Syllabus
Course description

Course title	**Project Product Design 1.d** **"Design meets Handicap.** **A cooperation with workshops for people with disabilities in Vinschgau Valley"**
Course code	97083
Scientific sector	Module 1: ICAR/13 Module 2: ING-IND/22 Module 3: SPS/08
Degree	Bachelor in Design and Art (L-4)
Semester	Summer semester 2021/22
Year	1st
Credits	19 (Module 1: 8 CP, Module 2: 6 CP, Module 3: 5 CP)
Modular	Yes

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 3rd language in years following the first.
Maximum number of students per class	

Course description	*The course belongs to the class "caratterizzante" (module 1), "di base" (module 2) and "affine integrativa" (module 3) in the curriculum in Design.* ***Description Module 1 – Product Design:*** ENGLISH **Design meets Handicap.** **A cooperation with workshops for people with disabilities in Vinschgau Valley.** Today, products are a dime a dozen. For every purpose and taste as well as for every situation in life there are high-quality luxury goods or low-priced discount versions, and they are manufactured from conventional resources

or innovative high-tech materials. In contrast to this abundance of objects, the knowledge about their production is rather limited. In most cases, the history of a product´s creation and its global supply chain remain completely in the dark.
Where is it made?
Who works on it and under what conditions?
What materials and techniques are used?
With the pilot project "Design meets Handicap", we are taking a different approach. We are developing designs for simple and usable everyday objects that are crafted by people with disabilities in the workshops of the Vinschgau Valley District Community. In addition to creating a collection of long-lasting, meaningful products that reflect the different aspects of their production, our semester project focuses on meeting those with disabilities and their working environment.

DEUTSCH
Design meets Handicap.
Eine Kooperation mit Werkstätten für Menschen mit Behinderung im Vinschgau.

Produkte gibt es heute wie Sand am Meer. Für jeden Zweck und Geschmack und für jede Lebenslage, als hochwertige Luxusware oder günstige Discountvariante. Gefertigt aus herkömmlichen Materialien oder innovativen Hightech-Werkstoffen. Im Gegensatz zu dieser Fülle an Gegenständen ist das Wissen über ihre Herstellung eher dürftig. Zumeist bleibt die Entstehungsgeschichte eines Produkts und seiner Lieferkette gleich ganz im Dunkeln.
Wo wird gefertigt?
Wer arbeitet unter welchen Bedingungen daran?
Mit welchen Materialien und Techniken?
Mit dem Pilotprojekt «Design meets Handicap» schlagen wir einen anderen Weg ein.
Als Gestalter*innen entwickeln wir Entwürfe für einfache und brauchbare Alltagsgegenstände, die in traditioneller Handarbeit von Menschen mit Behinderung, in den Werkstätten der Bezirksgemeinschaft Vinschgau, gefertigt werden. Neben dem Aufbau einer Kollektion langlebiger und sinnvoller Produkte, die die Bedingungen ihrer Herstellung reflektieren, steht die Begegnung mit den

Menschen und einer besonderen Arbeitswelt im Zentrum unseres Semesterprojekts.

Description Module 2 – Material science and technologies

ENG

The purpose of the module is to develop a basic knowledge of materials and transformation processes that can be useful during the design process. On one side lectures will be held on the main characteristics of materials and transformation technologies, in order to provide the notions and methods preparatory to the development of their project. On the other short practical activities will be run, in order to increase the ability to identify problems, to define the project, to interact with materials and processes and to take advantage of the university workshops.

Lectures and talks with designers, engineers and material experts, will provide further inspirations and practical suggestions to students.

ITA

L'obiettivo del corso è sviluppare una conoscenza di base dei materiali e dei processi di trasformazione utile al percorso progettuale. Gli studenti verranno stimolati attraverso due diverse attività: una teorica, con lectures di approfondimento sulle principali caratteristiche di materiali e tecnologie di trasformazione, allo scopo di fornire le nozioni e i metodi propedeutici allo sviluppo del proprio progetto; l'altra esperienziale, attraverso brevi workshop pratici, al fine di aumentare la capacità di identificazione dei problemi, di sistematizzazione del progetto, di interazione con la materia e con i laboratori dell'università.

Verranno inoltre organizzati talks e lectures con esperti per fornire ulteriori suggestioni pratiche agli studenti, spingendo il confronto diretto con il mondo al di fuori dell'università.

	Description Module 3 – Theories of cultural cosumption The theoretical part will be split into three competitive directions, facing part of the complexity of the design process: i) the relationships between practises of production, materials and final product: traces and storytelling; ii) the offer of a theoretical background concerning the analytical study of industrial products in their relationships to the user, participating to their meaningful experience in term of perception, cognition, affection, identity; iii) the introduction of ongoing trends in design, to effectively locate students contributions in an ever changing landscape. Case studies will be presented, both Italian and international, exploring the language of industrial design. The course will be mainly focused on everyday objects.
Specific educational objectives	**Knowledge and understanding** - 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.

