formal quality of the exercises;</li> </ul> <p>Module 2:          The final assessment is based on the discussion around the final project and all the exercises according to the following criteria in connection with the topics addressed during the semester:</p> <ul style="list-style-type: none"> <li>- Capacity to place, contextualize and connect topics, in relation to the lectures and the bibliographical references;</li> <li>- Critical skills and awareness about the issues raised throughout the course;</li> <li>- Consistence in the presentation of the process that leads to the design choices in connection with the topics addressed during the semester.</li> </ul> <p>Non-attending students          For both modules the evaluation criteria are the same for attending and non-attending students.</p>

<p><b>Pflichtliteratur</b></p>	<p>Atelier Bow Wow, <i>Echo of Space – Space of Echo</i>, LIXIL Publishing, 2009</p> <p>Nishat Awan, Tatjana Schneider, Jeremy Till, <i>Spatial Agency. Other Ways of Doing Architecture</i>, Routledge, 2011</p> <p>Gianni Celestini, Annalisa Metta, <i>Coreografie urbane. Progettare architetture dei comportamenti. Rassegna di Architettura e Urbanistica n. 172</i>, 2024</p> <p>Melanie Dodd, <i>Modes of Action and Engagement with the City</i>, Routledge, 2020</p> <p>Harriet Harriss, Rory Hyde, Roberta Marcaccio, <i>Architects After Architecture. Alternative Pathways for Practice</i>, Routledge, 2021</p> <p>Rory Hide, <i>Future Practice. Conversations from the Edge of Architecture</i>, Routledge 2013</p> <p>Rosalind Krauss, <i>Sculpture in the Expanded Field</i>, in "October", n. 8, 1979</p> <p>Jane Rendell, <i>Art and Architecture. A Place Between</i>, Tauris, 2006</p>
<p><b>Weiterführende Literatur</b></p>	<p>Christopher Alexander, <i>A Pattern Language. Towns, Buildings, Constructions</i>, Oxford University Press, 1978</p> <p>Atelier Bow-Wow, <i>Behaviorology</i>, Rizzoli, 2010</p> <p>Cristina Bianchetti, <i>Corpi tra spazio e progetto</i>, Mimesis, 2020</p> <p>Giovanna Borasi, Mirko Zardini, <i>Actions: What You Can Do With the City</i>, SUN, 2008</p> <p>Giovanna Borasi, <i>The Other Architect. Another Way of Building Architecture</i>, Spector Books 2015</p> <p>Judith Butler, <i>L'alleanza dei corpi</i>, Nottetempo, 2017, 2023 (english version: <i>Notes Toward a Performative Theory of Assembly</i>, Harvard University Press, 2015)</p> <p>Luis A. Casanovas Blanco, Ignacio G. Galan, Carlos M. Carrasco, Alejandra Navarrete Lopis, Marina Otero Verzier, <i>After Belonging. The Objects, Spaces, and Territories of the Ways We Stay in Transit</i>, Lars Müller, 2016</p> <p>Diller + Scofidio, <i>Flesh. Architectural Probes</i>, Princeton</p>

Architectural Press, 1994

Fosbury Architects, *Spaziale. Ognuno appartiene a tutti gli altri*, Librino, 2023

Lawrence Halprin, *Cities*, MIT Press, 1972

Pierluigi Nicolin, *Architecture as Art. Mostrare l'architettura / Exhibiting Architecture*, edited by Nina Bassoli, Gaia Piccarolo, Editoriale Lotus, 2016

Pierluigi Nicolin, *Lezioni di interior design*, Postmedia books, 2021

Gaia Piccarolo, *Public Spaces as Theatres of Action: Lawrence Halprin's Phenomenological Perspective on Cities*, in *Theatres of Architectural Imagination*, ed. by L. Landrum and S. Ridgway, Routledge 2023

Gaia Piccarolo, *Tracce a terra / Traces on the Ground*, in "Lotus International", n. 158, 2015

Bernard Rudofsky, *The Unfashionable Human Body*, Doubleday, 1971

Richard Sennett, *Flesh and Stone: The Body and the City in Western Civilization*, W. W. Norton & Company, 1996

Rebecca Solnit, *Storia del camminare*, Ponte alle Grazie, 2002 (edizione inglese: *Wanderlust: A History of Walking*, Faber and Faber, 2014)

