

## SYLLABUS

### course description

The course belongs to the class “caratterizzante” (obbligatoria) in the MA in Eco-Social Design (LM-12). This course is a compulsory subject in the area “Projects”

Course title	<b>Make Transformation Tangible!</b> Area: Projects 2 – Design 2
Course code	<b>96031</b>
Scientific sector	<b>ICAR/13 – Design e comunicazioni multimediali</b>
Degree	<b>Master in Eco-Social Design (LM-12)</b>
Semester	<b>II</b>
Year	<b>1<sup>st</sup> and 2<sup>nd</sup></b>
Credits	<b>9</b>
Modular	<b>No</b>
Lecturer Group A	<b>Nitzan Cohen</b> office F1.01, e-mail <a href="mailto:Nitzan.Cohen@unibz.it">Nitzan.Cohen@unibz.it</a> tel. +39 0471 015236 <a href="https://www.unibz.it/it/faculties/design-art/academic-staff/person/35262-nitzan-cohen">https://www.unibz.it/it/faculties/design-art/academic-staff/person/35262-nitzan-cohen</a>
Lecturer Group B	<b>Kris Krois</b> office F4.06.a, e-mail <a href="mailto:kris.krois@unibz.it">kris.krois@unibz.it</a> tel. +39 0471 015224 webpage <a href="https://www.unibz.it/en/faculties/design-art/academic-staff/person/893-kris-krois">https://www.unibz.it/en/faculties/design-art/academic-staff/person/893-kris-krois</a>
Scientific sector of the lecturer	<b>Prof. Cohen: ICAR/13</b> <b>Prof. Krois: ICAR/13</b>
Teaching language	<b>Group A: English</b> <b>Group B: German</b>
Total lecturing hours	<b>90</b>
Total hours of self-study and/or other individual educational activities	<b>about 210</b>
Attendance	<b>strongly recommended</b>
Prerequisites	-
Course page	<a href="http://designdisaster.unibz.it/">http://designdisaster.unibz.it/</a>

### Course description

**Project description group A (Prof. Cohen) & Project description group B (Prof. Krois):**

Designers are making things tangible, literally and metaphorically. This is of particular importance in times, where complexity often seems to be overwhelming, while (fake) oversimplification, anxiety and superficiality in hyper-accelerated media are threatening democracy. It is a challenge for designers to create visualizations, objects and environments that reduce complexity without trivializing things but empower people to confront complexity in creative ways – in analogue spaces, digital spheres and their overlaps.

Eco-social designers want to contribute to a much-needed transformation of the relations among humans and between humans and nature, in order to move towards more sustainable, non-alienated, resilient, just and equitable futures. This embraces a myriad of changes of producing, distributing and consuming, of living and working together, of societies, economies and cultures. As a whole, this can be called the big eco-social transformation.

Designers can drive, enable, inspire and support such progressive eco-social changes. They can co-create concrete utopias of inclusive, open and sustainable societies, as contemporary practices and as tangible future visions. They can (co-)design environments, where people can imagine, experience and experiment such futures. This is important in times where negative narrations create an atmosphere of fear, hopelessness and powerlessness, triggered by apocalyptic fiction, dystopian science fiction, terrible news all the time, and by serious reports and publications on multiple crises and disasters to come. But the disastrous developments should call for action, not resignation. There is a need for positive future trajectories that motivate, reinstall hope and the ability to “do something” now.

Designers can take a leading role in making transformation not only imaginable, but more important -tangible and hopefully... enjoyable!

Starting from these ideas and questions students define their projects in cooperation with external partners. As a first step with semester start, students get in a dialog with potential partners in the [Partner Forum](#). Students are free to invite other potential partners, too (to be communicated and coordinated beforehand). As a next step students create teams (duos are recommended) each team than decide with which partner they would like to cooperate.

Students are supported in the continuous development of their design-driven projects. This goes along with cycles of ideation, research, prototyping and testing, in the atelier, the labs and in “the real world”. Early on students are encouraged to work in exploratory and experimental ways, quickly developing rough mockups, models, sketches, visualizations and prototypes, for making ideas visible and tangible. The process is supported by the course in *Design Research*, and additionally by techniques, methods and reflections deriving from the courses students choose to do in parallel (in the areas *Skill & Technologies* and in *Sciences & Discourse*).

The design of products, spaces, processes, interactive applications and of cross-media communication is understood as an integrated task. Each student team is supported individually in setting their focus and priorities, in the choice of media and means, tactics and strategies, etc.

