

**Syllabus**  
**Course description**

<b>Course title</b>	<b>Project Product Design 1.d</b> <b>"As Found. Design Inspiration from Regional Folk Craft Museums."</b>
<b>Course code</b>	97155
<b>Scientific sector</b>	Module 1: ICAR/13 Module 2: ICAR/13 Module 3: M-FIL/04
<b>Degree</b>	Bachelor in Design and Art (L-4)
<b>Semester</b>	Summer semester 2023/24
<b>Year</b>	1 <sup>st</sup>
<b>Credits</b>	19 (Module 1: 8 CP, Module 2: 6 CP, Module 3: 5 CP)
<b>Modular</b>	Yes
<b>Total lecturing hours</b>	180 (Module 1: 90, Module 2: 60, Module 3: 30)
<b>Total hours of self-study and/ or other individual educational activities</b>	295 (Module 1: about 110, Module 2: about 90, Module 3: about 95)
<b>Attendance</b>	not compulsory but recommended
<b>Prerequisites</b>	To have passed the WUP project
<b>Maximum number of students per class</b>	20
<b>Course description</b>	<p><i>The course belongs to the class "caratterizzante" (module 1), "di base" (module 2) and "affine integrativa" (module 3) in the curriculum in Design.</i></p> <p><b>Description Module 1 – Product Design:</b> DE Die Geschichte der Menschen ist an den Dingen abzulesen, die sie hergestellt und benutzt haben. Wir richten uns mit Alltagsgegenständen, Kunstwerken und rituellen Objekten in der Welt ein. Viele dieser Gegenstände scheinen eine Biographie zu haben, manche sogar eine Karriere, die sie bis ins Museum geführt hat. Aus Zeit und Kontext gerissen, können sie fortan in Vitrinen entdeckt und bestaunt werden. In unserem Projekt werfen wir einen neuen Blick auf die gewöhnlichen Gegenstände vergangener Welten, die in</p>

den volkskundlichen Museen von Tirol, Südtirol und dem Trentino, ausgestellt sind. Bei genauer Betrachtung der Objekte, offenbaren sich wahre Schätze einer präindustriellen, handwerklich geprägten Alltagskultur, die uns mannigfaltig inspirieren und daran erinnern, wie mit einfachen gestalterischen Mitteln kluge und dauerhafte Produktlösungen für die Alltagsprobleme unserer Zeit entwickelt werden können.

Das Semester gliedert sich in zwei Designsprints von ungefähr sieben Wochen, die jeweils mit dem Besuch eines Volkskunstmuseums beginnen und mit der Präsentation eines Produktentwurfs enden. Das Projekt As Found findet in Zusammenarbeit mit Side by Side, der Designkollektion der Wendelstein Werkstätten für Menschen mit Behinderung in Raubling, statt.

EN

Human history can be found in the things we have made and used. We furnish our world with everyday objects, works of art and ritual artefacts. Many of these things seem to have a story of their own, and some even have a career that has brought them to the museum. When taken out of time and context, they can now be found and discovered in glass cabinets.

In this project, we will take a new look at the ordinary things of past worlds which are on display in regional folk craft museums throughout Tyrol, South Tyrol and Trentino. A closer examination of some of these objects reveals true treasures of a pre-industrial, craft-based material culture that inspire us in many ways and remind us how even simple and modest means can be used to find clever and lasting product solutions to the everyday problems of our time.

The semester is divided into two design-sprints of approximately seven weeks, each starting with a research visit to a regional folk art museum and ending with a product design presentation. The project As Found is organised in cooperation with Side by Side, the design collection of the Wendelstein workshops for people with disabilities in Raubling, Germany.

### ***Description Module 2 – Materials and production***

EN

The module's goal is to provide students with a fundamental understanding of materials and transformation processes that may be applied during the design process and within the design culture. On one side, lectures on the major features of materials and transformation technologies will be given in order to provide concepts and methodologies for the creation of

their project. Short practical activities will also be conducted in order to improve the ability to identify problems, define projects, interact with materials and processes, and take advantage of university workshops as well as several visits to local industries to see and feel closely real-life situations involving production processes.

