Syllabus
Course description

Course title	**Project Product Design 1.c** **"The power of play"**
Course code	97154
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 2023/24
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
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.* ***Description Module 1 – Product Design:*** EN "The creation of something new is not accomplished by the intellect but by the play instinct." – Carl Jung Play is an innate behavior of toddlers and children to explore and understand our world. Their intuitive interaction with the objects forms an essential and integral part of how children learn. It is a holistic development in which motor skills as well as emotional and social competences are learnt and form the basis of healthy personal development.

Play goes beyond games and toys; it is a mode of being human and an essential motor to experiment, take risks, test boundaries and free the mind. Studies have shown that play is key to stimulate creative thinking.
Therefore, it has been playing an important role in the last years as effective methodology to foster creativity, free communication and innovation not only in educational institutions, but also startups and larger companies.

In our daily life as grown-ups, we tend to be dominated by concerns of effectiveness, control and a general lack of time - as well as complex systems of cultural heritage and hierarchy.
The question rises up if we can somehow re-integrate play as transformative potential in our daily life?
In the first step we will "play around", explore the vast fields of physical play with its different typologies and mechanical and emotional processes.
In parallel to that we will observe and analyze our daily interactions with the objects that surround us and dive into the different layers of the established relationship: functional, esthetical, socio-cultural, semantic, sensorial, poetic…

We will explore the possibilities to transfer and implement ludic narratives in our daily life – especially in fields that are mostly rationalized.
In this project we will aim to develop and refine an object (or a collection of objects) that engages with us on a multisensorial level by this playful momentum and invites us to a new holistic experience.

DE
"Die Erschaffung von etwas Neuem wird nicht durch den Intellekt, sondern durch den Spieltrieb bewerkstelligt." - Carl Jung

Spielen ist ein angeborenes Verhalten von Kleinkindern und Kindern, um unsere Welt zu erkunden und zu verstehen.
Ihre intuitive Interaktion mit den Objekten ist ein wesentlicher und integraler Bestandteil des kindlichen Lernens. Es ist eine ganzheitliche Entwicklung, bei der sowohl motorische Fähigkeiten als auch emotionale und

soziale Kompetenzen erlernt werden und die Grundlage für eine gesunde persönliche Entwicklung bilden.

Spielen geht über Spiele und Spielzeug hinaus; es ist eine Form des Menschseins und ein wesentlicher Motor, um zu experimentieren, Risiken einzugehen, Grenzen auszutesten und den Geist zu befreien. Studien haben gezeigt, dass Spielen der Schlüssel zur Förderung des kreativen Denkens ist.
Daher hat sich der spielerische Ansatz in den letzten Jahren als wirksame Methode zur Förderung von Kreativität, freier Kommunikation und Innovation erwiesen, und zwar nicht nur in Bildungseinrichtungen, sondern auch in Start-ups und größeren Unternehmen.

In unserem Alltag als Erwachsene werden wir oft von Effektivitätsdenken, Kontrolle und allgemeinem Zeitmangel beherrscht - und von komplexen Systemen des kulturellen Erbes und der Hierarchie.
Es stellt sich die Frage, ob wir das Spiel als transformatives Potenzial in irgendeiner Weise wieder in unser tägliches Leben integrieren können?
In einem ersten Schritt werden wir "herumspielen", die vielfältigen Facetten des physischen Spiels mit seinen unterschiedlichen Typologien und mechanischen und emotionalen Prozessen erkunden.
Parallel dazu werden wir unsere täglichen Interaktionen mit den Objekten, die uns umgeben, beobachten und analysieren und in die verschiedenen Ebenen dieser Beziehungen eintauchen: funktional, ästhetisch, soziokulturell, semantisch, sensorisch, poetisch...

Wir werden die Möglichkeiten erforschen, spielerische Narrative in unser tägliches Leben zu übertragen und zu implementieren - insbesondere in Bereichen, die meist rationalisiert sind.
In diesem Projekt wollen wir ein Objekt (oder eine Sammlung von Objekten) entwickeln und verfeinern, das uns auf einer multisensorischen Ebene durch diesen spielerischen Impuls anspricht und uns zu einer neuen ganzheitlichen Erfahrung einlädt.

