Freie Universität Bozen
Libera Università di Bolzano
Università Liedia de Bulsan

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	**AGENDA 1.5°C** Area: Projects 2 – Design 2
Course code	**96101**
Scientific sector	**ICAR/13 – Design e comunicazioni multimediali**
Degree	**Master in Eco-Social Design (LM-12)**
Semester	**II**
Year	**1st and 2nd**
Credits	**12**
Modular	**No**
Lecturer Group A	**Corinna Sy** office F4.06b, webpage https://www.unibz.it/en/faculties/design-art/academic-staff/person/43498-corinna-sy
Lecturer Group B	**Kris Krois** office F4.06.a, e-mail kris.krois@unibz.it tel. +39 0471 015224 webpage https://www.unibz.it/en/faculties/design-art/academic-staff/person/893-kris-krois
Scientific sector of the lecturer	**Prof. Krois: ICAR/13**
Teaching language	**English**
Total lecturing hours	**90**
Total hours of self-study and/or other individual educational activities	**about 210**
Attendance	**strongly recommended**
Prerequisites	**-**
Course page	www.unibz.it/en/faculties/design-art/master-eco-social-design/

Course description

Project description group A (Corinna Sy) & Project description group B (Prof. Krois):

Eco-social design can be understood as a diversity of practices and projects that want to contribute to a much-needed transformation of the relations among humans and between humans and other living beings/ecosystems, 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 great social-ecological transformation. Thanks to the climate movement finally these issues entered the public debate focusing on global warming and species extinction, which therefore became the annual theme of the study courses under the title AGENDA 1.5°C. This climate change mitigation is not limited to technically reducing greenhouse gases and increasing sequestration but requires a transformation of the dominant economic and cultural model. While climate change adaption cannot be reduced to technical measures for coping with heat and drought but calls for resilient societies and social infrastructures.

With such transformation-ambitions, students develop projects in cooperation with external partners. As the first step with semester start, students get in a dialogue 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 (pairs of students are recommended for a team, but three students can form a team if justified; one team per partner).

Students are supported in the continuous development of their design-driven projects, from defining the brief to prototyping, testing and reflecting. This goes along with cycles of ideation, research, sketching, quick 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 Project 1 + 2*, and additionally by techniques, methods and reflections deriving from the courses students choose to do in parallel (in the areas *Observe, Analyse & Apply* and in *Make & Intervene*). 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 design project, which has been properly developed, prototyped, detailed, tested and evaluated in real-life situations and circumstances (as far as possible in the given time-frame). Projects are aspiring to enable eco-social transformations in concrete ways, but often real transformations need more than one semester. Therefore, it is important to develop projects in ways that enable continuation and future development.

The project outcomes are exhibited *Gäste–Ospiti–Guests* (GOG), the end-of-semester exhibition of the faculty. The outcomes and key steps need to be well documented in a booklet, including a critical reflection of their work and its future perspectives. An essential summary for portfolio and press has to be submitted in a defined format.

2-5. April 2020 the annual conference BY DESIGN OR BY DISASTER will take place. It is an integral part of the semester. It is also an occasion to dialogue and collaborate with a local and international audience.

Important dates, shared activities, tools, routines and rituals are laid out in Project Essentials (subject to change).

Educational objectives

Group A (Corinna Sy) 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 Make & Intervene. 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 Observe, Analyse & Apply
- 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 Observe, Analyse & Apply

List of topics covered

Shared part:
Project description group A (Corinna Sy) & Project description group B (Prof. Krois):
Eco-Social Design, Social-Ecological Transformation, Strategic Design, Project Development

Specific part (Object–Space–Services)
Project description group A (Corinna Sy):
Design Concepts, Creative Problem Solving Process, Service Design, Social Entrepreneurship, Spatial Design, Strategy for Social Production

Specific part (Communication–Interaction–Services)
Project description group B (Prof. Krois):
Visual Communication, Media Tactics, Social Interaction Design

Teaching format

Project group A (Corinna Sy) & Project group B (Prof. Krois):
Project-work with a balanced mix of lectures, exercises, labs, workshops, presentations and reviews (individually and in groups);
Additionally: interventions by external experts and eventually (small) excursions

