Freie Universität Bozen
Libera Università di Bolzano
Università Liedia de Bulsan

MASTER IN CRITICAL CREATIVE PRACTICES

Content of the lectures

First Year
Studio 1 Module 1: Natures-Cultures: Researched based Art and Design • Ecocritical Perspectives in Art and Design • Research-Based Creative Practices • Contemporary Environmental Challenges • Sustainability in Visual Arts and Design • Experimentation and Material Practices Module 2: Ecocriticism • Introduction to Ecocritical Disciplines • Postcolonial and Indigenous Ecocriticism • Ecofeminism and Urban Ecocriticism • Artistic Practices in Natural and Cultural Contexts • Critical Reflection on Ecocritical Practices
Studio 2 Module 1: Critical Environments • Critical Approaches to Spatial Design • Designing for Contemporary Challenges • Transdisciplinary Spatial Practices • Digital Spaces and Hybrid Environments • Innovative Mapping and Communication Tools Module 2: Histories and Theories of Spatial Practices • Historical Evolution of Spatial Practices • Theoretical Frameworks for Spatial Analysis • Space, Culture and Identity • Power Dynamics and Political Implications of Space • Contemporary Transformations of Space
Design and Materials • Do-it-yourself materials • Recycling materials • Growing materials

- Circular design
- Material classification, selection and libraries
- Industrial and biological production

Information Design and Visual Storytelling

- Innovative art and design practices
- Principles related to the discipline of information design
- Storytelling
- Data visualization
- Narrative techniques

Design and Production

- Mass and personalized production
- Peer production
- Distributed manufacturing
- Product service systems
- Bio fabrication
- Digital fabrication
- Do-it-yourself processes

Spatial Design

- Critical theories of space
- Political and relational dimensions of space
- Spatial practices and site-specificity
- Transdisciplinary approaches to spatial design
- Contemporary spatial challenges

Histories of Science and Technologies

- Developments of Science and Technology in World Civilizations
- The Interplay Between Science, Values, and Ethics
- Science and Technology in the 20th Century
- Gender and Science
- Ethics and Controversies in Science and Technology

Histories, Theories and Critical Interpretations of Art

- History of Contemporary Art
- Visual Cultures and Digital Platforms
- Globalization and Contemporary Art
- Identity and Representation in Contemporary Art
- Ecocritical and Decolonial Perspectives in Art

Policy Design, Democracy and Citizen Engagement

- Development of initiatives that engage local and global communities
- Awarness and actions toward environmental sustainability
- Inclusivity and social participation

Project Development and Sustainability

- Development of initiatives that engage local and global communities
- Awarness and actions toward environmental sustainability
- Inclusivity and social participation

Second Year

Studio 3

Module 1: Techno-Human-Expressions

- Hybrid Practices in Art, Design, and Technology
- Analog and Digital Synergies in Creative Processes
- Immersive and Interactive Media
- Generative Design and Artificial Intelligence
- Prototyping and Fabrication Techniques

Module 2: 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

Human Computer Interaction

- Use of advanced softwares and digital technologies for the production of innovative art and design works
- Experiments with AR, VR, 3D print, AI and their influence on the borders of the artistic practices

Interaction & Communication design

- User-Centered Design Principles
- Interactive Media and Digital Interface Design
- Advanced Digital Tools and Software for Creative Production
- Data Visualization and Storytelling
- Immersive Technologies in Art and Design

Environmental Anthropology

- Cultural relativism
- Ethnography and ethnographic method
- Environmental Ethics and Sustainability
- Human-Environment Interactions and Adaptations
- Climate Change and Cultural Resilience

Social Studies of Design and Culture

- Action
- Social change
- Artifacts
- Social Networks
- Micro/Macro
- Practice

- Social Capital
- Structure
- Future studies

Media Studies

- Evolution and Impact of Media
- Communication Models and Mass Media Development
- ICTs, CMC, and Modernization:
- Cyber-Identities and Socio-Cultural Media Practices
- Gender and Postcolonial Studies

Gender Studies

- Foundations of Gender Studies
- Gender and Power Dynamics in Society
- Historical and Contemporary Perspectives on Gender
- Gender, Identity, and Everyday Life
- Gender Representation in Art and Media

Postcolonial Studies

- Foundations of Postcolonial Theory
- Colonial and Postcolonial Histories
- Representation and Power in Postcolonial Contexts
- Cultural Hybridity and Resistance
- Globalization and Postcolonial Critiques

Seminar in Software Engineering Advances

- Sustainability in Software Engineering
- Diversity and Inclusion in Software Engineering
- AI and Software Engineering
- Remote/Hybrid Software Engineering
- Computing Education and Training
- Creating video seminars: guidelines

Seminar 1

- Useful knowledge to start a career

Seminar 2

- Useful knowledge to start a career

Freie Universität Bozen
Libera Università di Bolzano
Università Liedia de Bulsan

Syllabus
Course description

Course title	Studio 1
Course code	47200
Scientific sector	Module 1: CEAR-08/D Module 2: ARTE-01/C
Degree	Master in Critical Creative Practices (LM-65)
Semester	Winter Semester 2025/26
Year	1
Credits	12 (Module 1: 6 CP, Module 2: 6 CP)
Modular	Yes

Total lecturing hours	90 (Module 1: 60, Module 2: 30)
Total hours of self-study and/ or other individual educational activities	210 (Module 1: 90, Module 2: 120)
Attendance	not compulsory but recommended
Prerequisites	/

Specific educational objectives	The course refers to a “caratterizzante” educational activity and is a mandatory course in the first study year. ***Module 1 – Natures-Cultures: Research based Art and Design*** **Course description** Structured in the form of a studio, module 1 is aimed at allowing students to conceive and develop personal projects that are capable of integrating an ecocritical perspective into visual arts and design, with a profound awareness of contemporary environmental problems. Through hands-on workshops, research and experimentation, students will be given the opportunity to apply the theories studied in module 2 in order to produce 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. 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 skills.

Educational objectives

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

Course description

Module 2 is aimed at providing students with a theoretical understanding of ecocritical disciplines (Ecocritical literature, Cultural ecocriticism, Visual ecocriticism, Environmental philosophy, Geocriticism, Postcolonial ecocriticism, Indigenous ecocriticism, Ecofeminism, Urban ecocriticism, Eco-linguistics) and of the multiple kinds of interactions between artistic practices and natural and cultural contexts.

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 contemporary ecocritical practices.

Seminars and assessments will be organized in a dialogic form at an individual, group or collective level, in order to

	stimulate critical autonomy and judgment in the students. **Educational objectives** *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.

