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DESIGN

Ministero dell'Istruzione, Università e Ricerca
Alta Formazione Artistica, Musicale e Coreutica
FIRENZE



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ISIA Firenze

Master Degree in Product Design

Course catalogue

A.A. 2015/2016

English version

ISIA FIRENZE
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Alta Formazione Artistica, Musicale e Coreutica
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Firenze

Bachelor Degree in Product Design

1° YEAR

Social Anthropology
Design culture
Mass communication
Technological innovation
Design

2° YEAR

Project Management
Design of the product system
Manufacturing Processes
Marketing
Strategy of Product Communication
Professional Business Management
Design Management

OPTIONAL

Digital Multiplatform Design
Strategic Design
Methodology of Communication Projects
Interior Design
Digital Video
Eco Design
Interaction Design
Model building
Interior Design: Furniture Design
Fashion Design

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1° YEAR Master in Product Design

Discipline

Social Anthropology

Lecturer

Francesca Bianchi

Schedule

4 hour a week in the 1° semester

Credits

5

Study plan

curricular

Educational goals

This course considers some of the most relevant social phenomena arising with the advent of modernity or late modernity. The educational goal is to present, in all of their complexity, the main issues which characterise our social reality. The first part of the course addresses the causes that led to the development of the discipline, then the main social and cultural topics which are most significant to contemporary society will be analysed. Then, in cooperation with other courses, some relevant themes for design will be examined in order to provide students with a theoretical/critical support according to their work.

Course content

The main topics which will be examined are the development of the discipline, the analysis of the risk society and the social dynamics linked to the emergence of new types of individuals/consumers, most active and critical, as well as interested in new methods of cooperation and sharing processes. The course will question the sense of existential, cognitive and physical uncertainty that characterises individual life and the effects of crisis, not only the economic, experimented in contemporary society but also the new opportunities for individuals.

Exam Content

The main topics which will be examined are the development of the discipline, the analysis of the risk society and the social dynamics linked to the emergence of new types of individuals/consumers, most active and critical, as well as interested in new methods of cooperation and sharing processes. The course will question the sense of existential, cognitive and physical uncertainty that characterises individual life and the effects of crisis, not only the economic, experimented in contemporary society but also the new opportunities for individuals.

Methods and evaluation criteria

The lecturer will evaluate the student's knowledge learned during the first part of the course, together with the critical/interpretive capacities shown during exercises and the final exam. The modality of examination allows the students to learn and prepare during the course (in this way they arriving at the exam having already prepared the work useful for the evaluation).

Bibliography

J.M. Berthelot (2008), La costruzione della sociologia, Bologna, Il Mulino (capitoli I, II, III).

F.Bianchi (2013), Alla ricerca della socialità perduta? Prove generali di cohousing in Toscana in "Cambio. Rivista sulle trasformazioni sociali", n.6, http://www.cambio.unifi.it/upload/sub/Numero6/11_Bianchi.pdf R.Carlini (2011), L'economia del noi, Roma-Bari, Laterza.

G. Dall'Ó (2014), Smart city, Bologna, il Mulino.

L. Sciolla (2007), Sociologia dei processi culturali, Bologna, Il Mulino, (parti selezionate).



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1° YEAR Master in Product Design

Discipline

Design culture

Lecturer

Arabella S. Natalini

Schedule

4 hour a week in the 1° semester

Credits

5

Study plan

curricular

Educational goals

Starting from a critical orientation towards knowledge of the Visual Arts of the 20th and 21st centuries, the course intends to facilitate the development of a theoretical base that will support the elaboration of an articulate creative process and the completion of a project.

Course content

A concise analysis of the historical and cultural basis of artists, movements and trends, from the 50's to date, will be examined with the support of reproductions of art works and artifacts.

Specific consideration will be dedicated to installation practices, as paradigmatic moments for creating critical thought, by its disclosure, public education and its continuous re-orientation. Case studies of recent exhibitions will be identified, going through their genesis, development and results.

During initial lectures, some key words and themes used in contemporary art debate will be discussed in order to provide starting points that could help critical investigation, intellectual curiosity and possible paths of personal research.

Lectures

Planned visit to one or more contemporary art exhibitions is foreseen. Dates to be agreed.

The students will be asked to produce and present a monograph short essay, through the use of images. Themes and dates to be agreed.

Exam Content

A concise analysis of the historical and cultural basis of artists, movements and trends, from the 50's to date, will be examined with the support of reproductions of art works and artifacts.

Specific consideration will be dedicated to installation practices, as paradigmatic moments for creating critical thought, by its disclosure, public education and its continuous re-orientation. Case studies of recent exhibitions will be identified, going through their genesis, development and results.

During initial lectures, some key words and themes used in contemporary art debate will be discussed in order to provide starting points that could help critical investigation, intellectual curiosity and possible paths of personal research.

Lectures

Planned visit to one or more contemporary art exhibitions is foreseen. Dates to be agreed.

The students will be asked to produce and present a monograph short essay, through the use of images. Themes and dates to be agreed.

Methods and evaluation criteria

The grade of the short essay will average out with the oral exam, to give a final grade.

Bibliography

D. Riout, L'arte del ventesimo secolo, Einaudi, 2002 (Premessa, Parte I, Parte IV)

1 volume to be chosen from:

AA. VV, Arte contemporanea, La Biblioteca di Repubblica – l'Espresso, Electa (selection given in pdf)

F. Poli (a cura di), Arte Contemporanea. Le ricerche internazionali dalla fine degli anni '50 a oggi, Electa, 2003 o F. Poli, Arte contemporanea. Dall'informale alle ricerche attuali, Mondadori, 2007

1 Manual of art history, for movements before, a choice between:

G. C. Argan, Storia dell'arte, Sansoni (ultimo volume a cura di A.B.Oliva). o C. Bertelli, G. Briganti, Storia dell'arte italiana, Electa (ultimo vol)

Cottino, M. Dantini, S. Guastalla, Quintetto d'arte, Archimede Edizioni, vol 5°.

G. Dorfler, A. Vettese, Arti visive. Protagonisti e movimenti, Atlas, 2002, vol 3°.

AA. VV, Storia dell'arte del XX secolo, Rizzoli.

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Discretionary texts:

AA.VV, L'arte dal 1900. Modernismo, antimodernismo e postmodernismo, Zanichelli, 2006;

S. Chiodi (a cura di), Le funzioni del museo. Arte, museo, pubblico nella contemporaneità, Le Lettere, Firenze 2009;

M. Corgnati, F. Poli, Dizionario dell'arte contemporanea, Feltrinelli, 1994;

G. Maraniello (a cura di), Arte in Europa, 1990-2000, Skira, 2002;

A. Polveroni, This is contemporary! Come cambiano I musei d'arte contemporanea, Franco Angeli, 2007;

A. Vettese, Si fa con tutto. Il linguaggio dell'arte contemporanea, Laterza, 2010. Further bibliographical indications may be given during the course.

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**ISIA***Firenze*

1° YEAR Master in Product Design

Discipline

Mass communication

Lecturer

Alessandra Castellani

Schedule

4 hour a week in the 1° semester

Credits

5

Study plan

curricular

Educational goals

The main educational goal is to develop skills that can analyse the different aspects relative to the relationship between attitudes, social behaviours and communication. Particular emphasis is placed on the processes of social and cultural construction of identities and symbolic processes, specific cultural phenomena, such as deepening ethnocentrism and racism associated to mass media.

Empirical methods are taken into consideration that emerged from the socio-anthropological sciences that contribute to deepen the experiences of individual and social measures regarding specific products and brands, to further understand the dynamics of communication and symbolic experiences concerning consumerism, with particular reference to technological devices and brands, studying innovative life-styles, social networks and the sharing economy.

Finally, the links between society, culture and communication will be studied from the human body; in particular it will provide specific tools to analyse different historical matters, cultural approaches and symbolic meanings associated to tattoos, piercings and other body modifications.

Course content

The course provides an overview of the relationships between identity, culture and communication. In the first part of the course a general analysis on the different theoretical and methodological approaches to the discipline is made, from positivism to functionalism, paying particular attention to empirical methods and on the development of ethnographical research and documentaries. This provides a framework that starts from early documentaries (Robert Flaherty's *Nanook*, the work of Gregory Bateson and Margaret Mead, to the visionary of Maya Deren in Haiti) to the current ethnographic research influenced by Ernesto De Martino, filmmakers such as Gianfranco Mingozzi, ethnographic techniques to reach the current application in market research techniques in marketing research, where the course analyses the experiences of consumers through methods explored by socio-anthropological research.

