

TEORIES DEL DISSENY

Julia Carrasco Parodi

Supervising Teacher:

Group: 1,2,101,102,201,202

Code: 105709

Credits: 6 ECTS

Course: 1

Semester: 2

Typology: Fundamentals

Subject: Philosophy

Schedules:

Group	Schedules	Teacher
1	Dimecres 09:00 - 10:30	Julia Carrasco Parodi
2	Divendres 09:00 - 10:30	Julia Carrasco Parodi
101	Dimecres 10:45 - 11:45	Daniela Callejas Aristizabal
102	Dimecres 12:00 - 13:00	Daniela Callejas Aristizabal
201	Divendres 12:00 - 13:00	Daniela Callejas Aristizabal
202	Divendres 10:45 - 11:45	Daniela Callejas Aristizabal



Eina Centre Universitari
Fundació Eina
Disseny Art Barcelona

Passeig Santa Eulàlia 25
08017 Barcelona T+34 932 030 923
info@eina.cat www.eina.cat

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Subject Presentation

Brief Description:

Design Theories aims to introduce and critically analyze the main discourses surrounding design. Through reading, discussion and research activities, some interpretative keys will be offered for understanding the figure of the designer both in its historical journey and in its relationship with the current cultural and social context.

Some of the topics that will be discussed will have to do with the fields of design, its relationship with visual culture, with economic and technological changes, but also with the social responsibility of the designer in an environmental context that forces us to rethink many aspects of consumption and production. The starting point for analyzing these aspects will be key texts from different disciplines not only in the professional field of design, but also in sociology, ecology and philosophy.

Training Objectives:

The final objective of the subject is to offer a series of instruments that not only allow you to recognize and understand concepts specific to design theory, but also to develop and rigorously defend a personal discourse on some topics of the subject.

discipline.

While initially the formation of a critical perspective will be encouraged through the analysis of sources from various sources, in the final phase the aim will be to use the analysis and research tools acquired to defend one's own idea related to the discipline.

Recommendations

Have taken the Art, Design and Societies (ADS) subject in the first semester of first year.

Use the bibliography shared by teachers independently to be able to follow the content of the subject well.

Use the Campus, and the material that teachers share on it, in an active, responsible and autonomous way to be able to follow the contents and exercises (both those that are done in the classroom and those that are assigned to the student outside.

of this) efficiently.

Contents and Methodology

Brief Description:

The subject aims to introduce students to the concepts, theoretical frameworks and main contexts of design theories, creating direct relationships with their spheres of interest, sociocultural paradigms and the relationship with other disciplines and activities: consumer culture, ecology, productivism, feminisms and postcolonial perspectives, ecosocial planning, visual culture, digital culture, futurity, waste culture, repair, participation, pluriversality, etc. The themes to which the sessions, both theoretical and practical, are dedicated have as their starting point the relationship of design with some key concepts as well as allied perspectives from which to address them:

- Design and Ecology
- Design and Power
- Design and Territory
- Design and Diversity

While the keynote sessions develop the discourse through a series of concepts and exemplary cases, the accompanying readings present the contribution of diverse thinkers, from texts by Bruno Munari and Victor Papanek, to the most recent contributions to design theory by Arturo Escobar, Enzo Manzini, Liz Sanders, Terry Irwin, Ecce Canli, Galen Cranz, Alice Rawsthorn, Tony Fry, Anthony Dunne and Fiona Raby or Friederich von Borries.

Teaching methodology:

Design Theories is made up of diverse pedagogical methodologies that are deployed in three different spaces/formats: theoretical or plenary classes, seminars and the research and documentation laboratory.

Training activities:

Theoretical or plenary classes: These are the classes where the theoretical contents of the subject are presented, relating design not only to the aspects most directly linked to the profession, but also to the cultural, social and environmental implications. The approach to these topics will be multidisciplinary and transversal with the aim of resolving the particularities of design culture and design research.

Seminars: Seminars will be carried out in a participatory and collective manner and operate through readings and the carrying out of specific practical exercises. They are a space where ideas, clarify doubts, share what is being learned and investigate in design from cooperation and methodological particularities guided by the themes presented in the previous section.

The research and documentation laboratory: Throughout the course, a design research project will be

carried out, informed by the topics covered in the theoretical classes and guided by methodologies for ontology design, visual research, ethnography or autoethnography, which will allow students to synthesize and use the methodologies and tools learned throughout the course. The research and documentation laboratory is carried out interspersed with the seminars through the completion of tutored exercises and a public presentation of the results.

Evaluation

General evaluation regulations

A student will be considered "Not Assessable" (NA) if they have not submitted all the learning evidences or have not attended 80% of the classes without justifying their absences. In case of a justified absence, the student must contact the teacher at the time of rejoining to determine the recovery of the activities they missed.

If the student commits any irregularity that may lead to a significant variation in the grade of an evaluation act, that evaluation act will be graded with 0, regardless of the disciplinary process that may be initiated. If several irregularities occur in the evaluation acts of the same subject, the final grade for that subject will be 0.