Students are encouraged to take risks. Failures are seen as part of the creative process, and as an occasion to learn, to improve projects and to mature one’s own practice. The expected outcome is a well thought, planned and prototyped design project, which (ideally) aspire to enable eco-social transformations in concrete ways, or demonstrate a potential to do so

At the end of the semester students are expected to present an extensive project which has been properly developed, detailed, modelled and prototyped, tested and evaluated in real life situations and circumstances (as far as possible). Finally, the project and all its key steps needs to be well documented and communicated. On this basis, students are asked to critically reflect their work and to point to future perspectives.

As an additional exercise in reflexive practise each student picks one book or a chapter from the reading list, which is relevant for her/his practice, and uses thoughts from the reading to discuss her/his project.

11-14. April 2019 the annual conference BY DESIGN OR BY DISASTER will take place. It is integral part of the semester. It is also an occasion to exhibit a range of diverse student projects and to present the MA Eco-Social Design to a local and international audience. The design, communication and setup of the exhibition is part of project 2.

[Project milestones and important dates](#) (subject to change).

## Educational objectives

### Group A (Prof. Cohen) and Group B (Prof. Krois)

#### Students will be able to:

- develop projects in eco-social design from problem finding to prototyping
- collaborate with partners, experts and other designers to develop, prototype and test an integrated project;
- analyse the context of projects, conceptually frame them and explore potentials
- create and develop projects in an integrated way, with an interplay of diverse elements like social interactions, spaces, products, services, cross-media communication, etc.
- think, communicate and act across diverse areas and disciplines. Apply and integrate instruments and knowledge from Design Research and from the chosen courses in the areas Science & Discourse and Skills & Technologies. Find for synergies across all areas
- make complex issues tangible by design, visualization and storytelling
- collaborate with partners and experts and other designers to develop and implement an integrated project
- prototype, and partially implement and test projects
- learn quickly and adapt to given situations and their contexts
- propose and develop projects which will contribute to local development while considering the global context, starting from a “glocal” vision, which “focuses on the global and planetary dimension and the local one at the same time” (from the Dizionario Treccani);
- integrate socio-economic aspects and sustainability requirements in project design
- adopt and invent project methods that comply with the requirements and with the needs of the project and its stakeholders
- work with interdisciplinary, international and multidisciplinary teams
- organize and manage creative processes
- organize, manage and motivate a team

- develop an individual way of thinking, leading to critical judgements and self-assessments. Apply critical thinking as it is taught in the area Sciences & Discourse
- balance inspiration and systematic planning
- balance more intuitive ways of working with more analytical ones
- design by taking into account the needs and desires of a given territory, of a situation/set of circumstances, of a specific group of people, thanks to the ability of observing, listening, interacting and mediating amongst various stakeholders involved in the project. Apply methods learned in the area Sciences & Discourse

### List of topics covered

*Shared part:*

**Project description group A (Prof. Cohen) & Project description group B (Prof. Krois):**

Eco-Social Design, Design and Communication for Eco-Social Transformations, for Public Space, Public Life and/or Public Debate

*Specific part (Object–Space–Services)*

**Project description group A (Prof. Cohen):**

Product-, Event- and Exhibition Design

*Specific part (Communication–Interaction–Services)*

**Project description group B (Prof. Krois):**

Social Interaction Design, Visual Communication, Strategic Design and Media Tactics

### Teaching format

**Project group A (Prof. Cohen) & Project group B (Prof. Krois):**

Project-work with a balanced mix of lectures, exercises, labs, workshops, presentations and reviews (individually and in groups);

Additionally: at least one excursion; interventions by external experts.

### Learning outcomes

**Group A (Prof. Cohen) & Group B (Prof. Krois)**

#### ***Knowledge and understanding***

- understand the potential and restrictions of given settings, the connected issues and actors / stakeholders, considering available capacities, recourses, instruments and technologies
- understand the requirements and potentials of a project, including all the above mentioned

#### ***Applying knowledge and understanding***

- be able to conceptually frame projects, integrating competences and knowledge from Design Research and from courses of the area *Sciences & Discourse*
- be able to co-create original ideas for effective projects, aiming at desirable and viable Eco-Social transitions
- be able to develop effective projects in given situations (see above) with the above mentioned aims

- setup and organize a project according to its requirements, across all phases: initial research, finding, project development, exploration and experimentation, prototyping, testing and publishing / exhibiting.
  - be able to design and build mockups, functional models and/or other artifacts, which make the project tangible and testable, integrating methods and skills from courses of the area *Skills & Technologies*
  - Integrate approaches, knowledge, methods, competences, skills and technologies from multiple fields and (design) disciplines