The course will also focus on specific theoretical issues traditionally associated to socio-anthropological sciences, in particular the concept of cultural identity, ethnocentrism, racism, rituals, the theories of the gift, the taboo, the structure of kinship systems, trance, schismogenesis.

In addition, the course explores symbolic and social relationships related to body and tattoo. Among the distinctive features of the tattoo, they had been seen as a deplorable trademark in the Western culture until recent times. Following geographic explorations in the 1700s, it was James Cook's voyages who introduced the tattoo into the West, an exotic representation emerged regarding remote and savage ethnic groups, that constituted a symbolic communication that was borrowed in symbolic and communicational terms by youth cultures and then by fashion. Nowadays the charm of rebelliousness and body modification have found a fertile hybridization in a strange world, in which new forms of search for identities and impersonation are interwoven.

Exam Content

The course provides an overview of the relationships between identity, culture and communication. In the first part of the course a general analysis on the different theoretical and methodological approaches to the discipline is made, from positivism to functionalism, paying particular attention to empirical methods and on the development of ethnographical research and documentaries. This provides a framework that starts from early documentaries (Robert Flaherty's *Nanook*, the work of Gregory Bateson and Margaret Mead, to the visionary of Maya Deren in Haiti) to the current ethnographic research influenced by Ernesto De Martino, filmmakers such as Gianfranco Mingozzi, ethnographic techniques to reach the current application in market research techniques in marketing research, where the course analyses the experiences of consumers through methods explored by socio-anthropological research.

The course will also focus on specific theoretical issues traditionally associated to socio-anthropological sciences, in particular the concept of cultural identity, ethnocentrism, racism, rituals, the theories of the gift, the taboo, the structure of kinship systems, trance, schismogenesis.

In addition, the course explores symbolic and social relationships related to body and tattoo. Among the distinctive features of the tattoo, they had been seen as a deplorable trademark in the Western culture until recent times. Following geographic explorations in the 1700s, it was James Cook's voyages who introduced the tattoo into the West, an exotic representation emerged regarding remote and savage ethnic groups, that constituted a symbolic communication that was borrowed in symbolic and communicational terms

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by youth cultures and then by fashion. Nowadays the charm of rebelliousness and body modification have found a fertile hybridization in a strange world, in which new forms of search for identities and impersonation are interwoven.

Methods and evaluation criteria

Oral exam (75% of final exam grade).

Individual exercise based on ethnographic interviews regarding consumers' experience toward specific products or brands chosen by students to probe: communication, choices, brand positioning and improvement (25% of final exam grade).

Bibliography

A.Castellani, Conoscere per... una società multietnica, Fondazione Ismu, Milano 1993, cap.I

A.Castellani, Storia sociale del tatuaggio, Donzelli, Roma 2014

U.Fabiatti, Storia dell'antropologia, Zanichelli, Bologna 2011, cap.2.1,4; cap.3; cap.4.1-3; cap.6.2-3 ; cap.7.1-2; cap.8.1-2; cap.9.3-6; cap.10.1-2; cap.11.2; cap.12.1; cap.13; cap.15.1; cap.17

V.Lanternari, Problemi di etnocentrismo e d'identità, La Goliardica editrice, Roma 1979, cap.I

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ISIA

Firenze

1° YEAR Master in Product Design

Discipline

Technological innovation

Lecturer

Francesca Parotti

Schedule

4 hour a week in the 2° semester

Credits

5

Study plan

curricular

Educational goals

The course programme aims to increase student knowledge on innovative materials and manufacturing techniques and assembly, and aimed at the completion of a design project. Particular attention will be dedicated to the study of engineering phases of projects in order to raise students awareness in respect to the adequacy of the design choices on the basis of manufacturability, formal results, economic implications as well as the implications related to the environmental sustainability of achievements. The aim is to develop a critical skill in the choice of materials no longer only as a "matter" but as a characterization of the designed product. At the end of the course, the scope of expertise provided and examples presented will allow students to find their own method of approach to the technological dimension of the project with particular reference to the ability to independently cope with the enormous complexity of the field and to identify sources and useful knowledge management.

Course content

Quick review of the characteristics relevant to the study of materials such as identification of chemical, physical, mechanical, ecological and sensorial performance. Introduction to the concept of "form" according to the characteristics of the material and its intended purpose. Study and applications of the following classes of materials: Magnetostrictive, Piezoelectrics, Halocromics, Thermogenic, Photomechanical, Ferrofluids, Self-repairing, Dielectric, Elastomers, Shape memory polymers, Shining, Special glasses, Ecological and Sustainable Materials, Nanomaterials Study and application of nanotechnology, bonding techniques using friction welding, hybridization of materials.

SCHEDULE OF LESSONS

Presentation of the course. Purpose and topics of study. Methodology and evaluation. Evaluation class Level. Classification of the technological characteristics, mechanical, chemical and environmental issues in the study of materials
Introduction to Smart materials: classification and types. Concept of system input-output for the phenomenon / response materials (sensors and actuators). Scheme Analysis for the realization of a project. Practice limited to analysis.
The light and its interaction with materials: Fotoelectrics, Photovoltaic, Electroluminescent, Fluorescent, Glow, Laser, LED, OLED, Plasma. Exercise demonstration
Electricity and magnetism: piezoelectric, piezoceramic and magnetostrictive, electrostrictive
The perception of color: liquid crystals, Electrochromic, Photochromic, Thermochromic.
Polymers phase change, smart gels, high-performance glazing. Exercise demonstration and design review
Plastics and Bioplastics. Special fibers. Practical Applications and Practice Demonstration
Shape memory polymers, conductive polymers. Exercise demonstration and design review
Micro and Macro connecting two realities in synergy: Nanotechnologies and nanomaterials.
Applications and exercise
Special bonding techniques, surface treatment, pigments and additives. Tutorial demo.
Architecture interactive and man as part of an urban system. Introduction to home automation: home of the third millennium
Exercise demonstration and design review
Exercise demonstration and design review in view of the examinations

Exam Content

Quick review of the characteristics relevant to the study of materials such as identification of chemical, physical, mechanical, ecological and sensorial performance. Introduction to the concept of "form" according to the characteristics of the material and its intended purpose. Study and applications of the following classes of materials: Magnetostrictive, Piezoelectrics, Halocromics, Thermogenic, Photomechanical, Ferrofluids, Self-repairing, Dielectric, Elastomers, Shape memory polymers, Shining, Special glasses, Ecological and Sustainable Materials, Nanomaterials Study and application of nanotechnology, bonding techniques using friction welding, hybridization of materials.

SCHEDULE OF LESSONS



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Introduction to Smart materials: classification and types. Concept of system input-output for the phenomenon / response materials (sensors and actuators). Scheme Analysis for the realization of a project. Practice limited to analysis.
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Electricity and magnetism: piezoelectric, piezoceramic and magnetostrictive, electrostrictive
The perception of color: liquid crystals, Electrochromic, Photochromic, Thermochromic.
Polymers phase change, smart gels, high-performance glazing. Exercise demonstration and design review
Plastics and Bioplastics. Special fibers. Practical Applications and Practice Demonstration
Shape memory polymers, conductive polymers. Exercise demonstration and design review
Micro and Macro connecting two realities in synergy: Nanotechnologies and nanomaterials.
Applications and exercise
Special bonding techniques, surface treatment, pigments and additives. Tutorial demo.
Architecture interactive and man as part of an urban system. Introduction to home automation: home of the third millennium
Exercise demonstration and design review
Exercise demonstration and design review in view of the examinations

Methods and evaluation criteria

Attendance and active participation in the exercises in the class; competence in respect to the complexity of the subject knowledge and the course topics.

Bibliography

Quello che vuole la tecnologia. Autore Kevin Kelly. Torino, Codice Edizioni, pp 410. ISBN 978-88-7578-184-2
Cosa sono le Nanotecnologie Autore: Dario Narducci. Sironi Editore, 2008



1° YEAR Master in Product Design

Discipline
Design

Lecturer
Gilberto Corretti

Schedule
8 hour a week in the 1 + 2° semester

Credits
10

Study plan
curricular

Educational goals

The main objectives of the course are critical autonomy, research, student personal resources development, the integration into the labor market. To which I add that, not least, the research and experimentation with relationships and behavioral strategies aimed at addressing mentioned in the introduction. It's a goal that cannot be entrusted only to the design course but requires interaction between the courses of specialized and experimentation, passion and personal commitment of the students.

