DESIGN HISTORY II

BACHELOR IN DESIGN

Professor: CLARA ZARZA GARCIA-ARENAL

E-mail: czarza@faculty.ie.edu

Academic year: 17-18
Degree course: FIRST
   Semester: 2º
Category: BASIC
Number of credits: 6.0
Language: English

PREREQUISITES
The student must have an understanding of the main concepts, issues, styles and movements discussed in History of Design I. The student must also know to be critical and construct a strong oral and written argument, share their knowledge and ideas and work both individually and in group. Students should also feel responsible for the well functioning of the course, help their peers, respect class rules and timings.

SUBJECT DESCRIPTION
The second part of the course is responsible for transmitting to the student the influence of Modernity as well as Postmodernity within Contemporary Design, with special emphasis on the current emerging trends in the practice of International Design in all its fields.

We will thus continue to reflect on some of the fundamental concepts that regulate the history and practice of art and design such as authorship, originality, style, trend, or inspiration and study some of the fundamental styles and movements in art and design between 1940 and today exploring the development of production techniques and the role that the market and the consumer occupy in design practice. The deepening in specific case studies will also allow us to continue to reflect on and problematize the role of the designer with respect to today's society.

OBJECTIVES AND SKILLS

Objectives:
- To acquire the foundations in relation to key issues of visual culture and design history.
- To articulate and trace the development of important debates within the main literature of design history and theory.
- To learn about the history of design from modernity to the present.
- To learn about the main historiographic tendencies in Design and explore the development of ideas in critical context.
- To learn how to develop critical ideas about design into a consistent argument.

Skills:
- Use of and sensitivity towards relevant sources and primary texts in design, architecture and art history, theory and criticism.

- The analysis and critical assessment of arguments and theories.

- Development of an understanding of historical perspective.

- The ability to formulate and express a persuasive argument or position both orally and in written work.

- The use of the discipline’s basic knowledge as a tool to analyse and interpret present issues.

**METHODOLOGY**

The course consists of a blend of discussion and lecture based seminars and the engagement with weekly readings through written assignments, group work and in class discussions and tasks. Students will be expected to have read the pertinent texts before each session and to write a small assignment or prepare a specific task in response to them. Interactivity and engagement is critical to the learning process and therefore students will be encouraged to share their thoughts and ideas in relation to issues presented in each seminar.

Based on the above competencies, the Professor will for his CLASS SESSIONS rely on a combination of the below course formats: Lectures, Discussion Sessions, Student Presentations and Student Debates.

Based on the above competencies, students will dedicate their INDIVIDUAL STUDY HOURS to:

- Individual Study, Preparation of Assignments and Tasks.

**CLASS ELECTRONIC REQUIREMENTS:**

This subject does not require the use of a laptop in class; nevertheless, if you want to bring your laptop, please contact your professor.

<table>
<thead>
<tr>
<th>Teaching methodology</th>
<th>Weighting</th>
<th>Estimated time a student should dedicate to prepare for and participate in</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lectures</td>
<td>16.67 %</td>
<td>25 hours</td>
</tr>
<tr>
<td>Discussions</td>
<td>6.67 %</td>
<td>10 hours</td>
</tr>
<tr>
<td>Exercises</td>
<td>3.34 %</td>
<td>5 hours</td>
</tr>
<tr>
<td>Group work</td>
<td>10.0 %</td>
<td>15 hours</td>
</tr>
<tr>
<td>Other individual studying</td>
<td>63.34 %</td>
<td>95 hours</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td><strong>100.0 %</strong></td>
<td><strong>150 hours</strong></td>
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</tbody>
</table>
PROGRAM

SESSIONS 1 - 2

INTRODUCTION. BACK TO WHERE WE LEFT OFF
Presentation and Lecture
In this introductory seminar we will revise the main concepts and ideas that will serve as the basis upon which to build further critical knowledge and progress in our understanding of the history of design. The professor will also present the structure, the main topics and the goals of the course along with other practical aspects in relation to the evaluation system and the functioning of the class will be discussed.