Lecturer	***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 ***Module 2 – Material science and technologies:*** Riccardo Berrone email: riccardo.berrone@unibz.it https://www.unibz.it/en/faculties/design-art/academic-staff/person/43853-riccardo-berrone ***Module 3 – Theories of cultural consumption*** Giacomo Festi

	e-mail: giacomo.festi@unibz.it webpage https://www.unibz.it/faculties/design-art/academic-staff/person/40076-giacomo-festi
Scientific sector of the lecturer	Module 1 – Klaus Hackl: ICAR/13 Module 2 – Riccardo Berrone: ING-IND/22 Module 3 – Giacomo Festi: SPS/08
Teaching language	Module 1 – German Module 2 – Italian Module 3 – English
Office hours	Module 1: Mondays: 16.00 - 19.00 Tuesdays: 15.00 - 19.00 Additional office hours by appointment only. Module 2: Tuesday 16:00-19:00 Additional office hours by appointment only. Module 3: Tuesday, 17-19. It is always possible to arrange extra meetings with the teacher, by e-mail
List of topics covered	**Module 1:** The project «Design meets Handicap» 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 workshops for people with Disabilities. **Module 2:** history; main characteristics and transformation processes of materials such as grown materials (wood, fibres, animals); oil based materials (polymers); mined materials (metals, stones, glass, ceramics); materials and sustainability. **Module 3:** What is a product, how to inquire its own meaningful dimension, which “tensions” can characterize it; • The relationship between basic materials (wood, ceramics) and meaning in design practices;

	• Rhetorical & anthropological connections in carpentry and weaving • How to prepare and present projects and research at an academic level
Teaching format	Module 1: Field studies, guided walks and excursions, lectures, expert talks, exercises, individual and group reviews, guest critique, discussions and workshops. Module 2: Lectures, exercises, workshops, case studies Module 3: Frontal lectures, essay discussion, class tests & guided exercises

Expected learning outcomes	**Disciplinary competence** *Knowledge and understanding* - 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 *Applying knowledge and understanding* - 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. **Transversal competence and soft skills** *Making judgements* - 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. *Communication skills* - 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. *Learning skills* - 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	**Module 1**: The assessment will be based on: - 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. **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. **Module 3**: During the course, several short assignments will be proposed, as ways of assessing the application of the conceptual categories introduced. Students will be asked to read essays related to the overall topics of the project and prepare a final journal, equivalent of a paper, coupled with the project, deepening theoretical dimensions of it.
Assessment language	The same as the teaching language
Evaluation criteria and criteria for awarding marks	By exam's date, each student must upload on the Microsite of the faculty detailed documentation of the work done during the course. http://portfolio.dsgn.unibz.it/wp-admin

	Documentation is an integral part of the exam. The documentation must include visual documentation and an abstract of the project. The final assessment is based on the content of all the exercises according to the following criteria: **Evaluation criteria and criteria for awarding marks for module 1 – Product Design:** The evaluation criteria - 100% in total - in product design will be distributed in the following way: A maximum of 20% can be awarded, for the personal motivation, team spirit, and overall design skills acquired, and applied during the entire semester. A maximum of 30% can be awarded, for the quality and autonomy of design work executed and presented in two interim presentations. 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.
Required readings	**Module 1**: Brand eins. Wirtschaftsmagazin. 18. Jahrgang, Heft 03 März 2016, *Sale* Sucks, "Werkstattbericht" S. 28-37 Clivio, Franco: *Verborgene Gestaltung. Dinge sehen und begreifen*. Birkhäuser, 2009 Engl.: *Hidden Forms. Seeing and Understanding Things*. Birkhäuser, 2009 It.: Hidden Forms. *Vedere e capire le cose*. Skira, 2014 Colin, Kim; Hecht, Sam: *Usefulness in Small Things. Items from the Under a Fiver Collection*. Rizzoli, 2011 Erni, Peter; Marchand, Christophe: *transfer. erkennen und bewirken*. Lars Müller, 2006 Greving, Heinrich; Scheibner, Ulrich (Hrsg.): *Werkstätten für behinderte Menschen. Sonderwelt und Subkultur behindern Inklusion.* Verlag W. Kohlhammer, 2021

Holmes, Kat: *Mismatch. How Inclusion Shapes Design.* The MIT Press, 2018

Kubler, George: *The Shape of Time. Remarks on the History of Things.* Yale Press, 2008 (1962)

Morrison, Jasper; Fukasawa, Naoto: *Super Normal. Sensations of the Ordinary*. Lars Müller, 2007

Morrison, Jasper; Olivares, Jonathan: *Source Material*. Vitra Design Museum, 2014

Papanek, Victor: *Design for the Real World. Human Ecology and Social Change*. 1971

Pullin, Graham: *Design Meets Disability*. The MIT Press, 2009

Ritter, Arno (Hrsg.): *Einfach Alltäglich. Über Gegenstände und ihre Geschichten*. aut. architektur, 2017

Vaughan, Laurene (ed.): *Designing Cultures of Care*. Bloomsbury Publishing, 2018

Yanagi, Soetsu: *The Beauty of Everyday Things*. Penguin Modern Classics, 2019.