Course content

The course will be divided into:

- Design culture lessons, that depict the analysis of economic and anthropological contexts in which the project in Industrial Design is held.
- Design exercises on one or more issues of the project, carried out in close collaboration with external customers outside of the school and with other disciplines in the curriculum of the specialist course. Periodic revision of ongoing projects to check final projects in the course.

Exam Content

The course will be divided into:

- Design culture lessons, that depict the analysis of economic and anthropological contexts in which the project in Industrial Design is held.
- Design exercises on one or more issues of the project, carried out in close collaboration with external customers outside of the school and with other disciplines in the curriculum of the specialist course. Periodic revision of ongoing projects to check final projects in the course.

Methods and evaluation criteria

The guiding criterion of evaluation shall cover the quality (design, production and shipping) of the product developed by the student. The evaluation will also follow other criteria inspired by criticism autonomy and the spirit of initiative demonstrated in the project pipeline and in the relationship with the client.

Bibliography

- Andrea Branzi & A.V. – Il design italiano 1964-2000 – Electa Milano 2008
 Ettore Sottsass – Scritti- Neri Pozza Edit.- Vicenza 2002
 Gilberto Corretti- Lezioni di design – Alinea, Firenze 2006
 Maurizio Vitta – Il progetto della bellezza. Il design fra arte e tecnica- Einaudi - Milano 2001
 Enrico Castelnuovo – 1919-1990 -Il dominio del design –Electa- Milano 1991
 Roberto Gargiani – Archizoom Associati, dall'onda pop alla superficie neutra – Electa- Milano 2007
 Charlotte Perriand –Io, Charlotte –Laterza, bari 1998
 Zigmunt Bauman -Modus vivendi, inferno e utopia del mondo liquido – Laterza-Bari 2007
 Marc Augé – Rovine e macerie- Bollati Boringhieri –Torino 2004
 Alberto Bassi – Design anonimo in Italia – Electa- Milano 2007
 Harvey Molotch –Fenomenologia del tostapane – Cortina Editore- Milano 2005
 Federico Rampini – Le dieci cose che non saranno più le stesse. Tutte le cose che la crisi sta cambiando –Editoriale L'Espresso- Milano 2009
 Richard Sennett –L'uomo artigiano –Feltrinelli –Milano 2008
 John Thachara – In the bubble – Design per un futuro sostenibile - Allemandi Editore –Torino 2008
 Andrea Branzi Una generazione esagerata - Dai radical italiani alla crisi della globalizzazione- Baldini Castoldi- Milano 2014
 Chiara Alessi Dopo gli anni zero. Il nuovo design italiano -Laterza. Bari 2014



1° YEAR Master in Product Design

Discipline

Project Management

Lecturer

Angelo Minisci

Schedule

4 hour a week in the 2° semester

Credits

5

Study plan

curricular

Educational goals

The educational objective of the course is to provide the critical tools needed for designing and operating. Critical autonomy, originality of design, research and development of the student's personal resources, together with the capacity for development and coordination of the project theme are some of the educational objectives of the course.

Course content

The course is divided into direct and thematic lectures on individual specific topics, proposed as theoretical principals. On the basis of these lessons, the final project consists of a project proposal related to the dynamics of the course.

The courses in Gestione dei progetti (Project Management) and Design del sistema prodotto (System Product Design) investigate the role in design, not only as product design, but as a scenario prediction, development of strategies, defining concept to enhance the competitiveness of the companies involved.

Innovation is not only the introduction or adoption of a new technology. It is therefore necessary to design interactively, leaving room for creativity, the development of scenarios and strategies that allow the participation of social actors and facilitate the animation of system innovation projects:

- Identify problems, needs and the beneficiaries.
- Set design proposals with greater clarity and logical consistency.
- Adapt methods to come up with ideas and proposals that could develop into trans-disciplinary working groups.

The methodology is divided into three phases:

- Development of scenarios.
- Stakeholder mapping and organization.
- Visions and ideas.

Exam Content

The course is divided into direct and thematic lectures on individual specific topics, proposed as theoretical principals. On the basis of these lessons, the final project consists of a project proposal related to the dynamics of the course.

The courses in Gestione dei progetti (Project Management) and Design del sistema prodotto (System Product Design) investigate the role in design, not only as product design, but as a scenario prediction, development of strategies, defining concept to enhance the competitiveness of the companies involved.

Innovation is not only the introduction or adoption of a new technology. It is therefore necessary to design interactively, leaving room for creativity, the development of scenarios and strategies that allow the participation of social actors and facilitate the animation of system innovation projects:

- Identify problems, needs and the beneficiaries.
- Set design proposals with greater clarity and logical consistency.
- Adapt methods to come up with ideas and proposals that could develop into trans-disciplinary working groups.

The methodology is divided into three phases:

- Development of scenarios.
- Stakeholder mapping and organization.
- Visions and ideas.

Methods and evaluation criteria

The student will acquire skills concerning the report, presentation and discussion of their work, applying the principles taught during the lectures. The search for design thinking in the way of thinking, the ability to organise knowledge, to divide the particular cognitive process called "project".

The final evaluation will be made on the entire work carried out by the student during the course and will take seminar activity, participation in lectures and overall knowledge. into account

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Domenico De Masi: "Il futuro del lavoro", edizione Bur - saggi - Milano 2003;
E.Chiacchierini: "Tecnologia e produzione", edizione Kappa 2003
Antonelli,C.: "Cambiamento tecnologico e teoria dell'impresa". Milano, Loescher 1982,
Gennaro Aprea: "Prodotto innovativo o innovazione tecnologia", editore F. Angeli – Milano 1998;
Francesco Mauri, "Progettare progettando strategia. Il design del sistema prodotto" Masson, Milano, 1996.
Stefano Maffei, Giuliano Simonelli, "I territori del design. Made in Italy e sistemi produttivi locali", Il Sole 24 ore, Milano, 2002.

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**ISIA***Firenze*

1° YEAR Master in Product Design

Discipline

Design of the product system

Lecturer

Luigi Trenti

Schedule

4 hour a week in the 2° semester

Credits

5

Study plan

curricular

Educational goals

The aim of the Design of the Product System course is to teach creative knowledge that is expressed in a relational act, not as a simple act that precedes production, but as an act subject to constant changes.

The course aims to train students to be able to play a strategic role in relation to the product system. Professionals are in high demand within national and international design oriented companies and can help in the design and management of the entire cycle of brand diffusion to the consumer, through creative design products and services coordination, events, exhibitions and retail.

Course content

1. Evaluation of the creative and formative background of the students who will communicate through the creation of a portfolio in pdf format, max 5 MB.
2. Lectures that introduce students to the the concepts of Design of Product System.
3. Analysis of these concepts in the world of furniture.
4. The Salone del Mobile in Milano, along with other national and international fairs.
5. Introduction to the professional relationships and their contractual and legal issues.
6. The ADI history and associated services for members: The Design Jury, the Registry of Projects, the Commission for professional problems, the ADI Design Index, the Compasso d'Oro and other international design awards.

Exam Content

1. Evaluation of the creative and formative background of the students who will communicate through the creation of a portfolio in pdf format, max 5 MB.
2. Lectures that introduce students to the the concepts of Design of Product System.
3. Analysis of these concepts in the world of furniture.
4. The Salone del Mobile in Milano, along with other national and international fairs.
5. Introduction to the professional relationships and their contractual and legal issues.
6. The ADI history and associated services for members: The Design Jury, the Registry of Projects, the Commission for professional problems, the ADI Design Index, the Compasso d'Oro and other international design awards.

Methods and evaluation criteria

Student course attendance will be registered by signature on arriving and leaving lectures. Students will only be admitted to the final exam if they comply with the 70% lecture attendance. The final assessment grade will be the average of three grades:

1. Personal skills, creative talent, educational background and design knowledge.
2. Professionalism, punctuality, participation and understanding of the theoretical contents of the course.
3. Overall quality of the project and presentation capacity.