PART 1: ON RECEPTION
In this section we will explore the ways in which designed products are received, understood and consumed by the societies in which they were produced.

SESSIONS 3 - 4

REFLECTIONS ON INFLUENCE, TASTE AND CONSUMPTION
Documentary view, Lecture and Discussion
Generally, design history and theory focus upon aspects of production – designers, designing, manufacture – and the analysis of products rather than upon an equally crucial dimension – the role of users and consumers. In this closing seminar we will try to correct this imbalance and open up a new perspective with a discussion of consumption, reception and taste.

Reading Assignment

Task 1 (Individual): Based on our mandatory reading reflect on the question “What guides our consumption?” (bring your notes to class and be prepared to discuss)
B.C.: “Consumption, Reception, Taste.” Design History and the History of Design

SESSIONS 5 - 6

NAVIGATING THE OVERFLOW OF OBJECTS
Lecture and discussion
This seminar will aim to provide a critical framework to understand the development of production, desire for consumption and publicity throughout the second half of the twentieth century and up to the present. We will explore the social and affective implications of our fascination with the material world and its counter-effects and anti-materialist reactions.

Reading/ Viewing Assignment
BUILDING OUR MATERIAL WORLDS: THE HOME AND THE OFFICE

Lecture and Discussion

The home and the office are personal, gendered, private and public spaces where designed flourished though the twentieth century. Notions of what is proper and thus beautiful in the home and the office have shaped the design of articles. However, the relationship also works the other way around: as well as conforming to the consensus of taste, designs tell people what they ought to think about the home and the office, the way to inhabit them and how they ought to behave. In this seminar we will explore the relationship between the developments of our notions of family life and professional lives and the roles of different members within these contexts is shaped at different stages.

Reading Assignment


Thought Piece 1: The Professor will provide two object from the home and the office to discuss how they shape and affect our role in these spaces. Bring the texts prepared to the seminar.

B.C.: “The Home” and “Design in the Office” in Objects of desire: design and society since 1750

WHAT IS LUXURY?

Student Presentations and Discussion

What is Luxury? What is the role of Luxury in our societies and in our life experiences? This question has been the subject of much theorisation in the past decades. A recent exhibition by the V&A interrogated precisely how luxury is made and understood. The increase in prominence and growth of luxury brands against the backdrop of social inequality has raised new questions about what the term means to people today. Changes in culture and communication have also stimulated interest in less tangible forms of luxury, such as the desire for space and time. In this seminar students will present their research around a “luxurious item” produced between the 1940s and the present. Student’s presentations will serve as the basis for our discuss this social concept and the ways in which it has been materialised and challenged by designers and artists.

Reading Assignment


Assignment 1: Following the methodological and stylistic guidelines provided and explained in class each group must choose “luxurious item” produced between the 1940s and the present, research its origins, function, production and use and analyze its historical and social role in order to answer the question: What does this item teach us about luxury? / how does this item challenge or enrich our understanding of luxury?. The Professor will also provide a series of questions to guide the student’s analysis. The students must present the results of their work in the form of both an “Oral Presentation” in class (8 to 10 min) and a “Written Argumentative Report” to be submitted through Turniting before the class (800-1000 words).

M.D.: The Definery
PART 2: THE CANON OF INDUSTRIAL DESIGN AS ART
In this section we will study the evolution of industrial design in the second half of the twentieth century through the landmarks of each period and style, their sources, influences and implications.

SESSIONS 11 - 12
GOOD DESIGN AND THE EEUU POST-WAR LANDSCAPE
Lecture and discussion
This seminar will consider the influences of Bauhaus in the post-war landscape in the United States and the definition of the concept of “Good Design” through the work of the European and American masters such as Ludwig Mies van der Rohe, the later work of Frank Lloyd Wright and Charles and Ray Eames among others.

