

Syllabus
Course description

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| Course title | History of Design 2 |
| Course code | 97115 |
| Scientific sector | ICAR/13 |
| Degree | Bachelor in Design and Art (L-4) |
| Semester | Summer semester 2023/2024 |
| Year | 1 st |
| Credits | 5 |
| Modular | No |

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| Total lecturing hours | 30 |
| Total hours of self-study and/ or other individual educational activities | about 95 |
| Attendance | not compulsory but recommended |
| Prerequisites | none |
| Maximum number of students per class | / |

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| Course description | <p><i>The course belongs to the class "di base" in the curriculum in Design.</i></p> <p>"[The history of ideas is] the discipline of interferences, the description of the concentric circles that surround works, underline them, relate them to one another, and insert them into whatever they are not."</p> <p>Foucault, Michel. <i>The Archaeology of Knowledge: And the Discourse on Language</i>. 1969.</p> <p>"Manufactured goods are connected intimately to the minds and bodies that use them. Through industrial design, marketing campaigns, and the narratives of popular entertainment, useful things perform functions beyond mere utility. As objects of emotional attachment, mechanical devices animate the scenes of daily life, stimulating feelings of love, possibility, and connection, as well as guilt, restriction, and isolation. The self emerges out of material things, which appear to take on lives of their own."</p> <p>Lupton, Ellen. <i>Mechanical Brides: Women and Machines from Home to Office</i>. 1997.</p> |
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| | <p>The History of Design 2 course will build on a simple, but powerful, ontological gap. The history of design will not be told by following those individual themes that shore up the field of history by defining the trajectory, too often traveled, that we call "canon." Rather, in this course, the History of Design will be told from the edges, the outer rims: from the historical contexts and contingencies that allowed designers and objects to exist in a certain specific way. Contexts in which artifacts are born and in which artifacts can become agents of change.</p> <p>The course will be divided into themes of inquiry designed to understand the historical, economic, political, and technological conditions that have characterized the birth and development of certain forms of design, and how these have acted, in one way or another, on the lives of subjectivities.</p> <p>Through individual and collective study, an attempt will be made to establish a method for beginning to understand, through design, the unstable materiality that constitutes modern life.</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. <hr/> <ul style="list-style-type: none"> - have acquired advanced knowledge in theory and history of design - have acquired advanced knowledge concerning design culture - have acquired advanced knowledge concerning relationships between design theory/history and design practice - have acquired advanced knowledge concerning relationships between past and present - have acquired advanced knowledge concerning the contextualization of design approaches in the framework of social, economic and cultural environments - have acquired advanced knowledge in design thinking |

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| Lecturer | Stefano Faoro office F3.04, e-mail: stefano.faoro@unibz.it , webpage: Stefano Faoro / Free University of Bozen-Bolzano (unibz.it) |
| Scientific sector of the lecturer | ICAR/13 |
| Teaching language | English |
| Office hours | Every class day, 9 a.m. to 9:55 a.m., and 1 p.m. to 1:55 p.m. (to be arranged by email) |
| List of topics covered | The birth of the commodity: Walter Benjamin's phantasmagoria of objects; how to deal with a history of the relationship between design, colonialism, and identity politics (gender, class, race); the great industries (Ford, Olivetti) and industrial districts (Made in Italy and the season of the Pubblica Utilità); design, industries, and working-class life; international style and the beginning of the crisis of modernity; radical design and post-modernity; the question of self-productions and "designer as..."; design and neoliberal politics; the problem of creativity. |
| Teaching format | Classroom lectures, audiovisuals (documentaries, etc.), research assignments and presentations, seminars. |

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| 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 - students should have been enabled to demonstrate a systematic understanding of the field of design history - a further expected learning outcome is that students will have developed conceptual insight and ability of analysis (focusing on research skills, theoretical and analytical methods and on how they are applied) <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 - students should have been enabled to apply their knowledge and understanding in those professional |
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| | <p>situations in which design history expertise is necessary and required or, in any case, useful and inspiring</p> <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 formal, technical and scientific point of view. <p><i>Learning skills</i></p> <ul style="list-style-type: none"> - have developed a creative attitude and learned how to enhance it and develop it according to their own inclinations. - have acquired basic knowledge in theoretical, technical and scientific subjects as well as a study methodology suitable for continuing studies with a Master's degree programme. |
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| <p>Assessment</p> | <p>The examination will consist of a written test. The questions will cover the content of the classroom lectures (available-even for non-attending students-through the pdf files in the teaching materials), the content of the texts listed as required readings.</p> |
| <p>Assessment language</p> | <p>The same as the teaching language</p> |
| <p>Evaluation criteria and criteria for awarding marks</p> | <p>The final assessment is based, for those attending, on the seminar activity and the final exam. The following evaluation criteria will be followed:</p> <ul style="list-style-type: none"> - the correctness of answers - clarity of answers - mastery of the language and terminology of the course - demonstration of knowledge and understanding - the ability to synthesize, evaluate and establish relationships among topics (ability to contextualize) - critical thinking skills - the ability to summarize in one's own words |
| <p>Required readings</p> | <p>Dardi, Domitilla, e Pasca, Vanni. Manuale di storia del</p> |

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| | <p>design. Edizione illustrata. Silvana, 2019. [Chapters: Victorian design, Arts and Crafts; Art Nouveau; Fordism and General Motors; Bauhaus; Postwar modernism; Post-modernism] – Selected chapters and page numbers will be presented during the lectures, and uploaded in the reserve collection.</p> <p>Lupton, Ellen. Mechanical Brides: Women and Machines from Home to Office. 1st edition. New York: Princeton Architectural Press, 1997.</p> <p>Silverman, Debora L. «Art Nouveau, Art of Darkness: African Lineages of Belgian Modernism, Part I». West 86th: A Journal of Decorative Arts, Design History, and Material Culture 18, fasc. 2 (2011): 139–81.</p> <p>Dressler, Iris. «The Bauhaus, the Nazis and German Post War Nation Building Processes». Bauhaus Imaginista, EDITION 1: CORRESPONDING WITH (2015).</p> <p>Poynor, Rick. «Portrait of the designer as author». Eye Magazine (2008).</p> |
| <p>Supplementary readings</p> | <p>/</p> |