

**Syllabus**  
**Course description**

<b>Course title</b>	<b>Project Product Design 1.d</b> <b>"Unveiling Scents. Designing With, Through, and For Smell."</b>
<b>Course code</b>	97155
<b>Scientific sector</b>	Module 1: CEAR-08/D (ex ICAR/13) Module 2: IMAT-01/A (ex ING-IND/22) Module 3: GSPS-06/A (ex SPS/08)
<b>Degree</b>	Bachelor in Design and Art (L-4)
<b>Semester</b>	Summer semester 2024/25
<b>Year</b>	1 <sup>st</sup>
<b>Credits</b>	19 (Module 1: 8 CP, Module 2: 6 CP, Module 3: 5 CP)
<b>Modular</b>	Yes

<b>Total lecturing hours</b>	180 (Module 1: 90, Module 2: 60, Module 3: 30)
<b>Total hours of self-study and/ or other individual educational activities</b>	295 (Module 1: about 110, Module 2: about 90, Module 3: about 95)
<b>Attendance</b>	not compulsory but recommended
<b>Prerequisites</b>	To have passed the WUP project
<b>Maximum number of students per class</b>	20

<b>Course description</b>	<p><i>The course belongs to the class "caratterizzante" (module 1), "di base" (module 2) and "affine integrativa" (module 3) in the curriculum in Design.</i></p> <p><b>Description Module 1 – Product Design:</b> EN While visual, acoustic, and tactile impressions often take center stage in design education, olfactory perception has received comparatively little attention in design practice. However, most of our experiences are accompanied by a scent, even if we are not consciously aware of it. Among all our senses, none is as profoundly tied to personal experiences, memories, and emotions - both positive and negative - as the sense of smell. Shouldn't this dimension receive at least as much focus and appreciation in the</p>
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education of designers as the other media that are well-established in contemporary design?

During the summer semester, we will explore this question empirically through research and practical design work. Our objective is to cultivate an awareness of scents and olfactory landscapes in daily life, to conceptualize smell as a powerful yet designable medium, and to develop independent design approaches guided by these insights.

DE

Während visuelle, akustische und haptische Eindrücke oft im Zentrum der Designausbildung stehen, wird der olfaktorischen Wahrnehmung in der Gestaltungspraxis bislang nur selten die gleiche Beachtung geschenkt. Dabei ist nahezu jedes Erlebnis mit einem Geruch verbunden, auch wenn wir uns dessen nicht immer bewusst werden. Kein anderer Sinn ist so tief mit persönlichen Erlebnissen, Erinnerungen sowie positiven und negativen Emotionen verknüpft wie der Geruchssinn. Sollte dieser Dimension nicht mindestens genauso viel Aufmerksamkeit und Wertschätzung in der Ausbildung von Gestalter:innen entgegengebracht werden wie den anderen etablierten Medien im Design?

Im Sommersemester setzen wir uns sowohl empirisch als auch entwurfspraktisch mit dieser Fragestellung auseinander. Ziel ist es, die bewusste Wahrnehmung von Düften und Geruchslandschaften im Alltag zu fördern, Gerüche als wirkmächtige, aber gestaltbare Medien zu begreifen und darauf aufbauend eigenständige Designansätze zu entwickeln.

***Description Module 2 – Materials and production***

EN

The module's goal is to provide students with a fundamental understanding of materials and transformation processes specifically through the lens of olfactory design and sensory experience. Lectures will explore the materiality of scent-related components, focusing on materials used in fragrance creation, scent-diffusion technologies, and innovative manufacturing processes that can support olfactory design interventions.

ITA

L'obiettivo del modulo è fornire agli studenti una comprensione fondamentale dei materiali e dei processi di trasformazione, in particolare attraverso la lente del design olfattivo e dell'esperienza sensoriale. Le lezioni esploreranno la materialità dei componenti legati al

	<p>profumo, concentrandosi sui materiali utilizzati nella creazione di fragranze, sulle tecnologie di diffusione del profumo e sui processi di produzione innovativi che possono supportare gli interventi di design olfattivo.</p> <p><b>Description Module 3 – Theories of cultural consumption:</b>        This course provides an introduction to theories of cultural consumption, framed within the overarching semester theme. Students will explore the primary theories and concepts of cultural consumption, examining their historical emergence and critically considering their implications within consumer culture. Emphasizing a multi-disciplinary perspective, the course addresses consumption as a socially embedded practice within specific socio-historical contexts, with a particular focus on everyday life. They will learn to:</p> <ul style="list-style-type: none"> <li>- Understand the causes and consequences of cultural consumption at micro and macro levels.</li> <li>- Develop a critical understanding of the historical emergence of consumption and consumer culture theories.</li> <li>- Reflect on design practice and the role of design in cultural consumption.</li> <li>- Apply theoretical insights to actual consumption practices through empirical experiences.</li> </ul> <p>This course aims to equip students with a comprehensive understanding of cultural consumption, fostering critical thinking and practical skills to analyse and influence consumption practices in their future.</p>
<p><b>Specific educational objectives</b></p>	<p><b>Knowledge and understanding</b></p> <ul style="list-style-type: none"> <li>- 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.</li> </ul>

