

Syllabus

Course Description

Course Title	Project Product Design 2.b
Course Code	97165
Course Title Additional	Crafting Values. A Design Double Feature.
Scientific-Disciplinary Sector	NN
Language	Italian; English; German
Degree Course	Bachelor in Design and Art - Major in Design
Other Degree Courses (Loaned)	
Lecturers	Dipl. Des. Klaus Hackl, Klaus.Hackl@unibz.it https://www.unibz.it/en/faculties/design-art/academic-staff/person/37147 Dott. Giacomo Festi, Giacomo.Festi@unibz.it https://www.unibz.it/en/faculties/design-art/academic-staff/person/40076 Dott. Gabriele Lucchitta, Gabriele.Lucchitta@unibz.it https://www.unibz.it/en/faculties/design-art/academic-staff/person/51151
Teaching Assistant	
Semester	First semester
Course Year/s	2nd - 3rd
CP	19
Teaching Hours	90+60+30
Lab Hours	0
Individual Study Hours	295
Planned Office Hours	57
Contents Summary	The course provides students with knowledge and skills in the operational approaches of work, methods and theories of product design for various functional and experimental fields of application

	with a focus on digital production processes.
Course Topics	Design creates values not only through objects, but also through the relationships it establishes between materials, people and contexts. In a time of profound ecological, social and cultural transformation, designing means more than producing things: it means exploring how processes of making forge connections between material conditions, human practices and cultural contexts. This winter semester addresses these questions through two parallel studio projects that represent complementary modes of contemporary product design practice: design as individual authorship, in which distinct positions are developed through initiative and making, and design as a collaborative practice that emerges through engagement with concrete briefs, partners and shared objectives. The central semester project focuses on the design of functional objects and furniture, inspired by the work of Werkraum Bregenzerwald in Vorarlberg, Austria—a regional network of workshops, craft businesses and creatives that fosters collaboration between design, crafts and architecture. A field trip to the Handwerk+Form 2026 exhibition in Andelsbuch, held as part of the triennial design competition, offers students an insight into a distinctive design culture rooted in creative exchange, craftsmanship, and local production. Starting from real human needs and with a high degree of conceptual freedom, students will develop their own designs, guided by the core principles of Werkraum: innovation, longevity, simplicity, usability, and quality of execution. Running in parallel, a four-week short studio project focuses on the redesign of the Premio Economia Alto Adige. Developed in partnership with the Bolzano Chamber of Commerce, the project reflects the conditions of a professional design commission. The objective is to create a prestigious, sustainable award object suitable for serial production that expresses South Tyrolean identity and represents the achievements of local companies and entrepreneurs. Working in teams of two or three, students respond to a concrete design brief and explore how an award object can

	make values, regional identity and collective achievement tangible through material, form and symbolism. A design retreat combines team-building with intensive conceptual work on regional identity, cultural heritage and alternative forms of value creation. The project is further developed through a practical workshop at Vetroricerca in Bolzano, where students explore the design potential of glass and develop initial trophy prototypes while remaining open to different material approaches and combinations. Both projects follow a craft- and material-based design approach that understands materials not as passive resources, but as actors in design processes. Through experimentation, making and reflection, students examine how material knowledge shapes form, meaning and experience, and how values emerge through hands-on engagement. The winter semester is pre-structured around several milestones. An interim presentation on Tuesday, 17 November 2026 will provide an opportunity to present and discuss initial concepts and design approaches for both projects, encouraging feedback and critical exchange. The final presentation of the award object designs commissioned by the Bolzano Chamber of Commerce is provisionally scheduled for the end of January 2027. The main semester projects will be presented during the GOG and as part of the final examination on Monday, 25 January 2027. Klaus Hackl, September 2026
Keywords	Werkraum Bregenzerwald, new craft, furniture design, material-driven design, craft-based design, award design
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	Excursions and workshops, exhibition and company visits, frontal lectures, expert talks, exercises, individual and group revisions, guest critics.
Mandatory Attendance	not compulsory but recommended

Specific Educational Objectives and Learning Outcomes	Knowledge and understanding 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. 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
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	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	Modul 1 - Produktdesign Assessment in the Product Design module is based on continuous project work as well as several presentation and discussion formats throughout the semester. Students are assessed on their individual motivation and curiosity, as well as on the design skills acquired, reflected upon and applied throughout the semester. A key component of the assessment is the quality, originality and coherence of the project outcomes, as well as their craftsmanship and design execution. Particular consideration is given to the experiments, models and prototypes developed as part of the project. The assessment comprises the following formats: - Individual tutorials and reviews, in which the development of the projects is continuously supervised and critically reflected upon;

- Group reviews, in which students present, discuss and further develop their projects through professional exchange;
- a midterm presentation, in which the current state of the research and design work, the design decisions made to date, and the further development of the project are presented and discussed;
- a final presentation, in which the final project outcomes are presented and defended through visualisations, professional argumentation and clear communication. The final presentation is followed by a question-and-answer session, during which students respond to questions, explain their design decisions and substantiate them within a professional discourse.

