Eina Centre Universitari
Fundació Eina
Disseny Art Barcelona

Passeig Santa Eulàlia 25
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Disseny per a la Transicio Eco-Social

Silvia Escursell Martinez

Supervising Teacher: Silvia Escursell Martinez

Group: 1

Code: 108066

Credits: 6 ECTS

Course:

Semester: 2

Typology: Optative

Subject:

Schedules:

Group	Schedules	Teacher
1	Dijous 08:30 - 11:30	Silvia Escursell Martinez

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Subject Presentation

Brief Description:

This subject offers a critical, creative and transdisciplinary look at the great contemporary eco-social challenges. It proposes to explore the necessary transitions towards more just, living and sustainable systems through design and other tools of complex thinking. The deep dimension of the human experience -intellectual, emotional and intuitive- is valued, as well as our relationship with the planet and with the other species that inhabit it. The eco-social transition is approached as an invitation to regenerate life systems, meanings and collective practices. The use of speculative design will be encouraged as a tool for the critical vision of design.

Training Objectives:

·Understand the fundamental principles of ecosocial transition from a systemic, critical and situated perspective.
·Identify and analyze the ecological and social impacts of current systems, considering the interdependencies between individuals, communities, institutions and ecosystems.

· Become familiar with systemic thinking applied to design, incorporating contributions from authors such as Donella Meadows, Fritjof Capra, Joanna Macy, Nora Bateson, Tony Fry, Manzini, Raimon Pannikar, among others.

·Explore plural forms of knowledge (analytical, intuitive, symbolic, relational) that favor processes of social and cultural transformation.

·Design projects and collective imaginaries aimed at ecosocial regeneration, taking into account values such as justice, care, sustainability, diversity and cohabitation.

·Cultivate a historical and cultural view of materials: promote an understanding of how materials have been used throughout history and how their choice is influenced by cultural factors. This objective seeks to enrich students' perspective on the relationship between culture and materials design.

·Promote a critical debate on the production of materials and explore collaboration with living beings in the creation of biomaterials: investigate how bacteria, mycelium and other organisms can be collaborators in the creation of innovative materials, providing students with insight into how biology can inspire and transform design processes.

·Integrate social sciences such as anthropology, as well as the theories "social life of materials" and "rewilding materials": understand and apply theories that explore the relationship of materials with society and nature, with particular attention to the idea of "rewilding materials" to connect materials

with their natural environment.

·Encourage the critical use of speculation in design: empower students to use speculative design as a tool to explore new possibilities, raise critical questions and imagine alternative futures in materials design.

These training objectives aim to train design professionals with a solid foundation in the understanding, application and ethical consideration of design, preparing them to address contemporary challenges in the field of design with a source of active inspiration and an essential component for sustainability and environmental awareness.

Recommendations

·Active participation: Active participation in discussions and activities is recommended, as this enriches the understanding of the materials given and their role in the design.

·Interdisciplinary curiosity: curiosity about other disciplines such as biology, ethics, and environmental and social sciences to deepen understanding of the topics addressed.

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Contents and Methodology

Brief Description:

1. Ecosocial crisis and limits of the current model
Anthropocene, extractivism, coloniality and complexity of current emergencies. Critique of the technocratic and economistic paradigm. Interdependence and coevolution of human and natural systems

2. Systems thinking and design for transition
Interconnection, non-linearity and feedback. Systems mapping and design of transformative interventions. Key authors of systemic thinking applied to design and sustainability.

3. Design for the pluriverse
Autonomy, interdependence and multiple cosmologies (Escobar). Dialogue of knowledge and situated knowledge.

4. Anthropology, ethnography and autoethnography in transition processes
Qualitative methodologies to explore practices and imaginaries. Subjective narrative as a tool for knowledge and transformation.

5. Transpersonal psychology and internal ecologies
Awareness, imagination and processes of inner change. Design as a practice of attention, meaning and connection.

6. Circular economy, eco-design and just transition
Life cycles, sustainable materials, reparation and social equity. Ecofeminist and climate justice approaches.

7. Regenerative and anticipatory futures
Future scenarios, speculative fictions and future-oriented design. Holding on to transformative collective imaginaries as criticism.

8. Transdisciplinary knowledge and epistemological ecologies
Ethnography, autoethnography and design anthropology practices. Transpersonal psychology, intuition and symbolic dimension of experience. Non-extractive knowledge practices.

9. Regenerative culture, bioinspired design and more-than-human ecologies
Biodesign, biomimetics and the importance of biology in design. The Earth as a living system (Gaia hypothesis). Co-creation relationships with non-human species. Regenerative cultures and

collaboration with living systems. Contributions of ecosophy, eco-feminism and post-humanist thought.

Teaching methodology:

The course focuses on a combination of practical, theoretical, introspective and collective learning. The course includes readings, seminars, fieldwork, autoethnographic writing, visual mapping and a group design project. It also integrates moments of contemplative practices, active listening and deep inquiry methodologies.

Training activities:

1. Project 1_ individual: Reflective autoethnography: writing exercises and journaling as part of the personal transformation process: 50%

2. Project 2_ in group: design project for transition, including ethnographic fieldwork, systemic maps and speculation of futures in design: 30%.

