

ULTIMES TENDENCIES DEL DISSENY

Mariona Bros Ardevol, Francisco Tolchinsky Landsmann

Supervising Teacher: Francisco Tolchinsky Landsmann

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

Code: 200668

Credits: 6 ECTS

Course: 4

Semester: 1

Typology: Obligatory

Subject: Design Culture

Schedules:

Group	Schedules	Teacher
1	Dimecres 09:45 - 11:45	Mariona Bros Ardevol
		Francisco Tolchinsky Landsmann
2	Dimarts 09:45 - 11:45	Francisco Tolchinsky Landsmann
		Mariona Bros Ardevol
101	Dimecres 12:00 - 13:00	Francisco Tolchinsky Landsmann
102	Dimecres 08:30 - 09:30	Francisco Tolchinsky Landsmann
201	Dimarts 12:00 - 13:00	Francisco Tolchinsky Landsmann
202	Dimarts 08:30 - 09:30	Francisco Tolchinsky Landsmann



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Subject Presentation

Brief Description:

Compulsory 4th year subject where the particular characteristics of design from the last 10 years are analyzed.

Relationships between design and other creative manifestations as well as aspects of contemporary thought are identified, in order to broaden the understanding of current design trends and the agendas that motivate it. Conceived as a whole, the subject as a whole is the development of a state of the art, it should serve to make the student a composition of place at the same time as to guide alternative possibilities with regard to the practice of design.

Training Objectives:

1. Exercise observation, as well as the ability to analyze based on current design projects.
2. Provide students with autonomy and resources to systematically collect information about current design.
3. Identify correlations between design projects and other creative manifestations that respond to unresolved tensions in today's societies.
4. Relate current design trends to aspects of contemporary thinking and, specifically, design thinking.
5. Expand the notion of design beyond the limitations imposed by a vision centered on the West and modern tradition.

Recommendations

There are no prerequisites or recommendations for this subject.

Contents and Methodology

Brief Description:

Plenary sessions: 10 years in design projects.

The sessions will include the presentation of a wide selection of projects and fundamental currents in contemporary design thought and practice.

A wide selection of projects carried out over the last 10 years will be presented. Each session will discuss 6 or 7 projects with some common characteristic (formal, technical, social or cultural). The aim is to collect the relevant features of current design. The aim is not to establish the canon of our time but to identify emerging trends.

Seminars:

The seminars are based on readings of texts on design theory and contemporary thought, which allow for a broader understanding of current design trends. 3 exercises are also proposed so that students can experiment with processes of interpreting design based on their own interests and that nevertheless correspond to research that they develop in parallel with the subject - the TFG.

Teaching methodology:

The plenary sessions will be taught using a variety of methodologies ranging from master classes to participatory pedagogies. The seminars will be structured around readings, exercises and activities that involve a close look at the reality of current design so that students can establish relationships with specific cultural environments.

Training activities:

1. Reading and commenting on texts
2. In-depth analysis of design projects relating them to design, artistic and contemporary thought trends
2. Training activities linked to seminars

Three interpretive design practices will be carried out throughout the course, with which the student will start from current projects that are of interest to him/her. The approach to the three exercises is based on three concepts with which the sociology of fashion has sought to explain the formation of trends: 'Tricke Down', 'Trickle Across' and 'Trickle Up'.

Exercise 1: 'Trickle Down'. Write an article for a trend magazine about a current design project, linking

it to an area of your own interests and which is nevertheless relevant to be taken into consideration within the framework of your own wider research (the TFG or another work).

Exercise 2: 'Trickle Across'. Create an exhibition curatorial proposal based on investigating the possibilities of connecting a selection of projects related to contemporary design.

Exercise 3: 'Trickle Up'. Produce a report on an emerging behavior that is detected in any area of society or culture and that is likely to have an impact or be transformed into a new design trend in any of its areas.

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.

The contents of the plenary sessions are evaluated based on written tests and exercises.