The assessment therefore takes into account both the continuous development and execution of the projects throughout the semester and the quality of the midterm presentation and the final presentation with question-and-answer session.

Modul 2 – Digital Fabrication

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 projects, effectively utilizing 2D technical drawings, 3D models, renderings, and prototypes;
- ability to bring design into dialogue with materials and production technologies;
- overall design skills acquired, reflected and applied by the student.

(Before the exam the students need to hand in a documentation of the exercises done during the semester and the technical drawings of the final projects).

	Modul 3 – Theories and languages of product design: The assessment will be based on - the quality of the theoretical insertions in the project, through assignments and the writing of a final paper; - the personal engagement and participation to the different phases of the course. N.B. ALL THE STUDENTS ATTENDING THE EXAM AS NON-ATTENDING STUDENTS MUST AGREE UPON THE CONTENTS WITH THE TEACHER.
Evaluation Criteria	Modules 1 and 2 The assessment in the field of Product Design comprises a total of 100%, distributed as follows: Up to 20% may be awarded for individual motivation, team spirit, and the design skills acquired and applied throughout the semester. Up to 30% is allocated to the quality and originality of the research and design work presented by the student during the interim presentation. Up to 50% is awarded for the overall quality and originality of the semester project(s), as demonstrated in the final presentation through the development, execution, visualisation, rationale, documentation, and communication of the project. To successfully complete the course, students must upload visual and textual material documenting the design projects developed during the semester to the Faculty's Showcase website no later than 4:00 p.m. on 22 January 2027. By the same deadline (4:00 p.m. on 22 January 2027), students must also prepare a PDF documentation of their semester project(s) and upload it to the designated TEAMS channel. This documentation forms an integral part of the final examination and

	should include visual material (photographs and drawings), explanatory texts, and a project abstract. Ideally, it should present the project(s) in a way that integrates all three course modules. GOG Exhibition Active participation in the planning and implementation of the GOG Exhibition is mandatory prior to the final examination. Dismantling the exhibition after the examinations and cleaning and restoring the studio are likewise mandatory requirements. Module 3 – Theories and Languages of Product Design Students are required to prepare a final document that brings together both the research component—including the recommended theoretical extensions—and the analysis and interpretation of a product or service according to the methodology introduced in the course. This document must be uploaded to the designated TEAMS channel several days before the final examination. Part of the final assessment is also based on the interim work completed throughout the semester, which is considered an essential component of the process of developing and applying the course’s transversal knowledge.
Required Readings	- Adamson, G.: Thinking Through Craft. Berg Publishers, 2007 - Aicher, F.; Breuss, R. (Hrsg.): eigen+sinnig. Der Werkraum Bregenzerwald als Modell für ein Neues Handwerk. Oekom, 2005 - Aicher, F.; Breuss, R. (Hrsg.): Werkraum Krone. Vom Neuen Handwerk und dem Umbau eines alteingesessenen Gasthofs im Bregenzerwald. Bucher, 2008 - Aicher, F.; Hämmerle, M. (Hrsg.): Holz. Von der Materie zum Gebauten. Edition Detail, 2025

- Dormer, P.: The Culture of Craft. Manchester University Press, 1997

- Heskett, J.: Design and the Creation of Value. Bloomsbury, 2017

- Hofmeister, S.; Konrad, V. (Hrsg.): Architektur in Vorarlberg. Porträt einer regionalen Baukultur. Edition Detail, 2024

- Hohnsträter, D.: Qualität. Brandstätter Verlag, 2021

- Hoven, J. van den: Design for Values. Aims Methods and Applications. Wiley, 2027

- Ingold, T.: Making. Anthropology, Archaeology, Art and Architecture. Routledge, 2013

- Larcher, C.; Schnitzer, U. (Hrsg.): Design from the Alps 1920-2020. Tirol Südtirol Trentino. Scheidegger & Spiess, 2019