Reading Assignment

Assignment 2 Group 1 (Report and 5 student presentations): Following the methodological and stylistic guidelines provided and explained in class you must choose a landmark design and analyze its relationship movement and ideology discussed in each seminar. The students must present the results of their work in the form of both an “Oral Presentation” in class (5 to 8 min) and a “Written Argumentative Report” to be submitted through Turniting before the class (800-1000 words).

T.N.: An Eames Anthology: Articles, Film Scripts, Interviews, Letters, Notes, Speeches.
(Introduction and excerpts).

SESSIONS 13 - 14
ALTERNATIVES
Lecture/Student Presentations and Discussion
In this seminar we will study the polemical rejection of International Style functionalism as an aesthetic and as an idea. The search for new forms and symbols will be informed by science and technology in a deep exploration of the properties of new materials such as plastic and PVC or alternative and ephemeral ones such as paper. The aesthetics of the time will be influenced by Pop and Op Art movements, abandoning the search for simplicity that had informed the previous decade.

Reading Assignment

Assignment 2 Group 2 (Report and 5 student presentations): Following the methodological and stylistic guidelines provided and explained in class you must choose a landmark design and analyze its relationship movement and ideology discussed in each seminar. The students must present the results of their work in the form of both an “Oral Presentation” in class (5 to 8 min) and a “Written Argumentative Report” to be submitted through Turniting before the class (800-1000 words).
SESSIONS 15 - 16

RESPONSIBLE DESIGN

Lecture/Discussion

A growing concern for the environment forced designers in the 1970s to view design as an integral part of wider ecological problems, and to adopt methodologies that ranged from a deeper consideration of human needs to a more sophisticated application of technology. This seminar will explore the need for designers to be conscious of environmental and social responsibilities and the way in which this translates into contemporary concerns such as reuse and recycling of materials.

Reading Assignment


Assignment 2 Group 3 (Report and 5 student presentations): Following the methodological and stylistic guidelines provided and explained in class you must choose a landmark design and analyze its relationship movement and ideology discussed in each seminar. The students must present the results of their work in the form of both an “Oral Presentation” in class (5 to 8 min) and a “Written Argumentative Report” to be submitted through Turniting before the class (800-1000 words).

SESSIONS 17 - 18

POSTMODERNISM AND PLURALISM

Lecture/Discussion

The label almost uniformly applied to design since 1980 has been “postmodern” despite the lack of real cohesion or of single direction in this period’s aesthetic philosophy. In this seminar we will problematize the concept of “postmodernism” when applied to design and in turn we will study of the pluralism and experimentation that came with the turn of the century.

Reading Assignment


Assignment 2 Group 4 (Report and 5 student presentations): Following the methodological and stylistic guidelines provided and explained in class you must choose a landmark design and analyze its relationship movement and ideology discussed in each seminar. The students must present the results of their work in the form of both an “Oral Presentation” in class (5 to 8 min) and a “Written Argumentative Report” to be submitted through Turniting before the class (800-1000 words).

PART 3: BEYOND INDUSTRIAL DESIGN

In this section we will study the role and evolution of design in different terrains in the second half of the twentieth century.
SESSIONS 19 - 20

THINKING ABOUT GRAPHIC DESIGN

Lecture/Discussion

Graphic design plays an integral role in modern life, its influence is today everywhere, from the poster and billboard to the webpage. Although throughout the course we have seen examples of graphic design in relation to different styles and movements it is important, in this seminar, to take the time to survey the most relevant examples and see the progression and intricacies of this specific practice.

Reading Assignment


Thought Piece 2: The Professor will provide two examples of graphic designs so as to discuss how they shape and affect our understanding of the information provided in them. Bring the texts prepared to the seminar.

B.C.: “Graphic Design” Design Since 1945
B.C.: Design As Art.

