

CONTEMPORARY DESIGN TRENDS

IE University

Professor: **MARIA EULALIA HERRERO SALAS**

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Academic year: 22-23

Degree course: FOURTH

Semester: 1^o

Category: COMPULSORY

Number of credits: 3.0

Language: English

PREREQUISITES

SUBJECT DESCRIPTION

The Museum of Modern Art defines contemporary design — contemporary being an adjective, not a style — as well-made, beautiful, efficient, innovative and reflective of its time. This time is preoccupied with environmental concerns, global awareness, economy, durability, experimentation, technology, identity and simplicity.

This class should make the students reflect on the challenges poised by contemporary society and the answers given by design not only now but towards the future. It's important that the students learn to understand and forecast trends. Students will be in contact with the main design trends and how they have evolved from the past to understand the main questions affecting design today that are not only philosophical or artistic but also economical, political and social.

Learning how to research to forecast trends and understand in depth what to design and why design is needed is key in this class. Students will analyze insights and find their own questions and answers.

The class will also review how design trends move, how they are adopted and how trend forecasting in design is nowadays a huge industry with its own specific set of rules.

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 and audiovisual materials through tests, written assignments, group work and in class discussions and tasks. Students will be expected to have read and viewed the pertinent materials before each session and to take a test 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.

Teaching methodology	Weighting	Estimated time a student should dedicate to prepare for and participate in
Lectures	13.33 %	10 hours
Discussions	13.33 %	10 hours
Exercises	26.67 %	20 hours
Group work	13.33 %	10 hours
Other individual studying	33.33 %	25 hours
TOTAL	100.0 %	75 hours

PROGRAM

SESSION 1 (LIVE IN-PERSON)

Lecture and Discussion

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 contemporary design trends.

The professor will 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.

SESSION 2 (LIVE IN-PERSON)

MODERN VS. CONTEMPORARY DESIGN

Lecture and Discussion

In this session we will focus on the understanding of modern vs. contemporary art and design. To understand the myriad of different trends that define contemporary design is key to understand what happened in previous decades with the shift from the trickle down influences to a trickle up movement and then a trickle across, the uprising of subcultures and countercultures, the obsession with brands that still permeates our cultures, the expansion of media as a catalyst to innovation and so on. The result is an atomised design map filled with millions of voices that are hard to predict.

Reading Assignment

Naomi Klein. 2010. No Logo. Vol. 10th anniversary ed. [Toronto]: Vintage Canada. P 27-85

Video: <https://www.youtube.com/watch?v=H14DatRx0Uo>

Task 1 (Individual): Based on our mandatory readings prepare the following questions: - How much do you still find the reflections of Naomi Klein in these chapters apply to our society nowadays and to the work of designers? Please cite examples. Please be prepared to discuss the video and its design proposals with regards to the reading assignment.

SESSION 3 (LIVE IN-PERSON)

SERVICE DESIGN AND DESIGN THINKING

Lecture and discussion

This seminar will aim to provide a critical framework to understand the development of Service Design as a move away from materiality towards designing for services. The term 'service design' was coined by Lynn Shostack in 1982. It has been defined as, 'socially and culturally embedded, inherently human activities that are relational between people and things and influenced by the political and economic context in which they are situated'. Like design thinking, the methods involved a range of visual tools, ethnographic fieldwork, co-designing and prototyping.

Reading Assignment

Article: Brown, T. and Wyatt, J. Design Thinking for Social Innovation (Palo Alto: Stanford Social Innovation Review, Winter 2012), p. 32

Book Chapters : Terry Stone. (2010). Managing the Design Process-Concept Development?: An Essential Manual for the Working Designer. Rockport Publishers.

Task 2 (Groups of 3 or 4): Using the examples explained in the texts please be ready to discuss the following question: Can the outcomes of Service Design work survive and thrive if the context in which it lives is not "innovating" as well?

SESSION 4 (LIVE IN-PERSON)

DESIGNING IDENTITIES IN A GLOBALISED WORLD

Lecture and discussion

The concept of "identity" or "identities" lies at the center of the relationship of design and culture. One of the characteristics of contemporary life is that values are communicated more through media than through interaction between local communities and design is a key component of those messages. Design now plays a major role in how individuals and groups define themselves through the life-style implications disseminated by the media. It is a complex language with operates both as a material actuality and representation.

Reading Assignment

Diehl, J. C. and Christiaans, H. H. C. M. 'Globalization and Cross-Cultural Product Design' in International Design Conference. Dubrovnik, Croatia, May 15–18, 2006, p. 503.