- Moritsch, S. (Hrsg.): Craft-based Design. Von Handwerkern und Gestaltern. Niggli, 2018

- Schmidt, B. (Hrsg.): glass – hand formed matter. Ausstellungskatalog Bröhan-Museum Berlin, 2022

- Schouwenberg, L.; Jongerius, H.: Beyond the New. On the Agency of Things. Koenig Books Ltd., 2018

- Sennett, R.: The Craftsman. Yale University Press, 2008

	- Stiller, A. (Hrsg.): Möbel für Alle. Soziale Wohnkultur aus dem Werkraum Bregenzer Wald. Anton Pustet, 2002 - Thun-Hohenstein, Ch. (Hrsg.): handWERK. Tradiertes Können in der digitalen Welt. Verlag für moderne Kunst, 2016 - Wagner, M.; Weber, G. (Hrsg.): Mythos Handwerk. Zwischen Ideal und Alltag. Verlag für moderne Kunst, 2022 - Zumthor, P.: Atmospheres. Architectural Environments – Surrounding Objects. Birkhäuser, 2006
Supplementary Readings	- Aicher, F.; Kaufmann, H. (Hrsg.): Belebte Substanz. Umgebaute Bauernhäuser im Bregenzerwald. DVA, 2015 - Bennett, J.: Vibrant Matter. A Political Ecology of Things. Duke University Press, 2010 - Bittner, R.; Padt, R. (Hrsg.): Handwerk wird modern. Vom Herstellen am Bauhaus. Kerber, 2017 - Dangel, U.: Nachhaltige Architektur in Vorarlberg. Energiekonzepte und Konstruktionen. Birkhäuser, 2009 - El Croquis 202: Bernardo Bader 2009-2019. Madrid, 2019 - Fiel, W. (Hrsg.): Getting Things Done. Evolution of the Built Environment in Vorarlberg. Birkhäuser, 2014 - Fineder, M.; Geisler, T.; Hackenschmidt, S.: Nomadic Furniture 3.0. Neues befreites Wohnen? Niggli, 2017

- Göpel, M.: Werte. Ein Kompass für die Zukunft. Christian Brandstätter Verlag, 2025

- Hofmeister, S. (Hrsg.): Timber Structures in Vorarlberg. Architecture, Craftsmanship, Environment. Edition Detail, 2017

- Kapfinger, O.: Baukunst in Vorarlberg seit 1980. Ein Führer zu 260 sehenswerten Bauten. Hatje Cantz, 1999

- Karana, E.; Pedgley, O.; Rognoli, V.: Materials Experience. Fundamentals of Materials and Design. Butterworth-Heinemann, 2014

- Kries, M.; Eisenbrand, J. (Hrsg.): Atlas des Möbeldesigns. Vitra Design Museum, 2019

- Manzini, E.: Design, When Everybody Designs. An Introduction to Design for Social Innovation. MIT Press, 2015

- Nagler, F. (Hrsg.): Einfach Bauen. Ein Leitfaden. Birkhäuser, 2021

- Nagler, F.; Niemann, A. (Hrsg.): Einfach Bauen II. Erkenntnisse. Birkhäuser, 2024

- Nagler, F.; Niemann, A.; Jarmer, T. (Hrsg.): Einfach Umbauen. Ein Leitfaden. Birkhäuser, 2026

- Prechter, G.: Architektur als soziale Praxis. Akteure zeitgenössischer Baukulturen - das Beispiel Vorarlberg. Böhlau, 2013

- Ritter, A.: konstantmodern. Fünf Positionen zur Architektur.

	Springer, 2009 - Santos, Ch.; Berger K. (Hrsg.): Hand:Werk:Kunst. Design in Tirol. Ausstellungskatalog Tiroler Volkskunstmuseum, 2024 - Sayah, A.: Architektur in Vorarlberg, Bauten ab 2000. Callwey, 2006 - Zumthor, P.: Thinking Architecture. Birkhäuser, 2010
Further Information	
Sustainable Development Goals (SDGs)	Good health and well-being, Decent work and economic growth, Partnerships for the goals, Responsible consumption and production, Industry, innovation and infrastructure

