Syllabus
Course description

Course title	**Project Product Design 1.c** **"Finding strength within simplicity: A line going for a walk"**
Course code	97154
Scientific sector	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)
Degree	Bachelor in Design and Art (L-4)
Semester	Summer semester 2024/25
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 "A drawing is simply a line going for a walk. " Paul Klee This summer semester will be divided into two parts – a warm-up part where we will nourish & develop our collective creative power by a series of smaller playful projects that involve material challenges, creative play and hands-on workshop around circularity.

	During the main project the students will explore a material: metal wire. We will dive into this simple, indispensable and versatile industrial material that can be found with its diverse application in various fields of our daily life: From fundamental structures such as bridges and buildings to everyday items such as household products etc. We will discover and analyse this material and its various processes and playfully experiment and explore its characteristics to discover its full potential. By careful observation we will analyse daily objects and question their typology, materiality and function. As metal wire is a simple – almost classic – material, it is open to a lot of interpretation and freedom during our creative process. The way we work and manipulate it makes the transition from the idea to the real object very natural. At the same time the simplicity of this material pushes the students to reduce their concept / final object to its essence. During this transfer process we will push boundaries and seek strength within simplicity. The students will develop concepts where the use of metal wire "makes sense". They will question and rethink typologies based on new behaviours or personal interests and sharpen their design language through their critical & human centred approach and "thinking" hands. DE "A drawing is simply a line going for a walk. " Paul Klee Dieses Sommersemester ist in zwei Teile gegliedert - einen Aufwärmteil, in dem wir unsere kollektive, kreative Kraft durch eine Reihe spielerischer kleinerer Projekte entdecken werden, die Themen wie Materialherausforderungen, kreatives Spiel und praktische Workshops rund um das Thema Kreislaufwirtschaft beinhalten Während des Hauptprojekts werden die Schüler ein Material erforschen: Metalldraht. Wir werden uns mit diesem einfachen, unverzichtbaren und vielseitigen industriellen Material beschäftigen, das in verschiedenen Bereichen unseres täglichen Lebens Anwendung findet: Von grundlegenden Strukturen wie

Brücken und Gebäuden bis hin zu Alltagsgegenständen wie Haushaltsprodukten usw.

Wir werden dieses Material und seine verschiedenen Prozesse entdecken und analysieren und spielerisch seine Eigenschaften erforschen, um sein volles Potenzial zu entfalten. Durch aufmerksame Beobachtung werden wir Alltagsgegenstände analysieren und ihre Typologie, Materialität und Funktion hinterfragen.

Da es sich bei Metalldraht um ein einfaches - fast klassisches - Material handelt, lässt es uns in unserem kreativen Prozess viel Spielraum für Interpretationen. Die Art und Weise, wie wir es bearbeiten und manipulieren, macht den Übergang von der Idee zum realen Objekt sehr natürlich und einfach (von der Zeichnung zur Realität).
Gleichzeitig treibt die Einfachheit dieses Materials die Schüler dazu an, ihr Konzept/Objekt auf das Essentielle zu reduzieren. Während dieses Transferprozesses werden wir Grenzen verschieben und die Stärke in dieser „Einfachheit" suchen.

Die Studenten werden Konzepte entwickeln, bei denen die Verwendung von Draht "Sinn macht". Sie werden Typologien auf der Grundlage neuer Verhaltensweisen oder persönlicher Interessen hinterfragen und ihre Designsprache durch ihren kritischen und menschenzentrierten Ansatz und ihre "denkenden" Hände weiterentwickeln.

Description Module 2 – Materials and Production
EN
The purpose of the module is to provide a basic knowledge of materials, technologies and production processes useful for the development of design projects. The lectures will analyse and compare the main characteristics of materials and transformation processes, examining various historical and contemporary objects from the world of design and research. In the evolution of product design language, they have always been a key element in determine the final artefact.
Taking into account the needs of the project that each student will have to carry out, specific practical and experimental activities will be run in the University workshops. The knowledge acquired will allow them to define their own working methodology, translating their ideas into physical objects, developing drawings and

interacting with materials, tools and machines with their own hands.
A series of collective experiences will also be proposed, including meetings and visits to entities external to the University. The students will have the opportunity to discover and critically engage with different approaches, also stimulating them to contaminate their design research with notions from other worlds and their own personal interests.

