

ÚLTIMES TENDÈNCIES DEL DISSENY

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	09:45 - 11:45	Francisco Tolchinsky Landsmann
2	09:45 - 11:45	Francisco Tolchinsky Landsmann
101	12:00 - 13:00	Francisco Tolchinsky Landsmann
102	08:30 - 09:30	Francisco Tolchinsky Landsmann
201	12:00 - 13:00	Francisco Tolchinsky Landsmann
202	08:30 - 09:30	Francisco Tolchinsky Landsmann



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

Teaching Guide Index

Subject Presentation

Recommendations

Contents

Methodology

Evaluation

Bibliography and Resources

Learning Outcomes

Subject Presentation

Brief Description:

The subject studies the cultural, social and technological transformations that shape contemporary design, understanding design as a discipline that actively participates in the construction of imaginaries, social relationships and material forms that organize everyday life.

The course is structured around contexts, tensions and processes of change. Design projects are analyzed both as responses to these scenarios and as interventions capable of consolidating, questioning or proposing new ways of understanding and inhabiting the world.

Special attention will be paid to the relationship between cultural narratives and design practice, understanding that narratives guide project decisions and that design, at the same time, contributes to transforming them. In a context marked by technological acceleration and uncertainty, the subject provides analytical and critical tools to interpret these transformations and develop a rigorous and conscious professional positioning in the face of the challenges of the present.

Training Objectives:

1. Critically analyze the cultural, social and technological transformations that shape contemporary design.
2. Understand the relationship between cultural narratives and design practice, identifying how they influence each other in the construction of new social and material realities.
3. Develop the ability to interpret design projects in relation to the cultural, economic, political and technological contexts from which they emerge.
4. Acquire analysis, research and curatorial tools that allow the construction of critical narratives about current transformations in design.
5. Develop your own position regarding the main visions, trends and debates in contemporary design, basing it on critical and argumentative reflection.

Recommendations

There are no prerequisites or recommendations for this subject.

Contents and Methodology

Brief Description:

The course is organized around the main contexts, debates and transformations that define contemporary design. The plenary sessions analyze these processes from multiple cultural, social, technological and economic perspectives, combining design projects, reference texts and other cultural manifestations that contribute to understanding their implications.

The projects analyzed come from both the selection of the teaching staff and the contributions of students and design professionals invited to share those practices that they consider particularly relevant today. In this way, the course maintains an open, plural and constantly updated view on the state of contemporary design.

Throughout the course, we will work with sources of a diverse nature, including academic literature, essays, specialized articles, digital content creators and design professionals, encouraging a critical reading of the different narratives that shape the contemporary debate.

The seminars complement the plenary sessions through analysis, interpretation and curatorial activities. Through individual and collaborative exercises, students will develop tools to establish relationships between contexts, design visions and projects, constructing their own narratives that allow them to critically interpret the transformations of the present and position themselves in the face of future challenges.

Teaching methodology:

The course combines lectures, seminars, case studies, critical reading, debate and practical research activities. The sessions alternate the presentation of concepts with active student work through exercises in observation, interpretation, writing, curation and group discussion.

The methodology is participatory and emphasizes the formulation of questions, the contrast of perspectives and the progressive construction of one's own criteria. Individual work is complemented by collaborative activities that foster the ability to analyze, relate and synthesize information from diverse sources.

Continuous evaluation and constant feedback during the sessions allow learning to be integrated and promote a critical, reflective and autonomous attitude.

Training activities:

1. Critical reading and discussion of academic texts, essays, specialized articles and other sources relevant to the understanding of contemporary design.
2. Analysis and debate of design projects in relation to the cultural, social, technological and economic contexts in which they are part of.
3. Individual and collaborative research, interpretation and curatorial exercises aimed at identifying relationships between context, narratives and design practice.

4. Construction and presentation of critical narratives based on the selection and articulation of diverse references.
5. Active participation in seminars through observation, debate, writing and collective reflection activities.

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.

The assessment of the subject is continuous and combines different evidence of learning that allows us to assess both the acquisition of knowledge and the development of the capacity for analysis, interpretation and argumentation.

The contents of the plenary sessions are evaluated based on an individual test of fundamental concepts and different research and analysis activities developed throughout the course.

The individual test will consist of an evaluation of the fundamental concepts and main theoretical frameworks of contemporary design. This test will represent 10% of the final grade and will be an essential requirement to pass the subject.

Research and analysis activities will represent 40% of the final grade and will consist of:

- * Individual analysis of a design project, aimed at interpreting the relationships between context, discourse and value proposition.
- * Collective curation of projects, based on the selection, classification and critical argumentation of a representative sample of cases.
- * Collective analysis of trends, focused on the identification, contrast and interpretation of relevant transformations in contemporary design.
- * Individual foresight exercise using the Cone of Futures, aimed at exploring possible, plausible and preferable scenarios based on the trends analyzed.

The contents of the seminars are evaluated based on individual and group work carried out during the semester, which will represent 30% of the final grade. Active participation in seminars, debates and classroom activities will represent the remaining 20%.

To pass the subject it will be necessary to obtain a sufficient grade both in the individual test of fundamental concepts and in the continuous assessment as a whole.

Review process

A day will be set for the review.

Learning outcomes of the subject

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)

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)

Learning outcomes of the degree program

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.

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.

Bibliography and Resources

The bibliography will serve as a reference throughout the course. We will also work with articles from specialized magazines and content from creators and professionals published on social networks.

There are no mandatory readings outside of the texts and fragments worked on in the classroom.

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

AGAMBEN, Giorgio. (2011). «What is the contemporary?». In *Desnudez. Anagram*.

BALZER, David. (2018). *Curationism How curatorship took over the art world (and everything else). The Brand*

BRIDLE, James. (2022). *Ways of Being*. Penguin Books.

DUNNE, Anthony; RABY, Fiona. (2013). *Speculative Everything: Design, Fiction, and Social Dreaming*. MIT Press.

ESCOBAR, Arturo. (2018). *Designs for the Pluriverse: Radical Interdependence, Autonomy, and the Making of Worlds*. Duke University Press.

HENDREN, Sara. (2020). *What Can a Body Do? How We Meet the Built World*. Riverhead Books.

HÖÖK, Kristina. (2018). *Designing with the Body: Somaesthetic Interaction Design*. MIT Press.

IRWIN, Terry. (2015). "Transition Design: A Proposal for a New Area of Design Practice, Study, and Research." *Design and Culture*, 7(2).

KIMMERER, Robin Wall. (2020). *Braiding Sweetgrass: Indigenous Wisdom, Scientific Knowledge and the Teachings of Plants*. Penguin Books.

KLEIN, Naomi. (2023). *Doppelgänger*. Allen Lane.

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

O'DELL, Jenny. (2023). *Saving Time: Discovering a Life Beyond the Clock*. Random House.

PASQUINELLI, Matteo. (2023). *The Eye of the Master: A Social History of Artificial Intelligence*. Verso

STEYERL, Hito. (2024). *Medium Hot: Images in the Age of Heat*. Verso

WILLIS, Anne Marie. (2021). "The Designing of Time." In Tony Fry and Adam Nocek (eds.), *Design in Crisis: New Worlds, Philosophies and Practices*. Routledge.