

Syllabus

Course description

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| Course title | Project Product Design 2b CARE. A New Foundation for Design? An investigation in collaboration with the furniture company Rossin. |
| Course code | 97093 |
| Scientific sector | Module 1: ICAR/13 Module 2: ICAR/13 Module 3: M-FIL/04 |
| Degree | Bachelor in Design and Art (L-4) |
| Semester | Winter semester 2021/22 |
| Year | 2 nd and 3 rd |
| Credits | 19 (Module 1: 8 CP, Module 2: 6 CP, Module 3: 5 CP) |
| Modular | Yes |

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| Total lecturing hours | 180 (Module 1: 90, Module 2: 60, Module 3: 30) |
| Total hours of self-study and/ or other individual educational activities | 295 (Module 1: about 110, Module 2: about 90, Module 3: about 95) |
| Attendance | not compulsory but recommended |
| Prerequisites | To have passed the WUP project and all the WUP courses; to have certified the language level proficiency B1 in the 3 rd language in years following the first. |
| Maximum number of students per class | |

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| Course description | <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>Description Module 1 – Product Design:</p> <p>CARE. A New Foundation for Design?</p> <p>DEUTSCH Im Wintersemester starten wir eine Kooperation mit dem Südtiroler Möbelhersteller rossin, um die Rolle von Design im Bereich der Pflege und Fürsorge auszuloten. Sorge ist nicht nur eine Grundbestimmung unseres Daseins. Sich-Sorgen ist auch ein Hauptmotiv für nachhaltiges und sozial verantwortliches Design. Caritas, das tätige Sich-Sorgen um Mitmenschen, ein jahrhundertealtes Prinzip gesellschaftlichen</p> |
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Zusammenhalts, ist mit der Corona-Pandemie in das Zentrum unserer Aufmerksamkeit zurückgekehrt. Insbesondere die Pflege von Alten und Kranken, die Solidarität mit Schwachen und Verehrten sowie das Beherbergen von Pilgern, Reisenden und Migranten hat sich über die Jahrhunderte in die DNA des Südtiroler Kulturerbes eingeschrieben. Das zeigt sich gleichermaßen in der Architektur wie in der Ausstattung von Klosterspitälern und Stiften, Pilgerhospizen und Armenherbergen, Bauernbädern und anderen historischen Wohlfahrtseinrichtungen, die teils heute noch ein beredtes Zeugnis für die Entwicklung der *Care-Landschaft* Südtirol ablegen. Wir untersuchen diese Orte der Fürsorge und vergleichen sie mit den Institutionen, die sich gegenwärtig den karitativen Aufgaben der Pflege in der Region widmen, um mit Unterstützung von rossin eigene Designideen und Möbelentwürfe zu entwickeln.

Projektpartner:

Rossin Srl
CEO Klaus Pomella
Via Nazionale 2/2 Reichstrasse
39044 Egna/Laghetto - Neumarkt/Laag
www.rossin.it

Plattform Kulturerbe Kulturproduktion
Dr. Waltraud Kofler-Engl
www.culturalheritage.unibz.it

ENGLISH

This winter semester we are starting a cooperation with the South Tyrolean furniture company rossin, to explore the role of design in the field of care and welfare. Care is not only a fundamental condition of our existence. Caring for is also a main motivation for a sustainable and socially responsible design. Caritas, the active care for others, a centuries-old principle of social cohesion, has returned to the centre of our attention during the Corona pandemic. In particular, caring for the elderly and the sick, the vulnerable and the handicapped as well as hosting pilgrims, travellers and migrants has become inscribed into the DNA of South Tyrol's cultural heritage over the centuries. This is equally evident in the architecture and furnishings of monastery hospitals and convents, pilgrims' hospices and hostels for the poor, peasant baths and other historical welfare institutions, some of which still bear witness to the development of a *Care-Landscape* in South Tyrol today.

We are going to investigate these *places of care* and compare them with the institutions that are currently dedicated to the charitable tasks of welfare in the region in order to develop our own concepts and furniture designs with the support of Rossin.

