



UNIVERSITÀ DEGLI STUDI DI PALERMO

DEPARTMENT	Architettura		
ACADEMIC YEAR	2021/2022		
BACHELOR'S DEGREE (BSC)	INDUSTRIAL DESIGN		
SUBJECT	THEORY AND HISTORY OF DESIGN		
TYPE OF EDUCATIONAL ACTIVITY	A		
AMBIT	50231-Formazione di base nel progetto		
CODE	19599		
SCIENTIFIC SECTOR(S)	ICAR/13		
HEAD PROFESSOR(S)	RUSSO DARIO	Professore Associato	Univ. di PALERMO
OTHER PROFESSOR(S)			
CREDITS	7		
INDIVIDUAL STUDY (Hrs)	119		
COURSE ACTIVITY (Hrs)	56		
PROPAEDEUTICAL SUBJECTS			
MUTUALIZATION			
YEAR	1		
TERM (SEMESTER)	1° semester		
ATTENDANCE	Not mandatory		
EVALUATION	Out of 30		
TEACHER OFFICE HOURS	RUSSO DARIO Monday 10:00 13:00 Dipartimento di Architettura Edificio 14 Corpo C stanza 204		

DOCENTE: Prof. DARIO RUSSO

PREREQUISITES	Full knowledge of Italian language. Basic notion about History and Art of XX century
LEARNING OUTCOMES	<p>Knowledge and Understanding capability: The lessons aims to provide students Knowledge about the evolution of design history, design theories and design methodologies.</p> <p>Understanding of the applied technique: Students will be able to apply their knowledge to different contexts in terms of design of product , communication and of any design strategy .</p> <p>Making judgments: The heterogeneity of the proposed themes (humanities, technical- scientific, artistic) will allow students to gain awareness the real complexities of today's industrial design. These themes will be introduced to foster critical skills in the world of commodities and consumption. communication skills</p> <p>Through the presentation and collective classroom discussion of concrete cases study regarding the material covered in the course , will be stimulated skills communication of students with respect to both colleagues group is compared to teacher . In this way it will be possible to achieve the ability to illustrate with of language and scientific precision the issues relating to historical aspects of design in various areas even to an audience of non- experts . learning ability</p> <p>Ability to update orienting in the panorama of the vast system of design and to read trends and shades. Ability to follow , using the knowledge acquired in the course , second level master , in -depth courses and specialized seminars in the field of communication.</p>
ASSESSMENT METHODS	<p>The evaluation of Theory and History of Design module will be based on a written exam – a multiple choice test – about the general part of the class, and an oral exam regarding the applications. Those who will not pass the written exam will not be able to take the oral one.</p> <p>Oral exam. The main purpose of the oral exam is to verify the notions and skills acquired during the lectures. The exam will be based on three questions at least. Such questions are thought to test the learning objectives and will concern: a) the notions presented during the course, b) the ability to elaborate such notions and apply them to specific examples, c) the expressive ability of the student. The highest vote is obtained if in all these three aspects the student shows excellent abilities. It is important to underline the importance of mastering the language of the discipline, that consists in using a correct terminology but also in the ability to articulate lines of reasoning in a clear and complete way.</p> <p>Such assessment methods may be revised depending on the evolution of Covid-19 pandemic. Any change will be communicated as soon as possible to the students.</p> <p>Students who doesn't come to the lesson are evaluated like those who do.</p>
EDUCATIONAL OBJECTIVES	<p>The course aims to focus on the transformation process that invests the design and the profession of the designer, providing students with a critic ability , based on knowledge of the history of industrial design and theories that have characterized the developments in the various age. The course is based on a complex view of history, implying a multidisciplinary and multilinear approach. We shall examine the different tendencies from phase to phase in the various countries and sectors, focusing on the relative evolution of technological paradigms: energy, culture, until the current phase of globalization.</p>
TEACHING METHODS	Frontal lessons and seminars
SUGGESTED BIBLIOGRAPHY	<p>R. De Fusco, Storia del design, Laterza, Roma-Bari 1988; J. Heskett, Industrial design, Thames and Hudson, London 1980; T. Maldonado, Disegno industriale: un riesame, Feltrinelli, Milano 2008; K. Mang, Storia del mobile moderno, Laterza, Roma-Bari 1982; V. Pasca e D. Russo, Corporate image, Lupetti, Milano 2005; D. Russo, Il design dei nostri tempi. Dal postmoderno alla molteplicità dei linguaggi, Lupetti, Milano 2012; D. Russo, Vanità e socialità nel design. Icone e paradossi, Mimesis, Milano 2021.</p>

SYLLABUS

Hrs	Frontal teaching
4	Concept of design, concept of history, art concert and dissertation on art of the Twentieth Century
4	Industrial Revolution, Train as a "Large Economic System", Great Expositions, case of Thonet and first technical products
4	London School of Design, Henry Cole, Christopher Dresser John Ruskin, William Morris, Preraffaellitism, Gothic Revival
4	Arts & Crafts: Edward William Godwin, Arthur Mcmurdo, Walter Crane Modern poster: Jules Chéret, Henri de Toulouse-Lautrec, Leonetto Cappiello
4	Art Nouveau: Victor Horta, Henry van de Velde, Antoni Gaudí, Charles Rennie Mackintosh, Viennese Secession, Wiener Werkstätte

SYLLABUS

Hrs	Frontal teaching
4	Deutscher Werkbund, Peter Behrens - AEG Henry Ford (Fordism), Frederick Taylor (scientific management and assembly line)
8	Bauhaus
4	Modern Movement: Le Corbusier, Frankfurt kitchen, Scandinavian design Styling: Norman Bel Geddes, Raymond Loewy, Walter Teague, Henry Dreyfuss
4	American Good Design: Eero Saarinen and Charles (and Ray) Eames; Ulm school Italian design: origins and post-war
8	Italian design: Olivetti Italian design: Pop, Radical and Antidesign
4	Italian Design: Postmodernism, Alchimia, Memphis, Alessi, Play design Minimalism
4	Transitive design Design-art ratio, neo-dada trend, Trick design. Designart and considerations of today's situation