

DESIGN HISTORY II

IE University

Professor: **CLARA ZARZA GARCIA-ARENAL**

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Academic year: 22-23

Degree course: FIRST

Semester: 2^o

Category: BASIC

Number of credits: 6.0

Language: English

PREREQUISITES

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

Teaching methodology	Weighting	Estimated time a student should dedicate to prepare for and participate in
Lectures	13.33 %	20 hours
Discussions	13.33 %	20 hours
Exercises	26.67 %	40 hours
Group work	13.33 %	20 hours
Other individual studying	33.33 %	50 hours
TOTAL	100.0 %	150 hours

PROGRAM

SESSION 1 (LIVE IN-PERSON)

INTRODUCTION

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 the history of design.

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.

SESSIONS 2 - 3 (LIVE IN-PERSON)

REFLECTIONS ON MODERN SOCIETY AND CONSUMPTION

Lecture and Discussion

In this session we will focus on the understanding of modern and contemporary societies in relation to consumption. Modern societies gave way to a set of conditions that will later serve as the foundation for contemporary consumption. In this seminar we will try to understand the features that defined modern societies and the processes that lead to consumer societies.

Reading Assignments:

Book Chapters: Walker, John A., and Judy Attfield. "Consumption, Reception, Taste." Design History and the History of Design. pp. 174–196. (ced)

Book Chapters: The Public and the Private Realm (Excerpt; The Human Condition. Chicago, University of Chicago Press) (Provided by the Professor)

Task 1: Based on our mandatory readings and your own research prepare the following questions:

- What is the "Ancien Régime"?
- What are the main qualities of "Modern Societies" as opposed to "Premodern Societies"?
- What is consumption and what are the key elements of the Consumerist Society?

SESSIONS 4 - 5 (LIVE IN-PERSON)

NOVELTY, APPROPRIATION AND EXOTICISM

Lecture and 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 Assignments:

Book Chapters: Exotic Pleasures: Geography, Material Arts, and the 'Agreeable' World; in Schmidt, Benjamin: Inventing Exoticism: Geography, Globalism, and Europe's Early Modern World, University of Pennsylvania Press, 2015, pp. 227–324. (ced)

Book Chapters: Huggan, Graham. "The Postcolonial Exotic." Transition, vol. 64, no. 64, 1994, pp. 13–14. (CED)

Article: Exoticism in the Decorative Arts (Heilbrunn Timeline of Art History. New York, 2004) (The Metropolitan Museum of Art)

Task 2:

- First do the mandatory readings and define the concept of the 'exotic'.
- Then identify an object either from your culture and exotized elsewhere or from another culture and exotized in your culture (send me an image of your chosen example 24h before the class and be prepared to discuss it in class).
- Finally, identify the issues or conflicts that the phenomenon or mechanism of exotization raises in relation to your chosen example.

SESSIONS 6 - 7 (LIVE IN-PERSON)

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. We will also discuss the different roles design occupies within Consumer Societies and the tensions between beauty, function and pleasure with the help of Donald Norman, pioneer in theorising about human-centered design, emotional design and human-computer interaction.

Task 3: Define the concept of 'publicity' and reflect on the relationship between design and the desire for consumption (bring your notes to class and be prepared to discuss).

Reading Assignment:

Book Chapters: Sudjic, Deyan. 2009. "Introduction: A world Drowning in Objects" in The language of things: understanding the world of desirable objects. New York: W.W. Norton & Co. (CED)

Video: John Berger / Ways of Seeing , Episode 2 (1972) (Youtube)

Book Chapters: Chapters 5 & 7 in Berger, John: Ways of seeing (Penguin Modern Classics) (Book)

Video: Video Material "Norman Doors & Human-Centered Design" (Youtube)

Video: Design for How People Think (Don Norman) (Youtube)

Video: The three ways that good design makes you happy (Don Norman) (Youtube)

SESSIONS 8 - 9 (LIVE IN-PERSON)

WORK-SESSION: WHAT IS LUXURY?