Learning outcomes

Group A (Corinna Sy) & 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 competencies and knowledge from Design Research and from courses of the area *Observe, Analyse & Apply*
- 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 artefacts, which make the project tangible and testable, integrating methods and skills from courses of the area *Make & Intervene*
- 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 *Observe, Analyse & Apply*

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 (Corinna Sy)

Knowledge and understanding

- understand basic methods, tools and strategies of innovation process and creative problem solving (understand, systemize, create) for the design of objects, services, spaces and interventions
- understand the key features of a human-centred approach
- learn conceptual, transdisciplinary and experimental thinking
- learn basic knowledge of Social Entrepreneurship
- understand the different aspects and impacts of design at social, environmental, political and functional levels around your defined problem space
- understand the approach of holistic solution ecosystems - in terms of value chains, socio-economic strategies, systems, relationships and processes
- 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, strategies and tactics of project development, communication design, 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 (Corinna Sy) & 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 and its future perspectives.

All presentations include tangible materials such as sketches, diagrams, images, models and prototypes, documentation of interventions or events, and/or any other designed artefacts. A special emphasis would be given to the final exhibition and the presentation as a design project by itself. It

should emphasize the qualities of the project in a clear, convincing and attractive ways and communicate especially with the external partners and stakeholders.

Additionally, a shared documentation has to be submitted. 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 the latest. At the very end of the exam period the so-called *The Transfolder* has to be submitted by each student (with the exam of the English course; students, who are exempt from the English course have to submit the transfolder on the same date). It contains all relevant outcomes of all courses a student did in the academic year. It's just a compilation. No additional documentation needs to be done. Just a table of contents and a short description of links between courses have to be written (both is part of the English exam and supported by the English teacher) needs to be added. *The Transfolder* enables both students and teachers to get an overview of the complex of one academic year and to see how the diverse activities play together (or not).

An essential summary for portfolio and press has to be submitted in a defined format. **Delivering the summary and material for portfolio and press in a quality that is good enough for high-quality print publications such as magazines and books or online publications such as portfolio pages or blogs is a precondition for getting the grade.**

Assessment language: English

Evaluation criteria and criteria for awarding marks

Group A (Corinna Sy) & Group B (Prof. Krois)

1. **Eco-Social agency**
   Impacts and potentials for positive eco-social change
2. **Qualities of designed artefacts**
   Aesthetic and technical qualities, and in how far these qualities foster the eco-social agency. How they build upon 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 your project and your starting position. Critical analysis, synthesis, reflection and evaluation. Understanding of iterative development and future perspectives.
4. **Relations, processes and organization**
   Understanding and managing relations and processes with the project team, collaborators, partners, stakeholders and other actors. Project management.
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. Defence of your proposition and your response 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 of designed artefacts* (2) and *Conceptual framing, reflection and future perspectives* (3).

Required readings

A selection of short texts, which are used for the *Reading and Designing Circles*. To be provided at the latest one week before each *Reading and Designing Circle*.

Supplementary Readings and other inspirations

AGENDA 1.5°C

see references in the description of the annual theme

24 facts compiled by Scientists for Future

Roger, Hallam (2019): Common Sense for the 21st Century

Other:

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

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

Habermann, F. (2016): Ecommony. UmCARE zum Miteinander, Sulzbach

Helfrich, Silke and David Bollier: Free, Fair and Alive, 2019; free online version

Helfrich, Silke and David Bollier, The Wealth of the Commons. (book)

I.L.A. collective: At the Expense of Others? How the imperial mode of living prevents a good life for all, Munich, 2019 (free PDFs)

I.L.A. Kollektiv: Das Gute Leben für Alle – Wege in die solidarische Lebensweise, Munich, 2019 (free PDFs)

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)
Schwarz, Michiel and Diana Krabbendam: Sustainist Design Guide. How Sharing, Localism, Connectedness and Proportionality Are Creating a New Agenda for Social Design, BIS Publishers

Welzer, Harald (2019): Alles könnte anders sein. Eine Gesellschaftsutopie für freie Menschen , S. FISHER, 2019. chapter: *Modulare Revolution* (p. 185 - 192) scan (PDF); unofficial English translation

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

Futurzwei Zukunftsalmanache – Geschichten von besseren Lebensstilen, Geschichten über eine gelingende Zukunft