

Syllabus

Course description

Course title	History of Design 2
Course code	97115
Scientific sector	CEAR-08/D (ex ICAR/13)
Degree	Bachelor in Design and Art (L-4)
Semester	Summer semester 2024/2025
Year	1 st
Credits	5
Modular	No

Total lecturing hours	30
Total hours of self-study and/ or other individual educational activities	about 95
Attendance	not compulsory but recommended
Prerequisites	Students have to pass the exam of History of Design 1
Maximum number of students per class	/

Course description	<p><i>The course belongs to the class "di base" in the curriculum in Design.</i></p> <p>In his seminal 'Theses on the Philosophy of History', Walter Benjamin wrote that 'There is no document of civilization which is not at the same time a document of barbarism.' This lapidary sentence reminds us that every historiographical practice, and a fortiori History with a capital S, is an act that remembers and preserves as much as an act that forgets and erases. Every history is a narrative that includes something to the exclusion of others. Starting from these premises and trying to apply them to the concept of History of Design, the course will try to provide students with a series of methodological and conceptual tools aimed at building a critical attitude towards the canonical History of Design and at considering the need to bring to the surface the marginal and minor histories of design.</p> <p>Each of the four lectures offered will present and analyze a problem or issue related to design historiography, which will be articulated along conceptual oppositions (history vs. histories / center vs. periphery / ownership vs. appropriation / transparency vs. opacity). Each of these pairs will then be discussed through a series of case studies and the presentation of different 'objects' from the galaxy of modern design.</p> <p>The course will be then oriented towards the understanding of the social, economic, political, and</p>
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	<p>technological conditions that have characterized the birth and development of certain forms of design, and how these have acted on the social contexts where they emerged. The goal is to provide a first theoretical framework to understand the social history of design artifacts, and the complex ecologies of agencies and relationships that connect design and the real world.</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
<p>Lecturer</p>	<p>Andrea Facchetti e-mail: Andrea.Facchetti@unibz.it webpage: Andrea Facchetti / Free University of Bozen-Bolzano</p>
<p>Scientific sector of the lecturer</p>	<p>CEAR-08/D (ex ICAR/13)</p>
<p>Teaching language</p>	<p>English</p>
<p>Office hours</p>	<p>Thursdays 12.30 -13.30 (to be arranged by email)</p>
<p>List of topics covered</p>	<p>Neat History vs Messy History; Social history of design; the design object as a narrative object (Lect.1); history of cartography; maps and colonialism; silences of the maps; map communication model; Critical cartography (Lect.2); design as a program; corporate design; design and property; appropriation, détournement, and rip-off; design as use and consumption (Lect.3); design as interface; visualizing the black box; transparent design; opacity and design; ecological media (Lect.4).</p>

Teaching format	Classroom lectures, debate and discussion.
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 situations in which design history expertise is necessary and required or, in any case, useful and inspiring <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

	<p>inclinations.</p> <ul style="list-style-type: none"> - 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.
Assessment	<p>The exam will consist in a written test. The related questions will concern:</p> <ul style="list-style-type: none"> - 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); - the content of the textbooks indicated as required readings.
Assessment language	The same as the teaching language
Evaluation criteria and criteria for awarding marks	<p>The final assessment will be evaluated 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 thinking • ability to summarize in own words.
Required readings	<ul style="list-style-type: none"> • Martha Scotford, 'Messy History vs. Neat History: Toward an Expanded View of Women in Graphic Design', <i>Visible Language</i> 28, no. 4 (1994). • Johanna Drucker e Emily McVarish, <i>Graphic Design History: A Critical Guide</i> (Pearson, 2013), "Introduction", pp. xiii-xxix. • John B. Harley, 'Silences and Secrecy: The Hidden Agenda of Cartography in Early Modern Europe', <i>Imago Mundi</i>, Vol. 40 (1988), pp. 57-76. • Jeremy Crampton, John Krygier, 'An Introduction to Critical Cartography', <i>ACME: An International E-Journal for Critical Geographies</i> 4 (2006), pp. 11-33. • Michele Galluzzo, <i>Logo In Real Life</i> (Krisis Publishing, 2024), "Il logo aperto, la storia chiusa. Appunti per una storia sociale delle identità visive", pp. 33-49. • Kate Crawford and Vladan Joler, "Anatomy of an AI System: The Amazon Echo As An Anatomical Map of Human Labor, Data and Planetary Resources," <i>AI Now Institute and Share Lab</i>, (2018) https://anatomyof.ai

	<ul style="list-style-type: none">• Manfred Schneider, 'Translucent bodies, glass walls: Utopias of transparencies', in <i>Transparenzen / Transparencies – The Ambivalence of a New Visibility</i> (Sternberg Press, 2016), pp. 38-47.
Supplementary readings	Any further readings will be provided during the lessons.