Syllabus
Course description

Course title	**Project Product Design 1.a** **"Simbiosi Mutualistica"**
Course code	97152
Scientific sector	Module 1: ICAR/13 Module 2: ING-IND/22 Module 3: SPS/08
Degree	Bachelor in Design and Art (L-4)
Semester	Winter semester 2023/24
Year	2nd
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 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 major in Design.* ***Description Module 1 – Product Design:*** L'essere umano interviene sul paesaggio, e sugli equilibri della Natura di cui fa parte, da decine di migliaia di anni. Dalla rivoluzione industriale in avanti il ritmo e la voracità dei consumi stanno generando problematiche di difficile soluzione, con ricadute a lunghissimo termine sull'ecosistema. La convivenza tra noi esseri umani ed altri esseri viventi è spesso tormentata e tossica; ci sono però molti esempi intelligenti che parlano della nostra capacità di ricucire ed immaginare nuovi equilibri possibili, trovando soluzioni a problematiche spesso di notevole complessità.

Inoltre non possiamo più idealizzare la Natura ma dobbiamo guardare alla realtà: solo il 23% del nostro pianeta può essere considerato incontaminato. Non siamo certamente i "salvatori" del mondo ma nemmeno solamente parassiti; per questo va cercata ed innescata una nuova dinamica di convivenza che sarà possibile solo grazie ad una rinnovata attitudine al progetto. Come designer, dobbiamo prendere atto del fatto che d'ora in poi attraverso il progetto possiamo cercare di porre rimedio a problemi che noi stessi abbiamo creato in passato.

In questo semestre cercheremo di esplorare la linea sottile e fragile che divide il mondo degli esseri umani da quello degli altri esseri viventi cercando soluzioni progettuali capaci, seppur su piccola scala, di innescare una mutua collaborazione ed una convivenza reciprocamente sostenibile.

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Human beings have been intervening in the landscape, and the balance of Nature of which they are a part, for tens of thousands of years. From the industrial revolution onwards, the pace and voracity of consumption are generating problems that are difficult to solve, with very long-term repercussions on the ecosystem. The coexistence between us humans and other living beings is often tormented and toxic; however, there are many intelligent examples that speak of our ability to mend and imagine new possible balances, finding solutions to problems that are often of considerable complexity.

Moreover, we can no longer idealise Nature but must look at reality: only 23% of our planet can be considered pristine. We are certainly not the 'saviours' of the world, but neither are we merely parasites; this is why a new dynamic of coexistence must be sought and triggered, which will only be possible thanks to a renewed attitude towards design. As designers, we must take note of the fact that from now on through design we can try to remedy problems that we ourselves have created in the past.

In this semester we will attempt to explore the thin and fragile line that divides the world of human beings from that of other living beings by seeking design solutions capable, although on a small scale, of triggering mutual collaboration and mutually sustainable coexistence.

Description Module 2 – Material science and technologies

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.

Description Module 3 – Theorie des Kulturkonsums

Kulturkonsum ist ein Teil des Kulturgebrauchs. Der Gebrauch der Kultur besteht – wissenschaftlich gesprochen – erstens aus Kulturproduktion und zweitens aus Kulturkonsum. Damit verbunden ist drittens die Kultur der Konsumenten, die von der Consumer Culture Theory (CCT) untersucht wird. Der Schwerpunkt der wissenschaftlichen Analyse liegt folgerichtig auf der dreifachen Wechselbeziehung zwischen kultureller Produktion, kulturellem Konsum und Konsumentenkultur, da alle drei sich in einer spiralförmigen Bewegung ständig gegenseitig beeinflussen und verändern. Will man ihr heutiges Spannungsfeld und ihre aktuelle kreative Entwicklung verstehen, ist die Berücksichtigung des historischen Kontextes, der Generationenwandel und die Entstehung neuer Technologien wichtig.

Während der Kulturgebrauch im 20. Jahrhundert eher stabil und vorhersehbar war, verändert er sich heute rasch. So hat die Jugend seit einigen Jahren faktisch das „Ende des Fernsehens" zugunsten von interaktiven Medien und Internet erklärt. Zum Abschied von passiven Medien gehört auch die wachsende Rolle der globalen Spieleindustrie, die die Filmindustrie längst überholt hat und inzwischen 3 Milliarden Nutzer zählt. Die Digitalisierung wurde durch die Covid-19-Krise beschleunigt und führte zur Vorhersage, dass in einigen Jahren bis zu 90% der Internet-Inhalte durch Künstliche Intelligenz und Chatbots wie ChatGPT, Sphere oder Bard generiert werden könnten. Die „Kreativitätsindustrie"

könnte demnach nun tatsächlich wenigstens teilweise von der menschlichen zur technischen Industrie werden.