IT

L'obiettivo del modulo è quello di fornire agli studenti una comprensione fondamentale dei materiali e dei processi di trasformazione che possono essere applicati durante il processo di progettazione e all'interno della cultura del design. Da un lato, saranno tenute lezioni sulle principali caratteristiche dei materiali e delle tecnologie di trasformazione, al fine di fornire concetti e metodologie per la creazione del loro progetto. Verranno inoltre condotte brevi attività pratiche per migliorare la capacità di identificare i problemi, definire i progetti, interagire con i materiali e i processi, sfruttare i laboratori universitari e diverse visite a industrie locali per vedere e sentire da vicino situazioni reali che coinvolgono i processi di produzione.

***Description Module 3 – Theories of cultural consumption:***

The overall aim of the course is to improve the theoretical competences of the students, starting from the design practice, through successive extending loops of reflection. Conceptual distinctions will be presented and discussed starting from the facets of the project topic. Students will learn how to search for relevant scientific literature, how to approach and integrate it during the path of research and design.

For this edition of the course, since students will be asked to start from a chosen traditional product, we will focus on the ethnographic biography of objects, looking for the connection between object morphology and cultural practices that co-create meanings through the object itself. The exploration of the multiple facets of a given object should disclose several design scenarios and hence possibilities, increasing student awareness of his own thinking process. The link between creativity and innovation will be integral part of the driving questions orienting the course.

<b>Specific educational objectives</b>	<b>Knowledge and understanding</b> - have acquired one's own project methodology in the field of product design. This methodology includes the ability to oversee all phases of design, from the generation of ideas to the realisation of the finished project. Through the integrated teaching of project subjects and subjects of a technical, scientific and theoretical nature, graduates will be able to simultaneously address all these aspects and consider them as synonymous with the development of a project that is successful on a formal, technical, scientific and cultural level.
<b>Lecturer</b>	<p><b>Module 1 – Product Design:</b>          Klaus Hackl          Email: <a href="mailto:klaus.hackl@unibz.it">klaus.hackl@unibz.it</a>  <a href="https://www.unibz.it/de/faculties/design-art/academic-staff/person/37147-klaus-hackl">https://www.unibz.it/de/faculties/design-art/academic-staff/person/37147-klaus-hackl</a></p> <p><b>Module 2 – Materials and Production:</b>          Ignacio Merino          email: <a href="mailto:ignacio.merinosanchezfayos@unibz.it">ignacio.merinosanchezfayos@unibz.it</a>  <a href="https://www.unibz.it/ignacio-merino-libera-universita-di-bolzano-unibz-it">https:// Ignacio Merino / Libera Università di Bolzano (unibz.it)</a></p> <p><b>Module 3 – Theories of cultural consumption</b>          Giacomo Festi          email: <a href="mailto:giacomo.festi@unibz.it">giacomo.festi@unibz.it</a>  <a href="https://www.unibz.it/it/faculties/design-art/academic-staff/person/40076-giacomo-festi">https://www.unibz.it/it/faculties/design-art/academic-staff/person/40076-giacomo-festi</a></p>
<b>Scientific sector of the lecturer</b>	Module 1 – Klaus Hackl: ICAR/13 Module 2 – Ignacio Merino: ICAR/13 Module 3 – Giacomo Festi: M-FIL/04
<b>Teaching language</b>	Module 1 – German Module 2 – Italian Module 3 – English
<b>Office hours</b>	<p><b>Module 1</b>          Mondays, 16.00-19.00          Tuesdays, 14.00-16.00</p> <p><b>Module 2</b>          Tuesdays, 14.00-16.00</p> <p><b>Module 3</b>          Tuesdays, 14.00-15.00</p>

