

Syllabus

Course Description

Course Title	Project Product Design 1.d
Course Code	97155
Course Title Additional	Products from Artefacts: Designing as Cultural Transmission.
Scientific-Disciplinary Sector	NN
Language	Italian; English; German
Degree Course	Bachelor in Design and Art - Major in Design
Other Degree Courses (Loaned)	
Lecturers	<p>Prof. Dr. Ingrid Kofler, Ingrid.Kofler2@unibz.it https://www.unibz.it/en/faculties/design-art/academic-staff/person/18815</p> <p>Dipl. Des. Klaus Hackl, Klaus.Hackl@unibz.it https://www.unibz.it/en/faculties/design-art/academic-staff/person/37147</p> <p>Dr. Camilo Ayala Garcia, Camilo.AyalaGarcia@unibz.it https://www.unibz.it/en/faculties/design-art/academic-staff/person/47021</p>
Teaching Assistant	
Semester	Second semester
Course Year/s	1st & 2nd
CP	19
Teaching Hours	180
Lab Hours	0
Individual Study Hours	295
Planned Office Hours	93
Contents Summary	The course provides students with knowledge and skills on the operational approaches of work, methods and theories of product design for various fields of application with a focus on the use of

	materials.
Course Topics	<p>In the Summer Semester 2026, we will explore product design as a cultural practice, examining how artisanal knowledge embedded in artefacts is transmitted across generations and apprehended through careful observation, making, and use. The studio course combines research-driven inquiry, hands-on experimentation, and material engagement, enabling you to connect insights into the evolution of object typologies with your own design practice.</p> <p>Our focus is on vernacular artefacts—traditional household items, regional furniture, tools, and architectural details—as found in open-air museums and folk-art collections across our region. Crafted for daily use, these examples of anonymous design—many of remarkable beauty and ingenuity—bear traces of adaptation and refinement, shaped by scarcity of resources, local conditions, and pre-industrial craft traditions. Together, we will examine their form, material, and functional logic to see how historical solutions could inspire future design.</p> <p>Through close engagement with the collections at the Tiroler Volkskunstmuseum in Innsbruck and the Museum Tiroler Bauernhöfe in Kramsach, we will explore artifacts that inspire us and create detailed object biographies, tracing their material, production, use, and cultural significance. Through analytical drawing and full-scale reconstruction using appropriate model-making techniques, we will investigate proportions, construction strategies, and functional relationships, developing an embodied understanding of how material, form, function, and use are interconnected in the selected reference objects.</p> <p>Building on our engagement with historical artifacts, you will develop new product ideas that reinterpret regional craft traditions in a contemporary way. Your designs may follow one of three approaches: the evolutionary approach, in which key object features are preserved and further developed; the functional approach, which retains the original purpose while transforming the form; or the formal approach, which draws on existing shapes and opens them up to new functions. The goal is not mere copying, but the creative continuation of a design lineage, in which timeless principles are translated into the present.</p>

	<p>Museum visits, drawing studies, reconstructions, and prototyping frame design as a cumulative, historically grounded practice. We will consider products not as isolated outcomes, but as snapshots within longer lines of development, shaped by successive generations of unknown craftsmen. Through the study of artefacts and the transfer of their principles into your own design projects, you will position your work within this continuous process and actively contribute to the ongoing evolution of material culture.</p>
Keywords	Artefacts, cultural practice, anonymous design, cultural transmission, material culture
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.
Propaedeutic Courses	
Teaching Format	Museum excursions and company visits, lectures, expert talks and discussions, workshops and exercises, individual and group reviews, guest critics.
Mandatory Attendance	not mandatory but recommended
Specific Educational Objectives and Learning Outcomes	<p>Knowledge and understanding</p> <p>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.</p> <p>have acquired the basic practical and theoretical knowledge necessary to realise a project in the field of product design.</p> <p>have acquired the basic knowledge to be able to turn a critical eye to their own work and to deal with contemporary complexity.</p> <p>have acquired the basic knowledge necessary for further Master's studies in all components of project culture as well as in theoretical subjects.</p> <p>Applying knowledge and understanding</p> <p>plan, develop and realise a project in the field of product design.</p> <p>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, scientific and theoretical fields.</p> <p>recognise the main phenomena of contemporary society, to observe them critically, also from an ethical and social point of</p>

