Syllabus

Course Description

Course Title	Project Product Design 2.d
Course Code	97167
Course Title Additional	A Tavola!
Scientific-Disciplinary Sector	NN
Language	Italian; English; German
Degree Course	Bachelor in Design and Art - Major in Design
Other Degree Courses (Loaned)	
Lecturers	Sig. Sebastian Camerer, Sebastian.Camerer2@unibz.it https://www.unibz.it/en/faculties/design-art/academic-staff/person/28444 dr. Mila Stepanovic, Mila.Stepanovic@unibz.it https://www.unibz.it/en/faculties/design-art/academic-staff/person/52991 Dott. Giacomo Festi, Giacomo.Festi@unibz.it https://www.unibz.it/en/faculties/design-art/academic-staff/person/40076
Teaching Assistant	
Semester	Second semester
Course Year/s	2nd - 3rd
CP	19
Teaching Hours	90+60+30
Lab Hours	0
Individual Study Hours	295
Planned Office Hours	93
Contents Summary	The course provides students with knowledge and skills in the operational aspects approaches of designwork, methods and theories of product design for various functional and experimental

	fields of application with a focus on digital production processes.
Course Topics	The project is dedicated to the table as a design object and starting point for exploring essential aspects and themes of design in an experimental, process-oriented and creative way. We will initially approach the table as an architectural element, where we encounter it, how it relates to its surroundings, objects and people, how it defines space and how we relate to it. We will explore everyday practices, traditions, rituals, and social rules that develop around tables, and what insights this provides for design. As a place of interaction, we will consider the role of form, proportion, ergonomics, handling, and transformability. As a piece of furniture and a structural component, we will test the interplay of static elements, connections, materials and manufacturing processes.
Keywords	Product design, product development, design process, table, table culture, furniture, object in space, cultural artefacts, social devices, rituals, political objects, product semantics, interface design, user-experience, ergonomics, barrier-free, usability, statics, construction, structural design, materials, manufacturing process, transformation, assembly, model making, parametric design, computational design, digital fabrication.
Recommended Prerequisites	To have passed the Project Product Design 1; to have certified the language level proficiency B1 in the course language in years following the first.
Propaedeutic Courses	
Teaching Format	Module 1: lectures, workshops, discussions, field-work, excursions, personal reviews Module 2: lectures, tutorials, case studies, semester's project, personal reviews Module 3: lectures, case studies, seminars, workshops
Mandatory Attendance	not compulsoy but recommended
Specific Educational Objectives and Learning	Knowledge and understanding have acquired their own project methodology in the field of

Outcomes	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. 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. 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. 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.

	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 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.
Specific Educational Objectives and Learning Outcomes (additional info.)	
Assessment	MODULE 1: Presentation of the project: each candidate will present his work through graphic drawings, a physical model, photographs, a synthetic text and a concentrate of his work in a booklet. The design path, the final result and all the materials delivered will be evaluated. The presentation of the project will be public. Materials to be delivered, three days before the examination date: 1. construction drawings 2. model of proportions or functional model (possibly in 1:1 scale) 3. 3-5 photos that highlight the characteristics of the final elaborated design concept. Format: 10cm x 15cm, 72 dpi, RGB, jpg and 300 dpi, CMYK, tif 4. short summary text where the final concept is presented (max 500 characters, doc or rtf) 5. summary of the design development process through images, graphics and notes of relevant observations, models, tests and

	decision-making that led to the final design. 6. the data need to be concentrated in a booklet in A5 format. The facsimile of the booklet will be delivered and explained to the students one month before the end of the project. NB: The timely delivery of all the materials being examined is essential for admission to the exam itself. MODULE 2: The final assessment will be based on the work conducted throughout the entire semester. The following aspects will be evaluated: 1. The ability to analyse, visualise, and communicate ideas through technical representations (3D models, 2D drawings, rendering techniques, and prototyping). 2. The ability to observe and think analytically, including the capacity to establish a methodical framework and work systematically. 3. The ability to develop functional ideas, including the management of the entire process—from sketch to 3D model to prototype—and an understanding of the logic behind the selection of materials and digital fabrication processes. 4. Motivation and commitment demonstrated during the module and in the atelier. Materials to be delivered: 1. 3D Models 2. 2D drawings 3. Renderings and physical models (prototypes) of the product (design of a table) 4. Presentation (instructions will be delivered by time) MODULE 3: Assessment is based on active participation, critical engagement, and project development. Evaluation considers contributions to