	<p>Appointments with students can be arranged on individual basis in other moments during the first part of the week, after a previous agreement with the teacher.</p>
<p><b>List of topics covered</b></p>	<p><b>Module 1</b>          The project covers numerous methodological aspects of contemporary, multi-layered product design processes:</p> <ul style="list-style-type: none"> <li>- from raising initial questions to developing a critical problem awareness.</li> <li>- from inspiration to decision-making.</li> <li>- from hypothetical assumptions to the formulation of coherent design concepts.</li> <li>- from research to ideation.</li> <li>- from sketching to technical drawing.</li> <li>- from the creation of initial mockups to final prototypes.</li> <li>- from project presentation to project communication.</li> <li>- from project planning to project documentation.</li> </ul> <p><b>Module 2</b>          The course is structured in four macro-areas that allow the knowledge to be explored progressively, from macro to micro, with the help of hands-on and experimental practice.</p> <p>a: The materials: Introduction to materials, families, life cycle and recycling.          b: Manufacturing: Processing for manufacturing and their use in industry.          c: Materials observation: Preparation of a materials archive: identification and classification of materials.          d: Production, technical drawing and object representations.</p> <p><b>Module 3</b>          [Section 1] Object dissection: analyzing the morphological, taxonomic and practice-related meanings of an object          [Section 2] Objects and museography strategies: comparative cases of study          [Section 3] The ethnographic gaze: deepening the interconnections between design dimensions and practices of use/interaction – the interface and the re-assumption of traditional objects</p>
<p><b>Teaching format</b></p>	<p><b>Module 1</b>          Museum and company visits, lectures, expert talks and discussions, workshops and exercises, individual and group reviews, guest critics.</p>

	<p><b>Module 2</b>          Lectures, exercises, workshops, case studies, excursions to local companies</p> <p><b>Module 3</b>          Frontal lectures, student presentations of essay and class discussion, guided assignments.</p>
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<p><b>Expected learning outcomes</b></p>	<p><b>Disciplinary competence</b></p> <p><i>Knowledge and understanding</i></p> <ul style="list-style-type: none"> <li>- have acquired the basic technical, scientific and theoretical knowledge necessary to realise a project in the field of product design.</li> <li>- have acquired the basic knowledge necessary for further Master's studies in all components of project culture as well as in technical, scientific and theoretical subjects</li> </ul> <p><i>Applying knowledge and understanding</i></p> <ul style="list-style-type: none"> <li>- use the basic knowledge acquired in the technical, scientific and theoretical fields to realise a mature project to recognise the main phenomena of contemporary.</li> <li>- make use of the skills acquired during the course of study in the event of continuing studies in a Master's degree programme in the field of design and to develop them further.</li> </ul> <p><b>Transversal competence and soft skills</b></p> <p><i>Making judgements</i></p> <ul style="list-style-type: none"> <li>- Be able to make independent judgements for the purpose of developing their own design skills and in relation to all those decisions (technical, scientific and theoretical) that are necessary to bring a project to completion.</li> </ul> <p><i>Communication skills</i></p> <ul style="list-style-type: none"> <li>- present an independently realised project in the field of product design in the form of an installation, orally as well as in writing in a professional manner.</li> </ul> <p><i>Learning skills</i></p> <ul style="list-style-type: none"> <li>- have learned a design methodology at a professional level - in the sense of being able to identify, develop and realise solutions to complex design problems by applying the acquired knowledge in the technical, scientific and theoretical fields - in order to start a</li> </ul>
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	<p>professional activity and/or continue their studies with a master's degree programme.</p> <ul style="list-style-type: none"> <li>- have developed a creative attitude and learned how to enhance it and develop it according to their own inclinations.</li> <li>- have acquired basic knowledge in theoretical, technical and scientific subjects as well as a study methodology suitable for continuing studies with a Master's degree programme.</li> </ul>
<p><b>Assessment</b></p>	<p><b>Module 1</b>          The assessment is based on:</p> <ul style="list-style-type: none"> <li>- the personal motivation, curiosity and overall design skills acquired, reflected and applied by the student during the semester revisions.</li> <li>- the quality, autonomy and coherence of two design proposals as visualised, argued and communicated during individual revisions and group reviews as well as a first and a final project presentation.</li> </ul> <p><b>Module 2</b>          The final assessment will be the result of the work done during the whole semester. Motivation, following the exercises in class and in the workshop, willingness to experiment, commitment, teamwork and participation in all activities are crucial.</p> <p><b>Module 3</b>          Students will prepare a final document resuming both the research part, with the suggested theoretical integrations, and the product/service analysis and interpretation, according to the method proposed during the classes. That document/paper will be uploaded on the devoted Teams channel a few days before the final exam. Part of the final evaluation will also be dependent on the intermediate assignments, considered as a necessary step to approach the transversal knowledge of the course.</p>
<p><b>Assessment language</b></p>	<p>The same as the teaching language</p>
<p><b>Evaluation criteria and criteria for awarding marks</b></p>	<p><b>Module 1</b>          The evaluation criteria - 100% in total - in product design will be divided as follows:</p> <p>A maximum of 20% of the overall rating can be awarded for personal motivation, team spirit and design skills acquired and applied by the student during the semester.</p>