SESSIONS 21 - 22

FASHION, SOCIETY AND IDENTITY

Lecture/Discussion

Since ancient times humans have altered the shape and appearance of their bodies by means of hairstyles, jewelry, tattoos and specially through their clothes. In every age the different ways of dressing are related to the moral, social and aesthetic codes of the time. Fashion imposes canons of beauty as the silhouettes shapes and bodies are modified. In this sense, nature gives way to artifice given the individual a means to represent himself to the world but also conditioning his relationship to space and to other people. Although throughout the course we have seen examples of textiles and patterns, in this seminar we will once more concentrate on a specific design practice so as to reflect more broadly on its implications in the shaping of social and individual identity.

Reading Assignment


Task 3 (Individual): Define the concepts of ‘fashion’ and make sure you understand how it can relate to social changes. Once this is understood, pick an outfit and reflect on how it represents your identity (personality, ideology, selfhood...) but also how it shapes or constrains you as an individual in the world (bring your outfit (physically or in a photo) and your notes to class and be prepared to discuss).

B.C.: “Textile Design” Design Since 1945
B.C.: “Fashion” in The language of things: understanding the world of desirable objects

SESSIONS 23 - 24

SPACE AND EXPERIENCE

Lecture/Discussion
Experiences are collective enterprises and they are related to social conventions, beliefs and expectations articulated around or expressed through things and spaces. Spaces and things can have traces or marks of experiences and may play an active role in the configuration of our feelings, expectations and sensations. Twentieth century art and theater explored the configuration of experience through space and atmosphere in Scenography and Installation Art. In the 1990s we see the rise of Installation Art requiring physical, spatial and temporal involvement from the viewer. By this time theater, music and art shows are no longer about looking at something but about being in the space, participating to an activity. In this seminar we will reflect on what we call “an experience” on how these can be shaped or configured through spatial and visual practices.

Reading Assignment

https://ie.on.worldcat.org/oclc/793279700

T.N.: In Praise of Shadows. (excerpts)

SESSIONS 25 - 26

REFLECTIONS ON CONTEMPORARY ART AND DESIGN
Lecture and Discussion
Generally, the division between “Art” and “Design” is sustained with strong theoretical boundaries, the abstract and the useful, the conceptual and the material. In this seminar we will explore the meshing of this categories and we will reflect on how contemporary art may help us in the understanding of the issues and paradoxes of design today.

Reading Assignment

Assignment 3: The professor will provide a wide question or issue in relation to the contemporary relevance of design. In response to this the student must build an argument (1000-1200 words). The student must engage with the ideas and information extracted from the texts discussed in class to elaborate and to back up a complex written argument.


SESSIONS 27 - 28

REVIEW
Group Presentations and Discussion
This seminar will be dedicated to group presentation in relation to each seminar so as to revisit some of the most important issues discussed so far and solve problems and questions raised in the preparation of the final exam. Each group will be assigned a theme or an artwork corresponding to the course seminars and will prepare a short presentation with the aim of reviewing issues seen in class through the global perspective of the course.

Task (Group Presentations): Each group will be assigned a theme corresponding to the course seminars and will prepare a short presentation with the aim of reviewing the materials seen in class.

SESSIONS 29 - 30
FINAL EXAM
In-class exam
This is a handwritten, no open book and in class exam. The professor will provide six image/questions out of which you have to choose five and answer them in relation to what has been studied during the course. Some of them will be more open and will require the interrelations of texts and ideas discussed in class and some will be specific in the explanation of a single concept.
Readings: All mandatory readings are included in the final exam
The readings assigned for each seminar, as detailed above, are mandatory.

RECOMMENDED


EVALUATION CRITERIA

Students will be evaluated continuously over the course of the semester, taking into account attendance and student commitment and participation in class, especially during discussions and debate, as well as the completion of weekly written assignments and tasks as assigned per the syllabus.

At the conclusion of the semester, the final grade will be determined by the students’ capacity to understand (comprehension) and integrate (knowledge and synthesis) the information read and discussed in relation to the core issues of the course in the construction of original thought (application and argumentation). The result of this process of learning will be evaluated through the weekly assignments and tasks, the midterm exam and the final exam.

