DESIGN HISTORY I

BACHELOR IN DESIGN

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

Academic year: 17-18
Degree course: FIRST
Semester: 1º
Category: BASIC
Number of credits: 6.0
Language: English

PREREQUISITES

The goal for this course is to have students acquire a familiarity with the most relevant movements and styles in the history of design along with the social, philosophical and technical factors that contributed to the rise of design as the practice it is today. Thus, History of Design is based on the principle that researching, analysing and communicating history through artefacts is the basis for the understanding and practicing of design. We will examine, study, and discuss how design can be understood, described, and developed as a process of inquiry, thought, and action that allows us to understand the origin of the discipline and the problems that affect contemporary practices. The first part of the course, History of Design I, will explore and question the limits of design and the relevance of design history as an area of study. At the same time the course will provide basic knowledge about the development of artistic expression and contemporary visual culture from a historical perspective, touching upon examples of art, architecture and design from its inception to Mid 20th century with the advent of modernity.

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 the Arts & Crafts movement to modernity and its precedents.
- 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>TOTAL</td>
<td>100.0 %</td>
<td>150 hours</td>
</tr>
</tbody>
</table>
PROGRAM

SESSIONS 1 - 2

INTRODUCTION. WHEN WE THINK ABOUT DESIGN

Presentation and Lecture

In this introductory seminar we will question and explore what we understand as design. We will also reflect upon the notion of “culture” as a key concept for the understanding of our relationships with the material world and the ways in which this world structures knowledge and behaviors. 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.

Reading Assignment

B.C.: Pp. 85, 93-94 and 103-104 (Christianity and Culture. The Idea of a Christian Society and Notes towards the Definition of Culture)

Part 1: ON DESIGN HISTORY AND MATERIAL CULTURE THEORY

SESSIONS 3 - 4

THINKING ABOUT A HISTORY OF DESIGN

Lecture and discussion

History of Design, as a branch within the traditional western discipline of History has inherited many of its virtues and faults. In this seminar we will problematize the idea of “History” versus “histories” and its link to Art History and the History of Architecture. Furthermore, we will question the very subject of study: should a history of design be a history of doers or a history of artifacts? In order to inform this debate and based on the mandatory readings we will explore different methods and approaches to the construction of a history of Design.

Reading Assignment:

R.A.: Introduction: Telling the History of Design (Design Issues)
R.A.: Reconsidering the History of Design Survey (Journal of Design History)
B.C.: Form/Female Follows Function/Male: Feminist Critiques of Design (Design History and the History of Design)

Task 1 (Individual): List a minimum of three reasons why a history of design and three problems one might encounter or should take into account when producing one (bring a handwritten or hard copy to class)

SESSIONS 5 - 6

WHAT ARTIFACTS DO

Lecture and discussion

This seminar will aim to provide a critical study of our material world and its sociability. Even before we are able to speak or understand who we are we are already interacting with the material world. Things play a role in the way we learn, trade, shop, fashion our selves, express our feelings or preserve our memories. Whether it is a trendy pair of jeans, the latest technology item, an exotic souvenir, or a scientific curiosity, objects seem to “entangle” us with the surrounding world. But, how can we make sense of our relation with things? What makes them desirable? Are things able to affect us?
Reading/ Viewing Assignment:


Task 2 (Pairs): Define the concepts of ‘frame’ and ‘the humility of things’ in Miller’s terms and relate it to Eliot’s notion of ‘culture’.

**SESSIONS 7 - 8**

**THE CRAFTSMAN, THE GENIUS AND THE ISSUE OF AUTHORSHIP**

Lecture and Discussion

During the Renaissance the process of division between arts and crafts gave way to complex debates, about manual and intellectual ability, functionality and creativity, all of which are key to the understanding of the birth of Design as a 19th Century discipline and the birth of romanticist and modernist notions of artistic genius, originality, inspiration and innovation. Postmodern theory, however, will problematize this trajectory and will regard the author as an artificial figure constructed by capitalist societies in search of individual prestige. This seminar will offer the opportunity to consider the key features of the social formation of the craftsman and the artist in western culture and the relation of this social being to his work. Furthermore, it will lay the groundwork for its revision and debate.