Zweitens hat die Psychologie der Individualisierung in Verbindung mit dem Gefühl des „Kontrollverlusts", das durch die Klima-, Terror- und Migrationskrisen und Russlands Krieg in der Ukraine (seit 2022) hervorgerufen wurde, dazu geführt, dass Kultur immer stärker personalisiert wurde. Entideologisierung und Individualisierung prägen nun jene „Geschichten", die kulturell vermittelt werden. Viele beklagen deshalb, dass die meisten Kulturinhalte in den letzten Jahren entpolitisiert wurden – andere sehen das als Fortschritt. Zugleich findet weniger in den *Inhalten*, wohl aber in den *Verfahrensweisen* und *„Orten"* des technologisch geprägten Kulturgebrauchs eine Re-Politisierung statt: die Technisierung des Kulturgebrauchs hat viel mit den Echokammern der sozialen Medien zu tun, und dort findet eine starke Ideologisierung statt.

Drittens hat die zunehmende Verbindung von Kulturkonsum mit „soft power" die internationalen kulturellen Hierarchien verändert, so etwa durch den Aufstieg Chinas zum Kulturkonsumenten und -exporteur im Filmbereich. Auch die Entwicklungen in der Berufswelt, insbesondere in den kreativen und künstlerischen Berufen, zeigen Veränderung. Das war auf der letzten Biennale in Venedig zu sehen, wo eine humanoide künstliche Roboter-Intelligenz namens AI-da für Furore sorgte, indem sie für alle sichtbar „Kunst" schuf. Und Teile des Kunst- und Kulturhandels verlagern sich inzwischen ins „Metaverse", eine künstliche zweite Welt im virtuellen Raum, die immer mehr Menschen anzieht.

Wir müssen diese Entwicklungen in europäischen Regionen zu den bestehenden Kulturen und ihren Produktions- und Konsumweisen in Beziehung setzen und die absehbare Entwicklung betrachten. In den kommenden Jahren werden wir uns mit einem zunehmend technologisch geprägten Kulturgebrauch auseinandersetzen müssen, ohne dabei die bisherigen Kreativkulturen zu vernachlässigen. Wir sollten letztere sogar in einer rationalen und ausgewogenen Weise verteidigen, um die „kulturelle Biodiversität" zu erhalten. Dabei sollten wir grundsätzlich positiv bleiben und uns immer wieder bewusst machen, dass Gebrauch von Kultur nicht gleichbedeutend ist mit Verbrauch von Kultur. Wir sollten aber angesichts der Verschiebung von Prioritäten auch die Risiken des Wandels des Kulturgebrauchs – in

allen drei Dimensionen: Produktion, Konsumption und Konsumentenkultur – für Lebensform, Solidarität und sozialen Zusammenhalt nicht einfach wegreden.

Die Vorlesung präsentiert das Thema Kulturkonsum erstens – in Teil 1 – mittels eines allgemeinen Überblicks über Begriff, Geschichte, Inhalte und aktuelle Forschungsschwerpunkte.