#### ***Making judgments***

- be able to critically assess potentials and restrictions of given situations and settings (see above), and estimate strength, challenges, risks and prospects
- be able to review projects critically, to understand what is working, what could be improved (and how)
- apply instruments and knowledge from other courses, regard to making judgments, in particular critical thinking as learned in courses of the area *Sciences & Discourse*

#### ***Communication skills***

- think, communicate and act across diverse areas and disciplines
- be able to present and discuss the own project successfully (in diverse settings, using appropriate media and modes)
- be able to communicate and collaborate in teams, with partners, stakeholders and potential users or audiences

#### ***Learning skills***

- learn quickly and adapt to given situations and their contexts
- understand own capacities and limitations, and understand, where, when and how to involve other experts / partners, for certain competences, roles and tasks

### **Group A (Prof. Cohen)**

#### ***Knowledge and understanding***

- understand basic methods and strategies of product design, the design of objects, spaces and events. The focus within this spectrum depends on the needs and interest of each student and each project. The main part of the teaching is conducted through individual consultancies of project teams and single students.

### ***Group B (Prof. Krois)***

#### ***Knowledge and understanding***

- understand basic methods and tactics of media communication, of brand design, of visual communication and social interaction design. The focus within this spectrum depends on the interest of each student and on the needs of their project, as if the main part of the teaching happens in individual consultancies of project teams and single students.

### **Assessment**

#### **Group A (Prof. Cohen) & Group B (Prof. Krois)**

Throughout the semester the works-in-progress are critically and constructively discussed.

At the end of the semester students exhibit, present, and critically discuss their work.

All presentations include the demonstration of models and prototypes, documentation of interventions or events, and/or any other designed artefacts.

A special emphasis would be given to the final presentation as a design project by itself. It should emphasize the qualities of the project in a clear, convincing and attractive ways (using any possible medium and media) and communicate especially with the external partners and stakeholders.

Additionally, a shared documentation has to be submitted. It communicates the project together with design research, enriched by outcomes from all courses done over the semester.

This essential documentation should be concise and attractive for interested audiences, like: fellow designers and practitioners, project partners and stakeholders potential collaborators, participants, etc.). The format of the documentation will be defined and communicated two weeks before the end of the semester at latest.

**Assessment language:** the same as the teaching language

## Evaluation criteria and criteria for awarding marks

### Group A (Prof. Cohen) & Group B (Prof. Krois)

1. **Eco-Social agency**  
Impacts and potentials for positive eco-social change
2. **Qualities of the designed artefacts**  
Aesthetic and technical qualities, and in how far these qualities foster the eco-social agency. How they build up on the state of the art in your chosen field and (design) disciplines. Boldness and vigour of experimentation and design exploration.
3. **Conceptual framing, reflection and future perspectives**  
A visual map of 'state of art' setting out the terrain of the project and its starting position. Critical analysis, synthesis, reflection and evaluation. Understanding of iterative development and future perspectives.
4. **Relations, processes and organization**  
Project management. Understanding and managing relations and processes with the project team, collaborators, partners, stakeholders and other actors. How relations and the organization of the project generate opportunities for positive change.
5. **Storytelling**  
Effectiveness and potential in communicating the project to relevant publics. Quality and effectiveness of presentation techniques and narrative. How well the story attracts attention, convinces and touches audiences. The ability to defend of propositions and to respond to critics.

All works have to tackle all 5 qualities. Particular weight is given to the interplay between *eco-social agency* (1), the *qualities of the designed artefacts* (2) and *Conceptual framing, reflection and future perspectives* (3).

### Readings and other inspirations

*Students don't have to read or view all. Each student picks a few items, depending on their interest and the character of their project.*

#### **Group A (Prof. Cohen) & Group B (Prof. Krois)**

Boehnert, Joanna: Design, Ecology, Politics: Towards the Ecocene, Bloomsbury, 2018

Borries, Friedrich von: [Weltentwerfen - Eine politische Designtheorie](#) (book)

DiSalvo, C. (2012): Adversarial design. The MIT Press.

Fuad-Luke, Alastair et al: [Agents of Alternatives](#). Berlin: Agents of Alternatives, 2015.

