**Syllabus**
**Course description**

| Course title | Project Product Design 2.d "Body Interactions" |
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| Course code | 97095 |
| Scientific sector | Module 1: ICAR/13<br>Module 2: ICAR/13<br>Module 3: M-FIL/04 |
| Degree | Bachelor in Design and Art (L-4) |
| Semester | Summer semester 2022/23 |
| Year | 2nd and 3rd |
| 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) |
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| 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 Project Product Design 1; to have certified the language level proficiency B1 in the course language in years following the first. |
| Maximum number of students per class | 20 |

| 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.<br><br>*Description Module 1 – Product Design:*<br><br>**BODY INTERACTIONS:** In times of dietary supplements, cosmetic surgery and beauty filters, we have become as used to optimising ourselves as we have to our perception being manipulated by such optimisations. Intense feelings, intense looks, intense perceptions...stronger, faster, louder, crazier. Tuning our body and its image, as much as our mind and prestige, to please ourselves as much as others – which in turn pleases us again... What happens if we think these enhancements further? Can we use them to explore the different ways our body engages with its surroundings? The ways in which we smell, taste, see, hear, and feel the space(s) that we fill with our bodies, the movements that |
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we make, the objects we engage with.

This summer-semester we will work and deal with the theme of body-extension. The starting point for this project is an intensive examination of the body and its interaction with the spaces and objects around it. We are interested in things that are directly connected to the body, becoming a part of it, extending it, connecting it to another body or space. Through a series of exercises and workshops we will begin to sharpen our focus; via precise observation and documentation we will begin to create a position towards the subject; over time we will build a repertoire and language, in order to then develop a personal project – individually or in groups.

Bearing in mind that this project focuses on process rather than mere outcome, we will aim at designing an object (or a series of them) that engages with our body and its surroundings. These will be developed on the basis of the body – the way it functions, as much as how it looks. The emphasis will be on how this project manipulates and alters both the behaviour and the perception of the protagonist (aka the wearer) and its counterpart (person, as much as object or space). These interventions can be small, like pieces of jewelry, just as well as expansive spatial interventions – what matters is how they affect and reframe a given situation. In all this, we will focus on working directly with materials and prototypes. Creating something and then directly experiencing its effect on ourselves and our surroundings.

*Description Module 2 – Digital Modelling*:

**BODY PROTOTYPING**

**English**: The Human body is one of the most complex shapes to understand. Unlike static elements, like furniture, products or spaces, the body moves, and the volumes of its shape change constantly. We need to understand the body to understand which elements may accompany it. Not all materials or all shapes fits our body. Moreover, as each body is different in shape, size and constitution, standardization of elements becomes difficult. In the course, we will explore all the possibilities the body offers and all techniques and technologies to develop elements for the body to wear and interact with. Body extensions are always a dream for design. From science fiction through wearables to jewelry and

accessories, designers delight in proposing elements to accompany our bodies. In this module, we guide the students in developing and refining the project by exploring experimental physical and digital tools. We will not concentrate only on the digitalization of the project, but we will explore possibilities to expand barriers to production and manufacturing by understanding the status quo of the industry and blending it with new tools available. This means we will prototype, model and test from the body and for the body. The possibilities we explore in terms of textile structures, materials, manufacturing processes and technologies will determine the project's feasibility.

**Italiano**: Il corpo umano è una delle forme più complesse da capire. A differenza degli elementi statici, come mobili, prodotti o spazi, il corpo si muove pertanto, i volumi che compongono la sua forma cambiano costantemente. Abbiamo bisogno di capire il corpo per capire quali elementi possono accompagnarlo. Non tutti i materiali o tutte le forme si adattano al nostro corpo. Inoltre, poiché ogni corpo è diverso per la sua forma, dimensioni e costituzione, la standardizzazione degli elementi diventa difficile. Nel corso, esploreremo tutte le possibilità che il corpo offre e tutte le tecniche e le tecnologie per sviluppare elementi per il corpo da indossare e con cui interagire. Le estensioni del corpo sono sempre state un sogno per il design. Dalla fantascienza ai wearable, dai gioielli agli accessori, i designer si dilettano a proporre elementi per accompagnare i nostri corpi. In questo modulo, guidiamo gli studenti nello sviluppo e nel perfezionamento del progetto esplorando strumenti fisici e digitali sperimentali. Non ci concentreremo solo sulla digitalizzazione del progetto, ma esploreremo le possibilità di espandere le barriere alla produzione e alla produzione comprendendo lo status quo del settore e fondendolo con i nuovi strumenti disponibili. Ciò significa che prototipare, modelliamo e testeremo dal corpo e per il corpo. Le possibilità che esploriamo in termini di strutture tessili, materiali, processi di produzione e tecnologie determineranno la fattibilità del progetto.