<p><b>Lecturer</b></p>	<p><b>Module 1 – Product Design:</b>          Klaus Hackl          Email: <a href="mailto:klaus.hackl@unibz.it">klaus.hackl@unibz.it</a>  <a href="https://www.unibz.it/de/faculties/design-art/academic-staff/person/37147-klaus-hackl">https://www.unibz.it/de/faculties/design-art/academic-staff/person/37147-klaus-hackl</a></p> <p><b>Module 2 – Materials and Production:</b>          Ignacio Merino          Email: <a href="mailto:ignacio.merinosanchezfayos@unibz.it">ignacio.merinosanchezfayos@unibz.it</a>  <a href="https://unibz.it/ignacio-merino-libera-universita-di-bolzano">https:// Ignacio Merino / Libera Università di Bolzano (unibz.it)</a></p> <p><b>Module 3 – Theories of cultural consumption</b>          Ingrid Kofler          Email: <a href="mailto:Ingrid.Kofler2@unibz.it">Ingrid.Kofler2@unibz.it</a>  <a href="https://unibz.it/ingrid-kofler-libera-universita-di-bolzano">https: Ingrid Kofler / Libera Università di Bolzano</a></p>
<p><b>Scientific sector of the lecturer</b></p>	<p>Module 1 – Klaus Hackl: NN          Module 2 – Ignacio Merino: NN          Module 3 – Ingrid Kofler: GSPS-06/A (ex SPS/08)</p>
<p><b>Teaching language</b></p>	<p>Module 1 – German          Module 2 – Italian          Module 3 – English</p>
<p><b>Office hours</b></p>	<p><b>Module 1</b>          Mondays, 16.00-19.00          Tuesdays, 14.00-16.00</p> <p><b>Module 2</b>          Tuesdays, 14.00-16.00</p> <p><b>Module 3</b>          Wednesday 9-10 and 13-14, previous appointment</p>
<p><b>List of topics covered</b></p>	<p><b>Module 1</b>          The project encompasses various methodological aspects of contemporary, multi-layered, and sensory-oriented product design processes, including:</p> <ul style="list-style-type: none"> <li>- Raising initial questions and developing critical problem awareness.</li> <li>- Moving from inspiration to decision-making.</li> <li>- Transitioning from hypothetical assumptions to the formulation of coherent design concepts.</li> <li>- Progressing from research to ideation.</li> <li>- Advancing from sketching to technical drawing.</li> <li>- Evolving from the creation of initial mockups to final prototypes.</li> <li>- Refining project presentation and communication.</li> <li>- Structuring project planning and documentation.</li> </ul>

	<p><b>Module 2</b>          The course is structured in three macro-areas that allow students to explore materials and manufacturing processes through the lens of olfactory design and sensory experience:</p> <p>a: Materials of Sensory Interaction          -Exploration of materials that interact with, carry, or transform scent experiences          -Introduction to material families relevant to olfactory design (porous materials, absorbent surfaces, membrane technologies)</p> <p>b: Manufacturing Processes for Sensory Experiences          - Manufacturing techniques for scent-delivery systems          - Production methods for design objects that capture, contain, or diffuse scents</p> <p>c: Representation and Visualization of Sensory Designs          - Technical drawing and representation of scent-related design objects          - Visualization techniques for capturing olfactory design concepts</p> <p><b>Module 3</b>          Introduction to key terms and concepts of sociology of culture and consumption; history, key terms, concepts, issues, main characteristics and theories of cultures of consumption.</p>
<p><b>Teaching format</b></p>	<p><b>Module 1</b>          Museum and company visits, excursions, smell-walks, lectures, expert talks and discussions, workshops and exercises, individual and group critiques, guest critiques.</p> <p><b>Module 2</b>          Lectures, exercises, workshops, case studies, excursions to local companies.</p> <p><b>Module 3</b>          Lectures, exercises, discussions.</p>
<p><b>Expected learning outcomes</b></p>	<p><b>Disciplinary competence</b></p> <p><i>Knowledge and understanding</i>          - have acquired the basic technical, scientific and theoretical knowledge necessary to realise a project in the field of product design.</p>

