Course description (topics)

Title of the course: Philosophy of Design: Design and Visualism				
Tutors of the course , contact details: Prof. Michalle Gal, michalle.gal@shenkar.ac.il, Dr. Aczél Petra, aczél.petra@teach.mome.hu				
Code: M-KF-E-101-A-242501-03	Related curriculum (programme/level): BA/MA	Recommended semester within the curriculum:	Credit: 5	Number of class hours: Student working hours:
Related codes	Type: (seminar/lecture/class work/consultation, etc.)	Can it be an elective course? -	In case of elective what are the specific prerequisites:	
Course connections (prerequisites, parallelis):				
Aim and principles of the course: 1. To get acquainted with a central and exciting controversy in the philosophy of design: between **visuality-oriented** definitions of design and **rationalist or functionalist** ones. 2. To analyze and compare **current theories of design** in this framework, along with outlining the central **terminology of the philosophy of design.**				
Learning outcomes (professional and general competences to be developed): Knowledge: 1. Central **ideas** of the philosophy of design, which is an up-and-coming field that develops the thought about design as a whole field, and tries to track its essence, the ontology of the design product, and the creative process, with relation to human nature. 2. Deep acquaintance with the basic **concepts** of the field: affordance, functional beauty, intentionality, rationalism, visuality, form and function, use and engagement, stability of objects, properties, emergence, internalism and externalism. 2. The **framework** of these ideas, that is, the current **visual turn** which focuses on the visuality, affordances, surfaces, and form of the design object, and the criticism of functionalism which focuses on instrumental rationalism, function, and efficiency. 3. Two kinds of **theories**: A**. Visualist,** that define design as based on composition, present function and efficiency as fiction or myth, and are committed to formalist aesthetics: formulated by Games Gibson, William Morris, Andy Hamilton, Clive Bell, David Pye, Henri Petroski, Bruce Mau, Victor Margolin, and Bruno Munari. B**. Functionalist and Rationalist**, that define design as intentional and based on rationality and meant for a proper use, and commit design to efficiency and functional beauty: formulated by Donald Norman, Jane Forsey, Glenn Parsons, and Henri Dreyfuss. Ability: 1. to understand and analyze the central ideas of the philosophy of design 2. to understand and use the fundamental concepts in design theories, and be able to relate them to broader discourses of humanity and the world. 3. to use the theories and concepts to present the student's own ideas, motivations, and commitments. 4. to use the above for further learning of the field.				

Attitude: the class is structured to present materials in a clear and linear manner while also fostering active student participation and lively discussions. Students' questions and opinions are highly encouraged.

Autonomy and responsibility: the students will be asked to read specific paragraphs from the texts, and we will also read parts of them together in class.

Topics and themes to be covered in the course:
1. Philosophy of Design
2. Visualims and Formalism
3. Rationalism, Functionalism, and Intentionalism.
4. Affordance and Functional Beauty.

Specificities of process organisation / organisation of learning:
Course structure, nature of the individual sessions and their timing (in case of several teachers' involvement, please indicate the distribution of their teaching input:
1. September 16:
Introduction to Philosophy of Design
Rationalism
Donald Norman, Glenn Parsons
2. September 17
Funtionalism, Funcaional Beauty
Jane Forsey, Henri Dreyfuss
3. September 18
Visualism, and Affordance
Games Gibson, David Pye, Henry Petroski
4. September 19
Formalism
Clive Bell, William Morris, Bruno Munari
5. Anti Rationalism
Bruce Mau, Victor Margolin

Students' tasks and responsibilities:
Reading specific paragraphs from the texts (the list will be sent to the students).
Writing assignment

Learning environment: (e.g. classroom, studio, off-site, online, in-company placement, etc.)
classroom

Assessment:
(in case of more teachers are involved and they evaluate seperately, separate assessments per teacher needed)
Participation in class
Reading
Paper

 Requirements to be met:

Method of assessment: (what methods are used for assessment {test, oral question, practical demonstration, etc.})
Participation in class discussion
Paper
Assessment criteria (what is taken into consideration in the assessment):
Aquaintace with the texts
Quality and depth of writing

How is the mark calculated (how is the result of each assessed requirement reflected in the final mark? {e.g. proportions, points, weights}):
Participation in class 20%
Reading 20%
Paper 60%

Required Literature:
<mark>**A link to download the specific pages and paragraphs will be sent to the students of the course**</mark>

Gibson, James J. 2014. *The Ecological Approach to Visual Perception: Classic Edition*. 1st edition. New York London: Psychology Press.
Bell, C. 1958. *Art*. New York: Capricon Books.
Margolin, Victor. 2002. *The Politics of the Artificial: Essays on Design and Design Studies*. Chicago, IL: University of Chicago Press. https://press.uchicago.edu/ucp/books/book/chicago/P/bo3623186.html.
Norman, Donald A. 1990. *The Design of Everyday Things*. 1st Doubleday/Currency ed. New York: Doubleday.
Petroski, Henry. 1994. *The Evolution of Useful Things: How Everyday Artifacts-From Forks and Pins to Paper Clips and Zippers-Came to Be as They Are*. Reprint edition. New York: Vintage.

Pye, David. 1978. *The Nature and Aesthetics of Design*. New York : Van Nostrand Reinhold.
Forsey, J. 2013. *The Aesthetics of Design*. Oxford: Oxford University Press.
Munari, B. 1971. Design as Art. Harmondsworth: Penguin.
"Bruce Mau, Global Guru". 2021. Miami Ad School. Retrieved April 25, 2022, from https://miamiadschool.com/event/bruce-mau-global-guru/
Recommended Literature:
Gal, Michalle, and Jonathan Ventura. 2023. *Introduction to DesignTheory: Philosophy, Critique, History and Practice*. London: Routledge/Taylor & Francis Group.

Recognition of knowledge acquired elsewhere/previously/validation principle:
- No exemption from attending and completing the course will be granted,
- Exemptions from the acquisition of certain competences and the completion of certain tasks may be granted,
- some tasks may be replaced by other activities,
- full exemption may be granted.

Out-of-class consultation times and location