

**1º INTERNATIONAL COLOQUIUM ON EDUCATION AND SEMIOTICS:
“VIEWS FROM A PEDAGOGY OF SENSIBILITY”**

27-29 November 2013, Universidad de Los Andes, Trujillo, Venezuela.

Paper title:

Sensibility as a semiotic construction in the teaching of Industrial Design: A retrospective view.

Author:

Rafael Ignacio Lacruz-Rengel

Universidad de Los Andes, Venezuela.

Available from:

http://www.webdelprofesor.ula.ve/arquitectura/ponencias_recientes_archivos/sensibility_abstract.pdf

Abstract:

The introduction of semiotics in design teaching began in the 1930s when the American semiotician Charles Morris was invited to lecture at the new Bauhaus of Chicago. As part of his teachings, Morris (1939) established the basis for an understanding of the place of design in relation to the aesthetic, scientific and technological discourses, linking his syntactic dimension and the communication of value with aesthetics as a means to define the kind of sensibility present in design products. This view on the aesthetics of design strengthens in the 1960s with the concept of co-reality and the semiotic dimensions for products proposed by Max Bense (1960), compelling the development of theorizations for the teaching of design such as those of Walter Schaer (1983), Susann Vihma (1987), Sigfried Maser (1987), Richard Buchanan (1989) and Gui Bonsiepe (1993), as well as the recognition of different kinds of values co-existing in products (Haug, 1980, Baudrillard, 1981; Floch, 2001) and their location at different but complementary levels (Child, 1969; Csikzentmihlayi and Rochberg-Halton, 1981; Lannoch & Lannoch, 1989; Norman, 2004). The place of sensibility is thus redefined to end up as a design of pleasurable products or EMOTIONAL DESIGN, which integrates old divisions such as that between the profound, paradigmatic and syntagmatic levels of semiotic consciousness (Barthes, 1962); the immanent and manifested universes of meaning (Greimas, 1973); and the primary, secondary and tertiary systems of semiotic modelling (Danesi, 2004).

Key words: Industrial design, teaching, sensibility, semiotics, emotional design.