In-class work session for Student Presentations

In this class we will review the main ideas studied in the first part of the course, discuss and extract some lessons and conclusions around the effects of materialism and consumption. For this we will focus on the concept of Luxury and we will work on the group presentations for Assignment 1:

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.

Assignment Group Video Recorded Oral Presentation: Following the structure and stylistic guidelines learned throughout the course 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?.

Reading Assignment:

Book Chapters: The language of things: understanding the world of desirable objects; "Luxury"; New York: W.W. Norton & Co, 2009 (See Bibliography)

SESSION 10 (ASYNCHRONOUS)

ASSIGNMENT: GROUP PRESENTATIONS

The students must present the results of their work in the form of a group "Video Recording Oral Presentation" (5 min) and upload it to campus on the day of the Asynchronous Session.

Assignment Group Video Recorded Oral Presentation: Following the structure and stylistic guidelines learned throughout the course 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?.

SESSIONS 11 - 12 (LIVE IN-PERSON)

PARTIAL EXAM 1: ON CONSUMPTION AND MATERIALISM

Exam and Review

This seminar will give us space to both test your understanding and review the main ideas studied in the first part of the course.

PART 2: THE CANON OF INDUSTRIAL DESIGN AS ART

SESSIONS 13 - 14 (LIVE IN-PERSON)

THE CANON OF GOOD DESIGN 1950-1950

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.

Task 4: Find an example of a design from the 1950's or 1960's that fits the canon of "Good Design" and bring it to class.

Reading Assignment:

Book Chapters: Hiesinger, Kathryn B, and George H Marcus. 1993. "Good Design 1950-1960" Landmarks of Twentieth-Century Design: An Illustrated Handbook. New York: Abbeville Press. (ced)
Video: Cohn, Jason, and Bill Jersey. 2011. Eames : The Architect and the Painter. Directed by Don Bernier, Michael Bacon, James Franco, Quest Productions, First-Run Features (Firm), and Kanopy (Firm). (available via Filmin and Vimeo) (Vimeo)

SESSIONS 15 - 16 (LIVE IN-PERSON)

THE CANON OF RESPONSIBLE DESIGN 1970-1980

Lecture and discussion

In this session we will look at a second moment in the shaping of a functional canon for design that followed 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 the canon of responsible design with methodologies that ranged from a deeper consideration of human needs to a more sophisticated application of technology and materials.

Task 5: Find an example of a design from the 1960's or 1970's that fits the canon of "Responsible Design" and bring it to class.

Reading Assignment:

Book Chapters: Hiesinger, Kathryn B, and George H Marcus. 1993. "Responsible Design 1970-1980" Landmarks of Twentieth-Century Design: An Illustrated Handbook. New York: Abbeville Press. (ced)

SESSIONS 17 - 18 (LIVE IN-PERSON)

LOOKING FOR ALTERNATIVES TO THE CANON

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 1960s and 1970s will be influenced by Pop and Op Art movements, abandoning the search for simplicity that had informed the previous decade. We will also explore those tendencies defined as "postmodern" despite the lack of real cohesion or of single direction in the 1980s aesthetic philosophy and we will problematize the concept of "postmodernism" when applied to design and in turn we will study the pluralism and experimentation that came with the turn of the century.

Task 7: Find an example of a design from the 1960's or 1990's that fits reacted against the canons of "Good & Responsible Design" and bring it to class.

Reading Assignment:

Book Chapters: "What is Postmodernism?" Postmodernism: Style & Subversion 1970 – 1990, V&A South Kensington: 24 September 2011 to 15 January 2012. (ced)

SESSIONS 19 - 20 (LIVE IN-PERSON)

DEBATE: AESTHETICS VS. FUNCTIONALITY

The tensions and the blurry boundaries between aesthetics and functionality or between affective engagement and pragmatic use are a central debate in the field of design and have been a constant in the history of design, drawing on past examples from the Design History I course and fundamentally on the materials seen so far in Part 1 and 2 of the course we will dedicate this session to organized an exercise / debate in order to identify and problematize the main questions raised around this issue.

