

## **TEORIA E CRÍTICA DO DESIGN**

Degree in Graphical Design

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Code: 17007

Main Scientific Area: Communication Design

Lecturer: Carla Suzana Correia de Assunção Dias

Language of Instruction: Portuguese

Regime: S1

Contact Hours: 60h Total Workload: 70h

ECTS: 5,0

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### **Objectives**

To establish a path and a framework – historical, aesthetics and cultural – for graphic design, since the universal language of modernism (consolidated in the 1930's) until the recent demands of the digital revolutions and participative culture that shapes contemporary world and design.

### **Learning Outcomes**

Understand the main concepts and theories from the design changes around mid 20th-century, to contemporaneity:

- 1) Ideological impact of the two principal concepts of design at 30's: the American perspective (styling) and the European theories (Bauhaus functionalism)
- 2) The success of International Graphic Style in North America post war, and through the Modernism movement variations in Europe.
- 3) The "exhaustion" of the modern ideologies – disruptive movements and alternative proposals (from the 60's and 70's);
- 4) The semantics plurality, the importance of the form and form deconstruction, authorship questions, and the close relation with marketing in post modern design (80's);
- 5) The emergent concerns expressed in national and international contemporary design (from mid 90's until today).

### **Course Contents**

Consumer society and the semantic value of the objects

The design society and mass culture beginnings

Design as "added value"

The kitsch concept

'High' and 'low' taste

The aesthetic perspective of American design and the American way of life: the styling and the influence of streamlining.

The triumph of the International Style and design as a marketing tool

Variants of modernism in Europe

The modern movement in the United States

Postmodern and its antecedents

(counter culture movements - the 60's and 70's)

Anti-design vs. Good Design

Pop design and Psychedelic

Punk design

Postmodernity in design (80's / 90's)

Post-punk design

New Wave design 'Grunge' design

Pioneers of digital Graphic Design

Contemporary Design and emergente concepts (among others)

Ethics and social responsibility 'Hyperlogo' and experience design

New simplicity

Local values / global values Participatory and relational design DIY Citizen designer Design Thinking methodology

Experience design

Design-Art

### **Recommended Bibliography**

CARDOSO, Rafael – Uma Introdução à Teoria do Design. Editora Edgard Blücher, São Paulo – Brasil, 2001

ESKILSON, Stephen J., Graphic Design, a New History, Laurence King, 2007

HOLLIS, Richard, Design Gráfico - Uma História Concisa, Martins Fontes, São Paulo 2005

FIELL, Charlotte, Peter Fiell. Graphic Design for the 21st Century: Taschen, 2003. ISBN 3-8228-1605-1.

LAGE, Alexandra e DIAS Suzana, Desígnio 1 (pp.126-136): Teoria do Design, Porto Editora, 2006

PELTA, Raquel, Diseñar Hoy - temas contemporâneos de diseño gráfico, Paidós Diseño 01, 2007.

PHILIP, B. Meggs, PURVIS, Alston W., Historia del Diseño Gráfico, Editorial RM, 2006

SEARA, Ilda, Teoria do Design, Porto Editora, 1997

SPARKE, Penny – Introduction to Design and Culture: 1900 to the Present. Routledge, 2008

### **Learning and Teaching Methods**

a) In order to

identify and relate aesthetic, social and cultural values from modern to contemporary design, the approach is the development of small and constant research in parallel with the exposed material during the classes;

b) In order to

develop critical and aesthetic thought, and the sensitivity to recognize the designer as an interpreter and cultural

actor, projects and theories are analysed, not only in terms of historical and aesthetics evolution of the area, but also in terms of the approach of Design and Value.

### **Assessment Methods**

The method of evaluation is continuous. Are expected: 2 written tests of knowledge assessment. The presence and punctuality of the student is valued.

Percentage management formula:

5% Attendance and punctuality (only applicable to non-TE students)

95% Value corresponding to 2 written tests

Tolerance / weighting is reserved up to 1 point for valuing the quality of student participation in class.

RESOURCE EXAMINATION (50% + 50% of the semester value)

IMPROVEMENT EXAMINATION (50% + 50% of the semester value)

SPECIAL EXAMINATION (100%)