

## TRANSPARENCY FORM

University Mediterranea of Reggio Calabria  
Department PAU  
Course of Design L-4  
a.a. 2023-2024

### Course

DEPARTMENT	Patrimonio Architettura e Urbanistica (PAU)
ACADEMIC YEAR	2023-2024
DEGREE COURSE	Design L-4
COURSE NAME	interdisciplinary course_ Product Design
ACADEMIC AREA	B (characterizing) +C (related - supplementary) Industrial and Craft Product Design (B+C) Sustainable Advanced Design (C)
COURSE CODE	
SCIENTIFIC DISCIPLINARY SECTOR	Icar 13 e icar 12
RESPONSIBLE TEACHER	Prof.Carmine QUISTELLI
OTHER TEACHERS	Prof.ssa Consuelo NAVA
CFU / UNIVERSITY CREDITS	8+8
HOURS RESERVED FOR PERSONAL STUDY (NUMBER)	240
HOURS RESERVED FOR EDUCATIONAL ACTIVITIES ASSISTED BY THE TEACHER	160
CARRYING OUT METHOD	Traditional
PROPAEDEUTICITY	
VALID IN OTHER COURSE OF STUDY	
YEAR OF STUDY	III
LESSONS PERIOD	I semester
FREQUENCY MODE	obligatory
TYPE OF EVALUATION	Vote
STUDENT OFFICE HOURS	Prof. C. Quistelli (Thursday.12.30- 2.30 p.m.) Prof.ssa C.Nava (Wensday. 11 a.m.-1 p.m.) Anticipating reservation by email

PREREQUISITES	Essential to have acquired knowledge of the use of digital drawing tools. Important to follow lectures and tutorials, with reference to midterm examinations. To have taken the 2nd year "Drawing and Modeling" exam or have done the practice activities.
GENERAL EDUCATIONAL OBJECTIVES	With reference to the first area, as reported in SUA 2023, "the teachings will focus on the design of the industrial and handicraft product, for furniture and for common use, with particular regard to innovation within the local tradition." Specifically, in relation to the three different professional profiles offered: 1. The Product Designer, who will move in the area of the conception and design of innovative consumer products, with particular reference to environmentally sustainable and inclusive ones, will know the methods, tools, techniques and design technologies of industrial products and product systems related to material representation, formal and functional representation of the product, definition of structural features, processing and production technologies, to product planning and design methodologies, and knowledge of economic and systems business. It will also use appropriate techniques, tools and media to demonstrate proposals and models.  The IC, will propose in this direction a path with a high experimental content, with application of digital technologies and workflow processes