Reading Assignment:

Article: Hayward, Stephen. "Good Design Is Largely a Matter of Common Sense": Questioning the Meaning and Ownership of a Twentieth-Century Orthodoxy." (Journal of Design History, vol. 11, no. 3, 1998, pp. 217–233) (CED)

SESSIONS 21 - 22 (LIVE IN-PERSON)

PARTIAL EXAM 2: 20TH CENTURY INDUSTRIAL DESIGN AND THE LIMITS OF THE CANON

Exam and Review

This seminar will give us space to both test your understanding and review the main ideas studied in the first part of the course.

PART 3: BEYOND INDUSTRIAL DESIGN

SESSIONS 23 - 24 (LIVE IN-PERSON)

THINKING ABOUT GRAPHIC DESIGN I

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:

Book Chapters: Dormer, Peter. 1993. "Graphic Design" Design Since 1945. World of Art. New York, NY: Thames and Hudson. (ced)

Article: Josef Müller-Brockmann / Swiss Graphic Design: The Origins and Growth of an International Style, 1920-1965 (Design Issues 24 (2). Spring 2008) (CED)

Other / Complementary Documentation: Design is History (designishistory.com)

SESSIONS 25 - 26 (LIVE IN-PERSON)

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:

Book Chapters: Sudjic, Deyan. 2009. "Fashion" in The language of things: understanding the world of desirable objects. New York: W.W. Norton & Co. (available at IE Library)

SESSIONS 27 - 28 (LIVE IN-PERSON)

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 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:

Book Chapters: Bishop, Claire. 2005. "Introduction. Installation ar and Experience" Installation Art: A Critical History. Routledge: Taylor & Francis Group. (ced)

Book Chapters: Klanten, Robert, and Lukas Feireiss. 2010. Staging Space : Scenic Interiors and Spatial Experience. Berlin: Gestalten. (ced)

Article: But is it installation art? (TATE ETC 1 JANUARY 2005)

SESSIONS 29 - 30 (LIVE IN-PERSON)

FINAL EXAM

In class Exam

The professor will provide a number of multiple choice and critical thinking questions to evaluate your knowledge and understanding of the course materials.

Readings: All mandatory readings are included in the final exam

BIBLIOGRAPHY

Recommended

- Hiesinger, Kathryn B, and George H. Marcus. (1993). *Landmarks of Twentieth-Century Design*. Abbeville. ISBN 9781558592797 (Printed)
- Hollis, Richard. (2001). *Graphic Design. A Concise History*. London: Thames and Hudson. ISBN 9780500203477 (Printed)
- Meggs, Philip B, and Alston W. Purvis. Meggs. (2016). *History of Graphic Design*. 6th edition. ISBN 9781118772058 (Printed)

- Walker, John A. and Judy Attfield. (1990). *Design History and the History of Design*. Pluto Press. ISBN 9780745305226 (Printed)
- Tanizaki, Junichiro, Thomas J Harper, and Edward G Seidensticker. .. (2001). *In Praise of Shadows. Literature..* Vintage Classics. ISBN 9780099283577 (Printed)

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:

Criteria	Percentage	Comments
ATTENDANCE + PARTICIPATION + WEEKLY TASKS	25 %	
DEBATE	5 %	
ASSIGNMENT	5 %	
Exam Part 1	20 %	
Exam Part 2	20 %	
Final Exam	25 %	

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: Group Video Recorded Oral Presentation

Following the methodological and stylistic guidelines provided by the professors and explained in class each student in this section must present the results of their "Case Analysis" in the form of a "Video Recorded Oral Presentation" that must be uploaded to Campus Online by session 8 before 9.00 AM.

C. DEBATE

Following the methodological and stylistic guidelines provided and explained in class each student will have a topic of analysis and research question in order to prepare for a live debate in class.

D. EXAMS

There will be three exams throughout the semester, one at the end of each module, the first two exams will be dedicated exclusively to evaluate your knowledge and understanding of the corresponding module but the last one, the final exam will have some questions specific to module 3 and some questions that will require connections with various materials and ideas discussed throughout the course.

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.

- 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).