Teil 2 widmet sich dem Thema schwerpunktmässig aus der Sicht der UNESCO, der Welt-Kultur-, Erziehungs- und Wissenschaftsorganisation der Vereinten Nationen. Seit den 2000er Jahren fördert die UNESCO die Forschung zum Kulturkonsum in einer aktiv „glokalen" Sichtweise, d.h. in der Inbeziehungsetzung globaler kultureller und kulturökonomischer Faktoren mit nationalen und lokalen Untersuchungen. Darunter sind koordinierte nationale Erhebungen zu Zahlen und Habiti des Kulturkonsums in Schlüsselländern ebenso wie die Frage des Schutzes des Kulturkonsums in Rand- und Schwellenländern, darunter dem globalen Süden im Verhältnis zum globalen Norden. Hier spielen Konsumstatistiken eine ebenso große Rolle wie Paradigmenveränderungen und Veränderungen in den Modi und letztlich auch Theorien des Kulturkonsums.
Ein Schwerpunkt der Erhebungen erfolgte seit 2004 im Rahmen des Formats der „UNESCO Creative Cities", d.h. dem Städte-Pendant der UNESCO Chair Netzwerkes, in dem bestimmte Parameter 300 Städte aus 90 Ländern in einem internationalen Verbund kreativer machen und Kulturproduktion und Kulturkonsum stärken und qualitativ aneinander anpassen sollen. Südtirols Landeshauptstadt Bozen hat im Mai 2023 erfolgreich die Bewerbung als UNESCO Creative City eingereicht und arbeitet dabei mit dem UNESCO Lehrstuhl von Eurac Research Bozen zusammen. Zu den für die gegenwärtige Veränderung des Kulturkonsums relevanten Elementen gehören ausserdem die gesellschaftliche Polarisierung des Westens, politische Korrektheit und „cancel culture".

In Teil 3 der Vorlesung werden ausgewählte Beispiele zu den Veränderungen des Kulturkonsums vertiefend erörtert, darunter
a) der „Abschied vom Fernsehen"
b) der sich rasch verändernde Bezug zwischen KI und Mensch, und
c) die Rolle neuer interaktiver Medien, einschliesslich der globalen Spieleindustrie.

In Teil 4 der Vorlesung wird ein Bezug dieser Elemente zur voraussehbaren Entwicklung in den kommenden Jahren hergestellt. Zusammenfassend gilt: Menschen werden immer kulturelle „Geschichten" konsumieren, weil sie sie brauchen, um sich selbst zu verstehen. Künstliche Intelligenz ist nicht das „Ende der Kreativität", auch wenn wir Veränderungen berücksichtigen müssen.

Theory of cultural consumption

Cultural consumption is a part of cultural use. The use of culture consists – scientifically speaking – firstly of cultural production and secondly of cultural consumption. Related to it is, third, the culture of consumers, which is studied by Consumer Culture Theory (CCT). The focus of scientific analysis must therefore be on the interrelation of cultural production, cultural consumption and consumer culture, because they constantly influence and transform each other in a spiral movement. If one wants to understand their present-day evolution, including the creative tension between the different parts, it is important to consider the historical context, generational change and the emergence of new technologies.

While cultural use was rather stable and predictable in the 20th century, it is changing rapidly today. For example, in recent years, the youth have effectively declared the "end of television" in favor of interactive media and the Internet. Part of the departure from passive media is due to the growing role of the global games industry, which has overtaken the film industry and now counts 3 billion users. Digitization was accelerated by the Covid-19 crisis, leading to the prediction that in a few years up to 90% of Internet content could be generated by artificial intelligence and chatbots such as ChatGPT, Sphere or Bard. The "creativity industry" may thus indeed move, at least in some aspects, from being a human industry to a technical one.

Second, the psychology of individualization, combined with the sense of "loss of control" brought on by repeated systemic crises such as the climate, terror, and migration crises and Russia's 2022- war in Ukraine, has led to culture becoming increasingly personalized. De-ideologization and individualization now shape those "stories" that are culturally transmitted and stay at the heart of the human experience of reality. Many therefore complain that most cultural content has been depoliticized

in recent years – others see this as progress. At the same time, re-politicization has been taking place less in the *content*, but rather in the *procedures* and *"places"* of the increasingly technologically shaped cultural use: in fact, the technologization of cultural use also has brought with it the echo chambers of social media, and a strong ideologization of sense-making approaches and habits has been taking place there.

Third, the increasing association of cultural consumption with "soft power" has changed international cultural hierarchies and contents, such as the rise of China as a cultural consumer and exporter in film. Developments in the professional world, especially in the creative and artistic professions, also show change. This was evident, for example, at the recent Venice Biennale, where a humanoid artificial robot intelligence called AI-da caused a sensation by creating "art" for all to see. And parts of the art and culture trading sector are now shifting to the "metaverse," an artificial second world in virtual space that is attracting more and more people.

We have to relate these developments in European regions to existing, more traditional cultures of cultural use and look at the foreseeable development. In the years to come, we will have to deal with an increasingly technological use of culture without neglecting cultures of production and consumption that have developed so far. We should even defend the latter in a rational and balanced way in order to preserve the "cultural biodiversity". In doing so, we should remain fundamentally positive and always be aware that consumption of culture is not synonymous with destruction of culture. However, given the shift in priorities, we should also not simply talk away the risks of the change in the use of culture for the way of life, solidarity and social cohesion.

