

Contemporary Frameworks

For Research and Creative Practice

Capsule	A capsule for understanding the transformations that are reshaping the way we research, create and produce knowledge.
Academic Directors	Lara García Díaz, María García Ruiz, Pilar Cortada, Carla Cánovas
Institutions	Eina Obra
Description	What do situated knowledge, new materialisms, the ethics of care, more-than-human ecologies and diffractive methodologies have in common? Rather than presenting these currents as a body of theories, the capsule explores how they are transforming the ways we research and create. Across six sessions, the capsule offers an introduction to these debates and to the key thinkers and intellectual traditions that have shaped them, providing the conceptual tools needed to understand the transformations currently unfolding across art, design, architecture, science and the humanities. From the crisis of modern notions of autonomy and objectivity to new ways of thinking about matter, care, ecologies and research itself, the programme traces some of the major conceptual shifts in contemporary thought and explores the new possibilities they open up for research and creative practice. Conceived as the core capsule of the Indisciplinary Studies programme, it serves as a gateway to the rest of the curriculum while providing participants with a shared vocabulary from which to develop their own practice from an interdisciplinary perspective.
Objective	The capsule aims to provide a conceptual framework for interpreting some of the transformations that are reshaping contemporary research and creative practice. By the end of the programme, participants will have acquired a shared vocabulary and a set of conceptual tools that will enable them to engage with key debates in contemporary thought, establish connections across disciplines and critically situate their own research and creative practices. Rather than transmitting a body of theories, the capsule seeks to cultivate a particular way of approaching the challenges of the present. Participants will develop the ability to formulate questions, analyse complex situations and explore new ways of researching and creating in a context shaped by the social, technological, ecological and cultural challenges of our time.

Faculty	Lara García Díaz, PhD in Social Sciences, lecturer and researcher specialising in social design, material culture, critical theory, feminist epistemologies, and research-through-design methodologies. María García Ruiz, PhD in Philosophy, artist, researcher, and lecturer specialising in artistic research and the study of the relationships between bodies, environments, and architectures. Pilar Cortada Boada, PhD in Philosophy, researcher and lecturer specialising in ecosystemic creativity, ecological perception, aesthetic attention, and experimental methodologies applied to research, creation, and knowledge production. Carla Lupa, visual artist, cultural manager, and lecturer specialising in artistic research and the development of critical projects exploring contemporary social practices and imaginaries.
Key references	Gregory Bateson, Karen Barad, Jane Bennett, Arturo Escobar, Silvia Federici, Donna Haraway, Graham Harman, Bruno Latour, Erin Manning, Timothy Morton, Jussi Parikka, Elizabeth Povinelli, María Puig de la Bellacasa, Silvia Rivera Cusicanqui, Isabelle Stengers, Anna Lowenhaupt Tsing, Joan Tronto and Eduardo Viveiros de Castro.
Fields of Knowledge	The capsule brings into dialogue perspectives drawn from philosophy, art, design, architecture, the social sciences, physics, ecology, and science and technology studies, on the understanding that contemporary challenges require forms of research and creative practice that move across disciplinary boundaries. Contemporary transformations of thought. Situated knowledge and the production of reality. Ecologies of existence, interdependence and vulnerability. New materialisms, material culture and technical ecologies. Ethics of care, social reproduction and the maintenance of forms of life. Expanded temporalities, planetary scales and more-than-human design. Practice-based research and artistic research. Experimental, diffractive and transdisciplinary methodologies. Crossings between philosophy, art, design, architecture, science and the humanities. Conceptual tools for contemporary research and creative practice.
Approach	Each session combines a theoretical introduction with the analysis of texts, case studies and references drawn from art, design, architecture, science and the humanities. The first part of each session is structured around a conceptual shift that challenges some of the assumptions of the modern tradition and introduces the key contemporary debates surrounding each topic. Building on these shifts, participants will explore new ways of understanding, researching and creating. The second part of the session is devoted to collective discussion and practical exercises that relate the concepts addressed during the session to the participants' own interests and projects. The capsule prioritises the exchange of perspectives and the construction of a shared vocabulary as the basis for developing research and creative practices from an interdisciplinary perspective.
Who is it for?	The capsule is intended for people interested in research, creative practice, art, design, architecture, science, the humanities and other fields of knowledge who wish to broaden their conceptual framework and incorporate new conceptual tools into their own practice. No specific prior knowledge is required; only a curiosity to engage with the debates that are transforming the ways we research, create and produce knowledge.

