



## School of Arts, Design, and Creative Industries

### SYLLABUS

**TITLE:** Design History

**CODE:** DIS 105

**PREREQUISITE:** N/A

**CREDITS:** 3 credits | 45 contact hours | 1 term

### DESCRIPTION

This introductory course to design aims to provide students with the historical background in the development of current design forms. Significant developments in the history of design in Europe and America from 1850 to the present are presented. The lectures examine a variety of object types and place them within major art and design movements, including Design Reform, Arts & Crafts, Art Nouveau, Bauhaus, Art Deco, Simplification, International Style, Organic Design, Good Design, Industrial Design, Postmodernism, Green Design, and Contemporary Design. The core objective of the course is to introduce students to the myriad ways in which design interacts with culture and society, and to provide an understanding of the evolving role of the designer in modern society. The course covers a wide range of fields, including art, architecture, fashion, interior design, industrial design, as well as graphic and product design. At the same time, the intersections between design and the Sustainable Development Goals will be explored. Finally, the influence of styles and trends in Puerto Rico, their particularities and relevant artists is discussed.

### JUSTIFICATION

After taking this course students will be able to identify and discuss key figures, events, and tendencies in the history of modern design. They will also be able to analyze objects and materials from primary sources to determine their historical importance, as well as their relevance for current problems, and write clear and concise argumentations for written, spoken, and “designed” communication. Finally, the objective of this course is to present students to the myriad ways in which design interacts with culture and society and to provide an understanding of the evolving role of the designer in modern society.

## COMPETENCES

The course develops the following competences in students:

- **Critical questioning**
- **Research and exploration**
- **Ethical sense and social justice**

## OBJECTIVES

After completion of the course, students will be able to:

1. Demonstrate a broad knowledge of the significant historical design styles and movements in the nineteenth and twentieth centuries in the United States.
2. Contextualize design history within greater social and cultural movements and narratives.
3. Recognize various important European and American designers from the nineteenth and twentieth centuries.
4. Critically participate in the main debates and topics that inform the study of design history.
5. Develop a visual “design literacy.”
6. Become familiar with the cultural, economic, political, and perceptive environments that conditioned attitudes towards design.
7. Know the interrelationship and reciprocating influences between the various design mediums and other areas of culture and society.

## CONTENTS

- I. Introduction to Design
  - A. What is design and what is it for?
  - B. When did design emerge and how?
  - C. Types of design
    1. Architectural design
    2. Interior design
    3. Industrial design
    4. Fashion design
    5. Textile design

6. Graphic design
7. Editorial design
8. Art and exhibit design
9. Advertising design
10. Digital design
11. Products design
12. Web design

## II. Nineteenth Century: from Romanticism to Post Impressionism

- A. Printmaking as design: Gutenberg and beyond
- B. The Industrial Revolution (1760-1840)
  1. Henry Cole
  2. William Morris
- C. Aestheticism
- D. The Arts & Crafts movement (1850-1914)
- E. The Victorian Era
- F. Haute Couture and Demi Couture: Charles Frederick Worth
- G. Industrialization and ideology
- H. The case of Thonet
- I. Patented furniture
- J. The Chicago School (1871-1893)

## III. Modern Design in the First Half of the 20<sup>th</sup> Century

- A. Germany-United States (1900-1929)
  1. A business-nation
  2. Berlin's AEG
  3. The case of Ford
  4. Wiener Werkstätte
  5. Bauhaus (1919-1933)
  6. The case of Ulm (redesigned the industrial design teaching system)
  7. The London Underground Diagram: Harry Beck

## 8. Futurism

- IV. Fashion 1920-1929 *¡Viva la Vida!* The 1920s and the Idea of Freedom
  - A. Haute Couture and Demi Couture
  - B. Like Monique: The role of women in fashion
  - C. Flappers
  - D. Chanel, Schiaparelli, and Balenciaga
- V. New Movements: From Art Nouveau to Art Deco and Mid-Century
  - A. Art Nouveau (1890-1920)
  - B. Art Deco (1920-1930)
  - C. International School of Architecture: Le Corbusier (1920-1960)
  - D. Industrial design in the United States
  - E. Streamlining
  - F. International Style/ Rationalism/Modernism
  - G. Furniture design
  - H. Mid-Century
- VI. Scandinavian Design
  - A. Scandinavian furniture and objects
  - B. The case of IKEA
- VII. From Modern to Postmodern Design: Second Half of the 20<sup>th</sup> Century\*
  - A. “Cult” design: Ray and Charles Eames
  - B. Italian design
    - 1. Superstudio
    - 2. Ferrari and Maserati
    - 3. The Memphis Group
  - C. Yves Saint Laurent (1960-)
  - D. Industrial aesthetics (1960)
  - E. Functionalism and Postmodernism (1974-1978)
  - F. Anti-design and New design (1980’s)
  - G. Ergonomic design (1990)
- VIII. Design in Puerto Rico

- A. Puerto Rican Pottery: *Caribe China*
  - B. V'soske
  - C. Puerto Rican graphics
  - D. Duncan del Toro
  - E. *Concilio de Diseño*
- IX. Contemporary Design in the Age of Globalization, Social Media, and Sustainability (Late 20<sup>th</sup> Century and the 21<sup>st</sup> Century)
- A. Edward Tufte: Data visualization and information design
  - B. 2000: Design becomes responsible
  - C. Phillipe Starck an example of 21<sup>st</sup> century design
  - D. Interior design and architecture
  - E. Disposable design/sustainable design: Green
    - 1. What is the disposable object?
    - 2. Disposables and history
    - 3. The duration of products
    - 4. Plastics and disposable products
- X. Design and the Internet
- A. Web pages
  - B. 3D animation

