Syllabus

Course Description

Course Title	Project Product Design 1.c
Course Code	97154
Course Title Additional	
Scientific-Disciplinary Sector	NN
Language	Italian; English; German
Degree Course	Bachelor in Design and Art - Major in Design
Other Degree Courses (Loaned)	
Lecturers	Signora Olivia Charlotte Herms, OliviaCharlotte.Herms@unibz.it https://www.unibz.it/en/faculties/design-art/academic-staff/person/49808 Dott. Gabriele Lucchitta, Gabriele.Lucchitta@unibz.it https://www.unibz.it/en/faculties/design-art/academic-staff/person/51151 Prof. Dr. Ingrid Kofler, Ingrid.Kofler2@unibz.it https://www.unibz.it/en/faculties/design-art/academic-staff/person/18815
Teaching Assistant	
Semester	Second semester
Course Year/s	1st and 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	The course introduces students to an integrated design process that combines conceptual thinking, material exploration, and theoretical reflection. The semester begins with a series of playful, hands-on exercises that stimulate observation, creativity, and collective experimentation around materiality and circularity. Building on these explorations, students develop a main design project focused on metal wire or other as a material of simplicity and expressive potential—transforming abstract ideas into tangible prototypes. Complementary modules on Materials and Production provide essential technical knowledge on processes, tools, and sustainable making, while Theories of Cultural Consumption offer a broader sociocultural framework for understanding how design interacts with consumption, culture, and technological change. Together, the modules encourage a critical, human-centred, and responsible approach to contemporary product design.
Keywords	Material Exploration, Human-Centered Design, Production Processes, Cultural Consumption
Recommended Prerequisites	To have passed the WUP project and all the WUP courses.
Propaedeutic Courses	
Teaching Format	The course employs a modular and multidisciplinary approach, combining practical, theoretical, and reflective learning formats tailored to each module's focus.
Mandatory Attendance	not mandatory 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 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 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 Students will be asked to carry out class and home assignments: 1) a presentation in which students discuss readings and a related empiric work; and 2) final presentation of the project considering the ability to integrate theoretical aspects in the design process. N.B. ALL THE STUDENTS ATTENDING THE EXAM AS NON-ATTENDING STUDENTS MUST AGREE UPON THE CONTENTS

	WITH THE TEACHER.
Evaluation Criteria	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 students will be evaluated on their oral presentation and their empirical work, as well as on the ability to integrate theoretical concepts in the design process during the examination presentation.
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) Cf. desc
Supplementary Readings	
Further Information	
Sustainable Development	Industry, innovation and infrastructure, Responsible consumption

Goals (SDGs)	and production, Sustainable cities and communities

Course Module

Course Constituent Title	Product Design
Course Code	97154A
Scientific-Disciplinary Sector	CEAR-08/D
Language	German
Lecturers	Signora Olivia Charlotte Herms, OliviaCharlotte.Herms@unibz.it https://www.unibz.it/en/faculties/design-art/academic-staff/person/49808
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	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.
Teaching Format	Short projects + main project, field studies, impuls lectures, exercises, individual and group review, discussions and workshops.
Required Readings	- 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.
Supplementary Readings	Deyan Sudjic, The Language of Things, Penguin design.

Course Module

Course Constituent Title	Materials and production
Course Code	97154B
Scientific-Disciplinary Sector	IMAT-01/A
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	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	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.
Teaching Format	Short Lectures, experimentation, workshops, case studies, individual and group reviews.
Required Readings	- Chris Lefteri, *Materials for Design*, Laurence King Publishing, London, 2013 - Chris Lefteri, *Making It. Manufacturing Techniques for Product Design*, Laurence King Publishing, London, 2012
Supplementary Readings	- 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.

Course Module

Course Constituent Title	Theories of cultural consumption
Course Code	97154C
Scientific-Disciplinary Sector	GSPS-06/A
Language	English
Lecturers	Prof. Dr. Ingrid Kofler, Ingrid.Kofler2@unibz.it https://www.unibz.it/en/faculties/design-art/academic-staff/person/18815
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 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.
Course Topics	This course provides an introduction to theories of cultural consumption. Students will explore the primary theories and concepts of cultural consumption, examining their historical emergence and critically considering their implications within consumer culture. Emphasizing a multi-disciplinary perspective, the course addresses consumption as a socially embedded practice within specific socio-historical contexts, with a particular focus on everyday life. They will learn to: - Understand the causes and consequences of cultural consumption at micro and macro levels. - Develop a critical understanding of the historical emergence of consumption and consumer culture theories. - Reflect on design practice and the role of design in cultural consumption. - Apply theoretical insights to actual consumption practices through empirical experiences. 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.
Teaching Format	Lectures, exercises, discussions.
Required Readings	- Sassatelli, R. (2007). Consumer culture: History, theory and politics. London, Sage - Warde, A. (2015). The sociology of consumption: Its recent development. *Annual Review of Sociology*, *41*, 117-134 *Complete listing will be provided at the start of the course*
Supplementary Readings	- Katz-Gerro, T. (2004). Cultural consumption research: review of methodology, theory, and consequence. International Review of Sociology, 14(1), 11–29

	Complete listing will be provided at the start of the course