	discussions and student-led seminars, the quality of research and experimentation during laboratory activities, and the coherence and depth of the final design project. Materials to be delivered: 1. A collection of essays related to the student's design project, reflecting research, critical analysis, and theoretical references N.B. ALL THE STUDENTS ATTENDING THE EXAM AS NON-ATTENDING STUDENTS MUST AGREE UPON THE CONTENTS WITH THE TEACHER.
Evaluation Criteria	MODULE 1: 1. The quality and clarity of the research 2. the creativity, originality and innovative portion of the design concept 3. demonstration of values, benefits, functional aspects and technical feasibility of the concept 4. the quality and clarity of the design process, of the development and realization of the project such as the professionalism and consistency of the presentation and documentation. 5. personal commitment and initiative demonstrated during the project: participation in events and exercises, as well as timely work, continuity, attention, critical questioning and curiosity demonstrated in the project. MODULE 2: 1. Participation, analytical thinking skills, and delivery punctuality. 2. Ability to express ideas through 3D models / 2D drawings and renderings. 3. Ability of understanding the potentialities of digital fabrication and logics behind 3D modelling for digital fabrication processes and materials. 4. Quality of final submission. MODULE 3:

	1. Concept and Research: clarity, coherence, and integration of theory and practice 2. Visual and Design Communication: quality of visual essay, sketches, models, and presentations 3. Participation and Creativity: engagement in seminars, discussions, and experimental design exploration.
Required Readings	Described in the individual modules
Supplementary Readings	
Further Information	
Sustainable Development Goals (SDGs)	Quality education

Course Module

Course Constituent Title	Product Design
Course Code	97167A
Scientific-Disciplinary Sector	CEAR-08/D
Language	German
Lecturers	Sig. Sebastian Camerer, Sebastian.Camerer2@unibz.it https://www.unibz.it/en/faculties/design-art/academic-staff/person/28444
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	A place to pause, concentrate and rest, we come together there, exchange ideas, negotiate, seal deals, shed light, pray, dine, work,

	craft, celebrate, store, decorate and organise, want to perform and present, separate, stand by it, hold on to it, sit or dance around, climb or hold on to it, or hide underneath. Inside – outside – on the move. A symbol of status, power and community. An embodiment of the creation of education, ideas, discourse, negotiation, encounter, consensus and dissent. This is where things, stories and memories are created, decisions are made, competitions are fought or to simply put down a cup. "Simply" put down? A table is a table is NOT a table. In the world of design, the table is a frequently cited piece of furniture for depicting new forms of expression, technological and social zeitgeist, exploring the limits of feasibility and, yes, it is also an indispensable part of a product family. It is an archetype, always the same – and yet always different. Depending on its purpose, it takes on its form and meaning, and its attributes, requirements and rules change. The project is dedicated to the table as a design object and starting point for exploring essential aspects and themes of design in an experimental, process-oriented and creative way. We will initially approach the table as an architectural element, where we encounter it, how it relates to its surroundings, objects and people, how it defines space and how we relate to it. We will explore everyday practices, traditions, rituals, and social rules that develop around tables, and what insights this provides for design. As a place of interaction, we will consider the role of form, proportion, ergonomics, handling, and transformability. As a piece of furniture and a structural component, we will test the interplay of static elements, connections, materials and manufacturing processes. Whether round or square, technically functional, self-growing, flying or transparent, fluffy or 'The Wishing Table'.... – we will roll out the field and play with it creatively, question the conventional, create new connections and redefine supposed 'table boundaries'.
Teaching Format	lectures, workshops, discussions, field-work, excursions, personal reviews

Required Readings	-
Supplementary Readings	reserve-collection in the unibz-library