Module 1	Natures-Cultures: Research based Art and Design
Lecturer	TBA
Scientific sector of the lecturer	TBA
Teaching language	English
Office hours	TBA
List of topics covered	- Ecocritical Perspectives in Art and Design - Research-Based Creative Practices - Contemporary Environmental Challenges - Sustainability in Visual Arts and Design - Experimentation and Material Practices
Teaching format	TBA

Module 2	Ecocriticism
Lecturer	TBA
Scientific sector of the lecturer	TBA

Teaching language	English
Office hours	TBA
List of topics covered	- Introduction to Ecocritical Disciplines - Postcolonial and Indigenous Ecocriticism - Ecofeminism and Urban Ecocriticism - Artistic Practices in Natural and Cultural Contexts - Critical Reflection on Ecocritical Practices
Teaching format	TBA

Learning outcomes	*The learning outcomes need to refer to the Dublin Descriptors:* ***Knowledge and understanding*** *Module 1-2* *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*** *Module 1-2* *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.* *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.*

Assessment	*Module 1: TBA* *Module 2: TBA*
Assessment language	English
Evaluation criteria and criteria for awarding marks	*Module 1: TBA* *Module 2: TBA*

Required readings	*Module 1: TBA* *Module 2: TBA*
Supplementary readings	*Module 1: TBA* *Module 2: TBA*

Freie Universität Bozen
Libera Università di Bolzano
Università Liedia de Bulsan

Syllabus
Course description

Course title	Studio 2
Course code	47201
Scientific sector	Module 1: CEAR-09/C (ex ICAR/16) Module 2: CEAR-11/A (ex ICAR/18)
Degree	Master in Critical Creative Practices (LM-65)
Semester	Summer Semester 2025/26
Year	1
Credits	12 (Module 1: 6 CP, Module 2: 6 CP)
Modular	Yes

Total lecturing hours	90 (Module 1: 60, Module 2: 30)
Total hours of self-study and/ or other individual educational activities	210 (Module 1: 90, Module 2: 120)
Attendance	not compulsory but recommended
Prerequisites	/

Specific educational objectives	The course refers to a “caratterizzante” educational activity and is a mandatory course in the first study year. *Module 1 – Critical Environments* **Course description** Module 1 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. Through hands-on workshops, research and experimentation, students will be given the opportunity to apply the theories studied in module 2 in order to design environments that reflect a critical understanding of space and those who inhabit it. Within this frame, 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. 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 skills. **Educational objectives**

Develop Critical Spatial Awareness
Equip students with tools to analyze and interpret spatial dynamics and their socio-political implications in artistic and design practices.

Bridge Theory and Practice
Integrate critical theories with hands-on design experimentation to address complex spatial and environmental challenges.

Investigate Political-Relational Dimensions
Explore how design shapes and responds to social, cultural, and political forces, fostering ethical and responsible approaches.

Cultivate Interdisciplinary and Contextual Thinking
Encourage contextual analysis and interdisciplinary methods to 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

Course description

In the course, 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.

Seminars and assessments will be organized in a dialogic form at an individual, group or collective level, in order to stimulate critical autonomy and judgment in the students.

	Educational objectives *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.

Module 1	Critical Environments
Lecturer	Roberto Gigliotti office C1.03.a, e-mail roberto.gigliotti@unibz.it Webpage https://www.unibz.it/en/faculties/design-art/academic-staff/person/7630-roberto-gigliotti
Scientific sector of the lecturer	CEAR-09/C
Teaching language	English
Office hours	TBA
List of topics covered	- Critical Approaches to Spatial Design - Designing for Contemporary Challenges - Transdisciplinary Spatial Practices - Digital Spaces and Hybrid Environments - Innovative Mapping and Communication Tools
Teaching format	Frontal lectures, exercises, projects

Module 2	Histories and Theories of Spatial Practices
Lecturer	TBA
Scientific sector of the lecturer	TBA

Teaching language	English
Office hours	TBA
List of topics covered	- Historical Evolution of Spatial Practices - Theoretical Frameworks for Spatial Analysis - Space, Culture and Identity - Power Dynamics and Political Implications of Space - Contemporary Transformations of Space
Teaching format	*TBA*

Learning outcomes	*The learning outcomes need to refer to the Dublin Descriptors:* ***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;* *- 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.* *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.*

Assessment	*Indicate the types of assessment (according to the table) and check the coherence with the Dublin descriptors* Attending students *Module 1:* 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 course. 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. *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. Non-attending students For both modules the assessment is the same for attending and non-attending students.
Assessment language	English
Evaluation criteria and criteria for awarding marks	*Attending students* *Module 1:*

	The final assessment is based on the content of the final project and all the exercises according to the following criteria: - Analysis and observation ability of the student - Completeness and coherence in the design concept - Clarity in the presentation of the process that leads to the design choices - Technical-formal quality of the exercises *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: - Analysis and observation ability of the student; - Consistence in the presentation of the process that leads to the design choices in connection with the topics addressed during the semester. *Non-attending students* For both modules the evaluation criteria are the same for attending and non-attending students.

Required readings	*Module 1: TBA* *Module 2: TBA*
Supplementary readings	*Module 1: TBA* *Module 2: TBA*

Freie Universität Bozen
Libera Università di Bolzano
Università Liedia de Bulsan

Syllabus
Course description

Course title	Design & Materials
Course code	47203
Scientific sector	CEAR-08/D
Degree	Master in Critical Creative Practices (LM-65)
Semester	1st Semester 2025/26
Year	1
Credits	6
Modular	no

Total lecturing hours	60
Total hours of self-study and/ or other individual educational activities	90
Attendance	highly recommended
Prerequisites	/

Specific educational objectives	The course refers to a “caratterizzante” educational activity and is a mandatory course in the first study year. **Course description** The course will support the development of practical skills and knowledge, aiming to build up a base of knowledge and understanding concerning the world of materials in general as well as taking a closer look towards specific materials and production techniques in the context of design. In parallel, the course encourages the development of a critical attitude on the eco-social impact of our material choices here and now, and how to look differently at the relationships between humans, objects, materials and systems running our planet. Understanding materials requires personal engagement with matter. Due to the transformable character of materials, we cannot rely on general understanding or indirect knowledge. *“Plastics can be as clear as glass, as sharp-edged as stone, and as metallic as aluminium. Aluminium can look like quicksilver, wood can look like plastic” (Paola Antonelli, Mutant Materials in Contemporary Design, 1995).* Therefore, the course focuses on the creation and adaptation of materials and material qualities exploring the mutable character and formability of matter. Just like the shape of a product, materiality can be designed. To go beyond surface and finishing, this course

involves the creation of so-called do-it-yourself materials (working with ingredients and recipes) and the adaptation (changing the material properties) of existing materials in order to understand their (mutable) character. This hands-on approach of working with materials will support our sensorial skills to better understand, create and select appropriate materials for future design projects.

The industrial processing of materials (involving extraction, production, distribution, consumption, disposal and/or recycling) will be reviewed in the context of bio-based cycles where composting often closes the cycle. The course includes a special focus on the lifecycle of materials based on the principles of a circular economy including the elimination of waste and pollution, circulating products and materials and the regeneration of nature.

Every semester includes hands-on exercises with materials – this semester we will focus on waste(d) material streams including bio-based materials (e.g. food waste) and industrial scraps. Besides this focus we are encouraging any form of collaboration, relations and synergies with other fields and courses (e.g. design research, "Material Matters" student initiative, BITZ unibz fablab, Material Library) as well as the yearly theme *("HOPE").* The course program is adaptive and foresees possible support in developing the material aspects of the student's main projects.