	<p>view, and to elaborate appropriate solutions at the level of a design proposal/response.</p> <p>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.</p> <p>Making judgements</p> <p>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.</p> <p>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.</p> <p>Communication skills</p> <p>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.</p> <p>to professionally communicate and substantiate one's own decisions and justify them from a formal and theoretical point of view.</p> <p>communicate and present your own project at a professional level in another language and correctly in a third language in addition to their own language</p> <p>Learning skills</p> <p>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.</p> <p>have developed a creative attitude and learned how to enhance it and develop it according to their own inclinations.</p> <p>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.</p>
Specific Educational	

Objectives and Learning Outcomes (additional info.)	
Assessment	<p>The assessment is based on:</p> <ul style="list-style-type: none"> - Personal motivation, curiosity, and overall design skills as well as teamwork – demonstrated and actively applied by the student throughout project revisions as well as during all semester activities. - Quality, autonomy, and coherence of the design work – evaluated based on how the work is presented, argued, and communicated during individual or group revisions, the midterm presentation, and the final exam, including the project documentation. The project documentation also demonstrates the student's ability to reflect on their design process coherently and integrate it across all phases of the project. <p>N.B. ALL THE STUDENTS ATTENDING THE EXAM AS NON-ATTENDING STUDENTS MUST AGREE UPON THE CONTENTS WITH THE TEACHER AT THE BEGINNING OF THE SEMESTER.</p>
Evaluation Criteria	<p>The evaluation criteria for Product Design, totaling 100%, are as follows:</p> <p>A maximum of 20% of the overall score is awarded for personal motivation, team spirit, and the design skills acquired and actively applied by the student throughout the semester and during project revisions.</p> <p>A maximum of 30% of the overall score is awarded for the quality, autonomy, and clarity of the research and design work presented during the midterm presentation, reflecting the student's ability to analyze, develop, and communicate research and design ideas.</p> <p>A maximum of 50% of the overall score is awarded for the quality, autonomy, and comprehensive development of the semester project, as realized, visualized, argued, documented, and communicated during the final exam presentation. The project documentation is included and demonstrates the student's ability to consolidate and present their design process in a coherent and</p>

	professional manner.
Required Readings	<p>Clivio, Franco (et. al.): Hidden Forms. Seeing and Understanding Things. Birkhäuser, 2009</p> <p>Erni, Peter; Huwiler, Martin; Marchand, Christophe: Transfer – erkennen und bewirken. Lars Müller Publishers, 1999</p> <p>Fehlbaum, Rolf (ed.): A Way of Life. Notes on Ballenberg. Lars Müller, 2023</p> <p>Giedion, Sigfried: Mechanization Takes Command. A Contribution to Anonymous History. 1948</p> <p>Grießmair, Hans: Bewahrte Volkskultur. Führer durch das Volkskundemuseum in Dietenheim, 2013</p> <p>Kubler, George: The Shape of Time. Remarks on the History of Things. Yale University Press, 2008</p> <p>Laube, Stefan: Der Mensch und seine Dinge. Eine Geschichte der Zivilisation, erzählt von 64 Objekten. Hanser, 2020</p> <p>Lichtenstein, Claude: As Found. The Discovery of the Ordinary. Lars Müller Publisher, 2001</p> <p>Menardi, Herlinde: Schätze des Tiroler Volkskunstmuseum. Zwei Bände. Haymon Verlag, 1992</p> <p>Morrison, Jasper: Immaculate Conception – Objects without Author, in: Ottagono No. 118., 1996</p> <p>Morrison, Jasper: The Hard Life. Lars Müller, 2017</p>