*Description Module 3 – Theories and languages of product design:*

**BODY INTER-ACTIONS**

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| | **Deutsch**: Das Theoriemodul behandelt die Frage, welche Rollen es zwischen dem menschlichen Körper, dem Raum, in dem er sich befindet und den Dingen, die zwischen dem Raum und dem Menschen stehen. Dinge können widerständig sein, aber sie können auch zu Verlängerungen und Verstärkungen der Fähigkeiten des Körpers werden. Es passieren ständig Inter-Aktionen, in denen Dinge die Funktion von Scharnieren und Relais bekommen und die einstmals klaren Grenzen zwischen dem philosophischen Subjekt und dem Objekt verschwimmen. Bezüge sind Kunst, Science - Fiction, Literatur und Natur.<br><br>**English:** The theory module deals with the question of what roles there are between the human body, the space in which it is located and the things that stand between the space and the human being. Things can be resistive, but they can also become extensions and amplifications of the body's abilities. Inter-actions are constantly happening in which things take on the function of hinges and relays and the once clear boundaries between the philosophical subject and the object become blurred. References are art, science fiction, literature and nature. |
| **Specific educational objectives** | **Knowledge and understanding**<br>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. |

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| **Lecturer** | *Module 1 – Product Design*:<br>Caroline Perret<br>e-mail: caroline.perret@unibz.it<br><br>*Module 2 – Digital Modelling:*<br>Camilo Ayala-Garcia<br>email:  camilo.ayalagarcia@unibz.it<br>https://www.unibz.it/it/faculties/design-art/academic-staff/person/47021-camilo-ayala-garcia |

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| | *Module 3 – Theories and languages of product design:*<br>Gerhard Glüher<br>email: gerhard.glueher@unibz.it<br>https://www.unibz.it/de/faculties/design-art/academic-staff/person/889-gerhard-glueher |
| **Scientific sector of the lecturer** | Module 1 – Caroline Perret: ICAR/13<br>Module 2 – Camilo Ayala-Garcia: ICAR/13<br>Module 3 – Gerhard Glüher: M-FIL/04 |
| **Teaching language** | Module 1 – English<br>Module 2 – Italian<br>Module 3 – German |
| **Office hours** | **Module 1**: Mo: 17:00 – 19:00. To avoid overlapping, the exact time of the appointment will be arranged by email.<br><br>**Module 2**: Tu: 16:00 – 18:00. To avoid overlapping, the exact time of the appointment will be arranged by email.<br><br>**Module 3**: Mo: 14:00 - 16:00 and after the lectures - after prior arrangement (please send a mail two days before that I can plan). |
| **List of topics covered** | **Module 1:**<br>- Deep observation of environment with proper documentation techniques.<br>- Curiosity development through observation and documentation.<br>Learning to see, observe and document; being open and curious.<br>- Proper project questioning and researching.<br>- Strategies for project development.<br>- Methodologies for gather insights based on observation outcomes.<br>-Formulating an idea and a strategy, setting out clear aims and goals.<br>-Embracing the potential of mistakes and focusing on the process rather than the outcome.<br>-Developing a design through sketches, mock-ups and prototypes.<br>-Designing with sensibility to details and materials.<br>-Putting it simply: presentations and pitches in different media, during and after the design process.<br>-Documenting and post rationalising your work; putting together a portfolio.<br>-Making it happen and having fun!<br><br>**Module 2:** |