Bibliography

Recommended books, references, publications, fairs and reference websites will be communicated throughout the course. Essential reading:

1. Francesco Mauri, "Progettare progettando strategia, Il design del sistema prodotto" – Zanichelli
2. Gabriella Lojacono, "Le imprese del sistema arredamento. Strategie di design, prodotto e distribuzione" – Etas



1° YEAR Master in Product Design

Discipline

Manufacturing Processes

Lecturer

Simone Paternich

Schedule

4 hour a week in the 2° semester

Credits

5

Study plan

curricular

Educational goals

1. To teach the principles that organise and structure "the map" of the main materials and manufacturing processes;
2. To develop the basic tools with which to be orientated within the complexity and mutability of materials technologies and manufacturing processes;
3. To gain critical thinking (or analysis skills) for interpreting technological variables, environmental and economical sustainability regarding industrial production processes applied to product design.

Production processes and the materials technologies are dynamic disciplines, constantly speeding up their mutation process (this acceleration is also due to the steady hybridization between industrial activities and their manufacturing processes). Therefore students should gain:

1. Analysis and evaluation skills of possible technological solutions (regarding both materials and processes) and their performance, economical and environmental implications;
2. A solid critical capacity to constantly update technical and scientific knowledge, in order to interpret and understand changes and opportunities given by materials and productive process sciences.

Course content

Through the analysis of "matter levels" the course will highlight the consequences provoked by the transformation and manufacturing of materials, concerning their performance, economic, expressive and energetic aspects.

During the first part of the course, students will learn "classic" groups of materials (such as wood, polymers, metals, ceramic, etc.) and standard production processes; during this learning phase however, specific lectures on innovative manufacturing methods will be given. Furthermore students will have the opportunity to meet experts coming from research centres and companies. During this part of the course, strong focus will be paid to the following topics:

Surfaces engineering and programmability of material performance through the use of nanotechnologies;
3D printing techniques and materials for (dust, resins and wire)

Expertise, methodologies and tools which usually belong to engineering and physics can be also used in the field of production design; for this reason, in the final part of the course students will analyse and learn which software and simulating methods are used in materials engineering. In this way students will learn to discern useful qualities for selecting and designing materials and processes.

Three different kind of lessons and meeting will be offered to students:

1. In-depth lectures;
2. Meeting with experts, technicians, manufacturers, factory and research laboratory visits;
3. Supervision and evaluation of assigned tasks developed by individual students, which will be presented and discussed during the final exam.

Exam Content

Through the analysis of "matter levels" the course will highlight the consequences provoked by the transformation and manufacturing of materials, concerning their performance, economic, expressive and energetic aspects.

During the first part of the course, students will learn "classic" groups of materials (such as wood, polymers, metals, ceramic, etc.) and standard production processes; during this learning phase however, specific lectures on innovative manufacturing methods will be given. Furthermore students will have the opportunity to meet experts coming from research centres and companies. During this part of the course, strong focus will be paid to the following topics:



Surfaces engineering and programmability of material performance through the use of nanotechnologies;
3D printing techniques and materials for (dust, resins and wire)

Expertise, methodologies and tools which usually belong to engineering and physics can be also used in the field of production design; for this reason, in the final part of the course students will analyse and learn which software and simulating methods are used in materials engineering. In this way students will learn to discern useful qualities for selecting and designing materials and processes.

Three different kind of lessons and meeting will be offered to students:

1. In-depth lectures;
2. Meeting with experts, technicians, manufacturers, factory and research laboratory visits;
3. Supervision and evaluation of assigned tasks developed by individual students, which will be presented and discussed during the final exam.

Methods and evaluation criteria

Evaluation of the assignments presented during the final exam will be based on:

1. Consistency with the course objectives and the specific objectives of the research project;
2. Level of analysis and interpretation of the chosen research topic;
3. Accuracy and fluency of oral presentation, respecting given time limit, together with the graphic design quality of the report. The exam commission will positively consider the ability to communicate the research outcomes in a clear and unambiguous way.

Bibliography

M. Ashby, K. Johnson, *Materiali e Design, L'arte e la scienza della selezione dei materiali per il progetto*, Casa Editrice Ambrosiana, 2010

C. Ratti, *Tecnologie per il mobile*, Milano, PEG, 1991

V. Rognoli, M. Levi, *Materiali per il Design: espressività e sensorialità*, Milano, Polipress, 2005

Further reading references will be given to the students during the course.

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Bachelor Degree in Product Design

1° YEAR

Social Anthropology
Design culture
Mass communication
Technological innovation
Design

2° YEAR

Project Management
Design of the product system
Manufacturing Processes
Marketing
Strategy of Product Communication
Professional Business Management
Design Management

OPTIONAL

Digital Multiplatform Design
Strategic Design
Methodology of Communication Projects
Interior Design
Digital Video
Eco Design
Interaction Design
Model building
Interior Design: Furniture Design
Fashion Design

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**ISIA***Firenze*

2° YEAR Master in Product Design

Discipline
Marketing**Lecturer**
Massimo Alvito**Schedule**
4 hour a week in the 3° semester**Credits**
5**Study plan**
curricular

Educational goals

What does marketing mean in the context of communication and product design? Marketing today is able to adequately define the terms of a strategic and operational approach, one that integrates the tools of design thinking with the research methodologies, analysis development, implementation and control of their business processes? In the practice of marketing it comes the true encounter between the same presuppositions of communication design and product design. The current move from transactional to relational logic on marketing to be an essential organizational function, where a set of processes aimed at creating and communicating, transmitting and exchanging value among people and companies comes into play.

Course content

The course is divided into two phases: (1) acquisition and analysis of the strategic and operational marketing tool; (2) development of a branding project. If the first stage is essentially theoretical, the second is basically practical. During the first phase, progressive verifications of acquired skills will be made, the results of which will be a necessary condition for the development of phase 2. The second phase of the course also provides ongoing verification where the branding project will take on the value of consistency and concreteness. This phase will determine the activities of teamwork for mixed groups of students from both courses (min 2 max 4 people/group). The members of the groups will be identified and defined on an accrual basis of complementary skills.

Exam Content

The course is divided into two phases: (1) acquisition and analysis of the strategic and operational marketing tool; (2) development of a branding project. If the first stage is essentially theoretical, the second is basically practical. During the first phase, progressive verifications of acquired skills will be made, the results of which will be a necessary condition for the development of phase 2. The second phase of the course also provides ongoing verification where the branding project will take on the value of consistency and concreteness. This phase will determine the activities of teamwork for mixed groups of students from both courses (min 2 max 4 people/group). The members of the groups will be identified and defined on an accrual basis of complementary skills.

Methods and evaluation criteria

5 criteria:

presence and active participation in the course (20%)
verification phase 1 (25%)
verification phase 2 (25%)
final presentation (30%)

Bibliography

Philip Kotler, Kevin Keller

Il marketing del nuovo millennio Pearson, 2010

Russell Edwards, The fundamentals of marketing AVA, 2009

Massimo Recalcati, Ritratti del desiderio Raffaello Cortina, 2012

Paolo Grimaldi, Blur design. Il branding invisibile Fausto Lupetti, 2014

Thom Braun, Cogito ergo brand. Da Eraclito a Popper: breve storia filosofica del branding. Etas, 2005

Melissa Davis, The Fundamentals of branding AVA, 2009

Alina Wheeler, Joel Katz, Brand Atlas. Branding Intelligence Made Visible. Wiley, 2011



2° YEAR Master in Product Design

Discipline

Strategy of Product Communication

Lecturer

Massimiliano Pinucci

Schedule

4 hour a week in the 4° semester

Credits

5

Study plan

curricular

Educational goals

Through the analysis of tools and communication dynamics based on case histories, with specific focus on channels and communication techniques both traditional and innovative, the logical structures and the project will be progressively addressed and analyzed using a deductive, logical and interactive structure.

To support the lectures, professionals and communication operators from companies and organisations that can bring concrete experience on specific topics, will be invited.