	<p>A maximum of 30% of the overall rating can be awarded for the quality and autonomy of research and design work presented by the student during the first project presentation on Monday, 20 April 2024.</p> <p>A maximum of 50% of the overall rating can be awarded to the student for the quality and autonomy of the two semester projects as developed, realised, visualised, argued, documented and communicated in the examination presentation on Monday, 17 June 2024.</p> <p><b>Module 2</b>        The final grade will be based on the work completed during the semester. Motivation, dedication, collaboration, and involvement in all activities are essential.</p> <p><b>Module 3</b>        The assessment will be based on:</p> <ul style="list-style-type: none"> <li>- the quality of the theoretical insertions in the project, through assignments and the writing of a final paper, in association with the two main projects</li> <li>- the personal engagement and participation to the different phases of the course.</li> </ul>
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<p><b>Required readings</b></p>	<p><b>Module 1</b></p> <ul style="list-style-type: none"> <li>- Clivio, Franco (et. al.): Verborgene Gestaltung. Dinge sehen und begreifen. Birkhäuser, 2009        (Hidden Forms. Seeing and Understanding Things. 2009 / It.: Hidden Forms. Vedere e capire le cose. 2014)</li> <li>- Fehlbaum, Rolf (ed.): A Way of Life. Notes on Ballenberg. Lars Müller, 2023</li> <li>- Kubler, George: Die Form der Zeit. Anmerkungen zur Geschichte der Dinge. Suhrkamp, 1982        (The Shape of Time. Remarks on the History of Things. 1962 / It.: La forma del tempo. La storia dell'arte e la storia delle cose. 1976)</li> <li>- Kufus, Axel (et al.): Einfach. Merve Verlag Berlin, 2009</li> <li>- Laube, Stefan: Der Mensch und seine Dinge. Eine Geschichte der Zivilisation, erzählt von 64 Objekten. Hanser, 2020</li> <li>- Lichtenstein, Claude (et al.): As Found. Die Entdeckung des Gewöhnlichen. Lars Müller, 2001        (As Found. The Discovery of the Ordinary. 2001)</li> </ul>
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	<ul style="list-style-type: none"> <li>- Morrison, Jasper (et al.): Super Normal. Sensations of the Ordinary. Lars Müller, 2007</li> <li>- Morrison, Jasper (et al.): Source Material. Vitra Design Museum, 2014</li> <li>- Morrison, Jasper: The Hard Life. Lars Müller, 2017</li> <li>- Yanagi, Soetsu: The Beauty of Everyday Things. Penguin, 2018</li> </ul> <p><b>Module 2</b></p> <ul style="list-style-type: none"> <li>- Parsons, Tim: Thinking: Objects. Contemporary Approaches to Product Design. AVA Publishing, 2009</li> <li>- Terstiege, Gerrit: The Making of Design. From the First Model to the Final Product. Birkhäuser, 2010</li> <li>- Michael F. Ashby Kara Johnson , Materials and Design: The Art and Science of Material Selection in Product Design, 2014</li> <li>- Process: 50 Product Designs from Concept to Manufacture, Jennifer Hudson, Laurence King, 2008</li> </ul> <p><b>Module 3</b></p> <ul style="list-style-type: none"> <li>- Kopytoff, I. (1986). The Cultural Biography of Things. In Appadurai, A., ed. <i>The Social Life of Things: Commodities in Cultural Perspective</i>. Cambridge: Cambridge University Press, 64-91.</li> <li>- Kezich, G. (2011). Materialized identities on the 'hidden frontier': ethnographic museum policies in the Italian Tyrol. <i>Journal of Material Culture</i>, 16(4), 429-440.</li> <li>- Floch, J.-M. (2001). Opinel: intelligence at knifepoint. In <i>id., Visual Identities</i>, New York: Palgrave.</li> <li>- Geismar, H., &amp; Horst, H. A. (2004). Materializing Ethnography. <i>Journal of Material Culture</i>, 9(1), 5–10. doi:10.1177/1359183504041086</li> </ul>
<p><b>Supplementary readings</b></p>	<p><b>Module 1</b></p> <ul style="list-style-type: none"> <li>- Adamson, Glenn: The Craft Reader. Bloomsbury, 2010</li> <li>- Benker, Gertrud: Altes bäuerliches Holzgerät. Callwey, 1979</li> </ul>