	<p>Ritter, Arno: Einfach Alltöglich. Über Gegenstände und ihre Geschichten. Innsbruck, 2017</p> <p>Terstiege, Gerrit: The Making of Design. From the First Model to the Final Product. Birkhäuser, 2010</p> <p>Yanagi, Soetsu: The Beauty of Everyday Things. Penguin, 2018</p>
Supplementary Readings	<p>Adamson, Glenn: The Craft Reader. Bloomsbury Publishing, 2010</p> <p>Benker, Gertrud: Altes bäuerliches Holzgerät. Callwey, 1979</p> <p>Benker, Gertrud: In alten Küchen. Einrichtung - Gerät - Kochkunst. Callwey, 1987</p> <p>Colwell, Chip: So Much Stuff. How Humans Discovered Tools, Invented Meaning, and Made More of Everything. Chicago, 2023</p> <p>De Certeau, Michel: Kunst des Handelns. Merve, Berlin 1988</p> <p>Farrelly, Liz; Weddell, Joanna: Design Objects and the Museum. Bloomsbury, 2016</p> <p>Flusser, Vilém: The Shape of Things. A Philosophy of Design. Reaktion Books, 1999</p> <p>Kufus, Axel: Einfach. Merve Verlag Berlin, 2009</p> <p>MacGregor, Neil: A History of the World in 100 Objects. Penguin, 2011</p>

	<p>Morrison, Jasper; Fukasawa, Naoto: Super Normal. Sensations of the Ordinary. Lars Müller, 2007</p> <p>Morrison, Jasper: Source Material. Vitra Design Museum, 2014</p> <p>Parsons, Tim: Thinking - Objects. Contemporary Approaches to Product Design. AVA Publishing, 2009</p> <p>Rachewiltz, Siegfried de: Flickwerk. Flicker und Wiederverwerten im historischen Tirol. Arunda 88, 2014</p> <p>Sudjic, Deyan: The Language of Things. Penguin, 2009</p> <p>Welzbacher, Christian: Das totale Museum. Über Kulturklitterung als Herrschaftsform. Matthes & Seitz Berlin, 2017</p> <p>Yanagi, Soetsu: The Unknown Craftsman. A Japanese Insight into Beauty. Kodansha, 1990</p>
Further Information	
Sustainable Development Goals (SDGs)	Quality education, Responsible consumption and production, Industry, innovation and infrastructure

Course Module

Course Constituent Title	Product Design
Course Code	97155A
Scientific-Disciplinary Sector	CEAR-08/D
Language	German
Lecturers	<p>Dipl. Des. Klaus Hackl, Klaus.Hackl@unibz.it https://www.unibz.it/en/faculties/design-art/academic-staff/person/37147</p>

Teaching Assistant	
Semester	Second semester
CP	8
Responsible Lecturer	
Teaching Hours	90
Lab Hours	0
Individual Study Hours	110
Planned Office Hours	60
Contents Summary	The course should provide fundamentals, skills, working methods, theories and practices of Product Design in diverse functional and experimental scopes.
Course Topics	<p>The project covers numerous methodological aspects of contemporary, multi-layered product design processes:</p> <ul style="list-style-type: none"> - from raising initial questions to developing a critical problem awareness. - from inspiration to decision-making. - from hypothetical assumptions to the formulation of coherent design concepts. - from research to ideation. - from sketching to technical drawing. - from the creation of models to final prototypes. - from project presentation to project communication. - from project planning to project documentation.
Teaching Format	Museum excursions and company visits, lectures, expert talks and discussions, workshops and exercises, individual and group reviews, guest critics.
Required Readings	<p>Clivio, Franco (et. al.): Hidden Forms. Seeing and Understanding Things. Birkhäuser, 2009</p> <p>Erni, Peter; Huwiler, Martin; Marchand, Christophe: Transfer – erkennen und bewirken. Lars Müller Publishers, 1999</p> <p>Fehlbaum, Rolf (ed.): A Way of Life. Notes on Ballenberg. Lars Müller, 2023</p>

