### 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-1ND/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.


Wo wird gefertigt?
Wer arbeitet unter welchen Bedingungen daran?
Mit welchen Materialien und Techniken?

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 sistemazione 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 consumption

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
e-mail: 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
| Scientific sector of the lecturer | Module 1 - Klaus Hackl: ICA/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; |
| Teaching format | • Rhetorical & anthropological connections in carpentry and weaving  
| | • How to prepare and present projects and research at an academic level  
| Expected learning outcomes | 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  
| 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.

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<th>Assessment</th>
<th>Module 1: The assessment will be based on:</th>
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<td>- the personal motivation, curiosity and overall design skill acquired, reflected, and applied by the student during the semester.</td>
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<td>- 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.</td>
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| 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. |

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<th>Assessment language</th>
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<td>Evaluation criteria and criteria for awarding marks</td>
<td>By exam's date, each student must upload on the Microsite of the faculty detailed documentation of the work done during the course.</td>
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<td><a href="http://portfolio.dsgn.unibz.it/wp-admin">http://portfolio.dsgn.unibz.it/wp-admin</a></td>
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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:**

- It.: *Hidden Forms. Vedere e capire le cose*. Skira, 2014
- 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
<table>
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<tr>
<th>Holmes, Kat: <em>Mismatch. How Inclusion Shapes Design</em>. The MIT Press, 2018</th>
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<tr>
<td>Pullin, Graham: <em>Design Meets Disability</em>. The MIT Press, 2009</td>
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<tr>
<td>Vaughan, Laurene (ed.): <em>Designing Cultures of Care</em>. Bloomsbury Publishing, 2018</td>
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**Module 2:**


**Module 3:**


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<th>Supplementary readings</th>
<th>Module 1:</th>
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<tr>
<td>Accame, Giovanni; Guenzi Carlo: Avanguardie e Cultura Popolare. Bologna, 1975</td>
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<tr>
<td>Adam, Jörg; Harborth, Dominik; Vilter, Andrea (Hgs.): Second Aid. av edition, 2003</td>
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<tr>
<td>Alessi, Chiara: Design senza designer. Laterza, 2016</td>
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<tr>
<td>Alessi, Chiara; Dardi, Domitilla; Castiglioni, Giovanna: 100x100 Achille. Corraini Edizioni, 2018</td>
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<tr>
<td>Benker, Gertrud: Altes bäuerliches Holzgerät. Callwey Verlag, 1976</td>
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<tr>
<td>Bodini, Gianni: Vinschger Impressionen. (Arunda 71) Tappeiner Verlag, 2007</td>
<td></td>
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<tr>
<td>Daufresne, Raphael; Goupil, Thelonious: The Wooden Crate. Collections Typologie, 2019</td>
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<td>Gorfer, Aldo; Faganello, Flavio: Die Erben der Einsamkeit. Tappeiner, 2017</td>
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Hess, Martin: *Formvollendet. Eine Sammlung ästhetischer, mathematisch definierter Formen*. Niggli, 2005


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


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:**


**Module 3:**
References about the main topics of the course.

About design theory:

About the semiotics of artifacts:

References in history of design & tendencies in design:
- 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)