Course Structure:

- **Input lectures** : Focusing on diverse material topics for discussion. Topics:"Material activism / Introduction to DIY Materials" – "Recycling materials / Urban mining" – "Bio-based materials / Back to nature?" – "Social materials / Inclusive ways of making" – "Circular design / The lifecycle of materials".

- **Guest lectures**: Diverse guest speakers will give us a better insight in the business practices of materials. First, from the perspective of young creatives starting their own material-driven design studio. Second, with entrepreneurial input from a materials manufacturing company. Finally, we learn more from material experts about the role and importance of documenting and sharing materials within "Material Libraries".

- **Material tinkering**: DIY-Materials are materials

created through self-production, often by techniques and processes of the designer's own invention, as a result of a process of tinkering with materials. We will make first experiences with this kind of work and investigate / tinker one or more recycled and growing materials. Including the further development of (raw) materials through processes involving shaping, colouring and surface treatments.

- **Excursions:** We will be visiting and/or reviewing materials-related events and exhibitions. Through on-site excursions and online presentations we will take a closer look at the role(s) of circular and bio-based materials in design. Small summaries of these excursions are part of the final documentation.

- **Skill sharing:** This course is not only about learning from the lecturers and guests. We also put high value on the dialogue between the participants and will support this process of skill sharing. The content and format of the courses will be fine-tuned according to the dialogues, collaborations and dynamics of you as a group.

- **Learning by doing:** Learning by doing: The approach of this semester project is very much on "Learning by Doing", also for its lecturers. Hands-on exercises at the university workshops and fab lab should support you in becoming more skilled and independent in materialising your ideas. Parts of the course should be seen as an experimental teaching formats and will adapt according to your needs.

- **Materials and methods:** Unlike designing a final product the course focuses on materials and methods. We provide you with inspiring talks, hands-on exercises, group discussions, creative methods and skill sharing will give you a strong (materials) foundation for current and future design projects.

o **Project documentation:** The course process and exercises should be documented along the course. The personal documentation format will be discussed at the start of the course. This documentation is the main deliverable of the course and will be developed step-by-step along the course (not in the end).

- **Material samples:** Besides the process documentation - results will include material samples to be documented in the unibz Material Library. A template will be provided during the course. Documenting and sharing material information will be useful at later stages in your (and others) studies.

Educational objectives

The class promotes critical and analytical thinking, allowing students to evaluate and interpret artistic and design practices in the context of the current sociocultural and technological dynamics. New possibilities for innovation in artistic and design production and, more importantly, the opportunities for synergy between contemporary culture and technological progress, fostering a mutual exchange of ideas and advancements will be explored. Advanced research skills will be developed to explore emerging frontiers in the field of art and design and new opportunities for technological innovation in the creative sector.

Students will be able to:

- collaborate with experts and other designers to develop and implement an integrated project prototype.
- take into account the environmental, social, sustainable and economic impacts occurring within the tension between global and local dimensions.
- develop a personal way of thinking, leading to critical judgements and self-assessments.
- balance inspiration and systematic planning.
- balance more intuitive ways of working with more analytical ones.
- communicate in a convincing way, through a variety of modalities (three-dimensional, written, oral, visual).
- talk with experts about the project.
- read experts' articles, studies and reports related to one's own project issues and integrate those analyses with one's own project design.
- take into account the sustainability requirements of the objects; integrate the sustainability. requirements in the project and in one's own design.
- use relevant software and hardware tools and systems productively.
- share skills.

	• design and make materials and objects.

Lecturer	Aart van Bezooijen Office: C4.03 Email: Aart.vanBezooijen@unibz.it Webpage: https://www.unibz.it/en/faculties/design-art/academic-staff/person/38596-aart-van-bezooijen
Scientific sector of the lecturer	CEAR-08/D
Teaching language	English
Office hours	TBA
List of topics covered	- Do-it-yourself materials - Recycling materials - Growing materials - Circular design - Material classification, selection and libraries - Industrial and biological production
Teaching format	Input lectures, workshop sessions, brainstorming sessions, mentoring sessions, practical hands-on exercises, material demonstrations, group excursions, group presentations and reviews, life cycle assessment (LCA) methods, certification and labelling related to environmental and social aspects of material sourcing and production.

Learning outcomes	*The learning outcomes need to refer to the Dublin Descriptors:* ***Knowledge and understanding*** Students of the course will: - know the meaning of Design and Materials within the main techniques and methodologies spatial practices in art and design; - possess specific knowledge about Design and Materials and their influence on the interactions between space and culture and on the sociopolitical implications of spatial practices; - understand the relevance of Design and Materials in 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***

	Students of the course will acquire the capability to apply knowledge in the field of Design and Materials in order to: - 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* Students of the course will acquire the capability to make judgments in the field of Design and Production in order to: - apply the knowledge acquired in the professional context. - devise original projects that take into account the transformations induced by globalization and internationalization processes. *Communication skills* Students of the course will acquire communication skills in the field of Design and Production in order to: - use visual and multimedia tools to create engaging and informative presentations. *Learning skills* The course of Design and Production is aimed at: - 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.

Assessment	Oral: • Physical presentation of the students' complete design process, artefacts and material samples produced in

	the different phases and parts and especially the final project. • Holding a knowledgeable and critical discourse concerning both the final developed project and more generally towards the world of materials in Design and the related product logic and sustainability aspects as discussed in the course. • The presentation takes place separately from the semester project. • Students have to deliver a complete documentation of the semester work. The format of the documentation will be defined and communicated semesters' end at the latest. Additionally, the shared documentation has to be submitted. It communicates the project together with design research, enriched by outcomes from all courses. Format of the documentation will be defined and communicated during the first meetings of the course. Selected material samples and/or recipes will be documented and shared within the university's material collection. **Non-attending student assessment** Non-attending students have the same assessment criteria as Attending students. - All assignments and projects need to be done, and the required knowledge has to be acquired. - The exam of non-attending students may take longer (max. 20 minutes) in order to test specific knowledge in relation to manufacturing and material aspects of the presented project, and beyond.
Assessment language	English
Evaluation criteria and criteria for awarding marks	• Level of the acquired knowledge concerning material & Design in all aspects and perspectives as discussed in the course. • Originality, coherence and aesthetic qualities of the design project, in relation to the context and the aims of the project; in particular, related to the use of materials and aspects of the production process. • Effectiveness in communicating the project. • Attitude, participation and active contribution to the course.

Required readings	Radical matter : rethinking materials for a sustainable future, Kate Franklin, Caroline Till, 2019 Materiology : the creative's guide to materials and technologies, MatériO, 2013 Material Alchemy, Studio Aikieu, 2014 Material Designers: Boosting talent towards circular

	economies: Valentina Rognoli, Seetal Solanki, Pere llorach, 2021
Supplementary readings	Material Loops (Reader), Claudia Banz, Barbara Lersch, Katja Ninnis, 2021 (Download as PDF in English or German: www.hanssauerstiftung.de/material-loops-reader) Tools for the design revolution : design knowledge for the future by [Editors: IDRV - Institute of Design Research Vienna, Harald Gruendl, Marco Kellhammer, Christina Nägele ; Authors: Harald Gruendl ... [et al.], 2014 The Story of Stuff: The Impact of Overconsumption on the Planet, Our Communities, and Our Health-And How We Can Make It Better, by Annie Leonard, 2011 Further readings and articles will be provided during the course.