IT
L'obbiettivo del modulo è di fornire una conoscenza di base dei materiali, tecnologie e processi produttivi utili allo sviluppo di progetti di design.
Le lezioni analizzeranno e confronteranno le principali caratteristiche dei materiali e processi di trasformazione, esaminando vari oggetti storici e contemporanei del mondo del design e della ricerca. Nell'evoluzione del linguaggio del design di prodotto, essi sono sempre stati un elemento chiave nel determinare l'artefatto finale.
Tenendo conto delle esigenze del progetto che ogni studente dovrà realizzare, verranno svolte specifiche attività pratiche e sperimentali nei laboratori dell'Università. Le conoscenze acquisite consentiranno loro di definire una propria metodologia di lavoro, traducendo le proprie idee in oggetti fisici, sviluppando disegni e interagendo con materiali, strumenti e macchine con le proprie mani.
Verranno inoltre proposte una serie di esperienze collettive, tra cui incontri e visite a enti esterni all'Università. Gli studenti avranno l'opportunità di scoprire e confrontarsi criticamente con diversi approcci, stimolandoli anche a contaminare la propria ricerca progettuale con nozioni provenienti da altri mondi e dai propri interessi personali.

Description Module 3 – Theories of cultural consumption:
EN
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 favour 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 by addressing the current phenomenology, i.e. by reviewing and analysing practical examples of products in their socio-cultural context. A strong focus is on the technology-culture nexus as one main driver of contemporary change in all three crucial dimensions of cultural production, cultural consumption, and consumer culture. In a final part, the lecture will relate these elements to options of the foreseeable development in the coming years.
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: OliviaCharlotte.Herms@unibz.it https: Olivia Charlotte Herms / Free University of Bozen-Bolzano

	Module 2 – Materials and Production: Gabriele Lucchitta Email: tbd https: tbd ***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: CEAR-08/D (ex ICAR/13) Module 2 – Gabriele Lucchitta: IMAT-01/A (ex ING-IND/22) Module 3 – Roland Benedikter: GSPS-06/A (ex SPS/08)
Teaching language	Module 1 – German Module 2 – Italian Module 3 – English
Office hours	**Module 1:** Monday 17:00-19:00, Tuesday 8:00-10:00 **Module 2:** Monday 18:00-20:00 always by prior appointment, additional office hours can be arranged via email. **Module 3:** Wednesday 17:00-18:00. Additional office hours by appointment.
List of topics covered	**Module 1** General material research and investigation about characteristics, applications and processing techniques. Define fields and application concepts. Learn to be aware and to observe. Empower critical & empathic reflection of our daily environment and behaviours in order to question existing typologies & markets. Exploration, analysis and research of chosen theme. 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 explore & 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. Make it simple but convincing!

	Final documentation and own reflection / self-evaluation. Development of personal design language based on knowledge and awareness within our cultural, social, economic and ecologic context. **Module 2** Materials properties and qualities; production processes, from the craft tradition to the industrial manufacturing; research and experimentation with materials; selection of the right tools and technologies for the development of the projects. **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** Short projects + main project, field studies, impuls lectures, exercises, individual and group review, discussions and workshops. **Module 2** Short Lectures, experimentation, workshops, case studies, individual and group reviews. **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 visualized, argued, and communicated during individual reviews, group meetings, mid-term presentation and the final exam presentation. **Module 2** The final assessment will be the result of the work carried out during the whole semester and it will be based on: - personal motivation, curiosity and commitment shown during the module and in the atelier; - quality, autonomy and coherence of the project output;

	- ability to visualize and communicate the project during individual reviews, group meetings, midterm and final exam presentations; - ability to bring design into dialogue with materials and production technologies; - overall design skills acquired, reflected and applied by the student. **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. designart.unibz.it Documentation is an integral part of the exam. The documentation must include visual documentation and an abstract of the project. **Module 1 and 2** The evaluation criteria (100% in total) 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, realized, visualized, argued and communicated in the exam presentation as well as the accompanying project documentation booklet. **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**: - Kenya Hara, Designing design, Lars Müller Publishers. - Migues Sicart, Play matters / Playful thinking, MIT Press. - Naoto Fukasawa and Japser Morrison, Super Normal - sensations of the ordinary, Lars Müller Publishers. - Kim Collins and Sam Hecht, Usefulness in Small Things, Rizzoli International. - Klaus Thomas Elemann and Gerrit Terstiege, Gestaltung denken, Birkhäuser Verlag. - Louise Schouwenberg and Hella Jongerius, Beyond the New on the agency of things, Koenig Books London. - Rob Thompson, Manufacturing Processes for Design Professionals, Thames & Hudson, London, 2007. **Module 2** - Chris Lefteri, *Materials for Design*, Laurence King Publishing, London, 2013. - Chris Lefteri, *Making It. Manufacturing Techniques for Product Design*, Laurence King Publishing, London, 2012. **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** Deyan Sudjuc, The Language of Things, Penguin design. **Module 2** - Kate Franklin and Caroline Till, *Radical Matter. Rethinking Materials for a Sustainable Future*, Thames & Hudson, London, 2018. - Seetal Solanki, *Why Materials Matter. Responsible Design for a Better World*, Prestel, Munich, 2018. - Philip Howes and Zoe Laughlin, *Material Matters. New Materials in Design*, Black Dog Publishing, London, 2012. **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.