There are 3 written tests and they are based on a reflection question. Given the progressive nature of the difficulty, the final grade will be calculated in a weighted manner. The first test will account for 10% of the final grade, the second for 20%, and the third for 40%.

The exercises will be project reviews, research on the latest design trends and a design challenge. These exercises will count for 40%.

The contents of the seminars are evaluated based on the presentation of the three training activities, each of which will count for 25% of the final grade. The remaining 25% will be related to participation in the seminars and debates on the proposed readings.

The grades for both parts of the subject account for 50% of the final grade, but you must have passed both to pass the subject.

Review process

A day will be set for the review.

Learning outcomes of the subject

Knowledge

Describe the social groups and agents involved in cultural industries, defining their functions and interactions in their different contexts. (KT01)

Detail the common features and specificities of design disciplines through critical analysis of historical styles and current trends. (KT01)

Distinguish the characteristics and functions of the main institutions operating in the field of design culture and cultural industries. (KT06)

Skills

Apply basic concepts of design history and theory by critically analyzing objects, discourses, and practices using bibliographic sources. (ST10)

Critically discuss the canons and evaluation criteria established in design culture, with particular attention to the gender perspective. (ST12)

Competencies

Design a strategy for the dissemination and promoting design culture. (CT06)

Write an essay based on a well-founded research question related to design culture, integrating argumentative skills, structured content, and appropriate use of references. (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.

Describe the legal framework and the ethical and deontological values of the design profession, along with the contexts and agents that apply them, with

Competencies

Produce academic and professional reports related to design, the arts, and their supporting disciplines.

Skills

Identify design problems through the analysis of objects, graphic communication elements, and spaces, from a perspective rooted in contemporaneity, universal accessibility, and equal opportunities.

Apply ethical and aesthetic criteria and values to design practice, taking into account the formal dimensions of environments and their diversity.

Make value judgments about design projects by interpreting data and justifying critical analysis using knowledge of graphic communication, space, objects, and reference texts.

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.

Evaluate the social, economic, environmental, and technological feasibility of a design project, incorporating gender and diversity perspectives, and ensuring respect for sustainability, democratic values, and fundamental rights.

Bibliography and Resources

The center's Library has an excellent collection of periodicals, this is the basic material for the subject.
List accessible at:

https://www.netvibes.com/bibliotecaeina?page=bibliotecaeina#EXPOSITOR_DE_REVISTES

In plenary classes, the pertinent bibliography will be shared in each session as well as specific texts on the intranet in order to achieve the material presented.

Regarding the seminars, readings will be considered that will be mandatory and that can come from the following publications:

AGAMBEN, Giorgio. 2011. "What is the contemporary?". nudity anagram

BALZER, David. 2018. Healing. How the curatorship took over the art world (and everything else). the brand

DUNNE, Anthony & RABY, Fiona. 2013. Speculative Everything. Design, Fiction, and Social Dreaming. The MIT Press.

KESHAVERZ, Mahmoud. 2019. The Design of Politics of the Passport. Materiality, Immobility, and Dissent. Bloomsbury

LATOUR, Bruno. 2021. Where am I? A guide to inhabit the planet. taurus

LORUSSO, Silvio. 2023. What Design Can't Do: Essays on Design and Disillusionment. Seven Margins

METHAVEN. 2015. Black Transparency. The Right to Know in the Age of Mass Surveillance. Sternberg

PATER, Reuben. 2021. Caps Lock. How Capitalism Took Hold of Graphic Design, and How To Escape From It. Amsterdam: Valiz

RAWSTHORN, Alice. 2018. Design as attitude. Barcelona: Gustavo Gili

ROFES, Octavius. 2022. Design without Project. Mantova: Corranini Edizioni

WILLIS, Anne-Marie. 2021. "The Designing of Time". Tony Fry and Adam Noeck: Design in Crisis. New Worlds, Philosophies and Practices. Routledge