## METHODOLOGY

The following strategies from the active learning methodology are recommended:

- Project Oriented Learning -**POL**
- Research Based Learning - **RBL**
- Collaborative Learning - **AC**
- Critical questioning
- Conferences by the professor, invited artists, educators, etc.
- Internet visual and learning resources
- Documentaries, films, works of art, etc.
- Discussion forums, debates, conferences, or panels

## EVALUATION

|                       |           |
|-----------------------|-----------|
| Compositions          | 20%       |
| Oral presentations    | 15%       |
| Partial assignments   | 30%       |
| Final project or exam | 30%       |
| Participation         | <u>5%</u> |
| <b>TOTAL</b>          | 100%      |

## LEARNING ASSESSMENT

The institutional assessment rubric is applied to the course's core activity.

## BIBLIOGRAPHY

### READINGS

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M. Mackenzie (ed.) *The Victorian Vision: Inventing New Britain*. V&A Publications.

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Upjohn, E. M. (1975). *Historia mundial del arte*. Daimón. Call Number: 709 U67H S V.6.

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## ELECTRONIC RESOURCES

- Historia del Diseño. <https://www.arkiplus.com/historia-del-diseno/>
- American Society for Aesthetics. <http://www.aesthetics-online.org/>
- Cyberspace, virtual reality, and critical theory.  
<http://www.cyberartsweb.org/cpace/theory/theoryov.html>
- Internet Encyclopedia of Philosophy. <http://www.iep.utm.edu/a/aestheti.htm>
- Stanford Encyclopedia of Philosophy. <http://plato.stanford.edu/>
- The Work of Art in the Age of Mechanical Reproduction.  
<http://www.marxists.org/reference/subject/philosophy/works/ge/benjamin.htm> and  
<https://web.mit.edu/allanmc/www/benjamin.pdf>
- World Wide Arts Resources [http://wwar.com/publications/auto/Art\\_Theory\\_6.html](http://wwar.com/publications/auto/Art_Theory_6.html)
- Dalí Theatre-Museum <https://www.salvador-dali.org/en/museums/dali-theatre-museum-in-figueres/>
  - Virtual visit. <https://www.salvador-dali.org/es/museos/teatro-museo-dali-de-figueres/visita-virtual.ph/>
- Louvre Museum. <https://www.louvre.fr/en>

- Virtual visit. <https://www.louvre.fr/en/visites-en-ligne#> and <https://youtu.be/idjfdRdjc6M?list=SRMuseo%20del%20Louvre>
- Museo Nacional del Prado. <https://www.museodelprado.es/en>
  - Virtual visit. <https://youtu.be/KN1IB7Ut8Wc>
  - Collections. <https://www.museodelprado.es/en/the-collection>
  - Visual guide of the museum. <https://www.museodelprado.es/actualidad/multimedia/guia-visual-del-museo-del-prado/4621ae59-3080-43bb-892b-34721f47ca96>
- Museo Picasso Málaga. <https://www.museopicassomalaga.org/en>
  - Virtual visit. <http://www.malagavirtual.com/mpicassom/visitans.htm>
- Digital Museums Canada. <https://www.digitalmuseums.ca/>
- National Gallery of Art. <http://www.nga.gov/content/ngaweb.html>
  - Virtual visit. <https://visitavirtual.info/national-gallery-of-art/>
  - Collections. <http://www.nga.gov/content/ngaweb/Collection.html>
- Real Academia de Bellas Artes de San Fernando. <http://www.realacademiabellasartessanfernando.com/es>
  - Virtual visit. <http://www.realacademiabellasartessanfernando.com/visitavirtual/>
- The Vatican. <https://vatican.com/>
  - *La Capilla Sixtina: una maravilla renacentista.* <https://youtu.be/1ov8JLpPN4w?list=SRcapilla%20sixtina>
- Museo de Arte Contemporáneo de Puerto Rico. <https://www.museomac.org/>
- Museo de Arte de Francisco Oller virtual visit. <https://www.facebook.com/museooller/videos/3205294416362713/>
- Museo de Arte de Ponce. <https://museoarteponce.org/en/>
  - Collections. <https://emuseum.museoarteponce.org/collections;jsessionid=AF994003B3E6DEF0810FEE5E28CC8156>
  - Virtual visit. <https://www.youtube.com/watch?v=LLwBPcSRTzc>
- Museo de Arte de Puerto Rico. <https://www.mapr.org/en>
- Museo de Arte y Diseño de Miramar. <https://www.madmi.org/en/home-en>

For more information resources related to the course's topics, access the library's webpage <http://biblioteca.sagrado.edu/>

## **REASONABLE ACCOMMODATION**

For detailed information on the process and required documentation you should visit the corresponding office. To ensure equal conditions, in compliance with the ADA Act (1990) and the Rehabilitation Act (1973), as amended, any student in need of reasonable accommodation or special assistance must complete the process established by the Vice Presidency for Academic Affairs.

## **ACADEMIC HONESTY, FRAUD, AND PLAGIARISM**

Any student who fails to comply with the Honesty, Fraud, and Plagiarism Policy is exposed to the following sanctions: receive a zero in the evaluation and/or repetition of the assignment, an F(\*) in the course, suspension, or expulsion as established in the document *Política de Honestidad Académica* (DAEE 205-001) effective in August 2005.

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