Georges Teyssot, *A Topology of Everyday Constellations*, MIT Press, 2013

<b>Weitere Informationen</b>	
<b>Ziele für nachhaltige Entwicklung (SDGs)</b>	Nachhaltige Städte und Gemeinden, Hochwertige Bildung

## *Kursmodul*

<b>Titel des Bestandteils der Lehrveranstaltung</b>	Critical Environments
<b>Code der Lehrveranstaltung</b>	47201A
<b>Wissenschaftlich-disziplinärer Bereich</b>	CEAR-09/C
<b>Sprache</b>	Englisch
<b>Dozenten/Dozentinnen</b>	Prof. Roberto Gigliotti, roberto.gigliotti@unibz.it <a href="https://www.unibz.it/en/faculties/design-art/academic-staff/person/7630">https://www.unibz.it/en/faculties/design-art/academic-staff/person/7630</a>
<b>Wissensch. Mitarbeiter/Mitarbeiterin</b>	
<b>Semester</b>	Zweites Semester
<b>KP</b>	6
<b>Verantwortliche/r Dozent/in</b>	
<b>Vorlesungsstunden</b>	60
<b>Laboratoriumsstunden</b>	0
<b>Stunden für individuelles Studium</b>	90
<b>Vorgesehene Sprechzeiten</b>	60
<b>Inhaltsangabe</b>	The module "Critical Environments" investigates space as an experiential and phenomenological condition, examining how domestic, public, and transitional environments shape human behaviour, perception, and meaning. Students critically engage with the material, social, and cultural forces that produce spatial phenomena. The course develops tools for understanding environments as dynamic systems experienced through the body, memory, ritual, and socio-spatial norms. It will be structured as a design studio, aimed at providing students with practical tools capable of generating a critical understanding of spatial dynamics in artistic and design practices, as well as of their implications in

	<p>political-relational terms.</p> <p>Through hands-on workshops, research and experimentation, students will be encouraged to develop new forms of design expression that respond to contemporary challenges, such as urbanisation, migratory processes and the digitalisation of spaces.</p>
<p><b>Themen der Lehrveranstaltung</b></p>	<p>The module "Critical Environments" will be structured as a design studio, aimed at providing students with practical tools capable of generating a critical understanding of spatial dynamics in artistic and design practices, as well as of their implications in political-relational terms.</p> <p>In the frame of the class students will be asked to:</p> <ul style="list-style-type: none"> <li>- Develop Critical Spatial Awareness;</li> <li>- Develop awareness of tools to analyze and interpret spatial dynamics and their socio-political implications in artistic and design practices;</li> <li>- Bridge Theory and Practice;</li> <li>- Integrate critical theories with hands-on design experimentation to address complex spatial and environmental challenges;</li> <li>- Investigate Political-Relational Dimensions;</li> <li>- Explore how design shapes and responds to social, cultural, and political forces, fostering ethical and responsible approaches;</li> <li>- Cultivate Interdisciplinary and Contextual Thinking;</li> <li>- Encourage contextual analysis and interdisciplinary methods to understand historical, ecological, and relational aspects of space;</li> <li>- Stimulate Creative and Reflexive Design;</li> <li>- Be empowered to generate innovative spatial interventions while fostering self-reflection and clear communication.</li> </ul> <p>The topics taught in the module can be described as following:</p> <ul style="list-style-type: none"> <li>- Experiencing Environments, space as a Phenomenon</li> <li>- Domestic Space</li> <li>- Public Space</li> <li>- Threshold and In-between Spaces</li> <li>- Behaviour and Behaviourology – Norms and Rituals</li> <li>- Mapping Spaces and Spatial Phenomena</li> </ul> <p>Frequent interaction between students and teachers will allow for a constant monitoring of learning processes, guaranteeing continuous support in the development of critical and practical</p>