Course Module

Course Constituent Title	Product Design
Course Code	97165A
Scientific-Disciplinary Sector	CEAR-08/D
Language	German
Lecturers	Dipl. Des. Klaus Hackl, Klaus.Hackl@unibz.it https://www.unibz.it/en/faculties/design-art/academic-staff/person/37147
Teaching Assistant	
Semester	First semester
CP	8
Responsible Lecturer	
Teaching Hours	90
Lab Hours	0
Individual Study Hours	75
Planned Office Hours	24
Contents Summary	The course should provide fundamentals, skills, working methods, theories and practices of Product Design in diverse functional and

	experimental scopes.
Course Topics	Design creates values not only through objects, but also through the relationships it establishes between materials, people and contexts. In a time of profound ecological, social and cultural transformation, designing means more than producing things: it means exploring how processes of making forge connections between material conditions, human practices and cultural contexts. This winter semester addresses these questions through two parallel studio projects that represent complementary modes of contemporary product design practice: design as individual authorship, in which distinct positions are developed through initiative and making, and design as a collaborative practice that emerges through engagement with concrete briefs, partners and shared objectives. The central semester project focuses on the design of functional objects and furniture, inspired by the work of Werkraum Bregenzerwald in Vorarlberg, Austria—a regional network of workshops, craft businesses and creatives that fosters collaboration between design, crafts and architecture. A field trip to the Handwerk+Form 2026 exhibition in Andelsbuch, held as part of the triennial design competition, offers students an insight into a distinctive design culture rooted in creative exchange, craftsmanship, and local production. Starting from real human needs and with a high degree of conceptual freedom, students will develop their own designs, guided by the core principles of Werkraum: innovation, longevity, simplicity, usability, and quality of execution. Running in parallel, a four-week short studio project focuses on the redesign of the Premio Economia Alto Adige. Developed in partnership with the Bolzano Chamber of Commerce, the project reflects the conditions of a professional design commission. The objective is to create a prestigious, sustainable award object suitable for serial production that expresses South Tyrolean identity and represents the achievements of local companies and entrepreneurs. Working in teams of two or three, students respond to a concrete design brief and explore how an award object can

	make values, regional identity and collective achievement tangible through material, form and symbolism. A design retreat combines team-building with intensive conceptual work on regional identity, cultural heritage and alternative forms of value creation. The project is further developed through a practical workshop at Vetroricerca in Bolzano, where students explore the design potential of glass and develop initial trophy prototypes while remaining open to different material approaches and combinations. Both projects follow a craft- and material-based design approach that understands materials not as passive resources, but as actors in design processes. Through experimentation, making and reflection, students examine how material knowledge shapes form, meaning and experience, and how values emerge through hands-on engagement. The winter semester is pre-structured around several milestones. An interim presentation on Tuesday, 17 November 2026 will provide an opportunity to present and discuss initial concepts and design approaches for both projects, encouraging feedback and critical exchange. The final presentation of the award object designs commissioned by the Bolzano Chamber of Commerce is provisionally scheduled for the end of January 2027. The main semester projects will be presented during the GOG and as part of the final examination on Monday, 25 January 2027.
Teaching Format	Excursions and workshops, exhibition and company visits, frontal lectures, expert talks, exercises, individual and group revisions, guest critics.
Required Readings	- Adamson, G.: Thinking Through Craft. Berg Publishers, 2007 - Aicher, F.; Breuss, R. (Hrsg.): eigen+sinnig. Der Werkraum Bregenzerwald als Modell für ein Neues Handwerk. Oekom, 2005 - Aicher, F.; Breuss, R. (Hrsg.): Werkraum Krone. Vom Neuen Handwerk und dem Umbau eines alteingesessenen Gasthofs im Bregenzerwald. Bucher, 2008

- Aicher, F.; Hämmerle, M. (Hrsg.): Holz. Von der Materie zum Gebauten. Edition Detail, 2025

- Dormer, P.: The Culture of Craft. Manchester University Press, 1997

- Heskett, J.: Design and the Creation of Value. Bloomsbury, 2017

- Hofmeister, S.; Konrad, V. (Hrsg.): Architektur in Vorarlberg. Porträt einer regionalen Baukultur. Edition Detail, 2024

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- Ingold, T.: Making. Anthropology, Archaeology, Art and Architecture. Routledge, 2013

- Larcher, C.; Schnitzer, U. (Hrsg.): Design from the Alps 1920-2020. Tirol Südtirol Trentino. Scheidegger & Spiess, 2019

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- Sennett, R.: The Craftsman. Yale University Press, 2008