Freie Universität Bozen
Libera Università di Bolzano
Università Liedia de Bulsan

Syllabus
Course description

Course title	Information Design and Visual Storytelling
Course code	47204
Scientific sector	CEAR-08/D (ICAR/13)
Degree	Master in Critical Creative Practices (LM-65)
Semester	TBA
Year	1
Credits	6
Modular	no

Total lecturing hours	30
Total hours of self-study and/ or other individual educational activities	120
Attendance	highly recommended
Prerequisites	/

Specific educational objectives	The course refers to a “caratterizzante” educational activity and is a mandatory course in the first study year. **Educational objectives** In the course new possibilities for innovation in artistic and design production and, more importantly, the opportunities for synergy between contemporary culture and technological progress, fostering a mutual exchange of ideas and advancements will be explored. Furthermore the course aims at delivering advanced research skills that will be developed to explore emerging frontiers in the field of art and design and new opportunities for technological innovation in the creative sector. This will equip the students to engage in interdisciplinary projects and generate original knowledge. **Students will be able to:** - Familiarize with influential figures in the field of information design. - Apply basic principles of data visualization, consciously choosing how to use variables and visual models. - Develop critical thinking skills regarding existing cases in the fields of information design and visual storytelling. - Navigate online resources to gather information

	for their projects. - Define target audiences and the necessary output type to reach that audience. - Prototype their projects in various forms (digital, print, physical, etc.). - Consistently use key data visualization tools in line with their design intentions. - Conceptualize and develop an Information Design project in its entirety. **Knowledge will be acquired in the following fields:** - Information design, data visualization, and visual storytelling.

Lecturer	TBA
Scientific sector of the lecturer	TBA
Teaching language	English
Office hours	TBA
List of topics covered	TBA
Teaching format	TBA *(Frontal lectures, exercises, labs, projects, etc.)*

Learning outcomes	*The learning outcomes need to refer to the Dublin Descriptors:* ***Knowledge and understanding*** Students of the course will: - 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 design and 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*** Students of the course will acquire the capability to apply knowledge in the field of Information Design and Visual Storytelling in order to: - use advanced software and digital techniques to create innovative works of art and design;

	- experiment with technological tools to expand the boundaries of design and artistic practices; - collaborate with engineers, programmers and other professionals to develop interdisciplinary projects that integrate art and technology. *Making judgments* Students of the course will acquire the capability to make judgments in the field of Information Design and Visual Storytelling in order to: - devise original projects that take into account the transformations induced by globalization and internationalization processes. *Communication skills* Students of the course will acquire communication skills in the field of Information Design and Visual Storytelling in order to: - using visual and multimedia tools to create engaging and informative presentations. *Learning skills* The course of Information Design and Visual Storytelling is aimed at: - 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.

Assessment	*TBA*
Assessment language	English
Evaluation criteria and criteria for awarding marks	*TBA*

Required readings	*TBA*
Supplementary readings	*TBA*

Syllabus
Course description

Course title	Design & Production
Course code	47205
Scientific sector	CEAR-08/D (ex ICAR/13)
Degree	Master in Critical Creative Practices (LM-65)
Semester	Summer Semester 2025/26
Year	1
Credits	6
Modular	no

Total lecturing hours	60
Total hours of self-study and/ or other individual educational activities	90
Attendance	highly recommended
Prerequisites	/

Specific educational objectives	The course refers to a “caratterizzante” educational activity and is a mandatory course in the first study year. **Course description** The course will support the development of practical skills and hands-on experiences, aiming to build up a base of knowledge and understanding concerning production processes from self-built tools to industrial production systems in the context of design. In parallel, the course encourages the development of a critical attitude towards traditional and emerging production techniques within circular and bio-based economies. The choice of an appropriate fabrication process is one of the most important decisions in the process of making physical things. What material is being used, what quantity of parts is to be produced and what sort of geometry do they have? Processes are selected depending on our needs. If a process is not available for serial production, we might even need to create it ourselves, which will be the hands-on part of this course. Together we will be documenting the landscape of selected manufacturing processes available as industrial solutions, in-house faculty workshops, and do-it-yourself solutions. Through a systematic overview by clustering, comparing, and reviewing selected production methods we will consider how to adapt traditional processes and explore alternative ways of creation within a more eco-social future. We’ll be guiding and (self) evaluating our

work with the help of the Circular Design Rules (by the Institute of Design Research Vienna).

Students will be asked to focus their projects on the processing of circular and/or bio-based materials. We will explore, analyze and prototype more accessible, distributed, and democratic ways of manufacturing, such as the Precious Plastic Project. These so called “machine projects” demonstrate a do-it-yourself approach to local manufacturing using materials which are currently discarded or unconsidered. In short, designing out waste with the help of alternative crafts, tools, and processes.

This semester will put a special focus on the design and development of making & unmaking (temporary) structures made of various materials such as wood, metal, plastics, textiles – including a special focus on joints (e.g. XYZ nodes / spaceframes) and joining techniques. Foreseen teamwork is meant to collaboratively explore the applications of self-built structures within the context of own university, public space, personal mobility, exhibition displays and more.

The course will be in close collaboration with the faculty workshops and the BITZ unibz fablab. We are encouraging any form of collaboration, relations and synergies with other fields and courses as well as the yearly theme: *Staying with the trouble (Haraway, 2016).* The course program is adaptive and foresees a possible support in the processing/implementation aspects of the student’s main project.

Course Structure:

- **Research presentations**: After the project introduction, we will research and discuss selected manufacturing processes. Individual research results are gathered and shared with each other being the first (explorative) step towards the machine project.

- **Guest lectures**: Guest speakers will give us a better insight in the business practices of production. For example, through interviews with a design studios/labels producing in small series and factory visits at industrial manufacturing companies.

- **Design for (dis)assembly**: Through disassembling existing products and assembling new applications we will make the first

experiences with the process of making and unmaking. Experimental setups should allow design improvisation and understanding of how things are made on an industrial scale.

- **Skill sharing:** This course allows us to learn from lecturers, guests and each other. We put high value on the dialogue between the participants and will support this process of skill sharing. The content and format of the courses will be fine-tuned according to the dialogues, collaborations and dynamics of you as a group.

- **Learning by doing:** The approach of this semester project comes with an “Learning by Doing” approach involving theme-based hands-on workshops with guest lecturers and doing practical exercises at the university workshops.

- **Designer maker:** Unlike developing a final product the course focuses on getting to know different ways of making. We provide you with inspiring talks, hands-on exercises, group discussions and creative methods for problem solving and solution finding for current and future design projects.

- **Project documentation:** The course process and exercises should be documented along the course. The personal documentation format will be discussed at the start of the course. This documentation is the main deliverable of the course and will be developed step-by-step along the course (not in the end).