Module 2:

Mike Ashby, Kara Johnson *"Materials and Design: The Art and Science of Material Selection in Product Design".* Butterworth-Heinemann, Oxford 2014
Rob Thompson *"Manufacturing Processes for Design Professionals"*, Thames&Hudson, London 2007

Module 3:

1. Tim Ingold, *"The textility of making"*, Cambridge Journal of Economics 2010, 34, 91–102

2. Jane Webster, *"Resisting Traditions: Ceramics, Identity, and Consumer Choice in the Outer Hebrides from 1800 to the Present"*, International Journal of Historical Archaeology, Vol. 3, No. 1, Archaeologies of Resistance in Britain and Ireland, Part I (March 1999), pp. 53-73

	3. Rebecca Maria Dias, Jennifer Paff Ogle & Sonali Diddi, *"Constructing cultural identity through weaving among Ri-Bhoi women weavers: a symbolic interactionist approach"*, Fashion and Textiles volume 7, Article number: 31 (2020)
Supplementary readings	**Module 1**: Accame, Giovanni; Guenzi Carlo: *Avanguardie e Cultura* Popolare. Bologna, 1975 Adam, Jörg; Harborth, Dominik; Vilter, Andrea (Hgs.): *Second Aid*. av edition, 2003 Alessi, Chiara: *Design senza designer*. Laterza, 2016 Alessi, Chiara; Dardi, Domitilla; Castiglioni, Giovanna: *100x100 Achille*. Corraini Edizioni, 2018 Antonelli, Paola: *Humble Masterpieces. 100 Everyday Marvels of Design*. Thames & Hudson, 2006 Arkhipov, Vladimir: *Home-Made Europe. Contemporary Folk Artifacts*. Fuel, 2012 Bassi, Alberto: *Design anonimo in Italia. Oggetti comuni e progetto incognito*. Mondadori Electa, 2007 Benker, Gertrud*: Altes bäuerliches Holzgerät*. Callwey Verlag, 1976 Bodini, Gianni: *Vinschger Impressionen*. (Arunda 71) Tappeiner Verlag, 2007 Daufresne, Raphael; Goupil, Thelonious: *The Wooden Crate*. Collections Typologie, 2019 de Rachewiltz, Siegfried: *Flickwerk. Flicken und Wiederverwerten im historischen Tirol*. Bibliothek der Provinz, 2014 Gorfer, Aldo; Faganello, Flavio: *Die Erben der Einsamkeit*. Tappeiner, 2017

Hess, Martin: Formvollendet. *Eine Sammlung ästhetischer, mathematisch definierter Formen*. Niggli, 2005

Kirch, Jakob: *Platz ist wo's hinkommt*. Institut für Buchkunst Leipzig, 2008

Langendorf, Gabriele (Hrsg.): *25 Jahre Design Bazaar 1995-2020*. HBKsaar, 2020

Marchsteiner, Uli: *Equally_Different. Everyday objects from around the world*. Lunwerg Editores, 2004

Menardi, Herlinde: *Schätze des Tiroler Volkskunstmuseums*. Zwei Bände. Haymon Verlag, 1992

Morrison, Jasper: *A World without Words*. Lars Müller, 2011

Morrison, Jasper: *The Hard Life*. Lars Müller, 2017

Peesch, Reinhard: *Holzgerät in seinen Urformen*. Akademie Verlag Berlin, 1966

Module 2:
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:
References about the main topics of the course.
About design theory:
Bruno Latour, *"A Cautious Prometheus ? A Few Steps Toward a Philosophy of Design: (With Special Attention to Peter Sloterdijk)"*, 2009 http://www.bruno-latour.fr/node/69.

About the semiotics of artifacts:

	Alvise Mattozzi, ed., *Il senso degli oggetti tecnici*, Roma, Meltemi, 2006. Alessandro Zinna, *Le interfacce degli oggetti di scrittura*, Roma, Meltemi, 2002. Jacques Fontanille*, "Sémiotique des objets",* Versus, 91/92, 2002. Michela Deni, *Oggetti in azione. Semiotica degli oggetti: dalla teoria all'analisi*, Milano, Angeli, 2002. References in history of design & tendencies in design: - Michela Nacci, ed., *Oggetti d'uso quotidiano. Rivoluzioni tecnologiche nella vita d'oggi*, Venezia, Marsilio, 1998. - Renato De Fusco, *Storia del design*, Laterza, Milano 2019 (or previous editions from 1985) - Enrico Morteo, *Grande Atlante del Design dal 1950 a oggi*, Rizzoli, Milano 2019 (or the previous edition) - Gillo Dorfles, *Introduzione al disegno industriale*, Einaudi, Torino 2001 - John Heskett, *Industrial Design*, Thames and Hudson, London 1995 - Chiara Alessi, *Dopo gli anni Zero. Il nuovo design* italiano, Bari, Laterza, 2014. - [magazine] *Inventario*, Corraini Edizioni, Mantova from 2010 (14 issues until now).