Hockey, J., Dilley, R., Robinson, V. and Sherlock, A. 'There's Not Just Trainers or Non-Trainers, There's Like Degrees of Trainers': Commoditisation, Singularisation and Identity' in Journal of Material Culture

Task 3 (Individual): Bring an image of the trainers (or sneakers) that most define you and be ready to discuss the reasons behind your choice.

SESSION 5 (LIVE IN-PERSON)

Lecture and discussion

“All right: the designer must be conscious of his social and moral responsibility. For Design is the most powerful tool yet given to man with which to shape his products, his environments, and, by extension, himself; with it, he must analyse the past as well as the foreseeable future consequences of his acts. The job is much harder to do when every part of the designer’s life has been conditioned by a market-orientated, profit-directed system such as that in the United States “ (Papanek 1977 [1971]: 87)”

Reading assignment

Clarke, A. J. Design Anthropology: Object Culture in the 21st Century (New York: Springer, 2010).

Task 4 (Individual) Please choose one of the articles of the book and write a short essay with its main ideas. Please send it that morning and be ready to discuss it in class.

SESSION 6 (LIVE IN-PERSON)

DESIGN RESEARCH I

Discussion and Review

This class will allow students to understand how research has become one of the main tools in imbuing design with meaning. Service design, no doubt, proves this point very clearly, but also fashion and product design.

Video: A Folk Horror Tale | Maison Margiela ‘Artisanal’ 2021 Collection
<https://www.youtube.com/watch?v=VwRdgdC5KyE>

<https://formafantasma.com>

ASSINGMENT 1 (groups of 3 or 4). Please choose a Forma Fantasma Project or a Margiela Artisanal look to talk about its references and the research behind it (please send an image and name of the chosen subject the night before). Moodboards will be appreciated.

SESSION 7 (LIVE IN-PERSON)

DESIGN RESEARCH II

Discussion and Review

Presentation of Assignment 1 and discussion.

The class will allow students to understand how research has become one of the main tools in imbuing design with meaning. Service design, no doubt, proves this point very clearly, but also fashion and product design.

ASSINGMENT 2 (groups of 3 or 4). Please choose a project from DDW 2022 and look to talk about its references and the research behind it (please send an image and name of the chosen subject the night before).

SESSION 8 (LIVE IN-PERSON)

DESIGN RESEARCH III

Discussion and Review

Presentation of Assignment 2 and discussion on DDW themes, designers, trends, exhibits and so on.

This class will happen in DDW in Eindhoven where students will be exposed to the work of relevant and up and coming designers in the world’s most important design fair.

SESSION 9 (LIVE IN-PERSON)

CONTEMPORARY FASHION DESIGN

Lecture

As a social phenomenon worthy of social- scientific enquiry, fashion spreads far beyond sociology to adjacent disciplines such as history, philosophy, economics, geography, and cultural studies—which in turn influence sociology: “The ‘mystery’ of fashion changes and design has fascinated not only economists and sociologists, social historians and cultural anthropologists, but also philosophers and moralists, poets, playwrights, and novelists. However there is much confusion on what fashion is on contemporary terms due to its main meanings as dress and change.

Reading Assignment

Aspers, P., & Godart, F. (2013). Sociology of Fashion: Order and Change. *Annual Review of Sociology*, 39(1), 171–192. <https://doi.org/10.1146/ANNUREV-SOC-071811-145526>

Fashion Theory, Volume 19, Issue 1, pp. 9–42 DOI: 10.2752/175174115X14113933306743

Task 6 (individual): Please write a short essay with the main points of the articles.

SESSION 10 (LIVE IN-PERSON)

DECONSTRUCTION, RETHINKING ARQUETYPES AND 3% DESIGN ETHOS

Lecture and discussion

Traditional high fashion is one that affords itself an authority that it believes to be universal. Fashion dedicated to destabilisation defies order, linear time and logic, symmetry and beauty. Destabilised fashion that follows no positive direction, or progression. Since the 1980s with the appearance of the Japanese avant-garde, later with Martin Margiela and today with Demna Gvasalia (and sadly disappeared Virgil Abloh) deconstructive design is king.