Reading Assignment

**B.C.:** pp. xiii- xiv (Italian art, 1500-1600; sources and documents)

**B.C.:** Chapter 1 (The Craftsman)

**B.C.:** pp. 142-148 (The death of the author)

Task 3 (Group Debate): You will be assigned a group and a theme in order to articulate a debate around authorship and the relevance of the division between artist and craftsman (You need to prepare an opening statement for the development of the debate)

**SESSIONS 9 - 10**

**RELEVANT STUFF**

Student Presentations and Discussion

Taking Miller’s notion of ‘stuff’ and our discussion on the power of artifacts as historical and social agents this seminar will be dedicated to the group presentations of individual key studies. Following the methodological and stylistic guidelines provided and explained in class each group must choose an artifact produced before the Industrial revolution, research its origins, function, production and use and analyze its historical and social power. The Professor will also provide a series of questions to guide the student’s analysis.

Assignment 1: 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).

**T.N.:** Guidelines for Oral Presentations (TED Talks)

**T.N.:** Guidelines for Written Argumentative Reports

**T.N.:** Guidelines for References

**T.N.:** When to Reference

**T.N.:** Criteria

**Part 2: PRODUCING NEW MODELS**

**SESSIONS 11 - 12**
BEFORE AND AFTER THE MACHINE AGE

Lecture and discussion

This seminar will be dedicated to the analysis of the changes brought about by the Industrial revolution. This will allow us to further deepen in the understanding of the origins of design as a discipline and the debate around the classical tradition and the idea of innovation. In this light we will also initiate a reflection on the implications of studying cultural products (artworks, objects or buildings) in the frame of an artistic movement.

Reading Assignment

B.C.: *Norm and Form: The Stylistic Categories of Art History and their Origins in Renaissance Ideals (Norm and Form: Studies in the Art of the Renaissance I)*

B.C.: “What is Enlightenment?” and “Critique of Judgement” (Art in theory)

Thought Piece 1: The Professor will provide an image, object or text to debate in class around the implications of aesthetic standards and labels. Bring the texts prepared to the seminar.

SESSIONS 13 - 14

THE ARTS & CRAFTS MOVEMENT

Lecture/ Student Presentations and Discussion

In this seminar we will study the origins and development of the Arts and Crafts movement in the United Kingdom and America between the 1880s and the 1920s. We will problematize its relationship with the uneven sprawl of the Industrial Revolution and the development of anti-industrial and anti-modern sentiment that has rarely been pointed out.

Reading Assignment

R.A.: *Ideas and Objects: The Arts and Crafts Movement in Britain (Design Issues)*

Task 4 (Group presentation): Explore and choose an artifact produce within the Arts and Crafts that you believe aligns with the ideology of the movement as portrayed by Crawford. Explain how it relates to the movement and differs form other artifacts produced as a consequence of the Industrial Revolution. (Following the guidelines provided by the professor prepare a 5 minute presentation)

SESSIONS 15 - 16

THE INTERIOR WORLD OF ART NOUVEAU

Lecture/Discussion

The seminar will explore the shift in the locus of modernity in fin-de-siecle France, Belgium and Spain from technological monument to private interior of the home and the role art nouveau played in this process. We will also see the influences and interpretations of this movement and its conflicting relationship to art deco.

Reading Assignment


Thought Piece 2: The Professor will provide an image, object or text to debate in class around the impact of art nouveau in late nineteenth century bourgeoisie society. Bring the texts prepared to the seminar.

SESSIONS 17 - 18

AVANT-GARDE MOVEMENTS
Lecture/Discussion

The first decade of the twentieth century witnessed an attempt to synthesize a new form of art making, mainly inherited from a range of late nineteenth-century sources: namely, an art that was of the new century yet could stand alongside the achievements of the classical tradition. This seminar considers the various strands of European modernism and their legacy in relation to the design disciplines. The notion of originality will be studied in relation to key avant-garde movements and practices, with particular consideration given to their ideological, political and cultural contexts and motives. Furthermore, the critical and utopian tendencies of twentieth-century avant-garde practices will be emphasized as considered in terms of their lasting implications for the social role of design.