Value Proposition	This programme provides the common foundation of the Indisciplinary Studies programme. Its aim is not simply to introduce the major currents of contemporary thought, but to understand how they reconfigure the processes of research and creative practice.
Claim	Six conceptual shifts for rethinking research and creative practice. Contemporary thought as a tool for researching, creating and transforming.
Mode	On-site
On-site Schedule	Thursdays, 5:30–8:30 pm 17 September – 22 October
Languages	Catalan and Spanish
Schedule	Thursdays, 5:30–8:30 pm 17 September – 22 October
Contact Hours	18
Total Hours	30
Number of Participants	25 alumnes (2 places reservades per a alumnat becat).\$ El curs s'impartirà a partir de 12 inscripcions.
Bibliography	Barad, Karen. <i>Encontrarse con el universo a medio camino: La física cuántica y los enredamientos de materia y significado</i>. Cactus Editorial, 2026. Barad, Karen. <i>Cuestión de materia</i>. Holobionte Ediciones, 2023. Bateson, Gregory. <i>Pasos hacia una ecología de la mente</i>. Lohlé-Lumen, 1972. Bennett, Jane. <i>Materia vibrante. Una ecología política de las cosas</i>. Caja Negra Editora, 2010. Crone, Bridget, Sam Nightingale y Polly Stanton (Eds.). <i>Fieldwork for Future Ecologies. Radical practice for art and art-based research</i>. Onomatopee, 2025. Escobar, Arturo. <i>Diseños para el pluriverso. Radical interdependencia, autonomía y la creación de mundos</i>. Ediciones Desde Abajo, 2018. Escobar, Ticio. <i>Aura latente. Estética/Ética/Política/Técnica</i>. Tinta Limón, 2021. Federici, Silvia. <i>Reencantar el mundo. El feminismo y la política de los comunes</i>. Traficantes de Sueños, 2020. Guattari, Félix. <i>Las tres ecologías</i>. Pre-textos, 2000. Haraway, Donna. <i>Seguir con el problema. Generar parentesco en el Chthuluceno</i>. Consonni, 2019. Harman, Graham, Levi Bryant, y Nick Srnicek, eds. <i>The Speculative Turn: Continental Materialism and Realism</i>. Re.press, 2011. Haylock, Brad, Jessica Wilkinson y Charles Anderson (Eds.). <i>Thinking Back, Making Forward. Artistic Research in Practice</i>. Valiz, 2026. Latour, Bruno. «Why Has Critique Run out of Steam? From Matters of Fact to Matters of Concern». <i>Critical Inquiry</i>, Winter de 2004, 24. Latour, Bruno. <i>Nunca fuimos modernos. Ensayo de antropología simétrica</i>. Siglo XXI

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 Morton, Timothy. *Hyperobjects: Philosophy and Ecology after the End of the World*. University of Minnesota Press, 2013.
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 Puig de la Bellacasa, María. *Matters of Care*. University of Minnesota Press, 2017.
 Rivera Cusicanqui, Silvia. *Un mundo ch'ixi es posible*. Tinta Limón, 2018.
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 Stengers, Isabelle. *The Invention of Modern Science*. Nachdr. Theory out of Bounds, v. 19. Univ. of Minnesota Press, 2007.
 Soto Calderón, Andrea. *Imaginación material*. Metales Pesados, 2022.
 Tsing, Anna Lowenhaupt. *La seta del fin del mundo. Sobre la posibilidad de vida en las ruinas capitalistas*. Capitán Swing, 2021.
 Tronto, Joan C. *¿Riesgo o cuidado?* Horizontes del cuidado. Fundación Medifé Edita, 2020.
 Viveiros de Castro, Eduardo. «Who Is Afraid of the Ontological Wolf? Some Comments on an Ongoing Anthropological Debate». *The Cambridge Journal of Anthropology* 33, n.º 1 (2015).

CV

Lara García Díaz is a lecturer, researcher, and holds a PhD in Social Sciences from the University of Antwerp and the Antwerp Research Institute for the Arts (ARIA). Her doctoral research was funded through a competitive grant from the Research Foundation – Flanders (FWO). Her work lies at the intersection of social design, material culture, critical theory, and contemporary artistic practices. Drawing on feminist epistemologies, new materialisms, posthumanist thought, and relational ontologies, she investigates how artistic and design practices shape modes of attention, relation, and intervention across bodies, materials, institutions, environments, and more-than-human worlds. Her recent research explores care, social reproduction, historical memory, material justice, and expanded temporalities, with a particular focus on the ground as a material, historical, and institutional archive, and on the possibilities of more-than-human design. Through research through design, experimental pedagogy, and diffractive methodologies, she examines how creative practices can render legible the histories, conflicts, and material conditions that remain partially obscured within the spaces we inhabit. She has published in academic journals, edited volumes, and art and design catalogues, and has presented her work at international conferences, seminars, biennials, and public programmes.

María García Ruiz is an artist, researcher, and lecturer. She holds a degree in Architecture, a Master's in Research in Art and Design, and is currently a PhD candidate in Philosophy at the Universitat Autònoma de Barcelona, where she is developing doctoral research on the architectures of bodies in movement. Her practice investigates the processes that shape the environments we inhabit, exploring the paradoxes and controversies that emerge in the relationships between inhabitants and their surroundings, as well as the symbolic dimensions that traverse them. Her projects are grounded in artistic research as a primary methodology and take multiple forms, articulating hybrid narratives across image-making, writing, curating, and performative action. She is the author of the artist's book *Muros de viento, sarcófagos cristalinos* (Editorial Concreta, 2024). She was an artist-in-residence at Hangar (2022–2024) and participated, together with other international artists, in the *Destituent Lab*, curated by Brandon LaBelle and the Quote—Unquote platform (2023). Together with Moisés Puente, she co-curated the exhibition *La ciudad en disputa. Experimentos colectivos en torno a la vivienda social en el sur de Europa* (2023 and 2026). She also co-curated, with Pedro G. Romero, the project *Máquinas de vivir. Flamenco y arquitectura en la ocupación y desocupación de espacios* (2017–2018), of which she is also co-author of

the accompanying publication (Puente Editores, 2020). Her work has received several awards and has been exhibited at institutions including the Secession, the Kunstverein Stuttgart, the Kunsthall 3,14, the MUSAC, the Fabra i Coats: Centre d'Art Contemporani, and the TEA Tenerife Espacio de las Artes, among others.
<http://www.mariagarciaariz.com/>