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Platform Cultural Heritage Cultural Production
Dr. Waltraud Kofler-Engl
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Description Module 2 – Digital Modelling

ENGLISH

The world of design is inextricably connected with that of production. It is sort of an open door, through which information of any kind travels in one direction or another. In this relentless exchange process, a key element is the language used to convey this information. The more the language chosen is clear and understandable to all the actors involved, the more the development of a project proceeds smoothly, sometime speed up, is consistently finalised, eventually. Today, a designer builds this common language largely through digital modelling tools.

The aim of the course will be to define - and therefore learn to manage - the basic elements necessary to modulate a coherent and understandable language, to communicate with the world of production in the best possible way.

We will pursue this goal through a series of short exercises and workshops, in which we will test and experience all the tools a designer can use today: from three-dimensional modelling, digital visualisation, technical representation, to the realisation of moc-kups and prototypes.

Description Module 3 – Theories and languages of product design

Designing for cultures of care

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| | <p>Relationships and connections between design and cultures of care are focused onto the role and contribution of design to our broader social, cultural and material challenges. In a holistic view, pertinent disciplines and research fields include – together with product design – architecture, visual communication, participatory and social design, service design, critical and speculative design interventions, and design ethnography.</p> <p>In our course - conceived as integrated part of the project PD-2b (WS 2021/22) - we shall on one hand explore and analyse the broader context of relationships between the project topic and elemental steps and settings of design processes. On the other hand, we shall try to understand more specifically (and critically) theories and languages of product design in their relation to (and relevance for) examples of possible care culture realities. The aim is to make conceptual moves that support developing design practices capable of engaging with a complex 'now' - and to support those moves through using theoretical perspectives in exploring if (and how) it would be possible to see, think, and do design in different propositive ways.</p> <p>The course is designed for acquiring professional skills and knowledge in the framework of a general overview of scientific contents.</p> |
| Specific educational objectives | <p>Knowledge and understanding</p> <ul style="list-style-type: none"> - Students are expected to have acquired their 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. |
| Lecturer | <p>Module 1 – Product Design: Klaus Hackl e-mail: klaus.hackl@unibz.it, https://www.unibz.it/en/faculties/design-art/academic-staff/person/37147-klaus-hackl</p> <p>Module 2 – Digital Modelling: Riccardo Berrone email: riccardo.berrone@unibz.it https://www.unibz.it/en/faculties/design-art/academic-staff/person/37147-riccardo-berrone</p> |

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| | <p>staff/person/43853-riccardo-berrone</p> <p>Module 3 – Theories and languages of product design Hans Leo Höger office F2.04 e-mail: hans.hoeger@unibz.it tel. +39 0471 015192 https://www.unibz.it/it/faculties/design-art/academic-staff/person/891-hans-leo-hoeger</p> |
| Scientific sector of the lecturer | <p>Module 1 – Klaus Hackl: ICAR/13 Module 2 – Riccardo Berrone: ICAR/13 Module 3 – Hans Leo Höger: M-FIL/04</p> |
| Teaching language | <p>Module 1 – German Module 2 – English Module 3 – English</p> |
| Office hours | <p>Module 1 Mondays: 16.00 - 19.00 Tuesdays: 15.00 - 19.00 Additional office hours by appointment only! Module 2: Tuesdays: 15.00 - 19.00 Module 3: Wednesdays: 17.00 - 19.00</p> |
| List of topics covered | <p>Module 1 The project <i>CARE. A New Foundation for Design?</i> covers many methodological aspects of contemporary, and multifaceted design processes, from: - raising initial questions to profound investigation, - hypothetical assumptions to the formulation of concepts, - inspiration to ideation, - diversifying sketches to technical drawings, - mock-up creation to serious model making, - final presentation to attention-grabbing communication. - questions of project planning to issues related to the cooperation with a contract furniture company.</p> <p>Module 2: The module will cover several topics related to the broad field of design like digital modelling, digital visualisation, sketches, technical drawings, mock-up creation, prototyping, material science, technologies.</p> <p>Module 3 The topics are organized along selected steps of design processes regarding, for instance: empathy (personal relationship to the project topic), inter- and transdisciplinarity (cultural engineering, storytelling), sources of inspiration from different design cultures and practices, impact & communication, quality in design</p> |