Reading Assignment

B.C.: Tristan Tzara ‘Dada Manifesto’ (1918) (Motherwell)
B.C.: Pp. 6-21 (The Originality of the Avant-garde and Other Modernist Myths)

Task 5 (Individual): What does originality mean for Modern/Avant-garde artists? How has this notion been challenged or problematized by Krauss? Answer these questions and choose a contemporary design product that you think is inspired or influenced by an avant-garde moment. Is it original? Bring an image to class and be prepared to explain how it relates to an avant-garde movement and to the notion of originality.

SESSIONS 19 - 20

BAUHAUS, THE SCHOOL FOR THE NEW MAN

Lecture/Discussion

In 1919, German architect Walter Gropius founded Bauhaus, the most influential art school of the 20th century. Bauhaus defined modernist design and radically changed our relationship with everyday objects. Gropius wrote in his manifesto Programm des Staatlichen Bauhauses Weimar that “There is no essential difference between the artist and the artisan.” His new school, which featured faculty that included the likes of Paul Klee, László Moholy-Nagy, Josef Albers and Wassily Kandinsky, did indeed erase the centuries-old line between applied arts and fine arts.

Reading Assignment

B.C.: pp-7-68 (The New Architecture and the Bauhaus)
B.C.: The Bauhaus: Evolution of an Idea (Criticism)

Assignment 2: Following the methodological and stylistic guidelines provided and explained in class you must choose a design movement or individual style developed between the second half of the 19th century the 1930s research its context, aims and ideology and analyze its social innovations and implications. 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 an Argumentative Essay to be submitted through Turniting before the class (800-1000 words)

Part 3: CREATION AND ITS IMPLICATIONS

SESSIONS 21 - 22

STYLE, STYLING AND LIFE STYLE

Lecture/Discussion

Some artifacts (everyday objects, art works, buildings) are often characterized by historians in terms of style and some histories of art, design and architecture are written in the form of a sequence of styles, in this seminar we will look in detail at the concepts of style, styling and lifestyle. In order to deepen in our discussion we will concentrate in two case studies in the early 20th century: Frank Lloyd Wright's houses in America and Coco Chanel in France.
Reading Assignment

**R.A.: Style, Styling and Lifestyle (Design History and the History of Design)**

Task 6 (Individual): Define the concepts of ‘style’ and how it can relate to social changes.

**SESSIONS 23 - 24**

**INSPIRATION APPROPRIATION AND EXOTICISM AND INSPIRATION**

Lecture/Discussion

European interest in non-Western art was first stimulated by trade with the East in the sixteenth and seventeenth centuries. As we have seen throughout the course, in the nineteenth and early twentieth centuries artists and designers, fascinated by the artifacts brought from distant lands, will seek inspiration in the material world of other cultures. In this seminar we will discuss the implications of the travelling of object and their reception and re-interpretation in accordance with the ideas and interests of Western cultures.

Reading Assignment


**Other: Exoticism in the Decorative Arts (Timeline of Art History)**


Task 7 (Individual): Define the concepts of ‘exotic’ and explain the issues it brings.

**SESSIONS 25 - 26**

**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

**B.C.: Consumption, Reception, Taste (Design History and the History of Design)**

Assignment 3: The professor will provide a wide question or issue in response to which 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**

**SEMINAR 14 (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 8 (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. These readings will be provided as PDF documents through the Documents folder of the course page on the Campus Online.

**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 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, 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.

Your final grade in the course will be based on both individual and group work of different characteristics that will be weighted in the following way:

<table>
<thead>
<tr>
<th>Criteria</th>
<th>Percentage</th>
<th>Comments</th>
</tr>
</thead>
<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>
<td></td>
</tr>
<tr>
<td>Assignment 3: Final Essay</td>
<td>20 %</td>
<td></td>
</tr>
<tr>
<td>Final Exam</td>
<td>30 %</td>
<td></td>
</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 an artifact produced before the Industrial revolution, research its origins, function, production and use and analyze its historical and social power. 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).

C. ASSIGNMENT 2: Argumentative Essay
Following the methodological and stylistic guidelines provided and explained in class you must choose a design movement or individual style developed between the second half of the 19th century the 1930s research its context, aims and ideology and analyze its social innovations and implications. 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 an Argumentative Essay to be submitted through Turniting before the class (800-1000 words).

D. ASSIGNMENT 3: Final Essay
The professor will provide a wide question or issue in response to which 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.

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 (Biannual 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. It 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.