Reading Assignment

- Geczy, A., & Karaminas, V. (2020). Time, Cruelty and Destruction in Deconstructivist Fashion: Kawakubo, Margiela and Vetements. *ZoneModa Journal*, 10(1), 65–77. <https://doi.org/10.6092/issn.2611-0563/11088>

- Video: Virgil Abloh lecture at Harvard’s school of Design
<https://www.youtube.com/watch?v=JsvnyNGTZNU>

- Fashion and Philosophical Deconstruction: A Fashion In-Deconstruction
Flavia Loscialpo, *Fashion Forward* p 13

- 90s AntiFashion: https://www.youtube.com/watch?v=8kle_IPRtNs

- The Artist is absent: Martin Margiela <https://www.youtube.com/watch?v=ulRtoMwxbHM>

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Task 7: Please view the videos and read the materials to be ready to discuss them in class

SESSION 11 (LIVE IN-PERSON)

WHERE DO TRENDS COME FROM?

Lecture and discussion

“A trend is the beginning of a new direction, taking a turn or a twirl or a twist to something that already exists. It starts something new and then over time, will become more normal before something else will become a trend.” Anja Bisgaard Gade. Trends are a social process that is created and spread by human beings. Once a new trend has gained mass appeal, it tends to be deeply embedded into our psyche. Design has led that process in most occasions.

In this class we will present the main Assignment of the class

Lecture and discussion

https://www.academia.edu/9481145/Understanding_and_forecasting_colour_trends_in_design?source=swp_share

https://www.academia.edu/7260994/EMERGENT_TRENDS_IN_THE_DESIGN_ECONOMY_AND_THEIR_IMPACT_ON_CONSUMPTION_PRODUCTION_AND_DESIGN?source=swp_share

https://www.academia.edu/37293217/Sharing_Economy_for_Tourism_and_Hospitality_new_ways_of_living_and_new_trends_in_interior_design?source=swp_share

https://www.academia.edu/1672430/From_Fashion_Forecasting_to_Coolhunting_Previsonal_Models_in_Fashion_and_in_Cultural_Production?source=swp_share

Task 6: Choose an article and be ready to discuss it in class.

SESSION 12 (LIVE IN-PERSON)

DESIGN, TRENDS AND TREND FORECASTING I

Lecture

Trends are early manifestations of uncommon topics, compared to the status quo. Trends are the probable future. Others than those which are at least partly reactive, trends are taking past or contemporary upcoming topics to predict the present time or the future. Hence, there is an immanent uncertainty in them — one aspect why they are so fascinating. The types of trends are “megatrends”, “macro” and “micro” trends. Designers are in most instances the originators of these trends since they identify them earlier.

Assignment 3: Analyze a chosen trend from Elisava Insights. Research the latest developments on that trend (Elisava Insights from 2020). Add all new research Designs, case studies and so on.

SESSION 13 (LIVE IN-PERSON)

DESIGN, TRENDS AND TREND FORECASTING II

Lecture

Trends are early manifestations of uncommon topics, compared to the status quo. Trends are the probable future. Others than those which are at least partly reactive, trends are taking past or contemporary upcoming topics to predict the present time or the future. Hence, there is an immanent uncertainty in them — one aspect why they are so fascinating. The types of trends are “megatrends”, “macro” and “micro” trends. Designers are in most instances the originators of these trends since they identify them earlier.

Assignment 3: Analyze a chosen trend from Elisava Insights. Research the latest developments on that trend (Elisava Insights from 2020). Add all new research Designs, case studies and so on.

SESSION 14 (LIVE IN-PERSON)

STUDENT VIDEO PRESENTATIONS OF DESIGN FORECAST INSIGHTS AND PEER TO PEER FEEDBACK

Assignment 3

The students must present the results of their work in the form of both an "Individual Video Recorded Oral Presentation" (5 min) that must be uploaded to Campus Online by the day of this Asynchronous session before 9.00 AM (MORNING!!)

Participation guidelines and evaluation for P2P Feedback:

Each individual student will be assigned a number of presentations who's specific feedback he/she will be responsible for. Guidelines on the areas to assess when providing feedback to your peers will be given by the professor in each case and students must address every section but in general terms good feedback should always be specific, productive, respectful and always referring to points made by the work being reviewed (citing specific sentences, or referring to particular passages or arguments of the work) avoiding generic or general assessments.

WRITTEN ASSIGNMENT: INDIVIDUAL

Drawing on the feedback provided by your peers and the professor each student must write an "Argumentative Essay" based on their case study and must submit it through Turnitin before 9 am Dec 19th. The Argumentative essay must be between 1000-1200 words and should follow all guidelines for written assignments in terms of style, structure, citation and content.