	<ul style="list-style-type: none"> <li>- 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</li> </ul> <p><i>Applying knowledge and understanding</i></p> <ul style="list-style-type: none"> <li>- use the basic knowledge acquired in the technical, scientific and theoretical fields to realise a mature project to recognise the main phenomena of contemporary.</li> <li>- 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.</li> </ul> <p><b>Transversal competence and soft skills</b></p> <p><i>Making judgements</i></p> <ul style="list-style-type: none"> <li>- 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.</li> </ul> <p><i>Communication skills</i></p> <ul style="list-style-type: none"> <li>- 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.</li> </ul> <p><i>Learning skills</i></p> <ul style="list-style-type: none"> <li>- 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.</li> <li>- have developed a creative attitude and learned how to enhance it and develop it according to their own inclinations.</li> <li>- 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.</li> </ul>
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<b>Assessment</b>	<b>Module 1</b> The course assessment is based on:
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	<p>- the student's personal motivation, curiosity, and overall design skills acquired, reflected upon, and applied during the semester revisions.</p> <p>- the quality, autonomy, and coherence of the design work completed throughout the semester, as visualized, argued, and communicated during individual revisions and group critiques, as well as in the midterm and final project presentations.</p> <p><b>Module 2</b>          The final assessment will be the result of the work done during the whole semester. Motivation, following the exercises in class and in the workshop, willingness to experiment, commitment, teamwork and participation in all activities are crucial.</p> <p><b>Module 3</b>          Students will be asked to carry out class and home assignments: 1) a presentation in which students discuss readings and a related empiric work; and 2) final presentation of the project considering the ability to integrate theoretical aspects in the design process.</p>
<b>Assessment language</b>	The same as the teaching language
<b>Evaluation criteria and criteria for awarding marks</b>	<p><b>Module 1</b>          The evaluation criteria for product design, totaling 100%, are divided as follows:</p> <p>A maximum of 20% of the overall score will be awarded for the student's personal motivation, team spirit, and the design skills acquired and applied during the semester.</p> <p>A maximum of 30% of the overall score will be awarded for the quality and autonomy of the research and design work presented by the student during the midterm presentation.</p> <p>A maximum of 50% of the overall score will be awarded for the quality and autonomy of the semester project, as developed, realized, visualized, argued, documented, and communicated during the exam presentation.</p> <p><b>Module 2</b>          The final grade will be based on the work completed during the semester. Motivation, dedication, collaboration, and involvement in all activities are essential.</p> <p><b>Module 3</b></p>