	skills.
<b>Unterrichtsform</b>	<p>Frontal lectures</p> <p>Seminars</p> <p>Studio work</p> <p>Workshops</p> <p>Visits by experts</p> <p>Critics</p> <p>Periodical mid-term presentations</p>
<b>Pfichtliteratur</b>	<p>Atelier Bow Wow, <i>Echo of Space – Space of Echo</i>, LIXIL Publishing, 2009</p> <p>Nishat Awan, Tatjana Schneider, Jeremy Till, <i>Spatial Agency. Other Ways of Doing Architecture</i>, Routledge, 2011</p> <p>Gianni Celestini, Annalisa Metta, <i>Coreografie urbane. Progettare architetture dei comportamenti. Rassegna di Architettura e Urbanistica n. 172</i>, 2024</p> <p>Melanie Dodd, <i>Modes of Action and Engagement with the City</i>, Routledge, 2020</p> <p>Harriet Harriss, Rory Hyde, Roberta Marcaccio, <i>Architects After Architecture. Alternative Pathways for Practice</i>, Routledge, 2021</p> <p>Rory Hide, <i>Future Practice. Conversations from the Edge of Architecture</i>, Routledge 2013</p> <p>Rosalind Krauss, <i>Sculpture in the Expanded Field</i>, in "October", n. 8, 1979</p> <p>Jane Rendell, <i>Art and Architecture. A Place Between</i>, Tauris, 2006</p>
<b>Weiterführende Literatur</b>	

## *Kursmodul*

<b>Titel des Bestandteils der Lehrveranstaltung</b>	Histories and Theories of Spatial Practices
<b>Code der Lehrveranstaltung</b>	47201B
<b>Wissenschaftlich-disziplinärer Bereich</b>	CEAR-11/A
<b>Sprache</b>	Englisch
<b>Dozenten/Dozentinnen</b>	dr. Gaia Piccarolo,

	<p>Gaia.Piccarolo@unibz.it</p> <p><a href="https://www.unibz.it/en/faculties/design-art/academic-staff/person/44617">https://www.unibz.it/en/faculties/design-art/academic-staff/person/44617</a></p>
<b>Wissensch. Mitarbeiter/Mitarbeiterin</b>	
<b>Semester</b>	Zweites Semester
<b>KP</b>	6
<b>Verantwortliche/r Dozent/in</b>	
<b>Vorlesungsstunden</b>	30
<b>Laboratoriumsstunden</b>	0
<b>Stunden für individuelles Studium</b>	120
<b>Vorgesehene Sprechzeiten</b>	18
<b>Inhaltsangabe</b>	<p>In the module "History and Theory of Spatial Practices" students will explore theories and methodologies that analyse the meaning of spatial practices in visual arts, architecture, exhibit design and urban design, examining how environments influence spatial and environmental policies, artistic practices and how these can transform and reinterpret spaces themselves. Through historical and theoretical analysis, students will examine how artists and designers have responded to changes in conceptions of space over time. The course will be based on in-depth analysis of general theories, specific case studies and bibliographies, according to criteria of scientific and disciplinary authority, to provide students with a solid base of knowledge in the field of spatial design.</p>
<b>Themen der Lehrveranstaltung</b>	<p>Through historical and theoretical analysis based on lectures, open discussions, and seminars from invited experts, the course will thematize the experience of the body in space (movement) as a form of action and participation, shifting from the abstract notion of space to the embodied notion of environment as shaped by individual, interpersonal and collective relations, and focusing on the performative potential of spatial devices as both vector and poetic expression of the relationship between subjects (bodies) and the world (environment), meant in both physical and cultural terms.</p> <p>Spatial practices will be analyzed in terms of their social performances, their capacity to foster meaningful perceptual</p>

	<p>relationship and to encourage community engagement, encompassing diverse approaches that are both political and activist, performative and curatorial, architectural and urban. This lens will offer the possibility to investigate disciplinary erosions and exchanges between spatial practices of different kinds – architecture, art, exhibition design, landscape design, performance, urban practices, etc. – with reference to a multidisciplinary theoretical frame drawing from philosophy, anthropology, sociology, psychogeography, urban studies, etc.</p> <p>Moving from the individual to the collective scale, from the microenvironment to the macroenvironment, from the temporary to the permanent dimension of space, the course aims to address the following areas of investigation of spatial practices in their Course Topicshistorical and theoretical articulations:</p> <ul style="list-style-type: none"> <li>- the naked body and its prostheses (devices of the subjective interaction with the world);</li> <li>- microenvironment and proxemics (devices of interpersonal relationships);</li> <li>- the expanded field as a field of action (the ground as a support of public life);</li> <li>- dramaturgy of public space (the city as theatrum mundi);</li> </ul> <p>Across these areas of investigation, fundamental spatial figures – such as threshold, border, shelter, canopy, ground, façade, window, path, monument, etc. – will be investigated, drawing on examples belonging to different temporal and geographical contexts, as well as on conceptual and theoretical tools capable of contextualising the cases examined within their cultural and political backgrounds.</p>
<b>Unterrichtsform</b>	Lectures, open discussions, seminars from invited experts.
<b>Pflichtliteratur</b>	<p>Melanie Dodd (ed.), <i>Spatial Practices: Modes of Action and Engagement with the City</i>, Routledge, 2019.</p> <p>Michel de Certeau, <i>Practice of Everyday Life</i>, University of California Press, 1984 (part III: <i>Spatial Practices</i>).</p>
<b>Weiterführende Literatur</b>	<p>Atelier Bow-Wow, <i>Behaviorology</i>, Rizzoli, 2010.</p> <p>Bernard Rudofsky, <i>Il corpo incompiuto. Psicopatologia dell'abbigliamento</i>, Arnoldo Mondadori Editore, 1971 (english edition: <i>The Unfashionable Human Body</i>, Doubleday, 1971).</p>