- Benker, Gertrud: In alten Küchen. Einrichtung - Gerät - Kochkunst. Callwey, 1987
- De Certeau, Michel: Kunst des Handelns. Merve, 1988
- Flusser, Vilém: Dinge und Undinge. Phänomenologische Skizzen. Carl Hanser Verlag, 1993  
(The Shape of Things. A Philosophy of Design. 1999)
- Giedion, Sigfried: Die Herrschaft der Mechanisierung. Ein Beitrag zur anonymen Geschichte. Europäische Verlagsanstalt, 1982 (Mechanization Takes Command. A Contribution to Anonymous History. 1948)
- Griebmair, Hans: Bewahrte Volkskultur. Führer durch das Volkskundemuseum in Dietenheim, 2013
- MacGregor, Neil: A History of the World in 100 Objects. Penguin, 2011
- Menardi, Herlinde: Schätze des Tiroler Volkskunstmuseum. Zwei Bände. Haymon, 1992
- de Rachewiltz, Siegfried: Flickwerk. Flicker und Wiederverwerten im historischen Tirol. Arunda 88, 2014
- Sudjic, Deyan: The Language of Things. Penguin, 2009
- Welzbacher, Christian: Das totale Museum. Über Kulturklitterung als Herrschaftsform. Matthes & Seitz, 2017
- Yanagi, Soetsu: Die Schönheit der einfachen Dinge. Mingei - Japanische Einsichten in die verborgenen Kräfte der Harmonie. Gustav Lübke Verlag, 1999  
(The Unknown Craftsman. A Japanese Insight into Beauty. 1989)

## **Module 2**

- Skylar Tibbits, Active Matter, The MIT Press, 2017
- Chris Lefteri, "Making It. Manufacturing techniques for product design". Laurence King Publishing, London 2019
- Chris Lefteri, "Materials for Design", Laurence King Publishing, London 2014
- Seetal Solanki, "Why Materials Matter", Prestel Verlag, Munich 2018

**Module 3**

- Beyaert-Geslin, A. (2017). *Semiotica del design*. Pisa: ETS.
- Giaccardi, E., Speed, C., Cila, N. & Caldwell, M.L. (2016). Things as Co-Ethnographers: Implications of a Thing Perspective for Design and Anthropology. In Smith, R.C., Otto, T., Vangkilde, K.T. & Halse, J., eds. (2016). *Design Anthropological Futures*. New York: Bloomsbury Academic, 235-248.
- Grasseni, C. (2008). Learning to See: World-views, Skilled Visions, Skilled Practice. In Halstead, N., Hirsh, E., Okley, J., eds., *Knowing How to Know*. London: Berghahn Books, 151-172.
- Stocking Jr., G.W., ed. (2015). *Objects and Others. Essays on Museums and Material Culture* (2<sup>nd</sup> ed.). University of Wisconsin Press.