	- Stiller, A. (Hrsg.): Möbel für Alle. Soziale Wohnkultur aus dem Werkraum Bregenzer Wald. Anton Pustet, 2002 - Thun-Hohenstein, Ch. (Hrsg.): handWERK. Tradiertes Können in der digitalen Welt. Verlag für moderne Kunst, 2016 - Wagner, M.; Weber, G. (Hrsg.): Mythos Handwerk. Zwischen Ideal und Alltag. Verlag für moderne Kunst, 2022 - Zumthor, P.: Atmospheres. Architectural Environments – Surrounding Objects. Birkhäuser, 2006
Supplementary Readings	- Aicher, F.; Eberle, D. (Hrsg.): 9x9 - Eine Methode des Entwerfens. Von der Stadt zum Haus weitergedacht. Birkhäuser, 2018 - Aicher, F.; Kaufmann, H. (Hrsg.): Belebte Substanz. Umgebaute Bauernhäuser im Bregenzerwald. DVA, 2015 - Bennett, J.: Vibrant Matter. A Political Ecology of Things. Duke University Press, 2010 - Bittner, R.; Padt, R. (Hrsg.): Handwerk wird modern. Vom Herstellen am Bauhaus. Kerber, 2017 - Dangel, U.: Nachhaltige Architektur in Vorarlberg. Energiekonzepte und Konstruktionen. Birkhäuser, 2009 - El Croquis 202: Bernardo Bader 2009-2019. Madrid, 2019 - Fiel, W. (Hrsg.): Getting Things Done. Evolution of the Built Environment in Vorarlberg. Birkhäuser, 2014

- Fineder, M.; Geisler, T.; Hackenschmidt, S.: Nomadic Furniture 3.0. Neues befreites Wohnen? Niggli, 2017

- Göpel, M.: Werte. Ein Kompass für die Zukunft. Christian Brandstätter Verlag, 2025

- Hofmeister, S. (Hrsg.): Timber Structures in Vorarlberg. Architecture, Craftsmanship, Environment. Edition Detail, 2017

- Kapfinger, O.: Baukunst in Vorarlberg seit 1980. Ein Führer zu 260 sehenswerten Bauten. Hatje Cantz, 1999

- Karana, E.; Pedgley, O.; Rognoli, V.: Materials Experience. Fundamentals of Materials and Design. Butterworth-Heinemann, 2014

- Kries, M.; Eisenbrand, J. (Hrsg.): Atlas des Möbeldesigns. Vitra Design Museum, 2019

- Manzini, E.: Design, When Everybody Designs. An Introduction to Design for Social Innovation. MIT Press, 2015

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- Nagler, F.; Niemann, A. (Hrsg.): Einfach Bauen II. Erkenntnisse. Birkhäuser, 2024

- Nagler, F.; Niemann, A.; Jarmer, T. (Hrsg.): Einfach Umbauen. Ein Leitfaden. Birkhäuser, 2026

- Prechter, G.: Architektur als soziale Praxis. Akteure zeitgenössischer Baukulturen - das Beispiel Vorarlberg. Böhlau,

	2013 - Ritter, A.: konstantmodern. Fünf Positionen zur Architektur. Springer, 2009 - Santos, Ch.; Berger K. (Hrsg.): Hand:Werk:Kunst. Design in Tirol. Ausstellungskatalog Tiroler Volkskunstmuseum, 2024 - Sayah, A.: Architektur in Vorarlberg, Bauten ab 2000. Callwey, 2006 - Zumthor, P.: Thinking Architecture. Birkhäuser, 2010
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Course Module

Course Constituent Title	Digital fabrication
Course Code	97165B
Scientific-Disciplinary Sector	CEAR-08/D
Language	Italian
Lecturers	Dott. Gabriele Lucchitta, Gabriele.Lucchitta@unibz.it https://www.unibz.it/en/faculties/design-art/academic-staff/person/51151
Teaching Assistant	
Semester	First 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	The course aims to provide students with the skills needed to translate designs into physical artefacts, enabling them to express themselves independently and with their own working methodology in the various phases of the process. They will learn to communicate clearly and effectively, using 2D technical drawings, 3D models, and computer rendering, first with workshop staff and subsequently with manufacturing companies. Starting with an analysis of production processes, from traditional craftsmanship to industrial manufacturing and modern CAD/CAM digital fabrication, we will see how the integration of innovative digital technologies is also transforming the various stages of the project, from conceptualization to materialization. Students will have the opportunity to directly engage with these contents, combining analogue techniques with the advanced digital tools available in the FabLab. The modelling process and the continuous refinement of the projects will be central elements of the module, fostering an understanding of the potential and limitations of various technologies, while focusing on the practical feasibility of ideas, balancing experimentation with precision. The "Crafting Values" project theme also offers the chance to explore diverse design approaches and production dynamics, encouraging reflection on alternative contexts and scales, enriching individual research with ideas and concepts drawn from other fields and personal interests.
Teaching Format	Short Lectures, experimentation, workshops, case studies, individual and group reviews.
Required Readings	- Chris Lefteri, Making It. Manufacturing Techniques for Product Design, Laurence King Publishing, London, 2012.
Supplementary Readings	- Chris Anderson, Makers: The New Industrial Revolution, Crown Business, New York, 2012. - Adam Greenfield, Radical technologies the design of everyday life, Verso, London New York, 2017.