	<p>capable of transferring product configuration methodologies to the material and morphological aspects of the designed or reproduced components, with reference to the production chains and their impact in terms of carbon footprint, assisted by parametric processes of object study, up to their physical reproduction with scale models and details of 3D printed components.</p> <p>Experimentation will take place by proposing intermediate tests to students (toward the final test) - "STUDIO DESIGN" of products.</p>
<p>SPECIFIC EDUCATIONAL OBJECTIVES EXPECTED LEARNING OUTCOMES</p>	<p>Each STUDIO DESIGN (SD) involves a pathway for the student to acquire the transferred knowledge, of which bibliographic, case study and tutorial guidance will be provided.</p> <p>At the conclusion of this exploratory pathway, students are asked to acquire the disciplinary terms and issues investigated between lectures, seminars and discussion on the exercises for experimentation.</p> <p>In particular.</p> <ul style="list-style-type: none"> <li>- Knowledge and understanding skills will be practiced through classroom verification of lectures, at the end of each SD with brainstorming activities on the key issues and with class involvement (construction of the illustrated glossary)</li> <li>- Applied knowledge and understanding skills, through proposed experimentation on each SD, writing and classroom presentation during the course</li> <li>- The 'autonomy of judgment, through involvement and interaction during seminar activities, with requests for formulating critical observations and insights in a shared interview</li> <li>- Communication skills through classroom interaction for the midterm papers on the SDs and the final examination paper</li> <li>- The ability to learn, stimulated with the different teaching activities and checked on the bibliography of assigned texts and the search for study insights to carry out the practical activities by each student.</li> </ul>
<p>TEACHING PROGRAMME</p>	<p>The two integrated disciplines will conduct the theoretical part functional to their own disciplinary approach and the experimental part with reference to the joint final exercise: "Innovation and hybridization of Enzo Mari's Etagére Regal project." (cardboard and plastic system and component)</p> <p><b>Industrial and Craft Product Design (B+C)</b></p> <p>THEORY</p> <p>As for the course of "Industrial and Craft Product Design (B+C), the now-classic definition of Design proposed by The Late Scholar Prof. Em. Singapore University John Heskett in his DAVSI: "Design is a Design to Design a Design" is taken as the foundation for the contribution.</p> <p>Beginning with the polysemantic value that the word Design takes on in the Anglo-Saxon-speaking world, it will be possible to carry out a quick recalibration of the students' experiences in the previous one, emphasizing the fundamentals that should have already characterized their two-year course of study experiences in the complex, and articulated, world of Contemporary Design (Phase 1: Benchmarking on Design: i.e., what we have done and understood so far). In this first phase, the fundamental text that is proposed for the attention of the students, in addition to the basic DAVSI text by Heskett, and which pertains more to the theme of the design methodology proper to the Scientific Designer, will be the actualization through a process of implementation of the fundamental teachings of Bruno Munari in: "From what comes what." (Phase 2: Definition and Methodology proper to Scientific Design based on the use of implementation). In counterpoint, the now classic study by F. Allison and R. De Fusco: "Artidesign," together with a critical analysis of the Crafts item in my studies ABC Design and From 20 to 30000 Objects will allow us to appropriately deal with the term Crafts. Highlighting new possible continuities, in the face of historical almost obvious discontinuities, with the term Design.</p> <p>A talk by Reggino Master Ceramist and world-renowned Craftsman artist Nicola "Arghillà" Tripodi could help contextualize, even with local input, the results so far of our study.</p> <p>(Phase 3: Defining Craftsmanship: From Genius Loci to Glocal Craftmanship).</p> <p>EXPERIMENTATION</p> <p>Upon completion of the postulate of the theoretical foundations of</p>

the pair under consideration, students will face an experimental phase in exercises that we have dubbed "STUDIO DESIGN," using as a theoretical basis Enzo Mari's Autocostruzione, Olivier Leblois' Carton, and the Technical Documents available on the Comieco website. The students will have to make in this phase some Exhibits in strictly recycled cardboard of furniture and unrealized projects proposed in Olivier's studio. Also, according to available time, of the 'upgrading of "vases" made by recycling used plastic containers on the model of Ecolo by Enzo Mari (see Corraini Edizioni).

The compulsory experiments made with recycled cardboard should be considered either as functioning, and testable prototypes, if made all'identique, or as conceptual plastics, in the meaning proposed by Bruno Zevi, if instead developed at another scale.

### **Sustainable Advanced Design (C)**

The interdisciplinary course contributes to the general objectives referred in the framework of the Degree in Design on methodological and design training "in particular for the field of Product design, students will deepen their knowledge on methodologies and design processes, from conception to prototype, of industrial and craft product" and what specifically established in the 3rd year objectives of the Laboratory with Product Design curriculum.

In particular, the discipline "SAD- Sustainable Advanced Design," proposes an applied experience with a strong methodological rigor, with design experimentation from "concept to prototyping" of a "design object" among the different sectors referred to in the experiences of the lectures and seminars, capable of undertaking the challenge of "ecological and digital transition," to "field a design - also communicative and branding - that enhances elements of excellence such as a natural tendency towards circularity and production that is often local, thanks to short supply chains linked to the territory and its specificities. This is the basis from which to build an offer that is more sustainable and in line with consumer expectations. The designer can be the driver of this change, because it is precisely the designer who can guide the company's choices" (Deloitte Report, Design Economy 2022). The advanced approach to sustainability at the product scale, pushes innovation and creativity toward design methodologies and experimentation that can no longer do without new systems of idea processing, interdisciplinary knowledge of processes and designs, circularity of materials and life cycles and their production chain, skills on digital processes for prototyping, and narrative ability of invention. Lectures, formulated in order to lead students to applied experience, have industry and transdisciplinary bibliographic references and will be referenced with content that is original to the course and/or transferred from operated and known research and experience.

#### **THEORY**

Topics (in brief):

The didactic articulation includes a commitment for students in attendance of no.10 weeks for lectures and preparation for exercises divided into no.2 thematic units

#### **UT.1 - SAD/Ecological Transition (I semester L- LECTURE)**

Topics: 1. Prolusion to the course 2. The techno-reversible process of innovation for design and the internet of things; 3. Product between producer and consumer and connective design; 4. Design for sustainable innovation: restorative design and regenerative design; time and zero-resource productions; 5. Eco-design for business competitiveness: design for durability and disassembly; design for recycling and upcycling; strategic design for sustainability; design for regeneration.