Pilar Cortada Boada is a researcher with a PhD in Philosophy. Her work lies at the intersection of art, design, philosophy, and ecology, focusing on ecosystemic creativity, ecological perception, aesthetic attention, and diffractive methodologies applied to creative practice and knowledge production. She is Director of Eina Obra and Co-founder and Co-director of the Eina Institute for Indisciplinary Studies, where she leads research, education, and experimental initiatives exploring new approaches to research, creation, and knowledge production. She has initiated projects such as Lab Collserola, Emerging Materialities, Ecosystemic Creativity, and DIFRACTA, and teaches postgraduate courses and seminars on ecosystemic creativity, artistic research, and experimental methodologies. Previously, she served as Executive Director of CIMAM (International Committee for Museums and Collections of Modern Art).

Carla Lupa is a visual artist, cultural practitioner, and lecturer. Her practice is centred on artistic research and develops projects that critically examine the processes and imaginaries shaping and sustaining dominant social practices in Western societies. She is currently Programme Coordinator and Assistant at Eina Obra, a lecturer at Escola Massana, and an advisor and editor for independent projects. She holds a degree in Arts and Design from Escola Massana and completed the SOMA Educational Program in Mexico City. She is currently pursuing a Master's degree in Comparative Studies in Literature, Art, and Thought at the Universitat Pompeu Fabra. Previously, she contributed to the development of *FIU. Biblioteca Mòbil de Llibres Àlbum Anticolonial* (FIU. Mobile Library of Anti-Colonial Picture Books) as part of the *Les Mòniques* artistic mediation research and experimentation grant programme at the Santa Mònica Arts Centre. She also led the cataloguing of artist Ester Partegàs's personal archive and was a member of the JA Bookshop at La Capella, the Grup d'Estudi collective, and the editorial team of *Tinta Invisible*.

Registration fee 468 €

Session	Faculty	Contents
1 - 17/09 room tbc	Pilar Cortada Carla Cánovas	From the Subject to Entanglement The first session addresses the crisis of the modern conception of the autonomous individual and the emergence of an ecological and relational understanding of existence. Through concepts such as interdependence, systems thinking, ecologies of existence, emergence and co-constitution, the session examines the shift from understanding the subject as an independent entity towards conceiving beings and processes as constituted in and through their relationships.
2 - 24/09 room tbc	Pilar Cortada Carla Cánovas	Situated Knowledge and the Production of Reality The second session explores the crisis of the idea of universal objectivity and examines how knowledge is always produced from specific conditions, perspectives and contexts. Drawing on situated knowledge, observation as a practice that

		participates in the production of reality, and the partiality of all perspectives, the session considers different ways of understanding how knowledge practices contribute to shaping the worlds we inhabit.
3 - 01/10 room tbc	Júlia Lull	Sensitive Matter The third session introduces new materialisms as a framework for understanding matter, bodies and objects not as passive entities, but as active participants in the configuration of the world. Drawing on concepts such as agency, affect and intra-action, the session explores different strands of contemporary thought that challenge the modern divisions between nature and culture, subject and object, knowledge and reality.
4 - 08/10 room tbc	Lara García Díaz	Care, Dependency, and Maintenance The fourth session examines the crisis of the modern ideal of self-sufficiency and explores care as a condition for sustaining relationships and ways of living. Drawing on the ethics of care, debates on social reproduction, and the concepts of vulnerability, interdependence, and care infrastructures, the session analyses the political, social, and ecological dimensions of care, extending this reflection to more-than-human relationships and the challenges of maintaining a shared world.
5 - 15/10 room tbc	Lara García Díaz	Temporalities, Ecologies, and More-than-Human Design The fifth session challenges the centrality of the human scale as the privileged framework for understanding the world and explores perspectives that attend to temporalities, materialities, and processes that exceed human experience. Through concepts such as hyperobjects, dark ecology, grey ecology, and media geology, the session examines new ways of understanding the relationships between technologies, infrastructures, forms of life, and environments, as well as the challenges these perspectives pose for design in the context of planetary scales and long-term processes.
6 - 22/10 room tbc	María García Ruiz	Research and Creative Methodologies The sixth session explores how the transformations examined throughout the capsule are giving rise to new ways of researching and creating. Moving beyond traditional disciplinary models, the session introduces approaches such as practice-based research, artistic research, experimental methodologies, diffractive methodologies, and transdisciplinarity, examining how these approaches expand the ways in which knowledge is produced and how research and creative processes are conceived.