

## Syllabus

### Course description

<b>Course title</b>	<b>History of Design 1</b>
<b>Course code</b>	97114 - 97025
<b>Scientific sector</b>	ICAR/13
<b>Degree</b>	Bachelor in Design and Art (L-4)
<b>Semester</b>	Winter semester 2019/20
<b>Year</b>	1 <sup>st</sup> , 3 <sup>rd</sup>
<b>Credits</b>	6 for students from 2018/19 onwards; 5 for students enrolled before 2018/19;
<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 120 for 6 cp; about 95 for 5 cp
<b>Attendance</b>	not compulsory but recommended
<b>Prerequisites</b>	none

<b>Course description and specific educational objectives</b>	<p>The course belongs to the class “di base” in the curriculum in Design (for students enrolled from 2018/19 onwards) and in the curriculum in Design and Art (for students enrolled before 2018/19)</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 design, visual communication, architecture, interior design. In addition, the program also explores correlations between design practice and theory and</p>
---	---

	<p>investigates relationships between design and art.</p> <p>Core themes of the course include anonymous design and design before the Industrial Revolution, modernity as work in progress (new comprehensive concepts for the future), 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>
--	--

<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/en/faculties/design-art/academic-staff/person/891-hans-leo-hoeger">https://www.unibz.it/en/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>	Thursday 9:00-10:00 and 12:30-13:00
<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 (new comprehensive concepts for the future), innovative products and graphic design works (and related analysis of 'innovation' in visual communication, industrial design, etc.), the role of entrepreneurship in design processes, postindustrial realities and challenges, social design, synchronism of the non-simultaneous ("Not all people

	exist in the same Now"), design thinking
<b>Teaching format</b>	classroom lectures, field trip, audiovisual media (documentaries etc.), students' presentations and classroom discussions, group work
<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 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> </ul> <ul style="list-style-type: none"> <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>
<p><b>Assessment</b> (new didactic structure / max. 6 CP)</p>	<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 (available - also for non-attending students - through pdf files in the teaching materials of the course-related Reserve Collection)</li> <li>the content of the 3 textbooks indicated as required readings</li> </ul>
<p><b>Assessment</b> (old didactic structure / max. 5 CP)</p>	<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 (available - also for non-attending students - through pdf files in the teaching materials of the course-related Reserve Collection)</li> <li>the content of the 2 textbooks indicated as required readings</li> </ul>
<p><b>Assessment language</b></p>	<p>English</p>
<p><b>Evaluation criteria and criteria for awarding marks</b></p>	<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 and interpretive thinking</li> <li>ability to summarize in own words</li> </ul>
<p><b>Required readings</b> (new didactic structure / max. 6 CP)</p>	<p>Charlotte and Peter Fiell The Story of Design Goodman-Fiell London 2018 ISBN: 978-1-78313-017-7</p> <p>Alice Rawsthorn</p>

	<p>Hello World: Where Design Meets Life Overlook Press New York 2015 ISBN: 978-1-46831-005-4</p> <p>Deyan Sudjic B is for Bauhaus - An A-Z of the Modern World Penguin Publishers London 2014 ISBN: 978-1783130054</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>
<p><b>Required readings</b> (old didactic structure / max. 5 CP)</p>	<p>Charlotte and Peter Fiell The Story of Design Goodman-Fiell London 2018 ISBN: 978-1-78313-017-7</p> <p>Alice Rawsthorn Hello World: Where Design Meets Life Overlook Press New York 2015 ISBN: 978-1-46831-005-4</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>
<p><b>Supplementary readings</b></p>	<p>DK Smithsonian Design: The Definitive Visual History Doring Kindersley Toronto 2015 ISBN: 978-0-2411-8565-0</p> <p>Helen Armstrong (ed.) Graphic Design Theory: Readings from the Field Princeton Architectural Press New York 2009 ISBN: 978-1-56898-772-9</p> <p>This book will be made available through a pdf file in the teaching materials of the course-related Reserve Collection.</p>