Gruendl, Harald, Ulrike Haele, Marco Kellhammer, Christina Nägele (IDRV):

EN: [Tools for the Design Revolution. A handbook for sustainable design strategies](#) by IDRV – Institute of Design Research Vienna (book with hands on tools and cases)

DE: [Werkzeuge für die Designrevolution. Ein Handbuch für zukunftsfähige Designstrategien](#) vom IDRV – Institute of Design Research Vienna

Haraway, Donna: *Staying with the Trouble; Making Kin in the Chthulucene*, Durham and London: Duke University Press, 2016

Helfrich, Silke and David Bollier: [The Wealth of the Commons](#). (book)

Almost the same in German: Helfrich, Silke. [Commons. Für eine neue Politik jenseits von Markt und Staat](#), (book; Open Access to PDF)

Helfrich, Silke and David Bollier (Hg.): [Die Welt der Commons. Muster gemeinsamen Handelns](#) (book; Open Access to PDF)

Lange, Steffen and Santarius, Tilman: *Smarte grüne Welt? Digitalisierung zwischen Überwachung, Konsum und Nachhaltigkeit*. Oekom-Verlag, 2018

Hankey, Stephanie, Marek Tuszynski: *Efficiency and madness – Using Data and Technology to Solve Social, Environmental and Political Problems, Tactical Tech, Berlin 2017* ([PDF download](#))

Harari, Yuval Noah: *21 Lessons for the 21st Century*, Spiegel & Grau, 2018

Manzini, Ezio, and Rachel Coad. [Design, When Everybody Designs: An Introduction to Design for Social Innovation](#). Cambridge, Massachusetts: MIT Press, 2015.

Müller, Christa, Andrea Baier, Tom Hansing (Ed.) [Die Welt reparieren. Open Source und Selbermachen als postkapitalistische Praxis](#) (visions, reflections and cases; Open Access to PDF)

Pfeffer, Florian. [To Do: Die neue Rolle der Gestaltung in einer veränderten Welt](#) (book)

Sanders, Elizabeth, Pieter Jan Stappers. [Convivial Design Toolbox](#) (book)

Welzer, Harald, and Bernd Sommer. [Transformationsdesign: Wege in eine zukunftsfähige Moderne](#). EA,. München: oekom verlag, 2014.



Welzer, Harald, and Sommer, Bernd, [Transformation Design: A Social-Ecological Perspective](#) in Jonas, Wolfgang / Zerwas, Sarah / von Anshelm, Kristof (Ed.) Transformation Design – Perspectives on a New Design Attitude, BIRKHÄUSER, November 2015, ISBN: 978-3-0356-0653-9

Welzer, Harald, [Mental Infrastructures. How Growth Entered the World and Our Souls](#), in Publication series on ecology VoluMe 14, edited by the Heinrich böll foundation, 2011

Welzer, Harald et al., [Futurzwei Zukunftsalmache](#) – Geschichten von besseren Lebensstilen, Geschichten über eine gelingende Zukunft



## SYLLABUS

### Beschreibung der Lehrveranstaltung

Die Lehrveranstaltung zählt zum Bildungsbereich der kennzeichnenden Fächer und ist Teil des Masters in Ökosozialem Design (LM-12). Die Lehrveranstaltung ist Pflichtfach im „Projektenbereich“.

Titel der Veranstaltung	<b>Make Transformation Tangible!</b> Area: Projekt 2 – Design 2
Code der Lehrveranstaltung	<b>96031</b>
Wissenschaftlich-disziplinärer Bereich der Lehrveranstaltung	<b>ICAR/13 – Design und multimediale Kommunikation</b>
Studiengang	<b>Master in Ökosozialem Design (LM-12)</b>
Semester	<b>2.</b>
Studienjahr	<b>1.</b>
Kreditpunkte	<b>9</b>
Modular	<b>Nein</b>
Dozent	<b>Christian Krois</b> Büro F4.06.a, E-mail <a href="mailto:kris.krois@unibz.it">kris.krois@unibz.it</a> , Tel. +39 0471 015224, <a href="https://www.unibz.it/de/faculties/design-art/academic-staff/person/893-kris-krois">https://www.unibz.it/de/faculties/design-art/academic-staff/person/893-kris-krois</a>
Wissenschaftlich-disziplinärer Bereich des Dozenten	<b>ICAR 13</b>
Unterrichtssprache	<b>Deutsch</b>
Wissenschaftlicher Mitarbeiter ( <i>wenn vorgesehen</i> )	-
Sprechzeiten	-
Gesamtzahl der Vorlesungsstunden	<b>90</b>
Gesamtzahl der Stunden für das Eigenstudium und andere individuelle Bildungstätigkeiten	<b>ca. 210</b>
Anwesenheit	<b>empfohlen</b>
Voraussetzungen	-
Link zur Veranstaltung	<a href="https://designdisaster.unibz.it/">https://designdisaster.unibz.it/</a>

siehe Englische Version