The lecture presents the topic of cultural consumption firstly by means of a general overview of the concept, history, content and current research foci (part 1).

Part 2 focuses on the topic from the perspective of UNESCO, the world cultural, educational and scientific organization of the United Nations. Since the 2000s, UNESCO has promoted research on cultural consumption from an actively "glocal" (or, "cosmolocal") perspective, i.e., relating global cultural and consumption factors to national, regional and local surveys. This includes

	coordinated surveys of cultural consumption figures and habituses in key countries, as well as the question of the protection of cultural consumption in peripheral and emerging countries, including the Global South in relation to the Global North. Here, consumption statistics play as large a role as paradigm shifts and changes in modes and, ultimately, theories of cultural consumption. Since 2004, one focus of these surveys has been within the framework of the "UNESCO Creative Cities" format, i.e., the city counterpart of the UNESCO Chair Network, in which certain parameters are intended to make 300 cities from 90 countries more creative in an international association and to strengthen and qualitatively align cultural production and consumption. South Tyrol's capital, Bolzano, successfully submitted its application to become a UNESCO Creative City in May 2023, collaborating with the UNESCO Chair of Eurac Research. Other elements relevant to transformations of cultural consumption include the social polarization of the West, political correctness and "cancel culture". In part 3 of the lecture, selected symptomatic examples of changes in cultural consumption will be discussed in depth, including. a) the "farewell to television", b) the evoloving relationship between humans and AI, and c) the role of new interactive media, including the global games industry. Part 4 of the lecture will relate these elements to the foreseeable development in the coming years. Summarizing it in the shortest possible way, the outcome is: Humans will always consume cultural "stories", because they need them to understand themselves. Artificial intelligence is not the "end of creativity", although changes will have to be taken into account.

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 realization of the finished project. Through the integrated teaching of project subjects of practical 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*:** Francesco Faccin e-mail: francesco.faccin@unibz.it, tel. +39 0471 015323, webpage https://www.unibz.it/en/faculties/design-art/academic-staff/person/37158-francesco-alessandro-faccin ***Module 2 – Material science and technologies:*** Riccardo Berrone e-mail: Riccardo.Berrone@unibz.it, webpage https://www.unibz.it/it/faculties/design-art/academic-staff/person/43853-riccardo-berrone ***Module 3 – Theories of cultural consumption*** Roland Benedikter e-mail: roland.benedikter@unibz.it, webpage: https://www.unibz.it/it/faculties/design-art/academic-staff/person/5683-roland-benedikter
Scientific sector of the lecturer	Module 1 – Francesco Faccin: ICAR/13 Module 2 – Riccardo Berrone: ING-IND/22 Module 3 – Roland Benedikter: SPS/08
Teaching language	Module 1 – Italian Module 2 – English Module 3 – German
Office hours	Module 1: Monday 14 - 18 and Tuesday 09 - 11 Module 2: Tuesday 16:00-19:00 Additional office hours by appointment only. Module 3: After lectures Additional office hours by appointment only.
List of topics covered	Module 1: Product Design, Materials, resources production processes, systems, Industrial production, craft production self-production, digital fabrication. Module 2: History, main characteristics and transformation processes of materials such as grown

	materials (wood, fibers, animals), oil based materials (polymers), mined materials (metals, stones, glass, ceramics); materials and sustainability. Module 3: History, key terms and issues and main characteristics of contemporary transformation processes of cultures of production, consumption and consumers. Selected symptomatic examples.
Teaching format	**Module 1**: Lectures, workshops, revisions **Module 2**: Lectures, workshops, revisions **Module 3**: Lectures with discussion