- **Material library:** Besides the process documentation - results will include selected joining materials and techniques to be documented in the university’s material collection. A template will be provided during the course. Documenting and sharing this information will be useful at later stages in your (and others) studies.

Educational objectives

The class promotes critical and analytical thinking, allowing students to evaluate and interpret artistic and design practices in the context of the current sociocultural and technological dynamics. New possibilities for innovation in artistic and design production and, more

	importantly, the opportunities for synergy between contemporary culture and technological progress, fostering a mutual exchange of ideas and advancements will be explored. Advanced research skills will be developed to explore emerging frontiers in the field of art and design and new opportunities for technological innovation in the creative sector. **Students will be able to:** - Know how to make decisions related to production systems and processes and how to develop new ones with an eco-social mindset. - Make critical reflections on their own design projects by analyzing the environmental, social, sustainable and economic impacts. - Develop a personal way of thinking, leading to critical judgements and self-assessments. - Communicate in a convincing way, through a variety of modalities (three-dimensional, written, oral, visual). - Balance inspiration and systematic planning. Balance more intuitive ways of working with more analytical ones. - Find and talk with experts about the project. - Develop a shareable do-it-yourself manual. - Read experts' articles, studies and reports related to one's own project issues and integrate those analyses with one's own project design. - Take into account the sustainability requirements of the objects; integrate the sustainability requirements in the project and in one's own design. - Use relevant software and hardware tools and systems productively. - Prototype of self-developed processes or self-built machines. - Design and make materials and objects. - Share skills with fellow participants. **Knowledge will be acquired in the following fields:** ● Systems, techniques, processes and materials of production, with particular attention to the impacts on the environment and on the society due by the production, distribution and the complete life cycle of an object. ● Experiment with materials and processes, both traditional and digital, in order to gain a thorough understanding of the process and the object (learning by doing). ● Document the complete process in a professional and continuous way.

Lecturer	Aart van Bezooijen Office: C4.03 Email: Aart.vanBezooijen@unibz.it Webpage: https://www.unibz.it/en/faculties/design-art/academic-staff/person/38596-aart-van-bezooijen
Scientific sector of the lecturer	CEAR-08/D
Teaching language	English
Office hours	TBA
List of topics covered	- Mass and personalized production - Peer production - Distributed manufacturing - Product service systems - Bio fabrication - Digital fabrication - Do-it-yourself processes
Teaching format	Input lectures, workshop sessions, brainstorming sessions, mentoring sessions, practical hands-on exercises, material demonstrations, excursions and interviews, group presentations and reviews.

Learning outcomes	*The learning outcomes need to refer to the Dublin Descriptors:* *Knowledge and understanding* Students of the course will: - know the meaning of Design and Production within the main techniques and methodologies spatial practices in art and design; - possess specific knowledge about Design and Production and its influence on the interactions between space and culture and on the sociopolitical implications of spatial practices; - understand the relevance of Design and Production in 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* Students of the course will acquire the capability to apply knowledge in the field of Design and Production in order to: - 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* Students of the course will acquire the capability to make judgments in the field of Design and Production in order to: - apply the knowledge acquired in the professional context. - devise original projects that take into account the

	transformations induced by globalization and internationalization processes. *Communication skills* Students of the course will acquire communication skills in the field of Design and Production in order to: - use visual and multimedia tools to create engaging and informative presentations. *Learning skills* The course of Design and Production is aimed at: - 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.

Assessment	Oral: ● Physical presentation of the students' complete design process, artefacts and material samples produced in the different phases and parts and especially the final project. ● Holding a knowledgeable and critical discourse concerning both the final developed project and more generally towards the world of materials in Design and the related product logic and sustainability aspects as discussed in the course. ● Students have to deliver a complete documentation of the semester work. The format of the documentation will be defined and communicated semesters' end at the latest. **Non-attending student assessment** Non-attending students have the same assessment criteria as Attending students. - All assignments and projects need to be done, and the required knowledge has to be acquired. - The exam of non-attending students may take longer (max. 20 minutes) in order to test specific knowledge in relation to manufacturing and material aspects of the presented project, and beyond.
Assessment language	English
Evaluation criteria and criteria for awarding marks	• Level of the acquired knowledge concerning material & Design in all aspects and perspectives as discussed in the

	course. • Originality, coherence and aesthetic qualities of the design project, in relation to the context and the aims of the project; in particular, related to the use of materials and aspects of the production process. ● The ability of using the skills and knowledge learned through lectures and exercises ● Effectiveness in communicating the project. ● Attitude, participation and active contribution to the course.

Required readings	● "Making it: Manufacturing techniques for product design" by Chris Lefteri ● "Materiology : the creative's guide to materials and technologies" by MatériO ● "Circular Design Rules – Version 1.0 for Product Design" by the Institute of Design Research Vienna ● "Werkzeuge für die Designrevolution" by the Institute of Design Research Vienna ● "Design und Improvisation. Produkte, Prozesse und Methoden" by Annika Frye ● "Social Label Works: An open book about designing work" by Petra Janssen and Simone Kramer
Supplementary readings	Further readings and articles will be given during the course.

Freie Universität Bozen
Libera Università di Bolzano
Università Liedia de Bulsan

Syllabus
Course description

Course title	Spatial Design
Course code	47206
Scientific sector	CEAR-09/C (ex ICAR/16)
Degree	Master in Critical Creative Practices (LM-65)
Semester	TBA
Year	1
Credits	6
Modular	no

Total lecturing hours	60
Total hours of self-study and/ or other individual educational activities	90
Attendance	not compulsory but recommended
Prerequisites	/

Specific educational objectives	The course belongs to the class “caratterizzante”. **Course description** The course is intended as complementary to Studio 2 and is meant to provide students with a first set of conceptual and design 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. The course will be organised as a series of lectures, readings, seminars and practical assignments meant to offer students a critical understanding of space and of the practices performed by those who inhabit it. Reinforcing the transdisciplinary vocation of the Master, the course will deal with critical approaches to space that come from the fields of art, architecture and design, making emerge their political relevance. **Educational objectives** *Develop a Critical Understanding of Spatial Dynamics* Equip students with conceptual tools to analyze and interpret spatial practices and their implications in artistic, architectural, and design contexts. *Explore the Political and Relational Dimensions of Space* Foster an understanding of how spatial design influences

	and reflects power dynamics, social relations, and political processes. *Integrate Transdisciplinary Approaches to Space* Encourage students to engage with critical perspectives on space drawn from art, architecture, and design to build a holistic understanding of spatial practices. *Bridge Theory and Practice Through Assignments* Provide opportunities for students to apply theoretical knowledge to practical exercises, enhancing their ability to translate critical ideas into spatial design solutions. *Strengthen Analytical and Communicative Skills* Train students to critically engage with readings, seminars, and discussions, developing their capacity to articulate spatial concepts and practices effectively.

