

Syllabus
Course description

Course title	History of Design 1
Course code	97114
Scientific sector	ICAR/13
Degree	Bachelor in Design and Art (L-4)
Semester	Winter semester 2022/23
Year	1 st
Credits	6
Modular	No

Total lecturing hours	30
Total hours of self-study and/ or other individual educational activities	about 120
Attendance	not compulsory but recommended
Prerequisites	none

Course description	<p><i>The course belongs to the class "di base" in the major in Design.</i></p> <p>The future lies ahead of us, while a great accumulation of history is behind us – a resource for imagination and creativity. I think we can call 'creative' that dynamism of intellectual conception that flows back forth between the future and the past." Kenya Hara</p> <p>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 realizations from different origins ('high' & '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 investigates relationships between design and art.</p>
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	<p>Core themes of the course include modernity as work in progress (new comprehensive concepts for the future), postindustrial realities and challenges, design thinking, interconnectedness between history-theory-design.</p> <p>Through the use of multidisciplinary approaches, students learn how to imaginatively frame questions and consider problems from different perspectives.</p>
<p>Specific educational objectives</p>	<p>Knowledge and understanding</p> <ul style="list-style-type: none"> - have acquired a solid cultural heritage in which technical and media skills are combined with theoretical reflection, a necessary prerequisite for approaching the complex phenomena of today's society with awareness and being prepared to act as active participants. - have acquired the ability to grasp and analyse contemporary cultural and social phenomena that characterise design and art. - acquisition of basic knowledge in history of design - acquisition of basic knowledge concerning the theoretical subjects of the course - acquisition of basic knowledge concerning design culture in all its aspects - acquisition of basic knowledge concerning relationships between design theory/history and design practice - acquisition of basic knowledge concerning relationships between past, present and future (also related to design processes and focuses) - acquisition of basic knowledge concerning the contextualization of design approaches in the framework of social, economic and cultural environments and circumstances - acquisition of basic knowledge that enables students to look critically at their own work and to deal with the complexities of contemporary societies
<p>Lecturer</p>	<p>Hans Leo Höger office F2.04, e-mail: hans.hoeger@unibz.it, tel. +39 0471 015194, webpage: https://www.unibz.it/it/faculties/design-art/academic-staff/person/891-hans-leo-hoeger</p>
<p>Scientific sector of the lecturer</p>	<p>ICAR/13</p>
<p>Teaching language</p>	<p>English</p>
<p>Office hours</p>	<p>Each week of teaching: one hour before the course and half an hour after</p>
<p>List of topics covered</p>	<p>Interconnectedness between history-theory-design, historicism vs. contemporariness, modernity as work in progress (new comprehensive concepts for the future),</p>

	innovative product 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, the designer formerly known as unibz student.
Teaching format	classroom lectures, field trip, audiovisual media (documentaries etc.), students' presentations and classroom discussions, group work

Expected learning outcomes	<p>Disciplinary competence</p> <p><i>Knowledge and understanding</i></p> <ul style="list-style-type: none"> - have acquired the basic knowledge to be able to turn a critical eye to their own work and to deal with contemporary complexity - have acquired the basic knowledge necessary for further Master's studies in all components of project culture as well as in scientific and theoretical subjects. <p><i>Applying knowledge and understanding</i></p> <ul style="list-style-type: none"> - recognise the main phenomena of contemporary society, to observe them critically, also from an ethical and social point of view, and to elaborate appropriate solutions at the level of a design proposal/response. - make use of the skills acquired during the course of study in the event of continuing studies in a Master's degree programme in the field of design and to develop them further. <p>Transversal competence and soft skills</p> <p><i>Making judgements</i></p> <ul style="list-style-type: none"> - Be able to make independent judgements, both in the critical evaluation of their own work and in their ability to use the right interpretative tools in those contexts in which they will work professionally in design and/or continue their studies, also considering ethical and social aspects. <p><i>Communication skills</i></p> <ul style="list-style-type: none"> - to professionally communicate and substantiate their own decisions and justify them from a theoretical point of view. <p><i>Learning skills</i></p> <ul style="list-style-type: none"> - have acquired basic knowledge in theoretical subjects as well as a study methodology suitable for continuing studies with a Master's degree programme.
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Assessment	<p>The exam will consist in a written test. The related questions will concern 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) and the content of the textbooks indicated as required readings.</p> <p>In the case of (COVID-related) necessity of online exams, the written exam will be transformed into an oral one.</p>
Assessment language	<p>The same as the teaching language</p>
Evaluation criteria and criteria for awarding marks	<p>The final assessment is based on the content of all the classroom lectures and required readings, according to the following criteria:</p> <ul style="list-style-type: none"> • correctness of answers • clarity of answers • mastery of course-related language and terminology • demonstration of knowledge and understanding • ability to summarize, evaluate, and establish relationships between topics (ability of contextualization) • skills in critical and interpretive thinking • ability to summarize in own words
Required readings	<p>Elizabeth Wilhide, Dan Grilloopoulos Design: The Whole Story Thames & Hudson London 2022 (2nd edition) ISBN: 978-0500296875</p> <p>Michele De Lucchi My Horrible Wonderful Clients Quodlibet Habitat Macerata 2015 ISBN: 978-8-87462-762-2</p>
Supplementary readings	<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>Claudio Larcher, Massimo Martignoni, Ursula Schnitzer (eds.) Design from the Alps - Tyrol, South Tyrol, Trentino Scheidegger & Spiess Zurich 2019 ISBN: 978-3-85881-649-8</p> <p>These two books will be made available through a pdf file in the teaching materials of the course's digital Reserve Collection (under 'Supplementary readings')</p>