Expected learning outcomes	**Disciplinary competence** *Knowledge and understanding* - have acquired their own project methodology in the field of product design, from the phase of planning to the phase of realisation of the project. - have acquired the basic practical and theoretical knowledge necessary to realise a project in the field of product design. - have acquired the basic knowledge to be able to turn a critical eye to their own work and to deal with contemporary complexity. - have acquired the basic knowledge necessary for further Master's studies in all components of project culture as well as in theoretical subjects. *Applying knowledge and understanding* - plan, develop and realise a project in the field of product design. - use the basic knowledge acquired in the technical, scientific and theoretical fields to realise a mature project. - be able to finalize the creation of an accomplished project in the field of product design, thanks to the basic knowledge acquired in the practical and theoretical fields. - recognise the main phenomena of contemporary society, to observe them critically, also from an ethical and social point of view, and to elaborate appropriate solutions at the level of a design proposal/response. - 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 product 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 that are necessary to bring a project to completion. - Be able to make independent judgements, both in the critical evaluation of their own work and in their ability to use the right interpretative tools in those design contexts in which they will work and/or continue their studies, also considering ethical and social aspects. *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. - to professionally communicate and substantiate one's own decisions and justify them from a formal and theoretical point of view. *Learning skills* - have learned a work methodology at a professional level - in the sense of being able to identify, develop and realise solutions to complex problems by applying the knowledge acquired in the practical and theoretical fields - in order to start a professional activity and/or continue their studies with a master's degree program. - 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 and practical subjects as well as a study methodology suitable for continuing studies with a master's degree program.
Assessment	**Module 1**: The final exam consists of a documentation of the project developed during the semester. The student is asked to present the project with the following documentation: screen presentation. complete printed documentation of the project. a model. material that will be defined with the students during the course **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: Oral examination according to international standards that will be presented and explained in the final lectures.
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. **Module 1+2:** The final assessment is based on the content of all the exercises according to the following criteria: - Process and implementation of the project - Relation and understanding of the given brief - Final object or research - Model Presentation **Module 3**: Oral examination according to international standards that will be presented and explained in the final lectures.

Required readings	**Module 1**: James Lovelock, "Novacene. L'età dell'iperintelligenza", Bollati Boringhieri, 2020 Timothy Morton, "Ecologia Oscura", Luiss University Press, 2022 **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**: Eric. J. Arnould et al. (2018): Introduction: What is Consumer Culture Theory? In book: Consumer Culture Theory, free download at: https://us.sagepub.com/sites/default/files/upm-assets/93533_book_item_93533.pdf.

	Roland Benedikter (2022): Abschied vom Fernsehen? Warum das Fernsehen niemand mehr braucht: Eine kritische Zwischenbilanz. 3 Teile. In: Telepolis. Zeitschrift für Neue Medien, Netzkultur und Politik / Journal of Media, Technology, Art and Society, herausgegeben von Harald Neuber, 25. Jahrgang, Heinz Heise Verlag Hannover 2022, September 2022, accessible for free at: https://www.heise.de/tp/features/Warum-sich-das-Fernsehen-ueberlebt-hat-7257566.html. Roland Benedikter (2023): Künstliche Intelligenz und Mensch. Ab wann gestaltet KI den Menschen um – statt in seinem Dienst zu stehen? 3 Teile. In: Telepolis. Zeitschrift für Neue Medien, Netzkultur und Politik / Journal of Media, Technology, Art and Society, herausgegeben von Harald Neuber, 26. Jahrgang, Heinz Heise Verlag Hannover 2023, Februar-März 2023, accessible for free at: https://www.telepolis.de/features/Kuenstliche-Intelligenz-und-Mensch-7489096.html. Jörg Rössel et al. (2017): Cultural Consumption. In book: Emerging Trends in the Social and Behavioral Sciences (pp.1-14), free download at: https://www.researchgate.net/publication/320941138_Cultural_Consumption Jan Teunen (2023): Der Stuhl. Über die Unmöglichkeit des Sitzens (will be distributed and staged in a joint and participatory scenic read)
Supplementary readings	**Module 1** Jared Diamond, "Armi, acciaio e malattie. Breve storia del mondo negli ultimi tredicimila anni", Einaudi, 2015 Gilles Clément, "Manifesto del Terzo paesaggio", Quodlibet, 2016 **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**:

	Eric J. Arnould et al: (2018): Consumer Culture Theory. In book: The Oxford Handbook of Consumption, https://academic.oup.com/edited-volume/28147/chapter-abstract/212919577?redirectedFrom=fulltext. Tally Katz-Gerro (2004): Cultural consumption research: review of methodology, theory, and consequence, International Review of Sociology, 14:1, 11-29, DOI: 10.1080/0390670042000186743 and https://www.tandfonline.com/doi/abs/10.1080/0390670042000186743?journalCode=cirs20.