Lecturer	Davide Ferrando Email davide.ferrando@unibz.it tel. +39 0471 015279 Webpage https://www.unibz.it/en/faculties/design-art/academic-staff/person/44044-davide-tommaso-ferrando
Scientific sector of the lecturer	CEAR-09/C
Teaching language	English
Office hours	TBA
List of topics covered	- Critical theories of space - Political and relational dimensions of space - Spatial practices and site-specificity - Transdisciplinary approaches to spatial design - Contemporary spatial challenges
Teaching format	Frontal lectures, exercises, projects.

Learning outcomes	*The learning outcomes need to refer to the Dublin Descriptors:* ***Knowledge and understanding*** *knowing the history of spatial practices in art and design, and their main techniques and methodologies;* *possessing specific knowledge on the interactions between space and culture and on the sociopolitical implications of spatial practices;* *understanding 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*** *designing and implementing spatial interventions, exhibitions, artistic installations and design projects that explore and reinterpret public and private spaces;* *using reading, analysis, mapping and visualization tools to analyze and communicate complex ideas relating to space;* *creating spatial interventions that respond to the needs of communities, promoting inclusiveness and social participation.* ***Making judgments*** *applying the knowledge acquired in the professional context;* *devising original projects that take into account the transformations induced by globalization and internationalization processes.* ***Communication skills*** *using visual and multimedia tools to create engaging and informative presentations.* ***Learning skills*** *strengthening the critical and operational autonomy of students;* *developing their ability to choose, compare and adapt to new knowledge and technologies.*

Assessment	The final exam requires the delivery, presentation and discussion of the works developed during the semester.
Assessment language	English
Evaluation criteria and criteria for awarding marks	Achievements will be assessed with regards to the active, personal and group, class participation, discussion of the topics of the module and the acquisition of transmitted case studies. The final evaluation will be based on punctuality and quality of the realization of the tasks assigned along the semester. Attendance, engagement, contribution to the classes and to the preparation and realization of the final show will be also evaluated.

Required readings	Henri Lefebvre, *The Production of Space*, Blackwell, Oxford & Cambridge 1991 (1974)
Supplementary readings	

Freie Universität Bozen
Libera Università di Bolzano
Università Liedia de Bulsan

Syllabus
Course description

Course title	Histories of Science and Technologies
Course code	47214
Scientific sector	PHIL-02/B (ex M-STO/05)
Degree	Master in Critical Creative Practices (LM-65)
Semester	TBA
Year	1
Credits	6
Modular	no

Total lecturing hours	30
Total hours of self-study and / or other individual educational activities	120
Attendance	not compulsory
Prerequisites	/

Specific educational objectives	The course refers to a “caratterizzante” educational activity and is a mandatory course in the first study year. **Course description** This theoretical module explores the historical trajectories of science and technology, with a focus on their profound impacts on society, culture, and ethics. Centered on developments in the 20th century, the course examines how scientific and technological advancements shaped, and were shaped by, the values, ethics, and power dynamics of different world civilizations. Key topics include the evolution of science and technology across global contexts, the transformative effects of technological innovations on society, culture, and the environment, the reciprocal relationship between social and personal values and scientific progress, and the critical role of gender in shaping scientific practices and institutions. Special attention will be given to the interplay between technology, power, and globalization, as well as the ethical challenges posed by scientific progress. Students will also investigate major ethical dilemmas and controversies in science and technology, analyzing how these debates influenced public perception and policy. Through lectures, readings, and discussions, the

	course situates these topics within broader socio-political and ecological contexts, fostering critical perspectives on the responsibilities of scientists, technologists, and designers in addressing contemporary challenges. By engaging with case studies and theoretical frameworks, students will develop the analytical tools to critically assess the historical roots of current technological issues and to contextualize their creative and professional practices within the ethical and cultural dimensions of science and technology. **Educational objectives** *Understand the Evolution of Science and Technology Across Civilizations* Explore the historical trajectories of scientific and technological advancements, emphasizing their development in global contexts and their influence on world civilizations. *Analyze the Interplay Between Science, Technology, and Values* Examine how social and personal values, ethics, and power dynamics shaped—and were shaped by—scientific progress and technological innovation. *Critically Evaluate Gender and Representation in Science* Investigate the critical role of gender in shaping scientific practices, institutions, and the accessibility of technological advancements. *Address Ethical Dilemmas and Controversies in Science* Develop the ability to critically assess ethical challenges and controversies in science and technology, understanding their societal and policy implications. *Contextualize Contemporary Technological Challenges* Equip students with analytical tools to connect the historical roots of scientific and technological developments to current global, ecological, and cultural challenges, fostering informed and ethical professional practices.

Lecturer	TBA
Scientific sector of the lecturer	TBA

Teaching language	English
Office hours	TBA
List of topics covered	- Developments of Science and Technology in World Civilizations - The Interplay Between Science, Values, and Ethics - Science and Technology in the 20th Century - Gender and Science - Ethics and Controversies in Science and Technology
Teaching format	TBA

Learning outcomes	*The learning outcomes need to refer to the Dublin Descriptors:* ***Knowledge and understanding*** *knowing digital and analogue technologies and their applications in visual arts and design;* *possessing specific knowledge on the cultural, social and ethical implications of the use of technologies in artistic practices;* *understanding 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*** *using advanced software and digital techniques to create innovative works of art and design;* *experimenting with augmented reality, 3D printing, artificial intelligence and other technological tools to expand the boundaries of artistic practices;* *collaborating with engineers, programmers and other professionals to develop interdisciplinary projects that integrate art and technology.* ***Making judegments*** *collecting and interpreting 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;* *grasping the authority and evaluating the reliability of the*

	various available sources; *reflecting and expressing an independent judgement, including on social, ethical and political-cultural issues;* *interpreting 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.* ***Learning skills*** *strengthening the critical and operational autonomy of students;* *developing their ability to choose, compare and adapt to new knowledge and technologies.*

Assessment	*TBA*
Assessment language	English
Evaluation criteria and criteria for awarding marks	*TBA*

Required readings	*TBA*
Supplementary readings	*TBA*

Freie Universität Bozen
Libera Università di Bolzano
Università Liedia de Bulsan

Syllabus
Course description

Course title	Histories, Theories and Critical Interpretations of Art
Course code	47215
Scientific sector	ARTE-01/C (ex L-ART/03)
Degree	Master in Critical Creative Practices (LM-65)
Semester	TBA
Year	1
Credits	6
Modular	no

Total lecturing hours	30
Total hours of self-study and / or other individual educational activities	120
Attendance	not compulsory
Prerequisites	/