Giedion, Sigfried: Mechanization Takes Command. A Contribution to Anonymous History. 1948

Grießmair, Hans: Bewahrte Volkskultur. Führer durch das Volkskundemuseum in Dietenheim, 2013

Kubler, George: The Shape of Time. Remarks on the History of Things. Yale University Press, 2008

Laube, Stefan: Der Mensch und seine Dinge. Eine Geschichte der Zivilisation, erzählt von 64 Objekten. Hanser, 2020

Lichtenstein, Claude: As Found. The Discovery of the Ordinary. Lars Müller Publisher, 2001

Menardi, Herlinde: Schätze des Tiroler Volkskunstmuseum. Zwei Bände. Haymon Verlag, 1992

Morrison, Jasper: Immaculate Conception – Objects without Author, in: Ottagono No. 118., 1996

Morrison, Jasper: The Hard Life. Lars Müller, 2017

Ritter, Arno: Einfach Alltäglich. Über Gegenstände und ihre Geschichten. Innsbruck, 2017

Terstiege, Gerrit: The Making of Design. From the First Model to the Final Product. Birkhäuser, 2010

Yanagi, Soetsu: The Beauty of Everyday Things. Penguin, 2018

Supplementary Readings	<p>Adamson, Glenn: The Craft Reader. Bloomsbury Publishing, 2010</p> <p>Benker, Gertrud: Altes bäuerliches Holzgerät. Callwey, 1979</p> <p>Benker, Gertrud: In alten Küchen. Einrichtung - Gerät - Kochkunst. Callwey, 1987</p> <p>Colwell, Chip: So Much Stuff. How Humans Discovered Tools, Invented Meaning, and Made More of Everything. Chicago, 2023</p> <p>De Certeau, Michel: Kunst des Handelns. Merve, Berlin 1988</p> <p>Farrelly, Liz; Weddell, Joanna: Design Objects and the Museum. Bloomsbury, 2016</p> <p>Flusser, Vilém: The Shape of Things. A Philosophy of Design. Reaktion Books, 1999</p> <p>Kufus, Axel: Einfach. Merve Verlag Berlin, 2009</p> <p>MacGregor, Neil: A History of the World in 100 Objects. Penguin, 2011</p> <p>Morrison, Jasper; Fukasawa, Naoto: Super Normal. Sensations of the Ordinary. Lars Müller, 2007</p> <p>Morrison, Jasper: Source Material. Vitra Design Museum, 2014</p> <p>Parsons, Tim: Thinking - Objects. Contemporary Approaches to Product Design. AVA Publishing, 2009</p>
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	<p>Rachewiltz, Siegfried de: Flickwerk. Flicken und Wiederverwerten im historischen Tirol. Arunda 88, 2014</p> <p>Sudjic, Deyan: The Language of Things. Penguin, 2009</p> <p>Welzbacher, Christian: Das totale Museum. Über Kulturklitterung als Herrschaftsform. Matthes & Seitz Berlin, 2017</p> <p>Yanagi, Soetsu: The Unknown Craftsman. A Japanese Insight into Beauty. Kodansha, 1990</p>
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Course Module

Course Constituent Title	Materials and production
Course Code	97155B
Scientific-Disciplinary Sector	IMAT-01/A
Language	Italian
Lecturers	<p>Dr. Camilo Ayala Garcia, Camilo.AyalaGarcia@unibz.it https://www.unibz.it/en/faculties/design-art/academic-staff/person/47021</p>
Teaching Assistant	
Semester	Second semester
CP	6
Responsible Lecturer	
Teaching Hours	60
Lab Hours	0
Individual Study Hours	90
Planned Office Hours	18
Contents Summary	The course should provide fundamentals, methods, theories and techniques referred to materials, technologies and production