Course content

- Communicating:

The product the project

The meta-project

- Target:

The client

The market

The media

- Flows and Logical

-Communication Design goals:

Targeting

Branding

Naming

- Defining strategic objectives:

Design and planning

Execution and verification systems Funding activities

- Company case histories

Exam Content

- Communicating:

The product the project

The meta-project

- Target:

The client

The market

The media

- Flows and Logical

-Communication Design goals:

Targeting

Branding

Naming

- Defining strategic objectives:

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Design and planning
Execution and verification systems Funding activities

- Company case histories

Methods and evaluation criteria

In the evaluation, using a grid which contains the following items:

Presentation (fluency, consistency with the topics of the course, familiarity with the software)

Final product logic, innovation, functionality, coherence, project communication, economic aspect- business plan / bdg-, organizational aspect -gantt-, strategic impact)

Attendance during the course (interaction, reviews)

Bibliography

Viral marketing. E altre strategie di comunicazione innovativa Gianluca Arnesano,
FrancoAngeli Edizioni, 2007

Impresa 4.0. Marketing e comunicazione digitale a 4 direzioni Marco Camisani Calzolari, Franco Giacomazzi
Pearson Education Italia, 2008

Invertising. Ovvero, se la pubblicità cambia il suo senso di marcia Paolo Iabichino
Guerini e Associati, Italia, 2009

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2° YEAR Master in Product Design

Discipline

Professional Business Management

Lecturer

Giulia Reali

Schedule

4 hour a week in the 4° semester

Credits

5

Study plan

curricular

Educational goals

The course considers the skills relating to the management and organisation of professional activity, linking it to the general political / economic, technological and socio / cultural world of work, and overall aspects of legislative, regulatory and overall administrative issues.

It also examines all the tools that enable management capabilities of professional relationships with regard to the relationship with the customer, to teamwork, to multidisciplinary collaborations as well as regulatory aspects governing the protection of intellectual property.

In order to frame the work activity within a context of an international framework, knowledge of the English language is considered essential as the language of trade, and the main foreign languages. 60 hours, 15 structured lessons and with guests to describe and explain the organizational and operational processes in the world of design and communication.

Figures that interact each with their own language and code conventionally established and accepted. Rules and procedures to know and practice. To move and act freely, without limits within the boundaries. The course will flow by providing practical and theoretical tools useful for awareness and knowledge in the workplace.

Course content

Introduction to the course: objectives and opportunities

Production flow management reports: the relationship between designer / consultant / customer / supplier.

DESIGN THINKING > MODELS FOR STRATEGIC THINKING

HOW TO IMPROVE MYSELF

HOW TO IMPROVE OTHERS

HOW TO UNDERSTAND MYSELF BETTER HOW TO UNDERSTAND OTHERS BETTER

DESIGN MANAGEMENT > MODELS FOR STRATEGIC PROJECTS

DRAW YOUR PROCESSES FOCUS YOUR BUSINESS DEFINE YOUR STRATEGIES

TAKE YOUR DECISIONS

MAKING IDEAS HAPPEN > VISION & REALITY

MODIFY YOUR ORGANIZATIONAL HABITS

ENGAGE BROADER COMMUNITY

DEVELOP YOUR LEADERSHIP CAPABILITY

MANAGE YOUR DAY-TO-DAY > MODELS FOR CREATIVE SPACE

BUILD YOUR ROUTINE FIND YOUR FOCUS

SHARPEN YOUR CREATIVE MIND

MAXIMIZE YOUR POTENTIAL > MODELS FOR DESIGNER LIFE

GROW YOUR EXPERTISE TAKE BOLD RISKS

BUILD AN INCREDIBLE CAREER

An introduction to intellectual property law

Design and designers today, facing the profession?

Designer: how we cook in the world of work.

VAT, withholding tax, receipt or invoice. Contracts, forms of work, company forms, means of access to credit, taxation and social security.

The entrepreneurship thoughts and practice. Redefine the roles and modes of operation in the work of a designer.

Exam Content



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Introduction to the course: objectives and opportunities

Production flow management reports: the relationship between designer / consultant / customer / supplier.

DESIGN THINKING > MODELS FOR STRATEGIC THINKING

HOW TO IMPROVE MYSELF

HOW TO IMPROVE OTHERS

HOW TO UNDERSTAND MYSELF BETTER HOW TO UNDERSTAND OTHERS BETTER

DESIGN MANAGEMENT > MODELS FOR STRATEGIC PROJECTS

DRAW YOUR PROCESSES FOCUS YOUR BUSINESS DEFINE YOUR STRATEGIES

TAKE YOUR DECISIONS

MAKING IDEAS HAPPEN > VISION & REALITY

MODIFY YOUR ORGANIZATIONAL HABITS

ENGAGE BROADER COMMUNITY

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Designer: how we cook in the world of work.

VAT, withholding tax, receipt or invoice. Contracts, forms of work, company forms, means of access to credit, taxation and social security.

The entrepreneurship thoughts and practice. Redefine the roles and modes of operation in the work of a designer.

Methods and evaluation criteria

Course attendance

Active participation in class exercises

Preparation of a written essay

Creativity in the creation of a discussion of a topic addressed by the lecturer

Oral presentation

Bibliography

Anderson C. 2008 La coda lunga , Codice Editore Torino

Barthes R. 2006 Il senso della Moda, A Einaudi Edizione

Bauman Z. 2008 Consumo, dunque sono, Editori Laterza Roma

Bauman Z.2007 Homo consumens. Lo sciame inquieto dei consumatori e la miseria degli esclusi, Erickson Gardolo (TN)

Bauman Z. 2005 La società sotto assedio, Editori Laterza Roma

Bilton N.2011 lo vivo nel futuro, Codice Editore Torino

Codeluppi V. 2008 Il biocapitalismo. Verso lo sfruttamento integrale dei corpi, cervelli ed emozioni, Bollati Boringhieri Torino

2003 Il potere del consumo. Viaggio nei processi di mercificazione della società, Bollati Boringhieri Torino

Fabris G.

2008 Societing. Il marketing nella società postmoderna, Egea Milano Fried J. & Hansson H. D.

2010 Rework, Crownpublishing N.Y. Gabardi E. (a cura di)

2002 La visione strategica, Franco Angeli Milano Jensen R.

1999 The dream society, McGraw Hill Kelly K.

2010 Quello che vuole la tecnologia, Codice Editore Torino

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Latouche S.

2010 Come si esce dalla società dei consumi. Corsi e decorsi della decrescita Bollati Boringhieri Torino
Latouche S.

2011 Per un'abbondanza frugale Bollati Boringhieri Torino Lindstrom M.
2009 Neuromarketing. Attività cerebrale e comportamenti di acquisto, Apogeo Milano

Lipovetsky G.

2007 Una felicità paradossale. Sulla società dell'iperconsumo, Raffaele Cortina Editore Milano Lois G.
2012 Damn good advice, Phaidon London Morace F. e Lanzone G.
2010 Verità e bellezza Nomos Edizioni

Morozov E.

2013 Ingenuità della rete, Codice Editore Torino Paquot T.
2007 Elogio del lusso. Ovvero l'utilità dell'inutile, Castelvechi Roma Turke C.
2012 La società eccitata, Castelvechi Bollati Boringhieri Torino Walker B.
2008 Buying in, Random House New York

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Bachelor Degree in Product Design

1° YEAR

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Mass communication
Technological innovation
Design

2° YEAR

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Design of the product system
Manufacturing Processes
Marketing
Strategy of Product Communication
Professional Business Management
Design Management

OPTIONAL

Digital Multiplatform Design
Strategic Design
Methodology of Communication Projects
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1° YEAR Master in Product Design

Discipline

Digital Multiplatform Design

Lecturer

**Salvatore Iaconesi,
Oriana Persico**

Schedule

8 hour a week in the 2° semester

Credits

10

Study plan

optional

Educational goals

The course introduces the techniques of Transmedia Storytelling and the Near Future Design methodology. Near Future Design uses ethnographic methods to understand how cultural and socio-psychological environments suggest the emergence of possible future scenarios, and the modalities according to which they can be evaluated and implemented under the form of diegetic prototypes, which can be communicated transmedially.

Transmedia Storytelling techniques will allow students to design and implement communication campaigns by combining and systematizing physical objects, videos, websites, applications, digital, urban and interstitial publications, social networks and generative visualisations.

Course content

The course is constructed through frontal lessons, laboratories and periodic project reviews, together with the constant social networking activities, through which the class will be organized into working groups.

Each group will implement a complete Near Future Design and Transmedia Storytelling project during the course.

Lessons will be of three types:

- seminars: a series of readings will be discussed in class to critically assess theories, methods and practices;
- laboratory: design and implementation of the projects, with students forming groups, with the direct assistance of the professors;
- reviews: sessions for critical evaluation of the projects.