	<p>The students will be evaluated on their oral presentation and their empirical work, as well as on the ability to integrate theoretical concepts in the design process during the examination presentation.</p>
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<p><b>Required readings</b></p>	<p><b>Module 1</b></p> <ul style="list-style-type: none"> <li>- Benthack, Saskia; Günther, Linda (Hg.): Smell it! Geruch in der Kunst. Wienand Verlag, 2021 (Ausstellungskatalog)</li> <li>- Bradstreet, Christina: Scented Visions. Smell in Art 1850-1914. The Pennsylvania State University Press, 2022</li> <li>- Brandes, Uta: Das Riechen. Von Nasen, Düften und Gestank. Steidl Verlag, 1996</li> <li>- Corbin, Alain: Pesthauch und Blütenduft. Eine Geschichte des Geruchs. Wagenbach, 1986 (Eng.: The Foul and the Fragrant. Odor and the French Social Imagination. 1988)</li> <li>- Guggler, Beat: Alpendüfte. Eine olfaktorische Umschau. In: Nelly Valsangiacomo, Jon Mathieu (Hg.): Sinneslandschaften der Alpen. Fühlen, Schmecken, Riechen, Hören, Sehen. Böhlau, 2022</li> <li>- Hatt, Hanns; Dee, Regine: Die Lust am Duft. Wie Gerüche uns verführen &amp; heilen. Springer, 2023</li> <li>- Hegel, Martin; Wagner Matthias: Für den tieferen Sinn. Duft als Medium in Kunst, Design und Kommunikation. Spielbein Publishers, 2016</li> <li>- Henshaw, Victoria: Urban Smellscapes. Understanding and Designing City Smell. Taylor and Francis, 2013</li> <li>- Henshaw, Victoria, eds.: Designing with Smell. Practices, Techniques and Challenges. Taylor and Francis, 2017</li> <li>- Howes, David; Classen, Constance; Synnott, Anthony: Aroma. The Cultural History of Smell. Routledge, 1994</li> <li>- Keller, Andreas: Entdecke das Riechen wieder. Warum es sich lohnt, die Welt mit der Nase wahrzunehmen. Springer, 2019</li> <li>- Reinartz, Jonathan: Past Scents. Historical Perspectives on Smell. University of Illinois Press, 2014</li> </ul>
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	<ul style="list-style-type: none"> <li>- Shiner, Larry: Art Scents. Exploring the Aesthetics of Smell &amp; the Olfactory Arts. Oxford University Press, 2020</li> <li>- Süskind, Patrick: Das Parfum. Die Geschichte eines Mörders. Diogenes Verlag, 1985 (Eng.: Perfume. The Story of a Murderer. 1987)</li> <li>- Verbeek, Caro: Sul naso. Una storia culturale. Il Saggiatore, 2024</li> </ul> <p><b>Module 2</b></p> <ul style="list-style-type: none"> <li>- Skylar Tibbits, Active Matter, The MIT Press, 2017</li> <li>- Chris Lefteri, "Making It. Manufacturing techniques for product design". Laurence King Publishing, London 2019</li> <li>- Chris Lefteri, "Materials for Design", Laurence King Publishing, London 2014</li> <li>- Seetal Solanki, "Why Materials Matter", Prestel Verlag, Munich 2018</li> </ul> <p><b>Module 3</b></p> <ul style="list-style-type: none"> <li>- Hellmann, Kai-Uwe. Der Konsum Der Gesellschaft. Wiesbaden: Springer Fachmedien Wiesbaden GmbH, 2013. Konsumsoziologie Und Massenkultur. Web.</li> <li>- Sassatelli, R. (2007). Consumer culture: History, theory and politics.</li> <li>- Warde, A. (2015). The sociology of consumption: Its recent development. <i>Annual Review of Sociology</i>, 41, 117-134.</li> </ul> <p><i>A list of readings for the oral presentation will be introduced and selected from the students during lectures.</i></p>
<p><b>Supplementary readings</b></p>	<p><b>Module 1</b></p> <ul style="list-style-type: none"> <li>- Bradley, Mark: Smell and the Ancient Senses. Taylor &amp; Francis, 2015</li> <li>- Dore, Jeanne: The Big Book of Perfume. For an Olfactory Culture. Nez Editions, 2020</li> <li>- Druse, Ken: The Scentual Garden. Exploring the World of Botanical Fragrance. Abrams, 2019</li> <li>- Elena, Jean-Claude: Parfum. Ein Führer durch die Welt der Düfte. C.H.Beck, 2012</li> </ul>

- Frasnelli, Johannes: Wir riechen besser als wir denken. Wie der Geruchssinn Erinnerungen prägt, Krankheiten vorhersagt und unser Liebesleben steuert. Molden, 2019
- Hajdini, Simon: What ´s That Smell? A Philosophy of the Olfactory. The MIT Press, 2024
- Hatt, Hanns; Dee, Regine: Das kleine Buch vom Riechen und Schmecken. Knaus Verlag, 2012
- Hsu, Hsuan: The Smell of Risk. Environmental Disparities and Olfactory Aesthetics. New York University Press, 2020
- Jazani, Berjanet: The Perfume of Soul from Freud to Lacan. A Critical Reading of Smelling, Breathing and Subjectivity. Taylor & Francis, 2024
- Kunstforum 294: Smell it! Das Olfaktorische in der Kunst. 2024
- Lichtenstein, Claude; Häberli Alfredo (Hrsg.): Far vedere l'aria. Die Luft sichtbar machen. Ein visuelles Lesebuch zu Bruno Munari. Lars Müller Verlag, 1995
- Ohloff, Günther: Irdische Düfte – Himmlische Lust. Eine Kulturgeschichte der Duftstoffe. Springer, 1992
- Pearlstine, Elise Vernon: Scent. A Natural History of Fragrance. Yale University Press, 2022
- Skrandries, Wolfgang: Geschmack und Geruch. Faszinierende Sinne - Funktion, Psychologie, Philosophie, Literatur, Alltag. Springer, 2024
- Smith, Mark M.: A Sensory History Manifesto. The Pennsylvania State University Press, 2021

**Module 2**

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**Module 3**

*A list of additional Readings for the oral presentation will be introduced and selected from the students during lectures.*