Course Module

Course Constituent Title	Digital fabrication
Course Code	97167B
Scientific-Disciplinary Sector	CEAR-08/D
Language	Italian
Lecturers	dr. Mila Stepanovic, Mila.Stepanovic@unibz.it https://www.unibz.it/en/faculties/design-art/academic-staff/person/52991
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 address the emerging world of digital fabrication from CAD to CAM and its impact on today's craft and mass production systems.
Course Topics	3D modelling and design is a language that connects a designer with his/her own ideas, at first, and later, with an entire chain of designers, companies, and manufacturers. This means that a designer must be able to read, understand and write the rules of 3D design. Digital modeling is not just programming; it is something much broader: it is intrinsic to the design itself and strongly linked to every phase of the creative process. Through lectures, case studies, workshops and through a semester long exercise, students will learn to observe, conceptualize, rationalize, model and materialize their ideas in a systematic, logical, and production-oriented way. The geometrical limitless

	nature of parametric design will provide them with not only a modelling tool, but a new way of thinking and creating products and systems.
Teaching Format	lectures, tutorials, case studies, semester's project, personal reviews
Required Readings	-
Supplementary Readings	van den Dool, A., Martinez Castro, J., Song, W., Ozdemir, M., Doubrovski, Z., & Huysmans, T. (2024). *Computational design for (industrial) designers using Rhino Grasshopper* (W. Elkhuizen, Ed.). TU Delft OPEN Books. (https://interactivetextbooks.tudelft.nl/rhino-grasshopper/Grasshopper_Rhino_course/intro.html) Arturo Tedeschi, *My AAD – Algorithms Aided Design: Parametric Strategies Using Grasshopper,* Le Penseur Publisher, Brienza 2014 Edited By Gheorghe Oancea, Panagiotis Kyratsis: "Digital Product Design and Manufacturing", CRC Press Silva, D., (2019). "Digital fabrication: From tool to a way of thinking". Ed. Haeusler, M. H., Schnabel, M. A. and Fukuda, T.24th International Conference on Computer-Aided Architectural Design Research in Asia: Intelligent and Informed, CAADRIA 2019, vol 2, 463 – 470, ISBN 978-988-78917-2-7 ***Rhino and Grasshopper tutorials will be provided regularly in class

Course Module

Course Constituent Title	Theories and languages of product design
Course Code	97167C
Scientific-Disciplinary Sector	PHIL-04/B
Language	English

Lecturers	Dott. Giacomo Festi, Giacomo.Festi@unibz.it https://www.unibz.it/en/faculties/design-art/academic-staff/person/40076
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	The contents of the integrated theoretical module refer to the role and status of products in our material culture and, in particular, how products take part in networks of meanings: how they contribute to producing meanings, through their configuration given by shapes, colours, textures and consistencies, and how they are given meanings in the course of the everyday practices in which they take part. The module refers to research areas such as product semiotics, design semiotics, object semiotics, product language, product semantics.
Course Topics	The course introduces the theoretical foundations and design languages through the study and design of the table as an archetypal object. The table is analyzed as a functional, cultural, and symbolic artifact, allowing students to explore relationships between form and function, materials, production processes, and meaning. The course combines lectures with student-led seminars and hands-on workshop activities, where participants actively discuss case studies, present critical readings, and develop design concepts.
Teaching Format	lectures, case studies, seminars, workshops
Required Readings	1. Floch, Jean-Marie 1983 “Sèmiotique et design. La scénographie du pouvoir dans le mobilier de haute direction”, Protée, 21, pp. 89-95 (trad. it. “Scrivanie per dirigenti. Una sceno grafia del potere”, in Id., Bricolage. Lettere ai semiologi della terra ferma, a cura di Agnello M. e

	Marrone G., Roma, Meltemi, 2006, pp. 170-183). 2. Beyaert-Geslin, Anne, Sémiotique du design, Ch. 3 (about the table), Limoges, PuLim, 2012. 3. Attfield, J., "Design as a practice of modernity. A Case for the Study of the Coffee Table in the Mid-century Domestic Interior", Journal of Material Culture, 2(3), 1997. 4. Hall, S., selected pages from "The Hidden Dimension".
Supplementary Readings	Supplementary readings will be proposed during the course.