Description Module 2 – Materials and Production
There are two ways to approach a project when materials are at the front end. In the first one, the designer

develops the project, tests, and prototypes with analogue and digital tools, and afterwards selects the suitable material(s) which fits the project specifications (Ashby & Johnson, 2002). In the second one, the designer starts with the material(s) in hand, and then, through a deep understanding of the properties and qualities the material offers, the project is built (Rognoli & Ayala-Garcia, 2021). The different languages with which the designer communicates the project intention and develops a product begin with a physical recognition of the materials through a process of tinkering (Parisi et. al, 2017). Afterwards, the designer applies the skills and begins hands-on work to construct models and prototypes to test in real-time the intentions of the project.
The module aims to develop knowledge of materials and the transformation processes needed to perform a successful design process. A series of lectures will cover history, properties, qualities, and tools for selection of the suitable materials to enhance a project, followed by a series of lectures covering the different transformation technologies available in the industry. Short practical activities will be run contemporarily to the theoretical part. To increase the ability of the designer on the definition of a project, the iterative interaction with materiality needed to refine an idea and the possibilities to become proficient technologically independent professionals.

Description Module 3 – Theories 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 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*:** Olivia Herms Email: tbd https: tbd ***Module 2 – Materials and Production:*** Camilo Ayala Garcia Email: camilo.ayalagarcia@unibz.it https: Camilo Ayala Garcia / Free University of Bozen-Bolzano (unibz.it) ***Module 3 – Theories of cultural consumption*** Roland Benedikter email: 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 – Olivia Herms: ICAR/13 Module 2 – Camilo Ayala Garcia: ING-IND/22 Module 3 – Roland Benedikter: SPS/08
Teaching language	Module 1 – German Module 2 – Italian Module 3 – English
Office hours	Module 1: Mondays: 17-19 and Tuesdays: 08-10

	Module 2: Mo: 11:00 – 13:00 in order to avoid overlapping the exact time of the appointment will be arranged by email. Module 3: Before and after lectures. Additional office hours by appointment.
List of topics covered	**Module 1:** **EN** Raising awareness and observation of environment Exploration, analysis and research of behaviors and interaction on various levels Research of the existing market Gather insights to present in documentation Conceptual transfer to definition of coherent design concept Define USP's and specifications Be focused but never forget to play around! Development of design through storytelling and sketching as well as physical experimentation and validation via mock-ups and prototypes Project presentation choosing the best suitable supports and mediums to present your personal story. Final documentation and own reflection / self-evaluation Make it simple but convincing! DE Sensibilisierung und Beobachtung der Umwelt Erkundung, Analyse und Erforschung von Verhaltensweisen und Interaktionen auf verschiedenen Ebenen Erforschung des bestehenden Marktes Sammeln von Erkenntnissen zur Darstellung in einer Dokumentation Konzeptioneller Transfer zur Definition eines kohärenten Designkonzepts Definieren von USP's und Spezifikationen Be focused but never forget to play around! Entwicklung des Designs durch Storytelling und Skizzieren sowie physisches Experimentieren und Validierung durch Mock-ups und Prototypen Projektpräsentation durch Auswahl der am besten geeigneten Hilfsmittel und Medien zur Darstellung der persönlichen Geschichte. Abschlussdokumentation und eigene Reflexion/Selbsteinschätzung Make it simple but convincing!

	Module 2: - History of materials for Design. - How to create an idea by understanding the material properties and qualities. - Selection tools for the right material for the project. - The emerging materials experiences. - The manufacturing processes of the industry. **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**: Field studies, short lectures, exercises, individual and group review, discussions and workshops **Module 2**: Short Lectures, experimentation, workshops, case studies, Reviews of work **Module 3:** Lectures with discussion

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, 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 output as visualised, argued, and communicated during individual reviews, group meetings, intermediate presentations and the final exam presentation. **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:** 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 originality of the design work carried out and presented in the mid-term presentation. 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. **Module 2:** The evaluation criteria - 100% in total - in product design will be divided as follows: A maximum of 20% can be awarded for personal motivation, team spirit and design skills acquired and applied by the student during the semester. A maximum of 30% can be awarded for the quality and autonomy of research and design work presented by the student in a midterm presentation. A maximum of 50 % can be awarded to the student for the quality and autonomy of the semester project result as developed, realised, visualised, argued, documented and communicated during the final exam presentation. **Module 3:** The evaluation criteria - 100% in total - in theory of cultural consumption will be distributed in the following way:

	A maximum of 30% can be awarded, for the personal motivation, team spirit, and presence during the entire semester. A maximum of 50% can be awarded, for the quality and originality of the contributions given during the discussions in the classroom. A maximum of 20% can be awarded for the inclusion of lessons learned and aspects of discussion into the semester project as it was developed, realised, visualised, argued and communicated in the exam presentation as well as the accompanying project documentation booklet.
Required readings	**Module 1**: Johan Huizinga: Homo Ludens / Vom Ursprung der Kultur im Spiel. Rohwolts Enzykopädie Migues Sicart: Play matters / Playful thinking. MIT Press Kenya Hara: Designing design. Lars Müller Publishers Naoto Fukasawa / Japser Morrison: Super Normal – sensations of the ordinary. Lars Müller Publishers Klaus Thomas Elemann / Gerrit Terstiege: Gestaltung denken. Birkhäuser Verlag Design for children. Phaidon **Module 2**: - Ashby, M., & Johnson, K. (2002). Materials and Design: The Art and Science of Material Selection in Product Design. Oxford: Butterworth-Heinemann. - Ashby, M.F. (2013). - Thompson, R. (2017) The Materials Sourcebook for Design Professionals. London: Thames & Hudson. - Thompson, R. (2007) Manufacturing Processes for Design Professionals. London: Thames & Hudson. - Materials Experience, Butterworth-Heinemann, Editor(s): Elvin Karana, Owain Pedgley, Valentina Rognoli, 2014, ISBN 9780080993591, https://doi.org/10.1016/B978-0-08-099359-1.02002-6. - Materials Experience 2, Butterworth-Heinemann, Editor(s): Elvin Karana, Owain Pedgley, Valentina Rognoli,

	2014, ISBN 9780080993591, https://doi.org/10.1016/B978-0-12-819244-3.00005-3. - Vezzoli, C. (2018). Design for environmental sustainability. Life cycle design of products. Second edition. London: Springer. **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**: Kenya Hara: Haptic. Takeo paper show 2004

Kim Collins / Sam Hecht: Usefulness in Small Things. Rizzoli International

Louise Schouwenberg / Hella Jongerius: Beyond the New on the agency of things. Koenig Books London

Jasper Morrison: A Book of Things. Lars Müller Publishers

Kinchin O'Connor: Century of the child – growing by design 1900-2000. MoMA

Module 2:

- Ashby, M., (2005). Materials and the Environment 2nd Edition. Oxford, UK: Butterworth Heinemann.

- Ayala-Garcia, C (2015) The Basis of Processes - Experimenting with Food to Re-Shape the Industry Language. In: Cumulus Milan-The Virtuous Circle Proceedings (pp.84). ISBN: 978-88-386-7485-3 –

- Ayala-Garcia, C (2014). Experimenting with Materials – A Source for Designers to Give Meaning to New Applications. In: The colors of care: Proceedings of the 9th International Conference on Design and Emotion 2014 (pp. 408-417). ISBN: 978-958-774- 070-7 –

- Chapman, J. (2005). Emotional Durable Design. London: Earthscan. - Cuffaro, D. (2006) Processes, Materials, Measurements. Gloucester, MA: Rockport. New York, NY: Perennial.

- Rognoli, V. Ayala-Garcia, C. (2021). Defining the DIY-Materials approach. Editor(s): Owain Pedgley, Valentina Rognoli, Elvin Karana. Materials Experience 2, Butterworth-Heinemann, Pages 227-258.

- Rognoli, V., Ayala-Garcia, C. (2018). Material activism. New hybrid scenarios between design and technology. In: Cuaderno 70 | Centro de Estudios en Diseño y Comunicación, Universidad de Palermo. pp 105-115

- Rognoli, V., Ayala-Garcia, C., Parisi, S. (2016). The emotional value of Do-It-Yourself materials. In: Celebration & Contemplation. Proceedings of the 10th International Conference on Design and Emotion 2016 (pp. 633-641). ISBN/EAN: 978-94-6186-725-4

	- Rognoli, V., Bianchini, M., Maffei, S., Karana, E., (2015). DIY Materials. Materials and Design, 86(2015), 692-702. - Parisi, S., Rognoli, V., & Sonneveld, M. (2017). Material Tinkering. An inspirational approach for experiential learning and envisioning in product design education, The Design Journal, 20:sup1, S1167-S1184 **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.