#### **UT.2- SAD/Digital Transition (I semester - SEMINARS and LABORATORY)**

Topics: 1. Circular Economy; Life Cycle and Upcycling; 2. From MVP to Prototype in laboratory environment; 3. Additive Manufacturing and prototyping; 4/5.Workflow for the design and realization of the final product, on real demand of an identified client and a local supply chain, on which to transfer and hybridize processes with a high level of technological innovation and sustainability for the transition (final

	<p>workshop program)</p> <p><b>EXPERIMENTATION</b></p> <p>SD.1 - STUDY DESIGN on objects by Enzo Mari _ monographic exercise course, with 3d printing of components - poster rmanifestos of study SD.2 - Experimental activities for product design concept_ MVP, toward prototype to be hybridized and integrated into Enzo Mari's Etagére Regal system.</p> <p><b>FINAL PROOF of the Interdisciplinary Course.</b> Metaproject experience, conducted in the classroom and in the ABITAlab laboratory, having as its theme brainstorming for the implementation, from both an industrial and a craft standpoint, of Enzo Mari's Etagére Regal, with ecological levels of innovation and hybridization on the material options of cardboard and plastic (new components added or modifications of the original components)</p>
<p>CARRYING OUT METHOD</p>	<p>For both courses 8 cfu will be reserved as follows: 4 cfu for theoretical activities 4 cfu for experimental activities Referring to 10weeks as per schedule, divided into 2 lectures per week</p> <p>Integrative activity is expected with a final faculty-assisted workshop in the laboratory for preparation of eleaborations and examination models.</p>
<p>ASSESSMENT METHOD</p>	<p>Access Restrictions: To have attended at least 70% of the hours of the Lab</p> <p>Type of Examination: Oral and Practical with exposition of studies and papers and models</p> <p>Evaluation Criteria - Three levels of evaluation will be applied, with reference to intermediate evaluations on theoretical questions, intermediate exercises (Design Studies) and Final Experimentation</p> <p>From grade 30/30 cum laude to 27/30: Excellent level of maturity of experience From grade 26/30 to 22/30: Good level of maturation of experience From grade 22/30 to 18/30: Sufficient level of maturation of experience</p>
<p>BOOKS ADOPTED</p>	<p><b>Industrial and Craft Product Design</b></p> <p>John Heskett (2005), Design. A Very Short Introduction, OUP, Oxford Bruno Munari (2010), Da cosa nasce cosa, Laterza, Bari Filippo Alison e Renato de Fusco (2018), Artidesign, Altraleina, Firenze Olivier Leblois, Carton, Nicoletta Sala e Massimo Sala (2005), Geometrie del design. Forme e materiali per il progetto , Franco Angeli, Milano Sergio Coradeschi (1986), Il disegno per il Design, Hoepli, Milano Giuseppe Chigiotti (2003) Design. Una Storia Franco Angeli, Milano Massimo Mantellini (2020), Dieci splendidi oggetti morti, Einaudi, Torino</p> <p><b>Sustainable Advanced Design (C)</b></p> <p>Latouche S.,(2012), <i>Usa e Getta. Le follie dell'obsolescenza programmata</i>, Bollati Boringhieri ed., Torino Imbesi L., (2017), <i>Design for Next Design</i>, The Design Journal, 20:sup1, S9-S15, DOI: 10.1080/14606925.2017.1352759 Nava C., Lucanto D., (2019-22), <i>Compendio e raccolta dei prodotti scientifici pubblicati sui temi dell'UPCycling, Additive Manufacturing e LCA rigenerativo</i>, Ed.</p>

	<p>Pazzaglia F.; Tizi L. (2022), <i>Che cos'è il restorative design</i>, Carrocci ed., Roma          Scalera G., (2015), <i>Il design nella società contemporanea</i>, listLab, Trento          Southworth M., (a cura), (1992), <i>Linch K., Deperire. Rifiuti e spreco</i>, Cuen, Napoli          Manzini E., (2015), <i>Design, When Everybody Designs. An Introduction to Design for Social Innovation</i>, MIT press, Londra</p>
OTHER INFORMATIONS	