| | How to create an idea by understanding the body. |
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| | - Move from an idea to the project (sketches, low-res prototypes, digital demonstrators). |
| | - Project evolution through iteration (hands-on with materiality and digital construction of the project with CAD tools) |
| | - Digital & Craft modelling (hi-res prototypes). |
| | - Fab-Lab validation and testing of alternatives. |
| | - Use of available tools to construct a proper product narrative. |
| | **Module 3:** |
| | Semantics of objects, narrations and narrators, artefacts in art of the 20th century and contemporary concepts, the body and its extensions, methods of creativity. |
| **Teaching format** | **Module 1:** |
| | Field studies, short lectures, exercises, individual and group reviews, guest critics, discussions, and workshops. |
| | **Module 2:** |
| | Short Lectures, experimentation, workshops, case studies, reviews of work. |
| | **Module 3:** |
| | frontal lectures, reading seminars and theoretical discourses, experimental writing. |

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| **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** |

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*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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**Assessment**

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**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, mid-term presentation and the final exam presentation.

**Module 2:**
The assessment will be based on:
- the personal motivation, engagement with the project and overall design skills acquired, reflected, and applied by the student during the semester.
- the quality, autonomy, and coherence of the project

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| | output as visualised, argued, and communicated during individual reviews, group meetings, intermediate presentations and the final exam presentation. |
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| | **Module 3:**<br>Es sollen Beschreibungen angefertigt werden von Dingen, die einen persönlichen Bezug haben. Diese Dinge werden als Referenz zu allgemeinen Typen dieses Gegenstandes dienen, die wieder beschrieben werden müssen. Schließlich werden die Dinge in Situationen gestellt, die ihre Funktionen und Eigenschaften so erweitern, dass neue Sinnzusammenhänge entstehen. Daraus muss eine Text-Objekt-Collage gestaltet werden.<br><br>EN<br>Modules 3 Descriptions will be made of things that have a personal reference. These things will serve as a reference to general types of this object, which must be described again. Finally, the things will be placed in situations that expand their functions and properties in such a way that new contexts of meaning emerge. From this, a text-object collage must be created. |
| **Assessment language** | The same as the teaching language |
| **Evaluation criteria and criteria for awarding marks** | **Modules 1 and 2** – Product Design:<br>The evaluation criteria - 100% in total - in product design will be distributed in the following way:<br>A maximum of 20% can be awarded, for the personal motivation, team spirit, and overall design skills acquired, and applied during the entire semester.<br>A maximum of 30% can be awarded, for the quality and originality of the design work carried out and presented in the mid-term presentation.<br>A maximum of 50% can be awarded for the overall quality and autonomy of the semester project´s final result, as it was developed, realised, visualised, argued and communicated in the exam presentation as well as the accompanying project documentation booklet.<br><br>**Module 3:**<br>The assessment will be based on:<br>- the quality of the theoretical insertions in the project, through assignments and the writing of a final paper.<br>- the personal engagement and participation to the different phases of the course |

| Required readings | **Module 1**: |
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| | - Pallasmaa, Juhani: The Thinking Hand. Existential and Embodied Wisdom in Architecture. John Wiley & Sons, 2009 |
| | - Erni, Peter; Huwiler, Martin; Marchand, Christophe: Transfer. Erkennen und Bewirken. Lars Müller, 2006 |
| | - Aicher, Otl: analog und digital. schriften zur philosophie des machens. Ernst& Sohn, 1991 |
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| | **Module 2**: |
| | Terstiege, G. (2009). The Making of Design. From the First Model to the Final Product. Basel: Birkhäuser. |
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| | **Module 3**: |
| | Baudrillard, Jean: Das System der Dinge, Frankfurt M. 2001 (Campus Verlag) |
| | Böhringer, Hannes, Hansen, Hans, Kufus, Axel (Hg.): einfach, Berlin 2009 (Merve Verlag) |
| | Lehnert, Gertrud (hg.): Raum und Gefühl. Der Spatial Turn und die Emotionsforschung, Bielefeld 2011 (transcript Verlag) |
| | additional readings - essays - will be prepared on demand in English and Italian if necessary: |
| **Supplementary readings** | **Module 1**: / |
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| | **Module 2**: |
| | Briggs-Goode, A., Townsend, K, Briggs-Goode, Amanda, and Textile Institute. Textile Design: Principles, Advances and Applications (2011). Web. |
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| | **Module 3**: / |