Exam Content

The course is constructed through frontal lessons, laboratories and periodic project reviews, together with the constant social networking activities, through which the class will be organized into working groups.

Each group will implement a complete Near Future Design and Transmedia Storytelling project during the course.

Lessons will be of three types:

- seminars: a series of readings will be discussed in class to critically assess theories, methods and practices;
- laboratory: design and implementation of the projects, with students forming groups, with the direct assistance of the professors;
- reviews: sessions for critical evaluation of the projects.

Methods and evaluation criteria

Students will be evaluated according to the following schema:

- 70% project (resulting from the general evaluation of the group project, which is the same for all of the group members);
- 30% participation to the activities in class and online.

Bibliography

- William Gibson: "Neuromancer"
- Nicolas Nova, Katherine Miyake, Walton Chiu, Nancy Kwon: "Curious Rituals"
- Salvatore Iaconesi, Oriana Persico, Studenti ISIA: "Near Future Design, Volume 1"
- Salvatore Iaconesi, Oriana Persico: "Near Future Design: the perception of a "new possible" and a new role for Design"
- Salvatore Iaconesi, Oriana Persico: "Design, philosophy art and business"
- Salvatore Iaconesi, Oriana Persico: "Transmedia Design"
- Andrea Phillips: "A Creator's Guide to Transmedia Storytelling"
- Henry Jenkins: "Convergence Culture"
- Henry Jenkins: "Spreadable Media: Creating Value and Meaning in a Networked Culture (Postmillennial Pop)"



1° YEAR Master in Product Design

Discipline

Strategic Design

Lecturer

Mirko Tattarini

Schedule

4 hour a week in the 1 + 2 ° semester

Credits

10

Study plan

optional

Educational goals

The course aims to contribute to defining the profile of a Designer understood as a complex and strategic profile, able to confront diverse and vertical expertise within a single design project. Starting from diversified curricula, the course seeks to build a global figure that maintains itself in the nuances of the background.

Course content

The course addresses the theme of design intended in the complexity that characterizes it, especially today. In this way it crosses the theoretical and technical influences contributing to the creation, management and evaluation of a design project. Specifically, the course consists of historical lectures, technical production, technical digital production. The course reads design culture through cinema and literature, experiences, suggestions of topics such as the internet, digital manufacturing and sustainability contributing to the reflection on the coexistence of intangible and materials contained in artifacts and manufactured objects.

All this within a possible revision of the parable of the human relationship with the objects, based on the meta-constructs and the revision of the concept of well-being and of the relationship with the objects.

The course aims to present projects at the Fuori Salone 2015.

Exam Content

The course addresses the theme of design intended in the complexity that characterizes it, especially today. In this way it crosses the theoretical and technical influences contributing to the creation, management and evaluation of a design project. Specifically, the course consists of historical lectures, technical production, technical digital production. The course reads design culture through cinema and literature, experiences, suggestions of topics such as the internet, digital manufacturing and sustainability contributing to the reflection on the coexistence of intangible and materials contained in artifacts and manufactured objects.

All this within a possible revision of the parable of the human relationship with the objects, based on the meta-constructs and the revision of the concept of well-being and of the relationship with the objects.

The course aims to present projects at the Fuori Salone 2015.

Methods and evaluation criteria

The final evaluation will be based on the following parameters: attendance, participation, midterm test, quality of the final project, quality of the presentations.

Bibliography

"La forma del futuro", 2006, Bruce Sterling – Saggio "Makers", Chris Anderson, 2011 - Saggio

"Manifesto del terzo paesaggio", Gilles Clement – Saggio

"Lampi. La trama nascosta che guida la nostra vita", Albert Lászlo Barabási, Einaudi 2011 "L'uomo artigiano", Richard Sennet, Feltrinelli 2009 – Saggio

"L'accademia dei sogni", William Gibson, Mondadori 2004 – Romanzo

Various articles and excerpts from other texts and journals.



1 o 2° YEAR Master in Product Design

Discipline

Methodology of Communication Projects

Lecturer

Carlo Spoldi

Schedule

8 hour a week in the 1° semester

Credits

10

Study plan

optional

Educational goals

The course aims to provide students with a methodology that will enable them to face future projects in a professional manner with particular focus on research and innovation. Taught through historical / critical analysis of important national and international campaigns in which the lecturer participated (Apple, Benetton, Renault, Green Peace, Japan Tobacco ...) in their aspects of communication strategy, logo, tagline, advertising, media, below the line ... and with particular attention to their synergy. It aims to provide students with a method that will enable them to face future contracts in a professional way with particular propensity to research and innovation.

Course content

The course includes theoretical lectures, during which company Identity and related communication campaigns will be analyzed and discussed, focusing on a well established trend in the design of Institutional images featuring social content and their environmental sustainability. To be followed by practical exercises on real opportunities and specifications provided by the lecturer, e.g.: Communication Campaign with its theme being the Mediterranean and its related cultures, the environmental sustainability of fisheries and the conservation areas and the protection of marine protected areas (maritime exploration in the exploration for hydrocarbons, the offshore platforms), the Universal Declaration of Human Rights; or explicitly proposed by the students.

Exam Content

The course includes theoretical lectures, during which company Identity and related communication campaigns will be analyzed and discussed, focusing on a well established trend in the design of Institutional images featuring social content and their environmental sustainability. To be followed by practical exercises on real opportunities and specifications provided by the lecturer, e.g.: Communication Campaign with its theme being the Mediterranean and its related cultures, the environmental sustainability of fisheries and the conservation areas and the protection of marine protected areas (maritime exploration in the exploration for hydrocarbons, the offshore platforms), the Universal Declaration of Human Rights; or explicitly proposed by the students.

Methods and evaluation criteria

The evaluation criteria will take into consideration the participation / attendance, the level of creativity / innovation introduced by the student, the quality of the materials produced and their synergy.

Bibliography

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**ISIA***Firenze*

1 o 2° YEAR Master in Product Design

Discipline**Interior Design****Lecturer****Franco Raggi****Schedule**

8 hour a week in the 1° semester

Credits

10

Study plan

optional

Educational goals

The course aims to didactically develop the theme of the design of interior spaces and integrated equipment not only as a simple technical / functional problem, but as a complex tool. Examining the relationship between space, the body, functions and behaviours reported in a primary dwelling.

Interior architecture and Interior Design are fields of experimentation which can process / record expressive tendencies and theoretical positions related to the culture and practice of living. We are the houses we lie in and our space fully represents us in good and bad times.

During the course illustrated communications with educational themes will be covered,

The course entails two separate exercises:

The first: A spatial manipulation exercise based on a contrast of concepts (opposites) based on the set volume 600x600x800cms, without living functions but ergonomically feasible.

The second: A concrete and feasible project based on unconventional, but realistic housing.

Course content

Project Theme 1: Macro-objects/Micro-architectures. Designed and projected around the body.

The course focuses on designing spaces – objects – furniture – structures in close relationship with the space around our body. Our body is our primary tool through which we alter and give shape to things and the space around us. The aim of the course is to design a project that creates small functional structures involving the space immediately close to the body, active and passive perception of it.

Project Theme 2: Final project, based on temporary living space (or spaces) system for homogeneous groups of users.

As a continuation of project didactic experience, on the topic "Volume Compelled" students are asked to carry out a more accomplished and free living theme space and volumes, in the context of a group of people whose activities are similar but temporary (students from diverse disciplines, workers on a construction site, volunteer groups, travellers, temporary housing etc.) in relation to events that require increased receptivity.

Exam Content

Project Theme 1: Macro-objects/Micro-architectures. Designed and projected around the body.

The course focuses on designing spaces – objects – furniture – structures in close relationship with the space around our body. Our body is our primary tool through which we alter and give shape to things and the space around us. The aim of the course is to design a project that creates small functional structures involving the space immediately close to the body, active and passive perception of it.

Project Theme 2: Final project, based on temporary living space (or spaces) system for homogeneous groups of users.

As a continuation of project didactic experience, on the topic "Volume Compelled" students are asked to carry out a more accomplished and free living theme space and volumes, in the context of a group of people whose activities are similar but temporary (students from diverse disciplines, workers on a construction site, volunteer groups, travellers, temporary housing etc.) in relation to events that require increased receptivity.

Methods and evaluation criteria

Oral exam, where research abilities, presentation of the concept and aspects of the design process are evaluated. Ability to represent, verbal communication and graphic design of the project are evaluated. Modelling and graphics are assessed.