Continuous evaluation system

The evaluation system of EINA and UAB is a continuous assessment system, the objective of which is for the student to know their academic progress throughout their educational process to allow them to improve it.

The continuous assessment process must include a minimum of three evaluative activities, of two different types, distributed throughout the course, none of which can represent more than 50% of the final grade.

1. Written test on the 4 texts worked on in the Seminars = 40% (Recoverable)
2. An individual exercise that will be carried out in Seminars = 15% (NOT recoverable).
3. Group research project = 40%
 - 3.1. Public presentation and exhibition device: 15% (NOT recoverable)
 - 3.2. Research report and documentation: 25% (Recoverable)
4. Attendance and participation in classes: 5% (NOT recoverable)

Single evaluation system

The student can request a single assessment in those subjects that allow it, due to their content and teaching methodologies, as established in the course guide. This implies the submission on a single date of the required evaluative evidences for the subject. A motivated request that justifies it must be submitted within the deadlines set by the center.

From the second enrollment onwards, the assessment of the subject may consist, at the discretion of the teachers, of a synthesis test, which allows the evaluation of the learning outcomes outlined in the course guide of the subject. In this case, the grade for the subject will correspond to the grade of the synthesis test.

1. Written test on the 4 texts worked on in the Seminars = 35% (Recoverable)
2. An individual exercise that will be carried out in Seminars = 10% (NOT recoverable).

3. Individual research project = 55%

3.1. Workbook: 25% (NOT recoverable)

3.2. Research report: 30% (Recoverable)

Single review process

The review can be requested from the teaching staff and will be carried out according to the school calendar.

Learning outcomes of the subject

Knowledge

Create diagrams and concept maps based on readings in art and design theory, history, and criticism. (KT02)

Identify and cite the key concepts when interpreting the main arguments of an academic essay on art and design theory and criticism. (KT02)

Skills

Create diagrams and concept maps based on readings in art and design theory, history, and criticism. (KT02)

Identify and cite the key concepts when interpreting the main arguments of an academic essay on art and design theory and criticism. (KT02)

Competencies

Contrast the concepts and arguments acquired from readings in art and design theory and criticism by applying them to the analysis of contemporary context in the fields of art and design. (CT06)

Develop an academic essay and/or a research project on design criticism. (CT06)

Learning outcomes of the degree program

Knowledge

Respond to global issues related to the fields of design and art, cultural industries, their institutional environments, and the agents involved.

Correctly reference documentary sources, the necessary bibliography and knowledge of the heritage environment both for the projection and for the analysis and reasoned criticism of design and/or art.

Skills

Conduct research with a critical spirit in the field of design and related disciplines, considering innovation, experimentation, and the ongoing renewal of the cultural industries, while promoting equality and democratic values.

Synthesize knowledge from diverse sources—studies, fieldwork, literature, direct observation, or practical experience—in the field of design and related disciplines within the cultural industries.

Bibliography and Resources

- Barthes, Roland (1993). Object semantics. In *The semiological adventure* (pp. 247-251). Madrid: Paidós.
- Battle Lathrop, Antonio (2018) *Disposable design. REPAIR AS RESISTANCE TO DISPOSABLE DESIGN* (pp.17-23). Chile: Design School of the Pontifical Catholic University of Chile.
- Cranz, Galen (2016). *Ethnography for designers*. London: Routledge.
- Schouwenberg, Louise, & Kaethler, Michael (2021). *The auto-ethnographic turn in design*. Amsterdam: Valiz.
- Canli, Ecce (2017). *Queering design: Material reconfigurations for body politics*. Porto: U. Porto.
- Domínguez Rubio, Fernando, & Fogué, Uriel (2017). Deploying the political capacities of design. *Diseña*, (11), 96–109. <https://doi.org/10.7764/disen.11.96-109>
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- Escobar, Arturo (2017). *Autonomy and design. The realization of the communal*. Buenos Aires: Tinta Limón.
- Hui, Yuk (2020). What begins after the end of the illustration? In *Fragmenting the future. Essays on technodiversity* (pp. 65-85). Buenos Aires: Caja Negra.
- Le Guin, Ursula K. ([1986], 2023). *The theory of the bag of fiction*. Buenos Aires: Rare Notice.
- Löbach, Berndt (1983) Functions of industrial products. In *Industrial Design* (pp.52-64). Barcelona: Gustavo Gili.
- Manzini, Ezio. 2015. *When you all design. An introduction to design for social innovation*. Madrid: Experimenta Theoria.
- Munari, Bruno. 2016. *How are objects born? Notes for a project methodology*. Barcelona: Gustau Gili.
- Papanek, Victor. 2014. *Designing for the real world. Human ecology and social change*. Barcelona: Pollen.
- Sparke, Penny. 2016. *Design and Culture. An Introduction*. Barcelona: Gustau Gili.
- Winner, Langdon (1980). Do artifacts have politics? *Daedalus*, 109(1), 121-136. <https://www.jstor.org/stable/20024652?origin=JSTOR-pdf>

NB: throughout the course, students will be provided with specific bibliography for some theoretical classes and bibliographical references according to their research projects.