

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 2024/25
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 course is divided into three parts. The first part will provide students with the tools, theoretical and formal, to understand the history of the birth of the discipline. In particular, we will focus on the relationship that exists between early modernity and the industrialization of design language, on the relationship between the mass production of the commodity the spectacle of advertising, and on the dialogue between art, industry, ideology and social struggles that distinguishes the proto-avant-gardes and avant-garde movements at the turn of the 19th and 20th centuries.</p> <p>The second part will be devoted to the central season of modernity. In particular, we will focus on the relationship that exists between the avant-gardes and abstraction of the sign and communicative language, with a special focus on material and industrial technology, the great schools of design, and on the use of exhibition and publication to develop and transmit ideas. On the birth of the great currents, the success or failure of the most radical experiences, and the relationship of designers to industrial patronage and the nation-state.</p> <p>The third part will be devoted to late modernity and the contemporary. In particular, we will focus on the collapse of avant-garde experiences and the birth of post-modernity. It will work on the end of the idea of universality and the birth of pluriversality. We will focus on the birth and development of countercultures, political</p>
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	<p>movements and design “from below,” to contemporary experiences of authorial and entrepreneurial design. Much emphasis will be given to some emblematic cases, useful to tell the story of the relationship between discipline and industry, between analog and digital -and consequent disruption of the production chain, between discipline and new forms of political practice, and between discipline and contemporary art.</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>Stefano Faoro e-mail: Stefano.Faoro@unibz.it webpage: Stefano Faoro / Free University of Bozen-Bolzano (unibz.it)</p>
<p>Scientific sector of the lecturer</p>	<p>nn</p>
<p>Teaching language</p>	<p>English</p>
<p>Office hours</p>	<p>Every Thursday: 13:00 to 14:30 – please arrange an appointment.</p>
<p>List of topics covered</p>	<p>INTRODUCTION What is history? What is design? An introduction Walter Benjamin and the birth of the commodity: the Paris arcades as a complete system.</p>

	<p>PRODUCTION AND THEORETICAL DEBATE BETWEEN THE 1800S AND 1900S. Great Exhibition in London (1851). From Arts and Crafts to Art Nouveau; Culture and industry in the new century (Vienna and Loos; Deutscher Werkbund; Behrens and the AEG; The London Transport case);</p> <p>DESIGN AND THE ARTISTIC AVANT-GARDE Futurist reconstruction of the universe, Constructivism and Neoplasticism Art Deco in France (Paris 1925); Le Corbusier and the Esprit Nouveau.</p> <p>THE MODERN MOVEMENT AND ITS HISTORIOGRAPHICAL FORTUNES. The story of the Bauhaus. The United States: Streamlining and International Style. The organic line (Scandinavian design, Eames, Saarinen...). The school of Ulm</p> <p>ITALIAN DESIGN Birth of the profession in Italy (Triennali, Stile Industria, Compasso d'oro, ADI) The protagonists and companies of Italian design The Olivetti case and industrial style Systems design and contestation Radical design, pop culture and counterculture movements</p> <p>DESIGN IN THE POSTMODERN CONDITION The "neo-modernism" of Alchemy and Memphis Trends at the end of the century.</p>
Teaching format	Classroom lectures, audiovisuals (documentaries, etc.), research assignments and presentations, seminars.

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
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	<p>and social point of view, and to elaborate appropriate solutions at the level of a design proposal/response.</p> <ul style="list-style-type: none"> - 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 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>
Assessment language	The same as the teaching language
Evaluation criteria and criteria for awarding marks	<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>For those not attending, the same evaluation criteria will apply only on the final exam. For those who do not attend the course, it will be mandatory to agree to read one text</p>

	among the "supplementary readings," which will become an exam subject.
Required readings	Dardi, D., & Pasca, V. (2019). <i>Design history handbook</i> . Silvana.
Supplementary readings	<p>Benjamin, W. (2002). <i>The Arcades Project</i> (H. Eiland & K. McLaughlin, Trad.). Belknap Pr.</p> <p>Corbusier, L. (2007). <i>Toward an Architecture</i>. Getty Publications.</p> <p>Enzensberger, T. (2019). <i>Blueprint: A powerful coming-of-age novel about a female Bauhaus student in the 1920s</i>. Dialogue Books.</p> <p>N.Y.), M. of M. A. (New Y. (1972). <i>Italy: The New Domestic Landscape: Achievements and Problems of Italian Design</i>. New York Graphic Society, Greenwich, Conn.</p> <p>Poyner, R. (2003). <i>No More Rules: Graphic Design and Postmodernism</i>. Yale Univ Pr.</p> <p>Venturi, R., Brown, D. S., & Izenour, S. (1977). <i>Learning from Las Vegas, revised edition: The Forgotten Symbolism of Architectural Form</i>. MIT Press.</p>