Bibliography

SHELTER

Shelter Publications inc. P.O. Box 279 Bolinas, California 94924 USA hanno un sito web:

SHELTER ONLINE www.shelterpub.com. "Designing for a real World" di Viktor Papanek

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"La casa mobile" di Cherubino Gambardella . Ed. Electa

"Blow up". Inflatable art, architecture and design. Di Sean Topham. Ed. Prestel

"Mobile", the art of portable architecture. Di Jennifer Siegal Ed. Princeton Architectural press. "LOT/EK: Mobile Dwelling unit" di Christopher Scoates . ed. Art Publisher 2003
Urban Scan Lot/Ek. Princeton Architectural Press, (very interesting as a repository of mobile urban structures on a small scale)

"Transportable environments".
International Conference of portable Architecture. Di R. Kronenberg 1999

"il viaggio abitato", di Giampiero Bosoni, edizioni Mondadori. (interessante per documenti su capsule e abitacoli mobili).

"Small spaces big ideas". Libro già disponibile presso Biblioteca ISIA "B Fuller, Architettura in Movimento" di M.J. Gorman. Ed Skirà
"Fuller Houses" di Federico Neder. Ed Lars Muller Publishers. 2008.
"Casa per tutti" Abitare la città globale" di Fulvio Irace Electa Triennale. 2008 divertimenti

"PREFAB" sostenibili, economici, all'avanguardia. Di Marta Serrats. Ed. Logos

Magazine CASABELLA n.836 aprile 2014.articolo Rifugi, giocattoli, ripari, capanne di Matteo Vercelloni.

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**ISIA***Firenze*

1 o 2° YEAR Master in Product Design

Discipline

Digital Video

Lecturer

Giancarlo Torri

Schedule

4 hour a week in the 2 ° semester

Credits

10

Study plan

optional

Educational goals

The course analyses filming and editing techniques and their applications, aimed at the completion of an audiovisual product. This course is practical, aiming for the concrete production of a digital movie (short film, pilot or spot). During the different stages of making the film, theoretical issues concerning the stage object are covered.

The theme of this year's academic course is TBC. In addition, to ensure good student motivation, the themes of the films are tied to a contest which entry expires after June 2016.

Course content

Types of digital video production (publicity, institutional, documentary, cinema and fiction, etc.)

Draft of a screenplay

Production (budget, study and examination of the script)

Structure and Operational use of a video camera (DSLR, Digital cameras and digital camcorders)

Filming techniques: shots, camera movements, photographs

Actor Direction

Postproduction formats

Editing using non-linear editing system

Finalisation of audiovisual products (Software to be confirmed)

Burning and distribution of audio-vision products

Exam Content

Types of digital video production (publicity, institutional, documentary, cinema and fiction, etc.)

Draft of a screenplay

Production (budget, study and examination of the script)

Structure and Operational use of a video camera (DSLR, Digital cameras and digital camcorders)

Filming techniques: shots, camera movements, photographs

Actor Direction

Postproduction formats

Editing using non-linear editing system

Finalisation of audiovisual products (Software to be confirmed)

Burning and distribution of audio-vision products

Methods and evaluation criteria

Each student will be assessed taking into account the following:

Attendance, participation, quality of work completed depending on the chosen role within the troupe, effectiveness of backstage product or layout mounted poster (print) or other promotional material (to be agreed upon).

Bibliography

Walter Murch, "In un batter d'occhi. Una prospettiva del montaggio cinematografico nell'era digitale" - Lindau Handouts, Manuals updated



1 o 2° YEAR Master in Product Design

Discipline
Eco Design

Lecturer
Andrea Spatari

Schedule
8 hour a week in the 2 ° semester

Credits
10

Study plan
optional

Educational goals

The aim of the course is to develop student awareness in the complexity of the topics and the interdependence of variables, providing them with the tools needed to evaluate, plan and reduce the environmental impact of their projects, whether they are physical objects, digital products or services.

Course content

The lectures alternate with practical exercises partially carried out in class, partially at home. Each week students work on presented issues, by frequently posting the results of their work on a ad hoc created blog.

At the beginning of the course, in order to manage educational activities and to facilitate horizontal learning, the class is divided into small groups of maximum three students, who together carry out the exercises and the final exam project.

Through interdisciplinary studies on monographic themes, students are encouraged to explore the following:

- Critical approach to the course themes
- Policies for sustainability, regulations and certifications
- Materials and technologies
- Electronics and smart objects
- Digital fabrication
- LCA (life cycle analysis of the product)
- SCOR (supply chain organisation)
- EcoDesign strategies to reduce environmental impact)
- Design tools; scenarios and concept

Exam Content

The lectures alternate with practical exercises partially carried out in class, partially at home. Each week students work on presented issues, by frequently posting the results of their work on a ad hoc created blog.

At the beginning of the course, in order to manage educational activities and to facilitate horizontal learning, the class is divided into small groups of maximum three students, who together carry out the exercises and the final exam project.

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- Critical approach to the course themes
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- SCOR (supply chain organisation)
- EcoDesign strategies to reduce environmental impact)
- Design tools; scenarios and concept

Methods and evaluation criteria

Evaluation of the final work will contribute to the composition of the grade for 50%. The remaining 50% will be determined by an evaluation of the work completed during the academic year, published on the group's blog. To give a final grade, the following aspects will be evaluated:

- Quality and extension of research
- Compliance of project objectives (coherence, effectiveness)
- Innovation
- Overall impact of the project on the environment
- Quality, synthesis and efficacy of the presentation

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Bibliography

Design of Sustainable Product Life Cycles - Jörg Niemann (Editor), et al.
Greener Products: The Making and Marketing of Sustainable Brands - Al Iannuzzi
Remake Restyle Reuse: Easy Ways to Transform Everyday Basics into Inspired Design - Sonia Lucano, Anne-Margreet Honing
Sustainability by Design: A Subversive Strategy for Transforming Our Consumer Culture - John Ehrenfeld
Sustainable Industrial Design and Waste Management: Cradle-to-Cradle for Sustainable Development - Salah el- Haggag
Sustainable Design Through Process Integration: Fundamentals and Applications to Industrial Pollution Prevention, Resource Conservation, and Profitability Enhancement - Mahmoud M. El-Halwagi
Design with Nature (Wiley Series in Sustainable Design) - Ian L. McHarg
La natura della tecnologia - W. Brian Arthur
Quello che vuole la tecnologia - Kevin Kelly
La forma del futuro - Bruce Sterling
Tomorrow Now - Bruce Sterling
Come fare ricerca qualitativa - David Silverman
L'etnografo imperfetto - Leonardo Piasere
Product Design in the sustainable era - Dalcacio Reis
Eco-Design, progetti per un futuro sostenibile - Alastair Fuad-Luke
Ecodesign - Silvia Barbero, Brunella Cozzo
In the bubble, design per un futuro sostenibile - John Thackara
Dalla culla alla culla. Come conciliare tutela dell'ambiente, equità sociale e sviluppo – William McDonough, Michael Braungart

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1 o 2° YEAR Industrial Design

Discipline

Interaction Design

Lecturer

Antonio Glessi

Schedule

4 hour a week in the 1 ° semester

Credits

5

Study plan

optional

Educational goals

Provide a theoretical and practical knowledge of the principles of the relationship between man and machine. Stimulate a modular and a systematic approach to the design and implementation of mobile applications through the use of production tools that assist and simplify the development phase of programming. Providing a critical cost-benefit analysis, also in ethical terms, in choosing the most suitable content and interface elements more suited to the actual feasibility and effectiveness of the project. The ultimate goal of the course is to make students able to interact productively with prospective customers and service providers to optimize their time and resources available.

Course content

The theme of the course is to develop a concrete experience gained while working in small groups, mostly in the classroom during class time. As the use of online development platforms will be privileged, it is essential that every student is in a position to always be connected to the network. The focus will be to produce a simple application in a totally independent approach, either for entertainment or for an everyday utility. No previous programming knowledge is required, although the course itself is an ideal complement to the course Elements of Programming.

Exam Content

The theme of the course is to develop a concrete experience gained while working in small groups, mostly in the classroom during class time. As the use of online development platforms will be privileged, it is essential that every student is in a position to always be connected to the network. The focus will be to produce a simple application in a totally independent approach, either for entertainment or for an everyday utility. No previous programming knowledge is required, although the course itself is an ideal complement to the course Elements of Programming.