SESSION 15 (LIVE IN-PERSON)

STUDENT VIDEO PRESENTATIONS OF DESIGN FORECAST INSIGHTS AND PEER TO PEER FEEDBACK

Assignment 3

The students must present the results of their work in the form of both an "Individual Video Recorded Oral Presentation" (5 min) that must be uploaded to Campus Online by the day of this Asynchronous session before 9.00 AM (MORNING!!)

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EVALUATION CRITERIA

Criteria	Percentage	Comments
Class Participation & weekly tasks	20 %	
Group Presentation/Assignment 1	20 %	

Group Presentation/Assignment 2	20 %	
Individual Presentation	20 %	
Individual ESSAY	20 %	

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 as indicated.

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 3 & ESSAY:

The students must present the results of their work in the form of both an "Individual Video Recorded Oral Presentation" (5 min) to be submitted for Session 14 & 15.

Drawing on the feedback provided by your peers and the professor each student must write an "Argumentative Essay" based on their case study and must submit it through Turnitin by the end of the semester. The Argumentative essay must be between 1000-1200 words and should follow all guidelines for written assignments in terms of style, structure, citation and content.

C. PEER TO PEER FEEDBACK

Attendance: Providing Peer to Peer feedback to your assigned "Oral Presentation" is mandatory, students must post or offer a comment in all of the marked peer feedback criteria to be marked as "present" in terms of attendance, beyond that, the quality, depth and originality of their participation will determine their evaluation.

Participation guidelines and evaluation for P2P Feedback:

Each individual student will be assigned a number of presentations who's specific and anonymous feedback he/she will be responsible for.

Guidelines on the areas to assess when providing feedback to your peers will be given by the professor in each case and students must address every section but in general terms good feedback should always be specific, productive, respectful and always referring to points made by the work being reviewed (citing specific sentences, or referring to particular passages or arguments of the work) avoiding generic or general assessments.

FINAL GRADE BREAKDOWN:

Each student has 4 chances to pass any given course distributed in two consecutive academic years (Ordinary Period and Extraordinary Period). Students who fail to obtain a satisfactory result in the 1st Period (Ordinary) or 2nd Period (Extraordinary) will be required to take the course again.

•Excellent: 9.0-10.0 (A to A+)

Consistently produces work of the highest quality and craft; exhibits notable progress and development over the course of the semester; meets all course objectives at highest level; attendance is near-perfect, and contributions to course discussions are extremely valuable. Among those students with grades over 9 the student with the highest grade and who has systematically enriched the course with his ideas and comments will be awarded with an "Excellent with Honours" mention.

•Very Good: 7.0-8.9 (B to B+)

Completes all assignments with work of above-average quality and craft; exhibits significant progress and development; meets most course objectives; attendance and participation are very good.

•Satisfactory: 6.0-7.0 (C to C+)

Completes all assignments with work of acceptable quality and craft; exhibits some progress and development; meets a majority of course objectives. Attendance and participation are acceptable.

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•Satisfactory: 5.0-6.0 (D)

Assignments are delivered but are incomplete and/or of low quality and craft; the student exhibits little progress and development; meets few course objectives. Attendance and participation are poor, but absences do not total more than 30%.

•Fail: 0-4.9 (F)

Work is incomplete, missing, or does not meet course objectives. Attendance and participation are poor.

•Automatic Failure/Fail: 0 (F)

Please note that a student who misses 30% or more of the scheduled sessions receives an automatic 0.0, and loses his or her right to the retake exam (Extraordinary Period).

PROFESSOR BIO

Professor: **MARIA EULALIA HERRERO SALAS**

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Maria Eulalia (Lala) Herrero Salas

I hold a B.A. degree on Economics and Art History at New York University, Master on Marketing at ESIC and Master on International Relations on Universidad Menendez Pelayo

I'm the Head of Fashion Design mention on the Design Degree at the School of Architecture at the University of Navarra

I specialize in design and communication trends and fashion that I teach on an undergraduate and master level.

I'm working on my PhD on applied creativity.

I worked as an Associate Editor at VOGUE US, assisting legendary Fashion Editor, Grace Coddington and as a Photo Editor at The New York Times. Also I have been the Worldwide creative director for beauty brand Jean Louis David, I created and managed my own production company and from 2009 until 2015 I was the Editor-in-Chief of Cosmopolitan Magazine Spain. Since that time I've concentrated my efforts in helping companies with their product design and communication strategies, and teaching students, both graduate and undergrad on these fields and history of fashion.

OTHER INFORMATION