Special consideration will be made for students’ commitment to and engagement with the material, their participation in the discussion and debate sessions, as well as their initiative and creativity in their personal investigation.

<table>
<thead>
<tr>
<th>Criteria</th>
<th>Percentage</th>
<th>Comments</th>
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<tbody>
<tr>
<td>Attendance, participation and weekly tasks</td>
<td>35 %</td>
<td></td>
</tr>
<tr>
<td>Assignment 1: Group Presentation and report</td>
<td>5 %</td>
<td></td>
</tr>
<tr>
<td>Assignment 2: Argumentative Essay</td>
<td>10 %</td>
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</tr>
</tbody>
</table>
A. CLASS ATTENDANCE, PARTICIPATION AND TASKS

Three main criteria will be used in reaching judgment about your class participation:

Depth and Quality of Contribution to class discussions and activities: The most important dimension of participation concerns what it is that you are saying. A high quality comment reveals engagement of the weekly mandatory readings, depth of insight, rigorous use of case evidence, consistency of argument, and realism.

Moving Your Peers’ Understanding Forward: Great ideas can be lost through poor presentation. A high quality presentation of ideas must consider the relevance and timing of comments, and the flow and content of the ensuing class discussion. It demands comments that are concise and clear, and that are conveyed with a spirit of involvement in the discussion at hand.

Frequency: Frequency refers to the attainment of a threshold quantity of contributions that is sufficient for making a reliable assessment of comment quality. The logic is simple: if contributions are too few, one cannot reliably assess the quality of your remarks. However, once threshold quantity has been achieved, simply increasing the number of times you talk does not automatically improve your evaluation. Beyond the threshold, it is the quality of your comments that must improve. In particular, one must be especially careful that in claiming more than a fair share of “airtime”, quality is not sacrificed for quantity. Finally, your attempts at participation should not be such that the instructor has to “go looking for you”. You should be attempting to get into the debate on a regular basis.

B. ASSIGNMENT 1: Group Presentation and Report

Following the methodological and stylistic guidelines provided and explained in class each group must choose “luxurious item” produced between the 1940s and the present, research its origins, function, production and use and analyze its historical and social role in order to answer the question: What does this item teach us about luxury? / how does this item challenge or enrich our understanding of luxury? The Professor will also provide a series of questions to guide the student’s analysis. The students must present the results of their work in the form of both an “Oral Presentation” in class (8 to 10 min) and a “Written Argumentative Report” to be submitted through Turnitin before the class (800-1000 words).

C. ASSIGNMENT 2: Argumentative Report and Individual Student presentations

Following the methodological and stylistic guidelines provided and explained in class you must choose a landmark design and analyze its relationship movement and ideology discussed in each seminar. The students must present the results of their work in the form of both an “Oral Presentation” in class (5 to 8 min) and a “Written Argumentative Report” to be submitted through Turnitin before the class (800-1000 words).

D. ASSIGNMENT 3: Final Essay

The professor will provide a wide question or issue in relation to the contemporary relevance of design. In response to this the student must build an argument (1000-1200 words). The student must engage with the ideas and information extracted from the texts discussed in class to elaborate and to back up a complex written argument.

E. FINAL EXAM

Achieve a minimum of 45/100 in the final exam. This is a handwritten, no open book and in class exam. The professor will provide six image/questions out of which you have to choose five and answer them in relation to what has been studied during the course. Some of them will be more open and will require the interrelations of texts and ideas discussed in class and some will be specific in the explanation of a single concept.

Second Enrollment (extraordinary):

The student must take a new final exam following the criteria that will be provided by the professor.
Third and Fourth Enrollments:
The student must enroll again in this course on the following academic year.