Course Module

Course Constituent Title	Theories and languages of product design
Course Code	97165C
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	First 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 theoretical module will follow the double nature of the studio project. First of all, the course will question everyday household items on the background of changing social practices, related to new tendencies in dwelling and experiencing the house. Can craft practices be reincorporated by design in a highly tech-oriented society? Working mostly around wood, the theoretical module will also discuss the relevancy of the material driven design and its methods. As a second direction, the module will study the trophy and award sculptural design, introducing the students to the artifact analysis/interpretation, especially combining the figurative

	dimension with the plastic-morphological component and the rhetorical layer concerning the symbolic contents of the single design. The theoretical module will be implied in different parallel direction of deepening: i) the relationship between identity dynamics and the land, with a focus on Tyrol. This first direction engages in questions like: what does it mean to translate a cultural built identity into artifacts, beyond the architectural appearance? This section is also confronted with a major historical transformation: the construction of a Tyrolean identity depended on an intricate ecology of practices, connecting the specificities of the Alpin landscape (for instance, the availability of certain types of wood), types of local craftsmanship and small villages ways of living and surviving. Today, that ecology is deeply modified by mechanization and technologization: how is it possible to relaunch a feeling of belonging to a land in a post-modern setting, through design? ii) A second direction confronts design with craftsmanship: a topic full of philosophical resonances (Sennett) and interested in letting the embodied knowledge of craftsmanship fully unfolded or amplified in a design-lead process. iii) The wood as a material has its own constraints beside the opportunities: material driven design can help organizing observations that push the design beyond more stereotypical choices. iv) Finally, the participation to the award design allows for a classic market-oriented research: students will be invited to conduct a typological analysis of existing sculptural awards (Oscar, Bafta, Compasso d'Oro, etc.), deepening the connection between morphological choices and symbolic references.
Teaching Format	Frontal lecture, student presentations of essay and class discussion, guided assignments.
Required Readings	General methodology:

	G. Festi, <i>Design artifacts analysis & interpretation</i>, handout. (1) Relationships between design and craftsmanship Sennett, R., <i>The Craftsman</i>, Yale University Press, 2008. Adamson, G., <i>Thinking Through Craft</i>, Victoria and Albert Museum, 2007. Risatti, H., <i>A Theory of Craft: Function and Aesthetic Expression</i>, University of North Carolina Press, 2008. Schindler, J. (2015). "Expertise and tacit knowledge in artistic and design processes: Results of an ethnographic study". <i>Journal of Research Practice</i>, 11(2), Article M6. Retrieved from http://jrp.icaap.org/index.php/jrp/article/view/494/421. (2) Tyrolean identity and design Schlörhauser, B., <i>Architektur wird Region / Dall'architettura alla regione / Architecture Becomes Region: Die Regionalisierung von Architektur in Südtirol von circa 1880 bis in die Zwischenkriegszeit</i>. Lootsma, B., "The Tyrolean House: Invented Tradition or Simulacrum?", Volume/Archis. Utz, P., "The Myth of Homogeneity", project, https://themythofhomogeneity.org/tag/south-tyrol/. (3) Award sculptural design English, J.F., <i>The Economy of Prestige: Prizes, Awards, and the Circulation of Cultural Value</i>, Harvard UP, 2022. Ghianda, M.L., "Il superlibro del Compasso d'Oro", <i>Doppiozero</i>, 2025, https://www.doppiozero.com/il-superlibro-del-compasso-doro. Falassi, A., "Pallium, Bravium, Palio, Drappo, Drappellone, Gonfalone, Cencio", in <i>L'immagine del Palio: Storia, cultura e rappresentazione del rito di Siena</i>, a cura di M.A. Ceppari Ridolfi, M. Ciampolini, P. Turrini, Nardini editore, Firenze, 2001. Veblen, T., <i>The Theory of the Leisure Class</i>, 1899.
Supplementary Readings	