Eina Centre Universitari
Fundació Eina
Disseny Art Barcelona

Passeig Santa Eulàlia 25
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TEORIES DEL DISSENY

Daniela Callejas Aristizabal, Julia Carrasco Parodi

Supervising Teacher: Daniela Callejas Aristizabal

Group: 1,2
Code: 105709
Credits: 6 ECTS
Course: 1
Semester: 2
Typology: Fundamentals
Subject: Philosophy
Schedules:

Group	Schedules	Teacher
1	10:15 - 11:45	Daniela Callejas Aristizabal
		Julia Carrasco Parodi
2	10:00 - 11:30	Julia Carrasco Parodi
		Daniela Callejas Aristizabal

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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, it will offer key interpretations for understanding the role of the designer, both within its historical context and in relation to the current cultural and social landscape.
Some of the topics to be addressed will relate to the fields of design, its connection to visual culture, economic and technological changes, and also the social responsibility of designers in an environmental context that compels us to rethink many aspects of consumption and production. The starting point for analyzing these aspects will be key texts from various disciplines, not only within the professional field of design, but also from sociology, ecology, and philosophy.

Training Objectives:

The ultimate goal of the course is to offer a series of tools that not only allow students to recognize and understand concepts specific to design theory, but also to develop and rigorously defend a personal discourse on certain topics within the field.
discipline.
While initially the development of a critical perspective will be encouraged through the analysis of sources from diverse origins, in the final phase the aim will be to use the acquired analytical and research tools to defend one's own idea related to the discipline.

Recommendations

Having completed the subject of Art, Design and Societies (ADS) in the first semester of the first year.
Use the bibliography shared by the teachers independently in order to keep good track of the subject content.
Use the Campus, and the material that the teachers share on it, actively, responsibly and autonomously in order to follow the content and exercises (both those done in the classroom and those assigned to the student outside).
of this) efficiently.

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Contents and Methodology

Brief Description:

The course aims to introduce students to the main concepts, theoretical frameworks, and contexts of design theories, creating direct connections with their areas of interest, sociocultural paradigms, and relationships with other disciplines and activities: consumer culture, ecology, productivism, feminisms and Latin American perspectives, futurity, throwaway culture, repair, participation, pluriversality, etc. The topics covered in both theoretical and practical sessions are based on the relationship of design with key concepts and allied perspectives from which to address these issues.

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

While the lectures develop the discourse through a series of concepts and exemplary cases, the accompanying readings present the contributions 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, Liz Sanders Rawsthorn, Tony Fry, Anthony Dunne and Fiona Raby or Friederich von Borries.

Teaching methodology:

Design theories are 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 in which the theoretical content of the subject is presented, relating design not only to the aspects most directly linked to the profession, but also to its cultural, social, and environmental implications. The approach to these topics will be multidisciplinary and cross-cutting, with the aim of addressing the specific characteristics of design culture and design research.

The seminars: The seminars will be conducted in a participatory and collective manner and will operate through readings and the completion of specific practical exercises. They are a space to share ideas, clarify doubts, discuss 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 lab: Throughout the course, students will undertake a design research project, informed by the topics covered in the lectures and guided by methodologies for

ontology design, visual research, ethnography, and autoethnography. This will allow students to synthesize and apply the methodologies and tools they are learning. The research and documentation lab is conducted interspersed with seminars through supervised exercises and a public presentation of the results.

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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.

Each subject will define the use of generative AI tools in assessed activities according to one of the following three levels: use not permitted; use restricted to specific tasks indicated by the teaching staff; or use permitted as part of the working process, provided that it is declared and justified.

When AI has played a significant role in an assessed activity, the student must declare which tool they used, for what purpose, at which stage of the work, and what subsequent review, selection or transformation they carried out.

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 = 30% (Recoverable)
2. In-class exercises = 25% (NOT recoverable).
3. Group research project = 40%
3.1. Public presentation and exhibition device: 15% (NOT recoverable)
3.2. Research and documentation report: 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.

Once the application and justification for the single review of the subject have been submitted and approved, a planned theme for the development of the project on which the single evaluation test will be based will be agreed upon.
The proposal consists of a design project, duly justified both theoretically and procedurally, based on two of the themes developed in class. The project must adequately demonstrate the design process (similar to a report or research and design log), following two design methodologies proposed and developed in the seminars. Furthermore, the final proposal must be linked to at least one reading assigned in class and two independent readings.
This proposal must be presented to the teaching staff who will be able to ask questions about the design process, theoretical and methodological justifications and the final development of the proposal.

1. Written test on the 4 texts worked on in the Seminars = 30% (Recoverable)
2. An individual methodological exercise = 25% (NOT recoverable).
3. Individual research project = 45%
3.1. Workbook: 15% (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 academic calendar.

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Learning outcomes of the subject

Knowledge

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

Identify and cite the key concepts when interpretating 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 interpretating the main arguments of an academic essayon 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.

Competencies

Propose creative, socially and environmentally sustainable design solutions, aligned with the Sustainable Development Goals (SDGs).

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Bibliography and Resources

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Canli, Ecce (2017). Queering design: Material reconfigurations for body politics. Porto: One. Porto.

Domínguez Rubio, Fernando, & Fogué, Uriel (2017). Unfolding the political capacities of design. Diseña, (11), 96-109. https://doi.org/10.7764/disena.11.96-109

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Hoy, Yuk (2020). What begins after the end of the Enlightenment? In Fragmenting the Future: Essays on Technodiversity (pp. 65-85). Buenos Aires: Caja Negra.

Le Guin, Ursula K. ([1986], 2023). The Theory of the Fiction Bag. Buenos Aires: Rara Warning.

Löbach, Berndt (1983) Functions of industrial products. In Industrial design (pp.52-64). Barcelona: Gustavo Gili.

Manzini, Ezio. 2015. When everyone designs. An introduction to design for social innovation. Madrid: Experimenta Theoria.

Munari, Bruno. 2016. How are objects born? Notes for a design 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 bibliographies for some theoretical classes and bibliographic references according to their research projects.