

## Syllabus

### Course description

<b>Course title</b>	<b>History of Design 1</b>
<b>Course code</b>	97025
<b>Scientific sector</b>	ICAR/13 – disegno industriale
<b>Degree</b>	Bachelor in Design and Art (L-4)
<b>Semester</b>	I
<b>Year</b>	1st, 2nd or 3rd
<b>Credits</b>	5
<b>Modular</b>	No

<b>Teaching language</b>	English
<b>Total lecturing hours</b>	30
<b>Total hours of self-study and / or other individual educational activities</b>	about 95
<b>Attendance</b>	not compulsory but recommended
<b>Prerequisites</b>	-
<b>Course page</b>	-

<b>Course description and specific educational objectives</b>	<p>The course belongs to the class “di base” in the curriculum in Design and in the curriculum in Art.</p> <p><b>Course description:</b>  Design is integral to human existence; it shapes our material culture, characterizes our visual culture and has influenced human history since its origins. It has been and remains an omnipresent feature of daily life: every man-made object is a designed object. It is through the use of such objects that we experience and shape the world around us.</p> <p>The course offers an introduction to a selection of the most significant stages in the history of international design - with particular attention to design culture referred to industrial development and production, aesthetics, cultural and symbolic achievements from different origins ('high' &amp; 'low' culture) as well as to social and economic evolution and achievements.</p> <p>The focus of the course is interdisciplinary and covers the content and context of works and authors from the fields of product &amp; interior design, visual communication, architecture, interior design. In addition, the program also explores correlations between design practice and theory.</p>
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	<p>Core themes of the course include anonymous design and design before the Industrial Revolution, modernity as work in progress, postindustrial realities and challenges, design thinking.</p> <p>Through the use of multidisciplinary approaches, students learn how to imaginatively frame questions and consider problems from different perspectives.</p> <p><b>Educational objectives:</b></p> <ul style="list-style-type: none"> <li>• acquisition of basic knowledge in history of design</li> <li>• acquisition of basic knowledge concerning the theoretical subjects of the course</li> <li>• acquisition of basic knowledge concerning design culture in all its aspects</li> <li>• acquisition of basic knowledge concerning relationships between design theory/history and design practice</li> <li>• acquisition of basic knowledge concerning relationships between past, present and future of design processes and focuses</li> <li>• acquisition of basic knowledge concerning the contextualization of design approaches in the framework of social, economic and cultural environments and circumstances</li> <li>• acquisition of basic knowledge that enables students to look critically at their own work and to deal with the complexities of contemporary societies</li> </ul>
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<b>Lecturer</b>	Hans Leo Höger office F2.04, e-mail: <a href="mailto:hans.hoeger@unibz.it">hans.hoeger@unibz.it</a> , tel. +39 0471 015194, webpage: <a href="https://www.unibz.it/de/faculties/design-art/academic-staff/person/891-hans-leo-hoeger">https://www.unibz.it/de/faculties/design-art/academic-staff/person/891-hans-leo-hoeger</a>
<b>Scientific sector of the lecturer</b>	ICAR/13
<b>Teaching language</b>	English
<b>Office hours</b>	Monday - Friday (by appointment)
<b>Teaching assistant (if any)</b>	-
<b>Office hours</b>	-
<b>List of topics covered</b>	Design before the Industrial Revolution, anonymous design, design & crafts, Shaker design, historicism vs. contemporariness, modernity as work in progress, synchronism of the non-simultaneous ("Not all people exist in the same Now"), innovative products and graphic design works, the role of entrepreneurship in design processes, postindustrial realities and challenges, design thinking
<b>Teaching format</b>	classroom lectures, field trip, audiovisual media

	(documentaries etc.)
<b>Expected learning outcomes</b>	<ul style="list-style-type: none"> <li>• To have the ability to grasp the main phenomena that characterize today's society and to know how to look at these critically, also from a social and ethical perspective, and to develop appropriate solutions in terms of proposals / responses contained in design projects</li> <li>• Knowledge of historical and theoretical foundations of design</li> <li>• Know how to analyze important historical and theoretical aspects of design</li> <li>• Know how to present oral and written critical and planning analysis</li> <li>• Develop a good independent judgment, both in the critical evaluation of students' own work and in the ability to use the appropriate interpretive tools with respect to the contexts where they are going to apply their own design practice and / or to continue their studies, assessing also social and ethical aspects</li> </ul> <p><b>Knowledge and understanding</b></p> <ul style="list-style-type: none"> <li>• The expected learning outcome is that students will have been enabled to demonstrate a systematic understanding of basic knowledge in the fields of design history and theory.</li> </ul> <p><b>Applying knowledge and understanding</b></p> <ul style="list-style-type: none"> <li>• The expected learning outcome is that students will have been enabled to apply their knowledge and understanding in those professional situations in which design history and theory expertise is necessary and required or, in any case, useful and inspiring.</li> </ul> <p><b>Making judgements</b></p> <ul style="list-style-type: none"> <li>• The expected learning outcome is that students will have been enabled to gather and interpret relevant sources, information and documentations from the fields of design history and theory, with reference to design or design study topics (e.g. in the concept and research state of projects).</li> <li>• A further expected learning outcome is that students will have been enabled to contextualize historical and contemporary design projects and realizations in the framework of social, economic and cultural environments and circumstances.</li> </ul>

	<p><b>Communication skills</b></p> <ul style="list-style-type: none"> <li>The expected learning outcome is that students will have been enabled to communicate to both specialist and non-specialist audiences clearly and unambiguously - with confidence and originality - information, ideas, problems and solutions related to questions and topics of design history and theory.</li> </ul> <p><b>Ability to learn</b> (learning skills)</p> <ul style="list-style-type: none"> <li>The expected learning outcome is that students will have developed basic learning skills that are necessary for them to continue to undertake further study of design history and theory with a sufficient degree of autonomy.</li> </ul>
<b>Assessment</b>	<p>The exam will consist in a written test. The related questions will concern</p> <ul style="list-style-type: none"> <li>the content of the classroom lectures</li> <li>the content of the 2 textbooks (required readings)</li> <li>the content of the digital Reserve Collection of the course</li> </ul>
<b>Assessment language</b>	English
<b>Evaluation criteria and criteria for awarding marks</b>	<ul style="list-style-type: none"> <li>correctness of answers</li> <li>clarity of answers</li> <li>mastery of course-related language and terminology</li> <li>demonstration of knowledge and understanding</li> <li>ability to summarize, evaluate, and establish relationships between topics (ability of contextualization)</li> <li>skills in critical thinking</li> <li>ability to summarize in own words</li> </ul>
<b>Required readings</b>	<p>Charlotte and Peter Fiell The Story of Design Carlton Publishing Group London 2013 ISBN: 978-1-78313-001-6</p> <p>Alex Newson, Eleanor Suggett, Deyan Sudjic Designer Maker User the DESIGN MUSEUM / Phaidon London 2016 ISBN: 978-0-7148-7252-0</p> <p>Additional sources will be announced during the course and integrated in the course's digital Reserve Collection (<a href="https://eu.alma.exlibrisgroup.com/leganto/readinglist/lists">https://eu.alma.exlibrisgroup.com/leganto/readinglist/lists</a>).</p>

**Supplementary readings**

Supplementary readings will be announced during the course and integrated in the course's digital Reserve Collection (<https://eu.alma.exlibrisgroup.com/leganto/readinglist/lists>).