Specific educational objectives	The course refers to a “caratterizzante” educational activity and is a mandatory course in the first study year. **Course description** The course provides students with a comprehensive exploration of the historical and theoretical frameworks shaping modern and contemporary art practices. The course emphasizes critical engagement with key topics, including the history of contemporary art, visual cultures, art theories, and art criticism, fostering a deep understanding of the intersections between art, technology, nature, and culture. Students will examine globalization's impact on contemporary art, the rise of digital art and virtual reality, and the evolving roles of identity and representation in artistic practices. Special attention will be given to the influence of social media on art creation, dissemination, and interpretation, highlighting the ways in which digital platforms redefine visual cultures. Through lectures, readings, and discussions, the course situates these topics within broader socio-political, ecological, and philosophical contexts, encouraging students to adopt ecocritical and decolonial perspectives that challenge traditional narratives and promote inclusive and sustainable

	approaches. By analyzing case studies and engaging in critical discourse, students will develop the analytical tools necessary to interpret and critique artistic works. This module also aims to empower students to reflect on their roles as creators, equipping them with the theoretical foundations to articulate and contextualize their practices within the broader landscape of art and design in the digital and global age. **Educational objectives** *Analyze the Evolution of Contemporary Art* Develop a critical understanding of the history of contemporary art and its relationship with broader cultural, social, and political developments. *Foster Ecocritical and Decolonial Perspectives* Equip students with the tools to critically evaluate traditional art narratives, emphasizing inclusive and sustainable approaches that address ecological and decolonial concerns. *Examine the Impact of Globalization and Technology* Investigate how globalization, digital art, virtual reality, and social media shape contemporary art, its production, and its reception. *Critique Identity and Representation in Art* Foster a nuanced understanding of identity, representation, and their intersections with contemporary art practices, emphasizing inclusivity and diversity. *Develop Critical and Contextual Thinking* Equip students with the analytical tools to critique artistic works and articulate their creative practices within the complex intersections of art, technology, nature, and culture.

Lecturer	TBA
Scientific sector of the lecturer	TBA
Teaching language	English
Office hours	TBA
List of topics covered	- History of Contemporary Art - Visual Cultures and Digital Platforms - Globalization and Contemporary Art - Identity and Representation in Contemporary Art - Ecocritical and Decolonial Perspectives in Art
Teaching format	TBA

Learning outcomes	*The learning outcomes need to refer to the Dublin Descriptors:* ***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 judegments*** *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*** *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.*

Assessment	*TBA*
Assessment language	English
Evaluation criteria and criteria for awarding marks	*TBA*

Required readings	*TBA*
Supplementary readings	*TBA*

Syllabus
Course description

Course title	Policy Design, Democracy, and Citizen Engagement
Course code	47216
Scientific sector	GSPS-02/A (ex SPS/04)
Degree	Master in Critical Creative Practices (LM-65) Loaned from LM-63
Semester	Winter Semester 2025/26
Year	1st
Credits	6
Modular	no

Total lecturing hours	48
Total hours of self-study and/ or other individual educational activities	102
Attendance	Recommended, but not required
Prerequisites	None

Specific educational objectives	The course refers to a “caratterizzante” educational activity and is a mandatory course in the first study year. The course develops a solid theoretical, integrating advanced research methodologies and experimental practices. Students are encouraged to explore the interconnections between art, design, technology and culture, addressing contemporary challenges with a critical and creative approach. Students will acquire an in-depth understanding of the theories and practices that intersect these disciplines, with a direct impact on the languages, practices and discourses around design and contemporary art. The course promotes critical and analytical thinking, allowing students to evaluate and interpret artistic and design practices in the context of the current sociocultural and technological dynamics. The focus is mainly (but not exclusively) theoretical with hints at the effects or policy implications of measures designed to engage citizens in political processes. The course illustrates the ways democratic concerns translate into policies, citizens’ initiatives, and design features of political institutions. The course addresses, from a theoretical and normative standpoint, the merits and strengths of the recent ideational turn in political science

	and public administration, focusing on the role of (creative) ideas in policymaking and on how citizens participate in knowledge co-creation for sustainability transitions. Among the educational objectives is to show that, over and beyond the use of incentives to influence people's behavior, initiatives aimed at shaping democratic experience and "everyday politics" are tools that help citizens develop new democratic habits. A part of the course is on political communication, understood as a two-way process that links citizens with institutions.

Lecturer	Roberto Farneti
Scientific sector of the lecturer	GSPS-02/A
Teaching language	English
Office hours	Office hours are scheduled before the course starts, but in general they take place before and after each lecture (or by appointment).
List of topics covered	Design thinking in policymaking; the "ideational turn" in political science and public administration; the "European Democracy Action Plan"; patterns and strategies of citizens' engagement; "citizen engagement" in sustainability transitions research; the potential of social media for the innovation of public sector organizations; "everyday politics" and democratic experience as new frames for devising policies.
Teaching format	Lectures, group discussions, students' presentations on case studies, and in-class labs. Guest lecturers (especially from the public administration) will be occasionally invited to contribute to the course with their first-hand experience, to explain how institutions connect with citizens. In-class workshops, 'ted' presentations, and labs are tools used to engage students on practical activities, like organizing a Ted, drafting a report, making a presentation, and writing a project.

Learning outcomes	*The learning outcomes need to refer to the Dublin Descriptors:* ***Knowledge and understanding*** Students of the course will: - know the meaning of Policy Design, Democracy, and Citizen Engagement and will be able to contextualise them within the spatial practices in art and design, and their main techniques and methodologies; - possess specific knowledge on Policy Design,

	Democracy, and Citizen Engagement and will be able to contextualise them within the interactions between space and culture and within the sociopolitical implications of spatial practices; - understand the relevance of Policy Design, Democracy, and Citizen Engagement within 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* Students of the course will acquire the capability to apply knowledge in the field of Policy Design, Democracy, and Citizen Engagement in order to: - 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* Students of the course will acquire the capability to make judgments in the field of Policy Design, Democracy, and Citizen Engagement in order to: - apply the knowledge acquired in the professional context. - reflect and express an independent judgement, including on social, ethical and political-cultural issues. *Communication skills* Students of the course will acquire communication skills in order to: - writing scientific and technical articles and reports with clarity and effectiveness - presenting projects and ideas verbally in a professional and convincing manner

	Learning skills The course of Policy Design, Democracy, and Citizen Engagement is aimed at: - 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.

Assessment	**For Attending Students** Students can earn between 1 to 4 additional points towards their final grade by making in-class presentations. **For Attending and Non-Attending Students** The final exam consists of 22 MC questions (1 point each) plus a short (maximum 350 words) essay prompted by a choice of 2 questions (maximum 10 points).
Assessment language	English
Evaluation criteria and criteria for awarding marks	Specific instructions on the composition of the grade and the grading strategy will be uploaded in the Teams' course folder on week 3.