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| | projects. |
| Teaching format | <p>Module 1 Field studies, guided walks and excursions, lectures, expert talks, exercises, individual and group reviews, guest critique, discussions and workshops.</p> <p>Module 2: Lectures, workshops, exercises, reviews</p> <p>Module 3 A well mixed balance of lectures, discussions, exercises, presentations (group work); audiovisual media (documentaries etc.)</p> |
| Expected learning outcomes | <p>Disciplinary competence</p> <p><i>Knowledge and understanding</i></p> <ul style="list-style-type: none"> - have acquired the basic technical, scientific and theoretical knowledge necessary to realise a project in the field of product design. - 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 <p><i>Applying knowledge and understanding</i></p> <ul style="list-style-type: none"> - use the basic knowledge acquired in the technical, scientific and theoretical fields to realise a mature project to recognise the main phenomena of contemporary. - 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. <p>Transversal competence and soft skills</p> <p><i>Making judgements</i></p> <ul style="list-style-type: none"> - 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. <p><i>Communication skills</i></p> <ul style="list-style-type: none"> - 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. <p><i>Learning skills</i></p> |

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| | <ul style="list-style-type: none"> - 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 professional activity and/or continue their studies with a master's degree programme. - have developed a creative attitude and learned how to enhance it and develop it according to their own inclinations. - 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. |
| Assessment | <p>Module 1: <i>The assessment will be based on:</i></p> <ul style="list-style-type: none"> - the personal motivation, curiosity and overall design skill acquired, reflected, and applied by the student during the semester. - the quality, autonomy, and coherence of the project output as visualised, argued, and communicated during individual reviews, group meetings, intermediate presentations and the final exam presentation. <p>Module 2: The final assessment will be the result of the work carried out during the whole semester. Motivation, commitment, teamwork and participation in all activities are crucial.</p> <p>Module 3: The exam is included as integral part in the final presentations concerning the project PD – 2b with particular reference - on one hand - to those contents that have been explored, presented and discussed in the classroom and - on the other hand - to those ones documented in the digital Reserve Collection of "Theories and Languages of Product Design: Project 2b". The exams' evaluations will particularly focus onto the students' ability and originality concerning the integration of conceptual and theoretical topics and characteristics into their final presentations of projects.</p> |
| Assessment language | The same as the teaching language |
| Evaluation criteria and criteria for awarding marks | <p><i>By exam's date, each student must upload on the Microsite of the faculty detailed documentation of the work done during the course.</i></p> <p>http://portfolio.dsgn.unibz.it/wp-admin</p> |

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| | <p><i>Documentation is an integral part of the exam. The documentation must include visual documentation and an abstract of the project.</i></p> <p>The final assessment is based on the content of all the exercises according to the following criteria:</p> <p><i>Evaluation criteria and criteria for awarding marks for module 1 – Product Design:</i></p> <p>The evaluation criteria - 100% in total - in product design will be distributed in the following way:</p> <p>A maximum of 20% can be awarded, for the personal motivation, team spirit, and overall design skills acquired, and applied during the entire semester.</p> <p>A maximum of 30% can be awarded, for the quality and autonomy of design work executed and presented in two interim presentations.</p> <p>A maximum of 50% can be awarded, for the quality and autonomy of the semester project output as developed, realised, visualised, argued, communicated and documented in the final exam presentation.</p> <p><i>Evaluation criteria and criteria for awarding marks for module 2 - Digital Modelling:</i></p> <ul style="list-style-type: none"> > punctuality, commitment and team spirit applied during the whole semester > ability to handle various design tools > autonomy of the work shown during the whole semester > quality of the final output. <p><i>Evaluation criteria and criteria for awarding marks for module 3 – Theories and languages of product design:</i></p> <ul style="list-style-type: none"> - correctness of presented topics, concepts and theoretical contents/analysis/conclusions - clarity of presented topics, concepts and theoretical contents/analysis/conclusion - mastery of course-related language and terminology - demonstration of knowledge and understanding - ability to summarize, evaluate, and establish relationships between topics (ability of contextualization) - skills in critical thinking - ability to summarize in own words |
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| Required readings | Module 1: |
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Care and solidarity:

Equal Care Manifest 2020 dt./eng.
(Download from <https://equalcareday.de/manifest/>)

Praetorius, Ina: Wirtschaft ist Care. Die Wiederentdeckung des Selbstverständlichen. Heinrich-Böll-Stiftung, 2015

Winker, Gabriele: Care Revolution. Schritte in eine solidarische Gesellschaft. Transcript, 2015

Winker, Gabriele: Solidarische Care-Ökonomie. Revolutionäre Realpolitik für Care und Klima. Transcript, 2021

Design in general:

Fineder, Martina; Lang, Johannes (Hrsg.): Zwischenmenschliches Design. Sozialität und Soziabilität durch Dinge. Springer Verlag, 2020

Herwig, Oliver: Universal Design. Solutions for Barrier-Free Living. Birkhäuser, 2008

Papanek, Victor: Design for the Real World. Human Ecology and Social Change. 1971
(dt.: Design für die reale Welt. Anleitungen für eine humane Ökologie und sozialen Wandel. Neuauflage Springer Verlag, 2009)

Upholstered furniture:

Dal Fabbro, Mario: Upholstered Furniture. Design and Construction. McGraw Hill, 1969
(it.: Il mobile imbottito moderno. Progetto e costruzione. Hoepli, 1972)

Schneck, Adolf G.: Das Polstermöbel. Das Möbel als Gebrauchsgegenstand. Stuttgart, 1933

Toromanoff, Agata: Sofas. 340 Iconic Designs. Thames & Hudson, 2018

van Hinte, Ed: Under Cover. Evolution of upholstered furniture. 010 Publishers, 2006

Module 2:

- Readings will be indicated or made available during the course.

Module 3:

Vaughan, Laurene (ed.)
Designing Cultures of Care

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| | Bloomsbury Publishing, 2018 |
| Supplementary readings | <p>Module 1:</p> <p>Bayertz, Kurt: Solidarität. Begriff und Problem. Suhrkamp, 1998</p> <p>Erni, Peter; Marchand, Christophe: Transfer. Erkennen und Bewirken. Lars Müller Verlag, 2007</p> <p>Goldsmith, Selwyn: Universal Design. A Manual of Practical Guidance for Architects. Architect. Press, 2001</p> <p>Heiss, Oliver; Degenhart, Christine: Barrier-Free Design. Birkhäuser, 2010</p> <p>Holmes, Kat: Mismatch. How Inclusion Shapes Design. The MIT Press, 2018</p> <p>Jetter, Dieter: Das europäische Hospital. Von der Spätantike bis 1800. DuMont Verlag, 1986</p> <p>Jocher, Thomas; Loch, Sigrid: Raumpilot. Vier Bände. Wüstenrot Stiftung, 2010</p> <p>Kries, Mateo; Eisenbrand, Jochen: Atlas des Möbeldesigns. Vitra Design Museum, 2019</p> <p>Neufert, Ernst: Bauentwurfslehre. Grundlagen, Normen, Vorschriften. Springer, 2019</p> <p>Petermans, Ann; Cain, Rebecca: Design for Wellbeing. An Applied Approach. Routledge, 2020</p> <p>Pullin, Graham: Design Meets Disability. MIT Press, 2009</p> <p>Sandel, Michael J.: The Tyranny of Merit. What's Become of the Common Good?, New York, 2020 (dt.: Vom Ende des Gemeinwohls. Wie die Leistungsgesellschaft unsere Demokratien zerreit. Fischer, 2020)</p> <p>Stiegele, Juliane (Hrsg.): Utopia Toolbox 1. Werkzeuge für die Arbeit an der Zukunft. Eine Anstiftung zur radikalen Kreativität. Toolbooks, 2013</p> <p>Stiegele, Juliane (Hrsg.): Utopia Toolbox 2. Konsequenzen - Werkzeuge für das Unmögliche. Toolbooks, 2020</p> <p>Module 2: Supplementary readings will be indicated or made available during the course</p> <p>Module 3: Supplementary readings will be indicated or made available during the course.</p> |