	processes for the creation of three-dimensional objects.
Course Topics	<p>The module introduces material science and transformation technologies in design, exploring both project-driven and material-driven approaches. Through lectures and practical activities, students develop an understanding of material properties, selection tools, and manufacturing processes, applying them to the iterative development of models and prototypes.</p> <p>Main topics include:</p> <ul style="list-style-type: none"> - History of materials for design - Generating design ideas through material properties and qualities - Tools for material selection in design projects - Emerging material experiences - Industrial manufacturing and transformation processes
Teaching Format	The module is delivered through short lectures, experimentation, hands-on workshops, case studies, and reviews of work.
Required Readings	<p>Ashby, M., & Johnson, K. (2002). <i>Materials and Design: The Art and Science of Material Selection in Product Design</i>. Oxford: Butterworth-Heinemann.</p> <p>Ashby, M. F. (2013). <i>Materials and the Environment: Eco-informed Material Choice</i>. Oxford: Butterworth-Heinemann.</p> <p>Thompson, R. (2017). <i>The Materials Sourcebook for Design Professionals</i>. London: Thames & Hudson.</p> <p>Thompson, R. (2007). <i>Manufacturing Processes for Design Professionals</i>. London: Thames & Hudson.</p> <p>Karana, E., Pedgley, O., & Rognoli, V. (Eds.). (2014). <i>Materials Experience: Fundamentals of Materials and Design</i>. Oxford: Butterworth-Heinemann.</p> <p>Karana, E., Pedgley, O., & Rognoli, V. (Eds.). (2021). <i>Materials Experience 2: Materials and Design Experience</i>. Oxford:</p>

	<p>Butterworth-Heinemann.</p> <p>Vezzoli, C. (2018). <i>Design for Environmental Sustainability: Life Cycle Design of Products</i> (2nd ed.). London: Springer.</p>
Supplementary Readings	

Course Module

Course Constituent Title	Theories of cultural consumption
Course Code	97155C
Scientific-Disciplinary Sector	GSPS-06/A
Language	English
Lecturers	<p>Prof. Dr. Ingrid Kofler, Ingrid.Kofler2@unibz.it https://www.unibz.it/en/faculties/design-art/academic-staff/person/18815</p>
Teaching Assistant	
Semester	Second semester
CP	5
Responsible Lecturer	
Teaching Hours	30
Lab Hours	0
Individual Study Hours	95
Planned Office Hours	15
Contents Summary	<p>The module introduces students to issues related to material culture, consumption practices, their values and how these have been theorised in sociology, but not only, to the role of consumption in globalisation processes.</p>
Course Topics	<p>The module introduces students to issues related to material culture, consumption practices, their values and how these have been theorised in sociology, but not only, to the role of consumption in globalisation processes.</p> <p>This course provides an in-depth introduction to theories of cultural consumption, framed within the overarching semester theme.</p>

	<p>Students will explore the primary theories and concepts of cultural consumption, examining their historical emergence and critically considering their implications within consumer culture.</p> <p>Emphasising 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> <p>Understand the causes and consequences of both material and cultural consumption at micro and macro levels.</p> <p>Develop a critical understanding of the historical emergence of consumption and consumer culture theories.</p> <p>Reflect on design practice and the role of design in cultural consumption.</p> <p>Apply theoretical insights to actual consumption practices through empirical experiences.</p> <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>
Teaching Format	Lectures, discussions and group works.
Required Readings	<p>Katz-Gerro, T. (2004). Cultural consumption research: review of methodology, theory, and consequence. <i>International Review of Sociology</i>, 14(1), 11–29</p> <p>Sassatelli, R. (2007). <i>Consumer culture: History, theory and politics</i>. London, Sage</p> <p>Warde, A. (2015). The sociology of consumption: Its recent development. <i>Annual Review of Sociology</i>, 41, 117-134.</p> <p><i>Additional Readings for the oral presentation will be introduced and selected from the students during lectures.</i></p>

Supplementary Readings	
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