3. Active participation: Evaluation of participation in the critical reading of academic articles and transdisciplinary texts to generate debates and seminars as well as in case studies, participating in speaking circles and conscious listening practices as part of ecosocial pedagogy: 20%.

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Evaluation

General evaluation regulations

A student will be considered "Not Assessable" (NA) if they have not submitted all the learning evidences or have not attended 80% of the classes without justifying their absences. In case of a justified absence, the student must contact the teacher at the time of rejoining to determine the recovery of the activities they missed.

If the student commits any irregularity that may lead to a significant variation in the grade of an evaluation act, that evaluation act will be graded with 0, regardless of the disciplinary process that may be initiated. If several irregularities occur in the evaluation acts of the same subject, the final grade for that subject will be 0.

Continuous evaluation system

The evaluation system of EINA and UAB is a continuous assessment system, the objective of which is for the student to know their academic progress throughout their educational process to allow them to improve it.
The continuous assessment process must include a minimum of three evaluative activities, of two different types, distributed throughout the course, none of which can represent more than 50% of the final grade.

Continuous evaluation: presentation of two projects plus assessment of active participation.

The student's ability to articulate deep and situated research that integrates diverse perspectives such as systemic design, anthropology, ecosophy, transpersonal psychology or biology, as well as other contextual and ecosystemic knowledge, is valued. The critical and reflective use of theoretical and practical references, both classic and emerging, and the ability to incorporate plural epistemologies, ancestral knowledge and methodologies such as ethnography, autoethnography or research with more-than-humans is considered particularly relevant.

Assessment of the ability to generate proposals that go beyond criticism and aim to imagine and formalize desirable futures. The project should incorporate principles of regenerative culture, biodesign, biomimicry, and collaborative relationships with other species. The integration of intuition, care, and forms of expanded consciousness as constitutive parts of the creative process is recognized as relevant, as is the exploration of forms of design that embrace interdependence and ecosocial transformation from plural perspectives.

The ability to communicate the same research and proposals clearly, coherently and sensitively, using resources such as systemic thinking, speculative narrative or visual thinking is valued. The narrative should reflect a deep understanding of eco-social interconnections, show critical awareness of the

tensions and contradictions of current systems, and incorporate theoretical frameworks such as eco-justice, eco-feminism and ecologies of thought.

Active and sustained involvement in the different learning spaces, including seminars, readings, debates and collective dynamics, is recognized. The quality and care in recording the process (whether through diaries, field notebooks or other personal formats) and the ability to open up to collaboration, listening and the displacement of knowledge as part of the learning process are also valued. The willingness to sustain open, non-linear and complex processes, as well as to review the same positions from an ethical and reflective attitude, is especially appreciated.

Review process

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Learning outcomes of the subject

Skills

Apply basic concepts of design history and theory by critically analyzing objects, discourses, and practices using bibliographic sources. (ST10)

Knowledge

Detail the common features and specificities of design disciplines through critical analysis of historical styles and current trends. (KT01)

Distinguish different paradigms in the pedagogy of arts and design, analysing their methodological approaches and their impact on educational practice. (KT05)

Learning outcomes of the degree program

Knowledge

Respond to global issues related to the fields of design and art, cultural industries, their institutional environments, and the agents involved.

Correctly reference documentary sources, the necessary bibliography and knowledge of the heritage environment both for the projection and for the analysis and reasoned criticism of design and/or art.

Catalogue materials, their properties and physical principles in relation to the conceptualisation and formalisation of design projects, taking into account environmental and sustainability criteria.

Reference essential knowledge of the sciences and auxiliary disciplines of design, such as anthropometry, ergonomics, visual communication, evaluation methods, marketing, and prospecting.

Demonstrate a sufficient command of the English (level B1 of MCER), in both general communicative contexts and design-specific contexts, with particular attention to democratic, human, and fundamental rights.

Skills

Identify design problems through the analysis of objects, graphic communication elements, and spaces, from a perspective rooted in contemporaneity, universal accessibility, and equal opportunities.

Apply plastic expression skills and knowledge of materials and production technologies in accordance with the objectives of a design project.

Use digital tools and technologies according to creative and production processes in the field of design

Apply ethical and aesthetic criteria and values to design practice, taking into account the formal dimensions of environments and their diversity.

Make value judgments about design projects by interpreting data and justifying critical analysis using knowledge of graphic communication, space, objects, and reference texts.

Conduct research with a critical spirit in the field of design and related disciplines, considering innovation, experimentation, and the ongoing renewal of the cultural industries, while promoting equality and democratic values.

Synthesize knowledge from diverse sources—studies, fieldwork, literature, direct observation, or practical experience—in the field of design and related disciplines within the cultural industries.

Evaluate the social, economic, environmental, and technological feasibility of a design project, incorporating gender and diversity perspectives, and ensuring respect for sustainability, democratic values, and fundamental rights.

Competencies

Propose creative, socially and environmentally sustainable design solutions, aligned with the Sustainable Development Goals (SDGs).

Manage the development of design projects—individually or in teams—with adaptability, within the organisational context of companies and institutions.

Manage design-related tasks autonomously, planning and organising time and processes in professional and/or academic settings.

Apply acquired knowledge to the execution of design and art projects with professional standards, considering user and audience diversity.

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