Christopher Alexander, *A Pattern Language. Towns, Buildings, Constructions*, Oxford University Press, 1978.

Cristina Bianchetti, *Corpi tra spazio e progetto*, Mimesis, 2020 (english edition: *Bodies. Between Space and Design*, Jovis, 2020).

David Harvey, *Rebel Cities. From the Right to the City to the Urban Revolution*, Verso, 2012.

Didier Fiuza Faustino (ed.), *Evento 2009: Intime collectif / Collective intimacy*, Ville de Bordeaux, 2010.

Elisabeth Diller and Richard Scofidio, *Flesh. Architectural Probes: The Mutant Body of Architecture*, Princeton Architectural Press, 1994.

Gaia Piccarolo, *Public Spaces as Theatres of Action: Lawrence Halprin's Phenomenological Perspective on Cities*, in *Theatres of Architectural Imagination*, edited by Lisa Landrum and Sam Ridgway, Routledge, 2023.

Gaia Piccarolo, *Tracce a terra / Traces on the Ground*, in "Lotus International", n. 158, 2015.

Georges Teyssot, *A Topology of Everyday Constellations*, MIT Press, 2013.

Giovanna Borasi and Mirko Zardini (eds.), *Actions: What You Can Do with the City*, CCA/SUN, 2008.

Henri Lefebvre, *The Production of Space*, Editions Anthropos, 1991.

Jane Rendell, *Art and Architecture: a Place Between*, I.B. Tauris, 2006.

Judith Butler, *L'alleanza dei corpi*, Nottetempo, 2017, 2023 (english edition: *Notes Toward a Performative Theory of Assembly*, Harvard University Press, 2015).

Lea Maria Spahn (edited by), *Walking as Embodied Worldmaking. Bodies, Borders, Knowledgescapes*, Set Margins, 2025.

Lea Vergine, *Il corpo come linguaggio (la "body-art" e storie simili)*, Giampaolo Prearo Editore, 1974.

Lotus International, n. 178-179, 2025, "Landscapes of Inequalities".

Nikolaus Hirsch and Markus Miessen (eds.), *What Is Critical Spatial Practice?*, Sternberg Press, 2012.

Nishat Awan, Tatjana Schneider, Jeremy Till, *Spatial Agency:*

*Other Ways of Doing Architecture*, Routledge, 2011.

Pierluigi Nicolin, *Architecture as Art. Mostrare l'architettura / Exhibiting Architecture*, edited by Nina Bassoli, Gaia Piccarolo, Editoriale Lotus, 2016.

Pierluigi Nicolin, *Lezioni di interior design*, Postmedia Books, 2021.

Rebecca Solnit, *Storia del camminare*, Ponte alle Grazie, 2002 (english edition: *Wanderlust: A History of Walking*, Faber and Faber, 2014).

Richard Sennett, *La città aperta / The Open City*, in "Lotus International", n. 168, 2019, pp. 117-129.

Rosalind Krauss, *Sculpture in the Expanded Field*, in "October", n. 8, 1979.

Rosi Braidotti. *Soggetti nomadi. Corpo e differenza sessuale*, Castelvechi, 2023 (english edition: *Nomadic Subjects: Embodiment and Sexual Difference in Contemporary Feminist Theory*, Columbia University Press, 2011).

Ugo La Pietra, *Abitare è essere ovunque a casa propria*, Corraini, 2019.