Required readings	Béland, D., & Cox, R. H. (2011). *Ideas and politics in social science research* (New York, NY: Oxford University Press) Vlassis, A. (2019). "The international politics of the nexus 'culture and development': four policy agendas for whom and for what?" *The Routledge Handbook of Global Cultural Policy*, pp. 417-429 Ansell, C. & Torfing, J. (2014). *Public Innovation through Collaboration and Design* (London: Routledge) Cardullo, P. (2022). *Citizens in the 'Smart City': Participation, Co-production, Governance* (London: Routledge) Huttunen, S., Ojanen, M., Ott, A., Saarikoski, H. (2022). "What about citizens? A literature review of citizen engagement in sustainability transitions research". *Energy Research & Social Science* Van de Ven, A.H. (2007). *Engaged Scholarship: A Guide for Organizational and Social Research* (Oxford: Oxford University Press)

Supplementary readings	/

Syllabus
Course description

Course title	Project Development and Sustainability - Strategies for Sustainable Solutions: Design Thinking in Public Services
Course code	47217
Scientific sector	ECON-07/A (ex SECS-P/07)
Degree	Master in Critical Creative Practices (LM-65) Loaned from LM-63
Semester	Winter Semester 2025/26
Year	1st
Credits	6
Modular	no

Total lecturing hours	36
Total hours of self-study and/ or other individual educational activities	114
Attendance	Attendance is recommended but not mandatory
Prerequisites	None

Specific educational objectives	The course refers to a “caratterizzante” educational activity and is a mandatory course in the first study year. **Course description** The course is designed for acquiring professional skills and knowledge. This course on design thinking in public administration teaches participants to innovate and implement effective policies. It covers the fundamentals of design thinking, empathy for user needs, ideation and prototyping skills, and testing solutions in real-world contexts. Participants will also learn about sustainability considerations and study case studies of design thinking in government. The goal is to equip learners with the skills to tackle public sector challenges using a comprehensive and empathetic approach. These objectives align with the goal of preparing students to be competent project managers and innovative thinkers in the public sector, capable of leading initiatives that contribute positively to society and the environment. **Educational objectives** The course promotes critical and analytical thinking, allowing students to evaluate and interpret artistic and design practices in the context of the current sociocultural dynamics. Advanced training will enable individuals to explore not only new possibilities for innovation in artistic and design production, but also, and

	more importantly, the opportunities for synergy between contemporary culture and societal progress, fostering a mutual exchange of ideas and advancements. Advanced research skills will be developed to explore emerging frontiers in the field of art and design and new opportunities for innovation in the creative sector. This will equip the students to engage in interdisciplinary projects and generate original knowledge.

Lecturer	TBA
Scientific sector of the lecturer	TBA
Teaching language	ENGLISH
Office hours	TBA
List of topics covered	1. Introduction to Design Thinking 2. Empathy: Understanding User Needs in Public Services 3. Ideation: Generating Innovative Policy Solutions 4. Prototyping: Developing Tangible Policy Models 5. Testing: Assessing Solutions in Real-World Public Sector Contexts 6. Implementing Design Thinking in Public Administration 7. Sustainability in Design: Environmental and Social Considerations 8. Case Studies: Design Thinking Applications in Government
Teaching format	Frontal lectures, labs, projects

Learning outcomes	*The learning outcomes need to refer to the Dublin Descriptors:* ***Knowledge and understanding*** Students of the course will: - know the basics in Development and Sustainability and will be able to connect them with ecocritical theories and their applications in visual arts and design - have specific knowledge of artistic and design techniques that promote environmental sustainability connected to the Development and Sustainability - Strategies for Sustainable Solutions - understand the relevance of Development and Sustainability strategies with the processes of interaction between artistic practices and natural contexts, analyzing 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 acquire the capability to apply knowledge in the field of Design and Production in order to: - 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 judegments* Students of the course will acquire the capability to make judgments in the field of Development and Sustainability - Strategies for Sustainable Solutions in order to: - apply the knowledge acquired in the professional context. - reflect and express an independent judgement, including on social, ethical and political-cultural issues. *Communication skills* Students of the course will acquire communication skills in the field of Development and Sustainability - Strategies for Sustainable Solutions in order to: - 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: - 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.

Assessment	**For attending and non-attending students** Group Design Sustainability Project (50%) Final Exam assessing comprehensive understanding of the

	course contents (50%)
Assessment language	English
Evaluation criteria and criteria for awarding marks	**Project Report**: Creativity and innovation in the project concept and design. Application of design thinking principles and sustainability concepts. Effectiveness of the solution in addressing a real-world public service challenge. Quality of the final report, including clarity, organization, and use of evidence. **Exam**: Comprehensive understanding of course content, including design thinking, sustainability in public services, and project management; Ability to critically analyze and apply concepts to hypothetical scenarios or case studies; Clarity, logic, and coherence in responses. Correct use of technical language and integration of course material.

Required readings	TBA
Supplementary readings	Supplementary readings may be distributed and recommended to the students.

Syllabus
Course description

Course title	**Seminar 1: Gender equity and equality skills in working life situations**
Course code	47219
Scientific sector	--
Degree	Master in Critical Creative Practices (LM-65)
Semester	Summer semester 2025/26
Year	1st
Credits	2
Modular	No

Total lecturing hours	18
Total lab hours	about 32
Attendance	compulsory
Prerequisites	none
Maximum number of students per class	20

Specific educational objectives	*The course belongs to the class "altre attività".* This seminar uses an intersectional feminist approach to tease out the profound and complex questions encoded within its title. Such as: how do we access equality within unequal systems? How does privilege govern our access to resources or legal agency? How have we been historically conditioned not to complain or seek recourse and maintain the status quo? How does our gendered conditioning imbricate compulsory heterosexuality, patriarchy, capitalism, racism and ableism, entangling us within historical inequalities? Can we 'undo' gender? Can we create work environments premised on radical inclusiveness and deep, attentive listening? Can we reframe discussions of consent through the prism of care and community? Can we centre ethics and fairness in our artistic and design practices? Educational institutions are obligated to impart their students with the requisite professional skills that make them desirably employable. However, students tend to have to self-learn crucial survival skills needed to navigate working life situations, such as how to articulate their consent, how to assert personal boundaries, or recognise when they are being exploited and subsequently seek out methods of redressal while preserving their mental health. This seminar invites students to collectively unearth

	numerous manifestations of gender inequity in the inter-related fields of art and design, both of which have historically excluded women, coloured, queer and trans bodies. It centres the instruction of feminists of colour and models feminism as an embodied ideology; a harmonised way of living and collaboratively being in the world. The seminar "**Gender equity and equality skills in working life situations** " will provide useful job-related knowledge consistent with the above course description.

Lecturer	TBA
Scientific sector of the lecturer	TBA
Teaching language	English
Office hours	TBA
List of topics covered	• Intersectional Feminism • Diversity Studies • Trans-inclusivity • Introduction to Queer ethics • Critiques of capitalism • Racial sensitisation • Gender sensitisation • Kindness as method and practice • Discourses on Hospitality • Writing 'Personal Essays' • Performing dissent.
Teaching format	TBA

Learning outcomes	**Disciplinary competence** - Students will embrace the idea of being 'feminist killjoys'. - Students will discover aspects of themselves and their personality they hadn't previously considered. - Students will evolve a deeper and more complex understanding of the construct of 'gender' and the myth of 'equality within unequal systems'. - Students will begin to enjoy ideating, will enjoy the act of learning for learning sake and not solely for credits. - Students will find they have a reason to think critically and concretely about how they want their professional lives and worlds to look like. - Students will learn about what constitutes enthusiastic consent in all manner of relationships. - Students will feel empowered to hold not only institutions but also themselves accountable.

Assessment	TBA
Assessment language	English

Evaluation criteria and criteria for awarding marks	TBA

Required readings	TBA
Supplementary readings	TBA