Methods and evaluation criteria

Review continuity, both in the classroom and online, is strictly required. Projects not previously approved or revised at least once will not be accepted to take part in the exam. The formal quality of the presentation affects the vote by 20%, technical and the technological qualities of the project by 40%, the ability to discuss the narrative and/or the communication aspects for the remaining 40%.

Bibliography

Dan Zambonini, A Practical Guide to Web App Success, Five Simple Steps (2011) Jaron Lanier, You Are Not a Gadget: A Manifesto, Vintage Books (2011)

Ken Howard Barry Rogers, Individuals and Interactions: an Agile Guide, Addison-Wesley (2006)

Carolyn Handler Miller, Digital Storytelling A Creator's Guide to Interactive Entertainment, Elsevier (2006)

Steve Krug, Don't Make Me Think - A Common Sense Approach To Usability (Second Edition), New Riders (2006) Giles Colborne, Simple and Usable Web, Mobile, and Interaction Design, New Riders (2010)



1 o 2° YEAR Master in Product Design

Discipline

Model building

Lecturer

Andrea Moscardini

Schedule

4 hour a week in the 2 ° semester

Credits

5

Study plan

optional

Educational goals

The course give a panoramic overview of the various types of models and modeling techniques of construction typical in the industrial design field. Specific focus will be given to the use of new information technologies and the development and use of simple models, rapid prototyping techniques and first-step design models starting from the earliest stages of planning.

Course content

- introduction: model types and application fields
- Materials
- Traditional techniques and tools
- Hi-tech methods and computerised tools
- CNC milling
- Rapid prototyping
- Laser cutting
- Reverse engineering
- Mold building
- Vacuform
- Fiber reinforced materials
- Surface finishing and painting

The theoretical lectures will be complemented by tutorials and lab activities.

Students will be challenged to build their own models (or models suggested by the lecturer) by using the skills and techniques learned during the course.

Exam Content

- introduction: model types and application fields
- Materials
- Traditional techniques and tools
- Hi-tech methods and computerised tools
- CNC milling
- Rapid prototyping
- Laser cutting
- Reverse engineering
- Mold building
- Vacuform
- Fiber reinforced materials
- Surface finishing and painting

The theoretical lectures will be complemented by tutorials and lab activities.

Students will be challenged to build their own models (or models suggested by the lecturer) by using the skills and techniques learned during the course.

Methods and evaluation criteria

The exam commission will evaluate the correct understanding of the production processes and the consistency of the choices made in the building techniques, and the coherence of the choices made during the modeling process.

Bibliography

Piero Polato – Il modello nel design: la bottega di Giovanni Sacchi (Hoepli , 1991) Sidney Pollack – Sketches of Frank Gehry (documentary, USA 2005)

About RP: <http://www.aero.polimi.it/~sala/bacheca/PROTOTIPAZIONE.pdf>



1 o 2° YEAR Master in Product Design

Discipline

Interior Design: Furniture Design

Lecturer

Aurelio Porro

Schedule

4 hour a week in the 1° semester

Credits

5

Study plan

optional

Educational goals

The interior design of furniture course aims to give the fact-finding, planning, operative and critical tools regarding the design of plywood furniture, specifically steam-bent wood.

The course intends to generate critical consideration and intellectual curiosity in order to create a real project created based on awareness and originality.

The project regarding a piece of furniture entails not only an analysis of its functional purpose but also aesthetic, expressive and the sensorial value, in perspective of a cultural, technological and manufacturing context.

Course content

The activities will be developed through research topics and projects aimed to design environmentally friendly laminated wood furniture (plywood, wood based sheets, laminates). Company reference: EMMEMOBILI Cantu. Project themes: A 1. Design of a piece of furniture in steam bent plywood. A2. Design of a toy for children in steam bent plywood A3. Design of a rocking chair. A4. Design of a piece of furniture to be created with plywood panels. A5. Design of a piece of furniture to be produced with plywood panels with cut out shapes.

Programme: 1. Lectures. 2. External contributions. 3. Tutorial project. 1: The lectures will cover the following topics: Wood and its derivative products: From the tree to processing techniques. Steam-bent wood and its derivative products. Analysis of steam-bent wood objects including conceptual archetypes, from particularly significant morphologically and technologically and innovative historical objects made by "masters of design" (M.Thonet, GT.Rietveld, A.Aalto, C.Eames, C.Mollino) to contemporary objects. Type of furniture. Detailed design of a piece of furniture. Working drawing of a piece of furniture. The constructed fundamental joints in bentwood furniture and their graphical representation. 2: Interventions by external experts: the processes of bending laminated wood. Verification by Daniele Tagliabue (Emmemobili). regarding the technical feasibility and construction of the projects prepared by students 3: Project. Design of a piece of furniture in plywood developed through a completed methodology, from the concept phase, project development, design and technical drawings and the final report, with a possible three-dimensional verification model.

Exam Content

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Methods and evaluation criteria

Ongoing reviews during the lessons. Final exam with the final evaluation that takes into account the following: Lesson participation, interest and motivation during the course; understanding and acquisition of design issues covered; processing capability and project organization; creative quality of the project; perfection in the design process; operational, expressive and graphics capabilities; ability in drafting technical documents; correct analysis between the project discussed and the work drawing.

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Norberto Marchi: "Il mobile in legno. Tecniche e procedimenti costruttivi", Edizioni La Scuola, Brescia 1989. Carlo Ratti: "Tecnologia del legno curvato", Ribera Editore, Milano, 1983. Carlo Ratti: "Tecnologie per il mobile", Ribera Editore, Milano, 1991. Carlo Ratti: "Sotto il segno del legno. Storia universale e tecnologie del legno curvato", Il Prato, Saonara (PD), 2008.

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1 o 2° YEAR Master in Product Design

Discipline

Fashion Design

Lecturer

Veronica Bogao

Schedule

4 hour a week in the 2 o 4 ° semester

Credits

5

Study plan

optional

Educational goals

An invitation to explore fashion firsthand and to rethink it objectively.

A laboratory of ideas, to review a fashion system adrift, lost following the frantic deadlines, in the images to construct and communicate, in the hands of influential journalists and the web, and with its anonymous protagonists exhausted and without motivation.

The return of the Fashion Designer, an ex-protagonist replaced by the brand and / or used as the face and commercial strategy, able to see fashion as function and solution.

Course content

Fashion: what it represents vs. what it is.

The cycle of fashion. Modern inputs. Silhouette, muse, de-construction, collage and dreams.

The body and the space of fashion

Fashion and identity. The centrality of the body. Fashion as entertainment.

Problem and Solution

Ergonomics, the science in the service of fashion, the project cycle.

Today and fashion?

Social networks, devices, economic, social and cultural phenomena today, reality vs. the imaginary worlds.

Exam Content

Fashion: what it represents vs. what it is.

The cycle of fashion. Modern inputs. Silhouette, muse, de-construction, collage and dreams.

The body and the space of fashion

Fashion and identity. The centrality of the body. Fashion as entertainment.

Problem and Solution

Ergonomics, the science in the service of fashion, the project cycle.

Today and fashion?

Social networks, devices, economic, social and cultural phenomena today, reality vs. the imaginary worlds.

Methods and evaluation criteria

During the semester students will perform research and exercises, that along with the final project, will form part of the course evaluation.

Bibliography

L.Bovone (a cura di) (1997), Mode, Milano, Angeli.

P.Calefato (1999), Moda, corpo, mito. Storia, mitologia e ossessione del corpo vestito, Roma, Castelveccchi. E.Cavalca Altan (2004), La moda allo specchio: comunicare la moda: strategie e professioni, Milano, Angeli.

V.Codeluppi (2002), Che cos'è la moda, Roma, Carocci.

F.Davis, Moda, cultura, identità, linguaggio, Milano, Baskerville.

G.Fabris (2003), Il nuovo consumatore: verso il postmoderno, Milano, Angeli. Flugel (2004), Psicologia dell'abbigliamento, Franco Angeli.

Garofolo, Montebelli, Pomodoro (2006), Moda e pubblicità, Roma, Carocci. Y.Kawamura (2006), La moda, Bologna, Il Mulino.

M.Maffesoli (1988), Il tempo delle tribù, Roma, Armando

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