RETAKE POLICY (2nd or Extraordinary Period)

Students who do not comply with the 70% attendance rule will lose 1st Period (Ordinary) or 2nd Period (Extraordinary) will be required to enrol again in this course next academic year and go directly to the 3rd Period.

Grading for retakes will be subject to the following rules:

- Students failing the course in the first ordinary period will have to do a retake in June (except those not complying with the attendance rules, which are banned from this possibility).
- Dates and location of the June retakes will be posted a month in advance and will not be changed. Please take this into consideration when planning your summer.
- The June retakes will consist on a comprehensive exam. The grade will depend only on the performance in this exam; continuous evaluation over the semester will not be taken into account. This exam will be designed bearing in mind that the passing grade is 5 and the maximum grade that can be attained is 8. The maximum grade that a student may obtain in any type of retake will be 8 out of 10.
- Students who fail to obtain a satisfactory grade in the 1st or 2nd Periods will be required to enrol again in this course next academic year.

PROFESSOR BIO

Professor: **CLARA ZARZA GARCIA-ARENAL**

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CLARA ZARZA GARCIA-ARENAL

Clara Zarza is a specialist in Contemporary Art History and Visual Theory and has developed interdisciplinary work in literary, anthropological and philosophical studies on intimacy, identity and the autobiographical subject and around material culture, installation and experience.

Besides teaching at IE University, she has been on the Editorial Team of the magazine, *Efímera Revista* since 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. She has conducted research at the Amsterdam School for Cultural Analysis in Amsterdam, the School of Arts and Humanities at King's College, London and the Department of Art History and Communication Studies at McGill University in Montreal. Clara earned her BA in Art History at the Universidad Complutense de Madrid and an MSc in History, Theory and Display from the School of Arts, Culture and Environment, University of Edinburgh, Scotland. She has a Ph.D. in Contemporary Art, awarded with the Extraordinary Doctoral Prize 2013-2014 by Universidad Complutense de Madrid and was a Predoctoral Fellow JAEPredoc, from 2009 to 2013, at the Centre for Humanities and Social Sciences in the Spanish National Research Council (CCHS-CSIC, Madrid).

In 2019 she curated the exhibition and performance show 'Bobby Baker: Jars of Chutney' (22 February- 21 April 2019) at La Casa Encendida Madrid. And continues to collaborate with Bobby Baker and her team as a member of Daily Life Ltd.'s Curatorial Advisory Group.

She is currently working on a book project entitled *Intimate and Spectacular Spaces. Presence and Materiality in installation Art* and a new research and curatorial projects on material culture and design.

RECENT WORK

Publication:

2019 'Bobby Baker: la normalización y el espacio público' Tiempos de habitar. Prácticas artísticas y mundos posibles, Cornago, O., Rodríguez Prieto, Z. (eds.), Genueve Ediciones (pp.295 – 310), ISBN: 9788412007015

Exhibition:

2019 Curator of the exhibition Bobby Baker Tarros de chutney / Bobby Baker: Jars of Chutney, La Casa Encendida, Madrid (February 22 – April 21).

Documentary:

2019 Director of the documentary Bobby Baker Tarros de chutney / Bobby Baker: Jars of Chutney in collaboration with Valentina Ferreira and Guzmán Infanzón, Produced by La Casa Encendida.

Talks, Conferences and Seminars:

2019 A Peek into their lives. Intimacy and Secrecy in Installation Art. International Symposium 'Private Life' University of Edimburgh (10 June)

2019 Visita a la exposición Bobby Baker. Tarros de chutney. VIII Visual Culture Seminar 'Imágenes que piensan. La visualidad en los procesos de construcción de la cultura, la identidad y la memoria' (IH-CCHS-CSIC), Madrid (27 March)

2019 Bobby Baker. Tarros de chutney. Course 'Programa Chimenea' La Casa Encendida, Madrid (27 March) and Course 'Inmersión en el arte Total II' La Casa Encendida, Madrid (19 March)

OTHER INFORMATION

Email: czarza@faculty.ie.edu

Office hours will be scheduled in relevant weeks and announced during the course.