RETAKE POLICY
1. Students have access to a total of four enrollments, in two consecutive academic years.
2. Students must attend at least 70% of all class sessions. Students who do not meet this minimum percentage automatically fail both first and second enrollments, and pass directly to the third enrollment.
3. Grading of students in the extraordinary enrollments will follow the following guidelines:
   Students that have failed the subject in first enrollment pass to the second enrollment, except those who do not meet the minimum attendance percentage, and that therefore pass directly to the third enrollment.
4. The maximum grade that a student may achieve in second enrollment is an 8.

PROFESSOR BIO

Professor: **CLARA ZARZA GARCIA-ARENAL**  
E-mail: czarza@faculty.ie.edu

Professor Zarza is a specialist on Contemporary Art History and Visual Theory. She has developed interdisciplinary research in literary, anthropological and philosophical studies on identity, intimacy and the autobiographical subject. The results of her work have been presented internationally with a publication in Liverpool University Press and conferences in London, Lisbon, Loughborough and Sussex, among others. Clara earned her BA in Art History at the Universidad Complutense de Madrid with an MSc in History, Theory and Display by the School of Arts, Culture and Environment, University of Edinburgh, Scotland. She has conducted research at the Amsterdam School for Cultural Analysis (Amsterdam), in the School of Arts and Humanities at King's College (London) and the Department of Art History and Communication Studies at McGill University (Montreal). Her PhD ‘Intimate Spaces. Autobiographical Modes and Materials visible in the 1990s Euroamerican Artworld’, defended in April 29 2014, has been awarded with the Extraordinary Doctoral Prize 2013-2014 by Universidad Complutense de Madrid. She has been teaching at IE University since January 2014, is a member of the Editorial Team of Efímera Revista (annual research journal on art and performance) since March 2013 and is a member of GICELAH since January 2010, a group dedicated to the study of literary and artistic strategies within the Hispanic cultural industry in the 19th, 20th and 21st century.

OTHER INFORMATION
- Office hours: Office hours will be held by appointment from Monday to Thursday.  
- Contact details: czarza@faculty.ie.edu

CODE OF CONDUCT IN CLASS

1. **Be on time:** Students arriving more than 5 minutes late will be marked as “Absent”. Only students that notify in advance in writing that they will be late for a specific session may be granted an exception (at the discretion of the professor).
2. **If applicable, bring your name card and strictly follow the seating chart.** It helps faculty members and fellow students learn your names.
3. **Do not leave the room during the lecture**: Students are not allowed to leave the room during lectures. If a student leaves the room during lectures, he/she will not be allowed to re-enter and, therefore, will be marked as “Absent”.

   Only students that notify that they have a special reason to leave the session early will be granted an exception (at the discretion of the professor).

4. **Do not engage in side conversation.** As a sign of respect toward the person presenting the lecture (the teacher as well as fellow students), side conversations are not allowed. If you have a question, raise your hand and ask it. If you do not want to ask it during the lecture, feel free to approach your teacher after class.

   If a student is disrupting the flow of the lecture, he/she will be asked to leave the classroom and, consequently, will be marked as “Absent”.

5. **Use your laptop for course-related purposes only.** The use of laptops during lectures must be authorized by the professor. The use of Social Media or accessing any type of content not related to the lecture is penalized. The student will be asked to leave the room and, consequently, will be marked as “Absent”.

6. **No cellular phones**: IE University implements a “Phone-free Classroom” policy and, therefore, the use of phones, tablets, etc. is forbidden inside the classroom. Failing to abide by this rule entails expulsion from the room and will be counted as one absence.

7. **Escalation policy: 1/3/5.** Items 4, 5, and 6 above entail expulsion from the classroom and the consequent marking of the student as “Absent.” IE University implements an “escalation policy”: The first time a student is asked to leave the room for disciplinary reasons (as per items 4, 5, and 6 above), the student will incur one absence, the second time it will count as three absences, and from the third time onward, any expulsion from the classroom due to disciplinary issues will entail 5 absences.