

HISTORIA DE L'ART I EL DISSENY MODERNS

Julia Carrasco Parodi, Andrea Perez Fernandez

Supervising Teacher: Andrea Perez Fernandez

Group: 1,2,101,102,201,202

Code: 200645

Credits: 6 ECTS

Course: 2

Semester: 1

Typology: Fundamentals

Subject: Art

Schedules:

Group	Schedules	Teacher
1	Dilluns 12:30 - 14:00	Andrea Perez Fernandez
		Julia Carrasco Parodi
2	Dimarts 12:15 - 13:45	Andrea Perez Fernandez
		Julia Carrasco Parodi
101	Dimecres 10:30 - 12:00	Sara Coscarelli Comas
		Andrea Perez Fernandez
102	Dimecres 12:15 - 13:45	Sara Coscarelli Comas
		Andrea Perez Fernandez
201	Dimecres 12:15 - 13:45	Maria Isabel Del Rio Sanchez
		Andrea Perez Fernandez
202	Dimecres 10:30 - 12:00	Andrea Perez Fernandez
		Maria Isabel Del Rio Sanchez

Teaching Guide Index

- Subject Presentation
- Recommendations
- Contents
- Methodology
- Evaluation
- Bibliography and Resources
- Learning Outcomes

Subject Presentation

Brief Description:

History of Modern Art and Design is a second-year basic training subject that unfolds the development of the disciplines of design and art from the industrial revolution to the post-war period of the Second World War. In particular, it does so from a Catalan and European perspective, emphasizing the moments in which both disciplines establish an explicit dialogue. In addition, the subject provides methodological and reflective tools to contribute to a critical look at the canon of the history of art and design.

Training Objectives:

- Know the main historiographical trends in the history of art and design from industrialization to the post-war period of the Second World War.
- Relate modern artistic, architectural and design styles to specific historical events.
- Reflect on the interaction between production (of goods, but also artistic) and its economic and political context.
- Develop a critical view of the canon of art and design history.
- Relate the main characteristics of aesthetic styles and trends to specific case studies.
- Locate elements of art and design from the past that are still relevant today.

Recommendations

- Although it is not mandatory, it is recommended to have previously completed the following first-year subjects: Art, Design and Societies; Design Theories and Visual Communication.
- As this is a subject taught by more than one teacher, it is important that students pay special attention to the organization of the subject and to logistical issues that may arise.
- The Virtual Campus is the main communication tool between teachers and students. Therefore, it is recommended to consult it often and redirect the corporate email address to a regular email address.
- To pass the subject, it is recommended to read and/or listen carefully to the descriptions and specific recommendations of each assessment activity, which may include the explicit prohibition (total or partial) of the use of virtual assistants or any type of artificial intelligence.
- It is recommended to avoid the use of mobile devices during plenary sessions to promote attention.
- Although there will be no roll call, only regular attendance at sessions ensures adequate monitoring of the course contents and exercises, which assume the presence of the students. It is the responsibility of the students to assume the consequences arising from their lack of attendance.

Contents and Methodology

Brief Description:

The plenary classes, taught by Andrea Pérez Fernández and Júlia Carrasco Parodi, aim to cover some of the key moments in the interaction between art and design throughout the period covered by the subject, that is, from the industrial revolution to the post-war period of World War II. In particular, the following content will be addressed:

- Introduction: possible chronologies of the period, the canon and the perspectives that criticize it.
- Creative responses to industrialization: romanticism, modernism, realism.
- Art and craft: William Morris, the Arts and crafts movement and the Werkbund.
- The challenge of the avant-gardes: the case of DADA in Berlin and New York.
- Bauhaus I and II: project (pedagogical and political) and main elements of its design.
- The design of a new society during the Second Spanish Republic.
- War design during World War II.
- Design and art in consumer culture.
- Feminist criticism of the rationalization and normativity of modern space.

The seminars will delve deeper into the content of the plenary classes through specific case studies.

Teaching methodology:

The course combines: (1) plenary sessions, (2) practical seminars and (3) tutorials.

The plenary sessions incorporate small practical exercises individually and in groups in order to delve deeper into the contents and demonstrate their acquisition. At the same time, the tutorials allow to guarantee the monitoring of the subject and the adequate achievement of the proposed assessment activities.

The assessment activities are designed to develop diverse and transversal skills, such as: the use of bibliographic databases, consulting documentary sources, improving oral and written expression, the ability to work in groups, independent study, the ability to organize work based on specific and measurable tasks, the ability to express ideas visually, critical reflection on the content presented during plenary classes and seminars, etc.

The subject consciously and cross-cuttingly incorporates both the gender perspective and the Sustainable Development Goals; in particular, those linked to quality education (SDG4), the reduction of inequalities (SDG1; SDG2; SDG5; SDG10...) and climate justice (SDG12-15).

Training activities:

Apart from the small exercises developed in the classroom that do not have a relative weight on the final grade, and the large group debates and daily interaction in the classroom, the plenary classes are structured around two training activities:

- Group work (but with roles and individualized evaluation) on an exhibition project that requires two intermediate submissions and a final submission. And which is worth 30% of the final grade.
- An individual written test with notes based on four texts that will be provided to students in advance, which is worth 20% of the final grade.

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.

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 continuous assessment of the plenary sessions consists of 2 assessment activities with different weights in the final grade of the subject. In case of failure, the subject allows the exercises to be retaken and get up to a 6, but only if they have been submitted on time and do not violate the rules on plagiarism and use of artificial intelligence set out in the instructions.

A minimum of 3.5 points of overall grade must be obtained to be able to improve or recover the grade of the activities that allow it. From the beginning of the course, students will have detailed instructions for the exercises, as well as the rubrics that the teachers of the plenary classes will use to evaluate them. The main criteria are explained below:

— Group work on an exhibition project (30% of the final grade) will be assessed individually, taking into account the roles established during the first days of class. In particular, it will be assessed that the students have been able to apply the contents taught in the subject with reflective capacity and consistency, and that they present a coherent, rigorous and formally adequate project to the established requirements.

— In the individual written test (20% of the final grade), it will be assessed whether the students have understood and incorporated the content transmitted during the plenary classes, and that they can relate it to the texts provided by the teachers through specific questions that require understanding.

*Seminars have other assessment activities and are worth 50% of the final grade. So the final grade is an average between the plenary sessions and the seminars.

Review process

The place, date and time of the review will be communicated to students together with the publication of the provisional final grades.

Learning outcomes of the subject

Knowledge

Relate artistic, architectural, and design styles to specific historical contexts by creating timelines. (KT01)

Identify the main historiographical currents and historical methodologies used to study art and design. (KT01)

Describe specific contexts of design and art by reading articles on the history and criticism of the field. (KT02)

Skills

Interpret the typical characteristics of the main methods, trends, and approaches in the history of design and art by applying them to the analysis of case studies. (ST03)

Differentiate between the topic and objectives of an academic essay in the history and criticism of art and design. (ST10)

Competencies

Produce an academic essay on design criticism and/or a research project in the field of art from a theoretical-critical position.

Learning outcomes of the degree program

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.

Skills

Use digital tools and technologies according to creative and production processes in the field of design

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.

Competencies

Propose creative, socially and environmentally sustainable design solutions, aligned with the Sustainable Development Goals (SDGs).

Manage design-related tasks autonomously, planning and organising time and processes in professional and/or academic settings.

Bibliography and Resources

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AC Magazine Documents of Contemporary Activity, nº9, 1933.

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Van Helvert, Marjanne (ed.), The Responsible Object. A History of Design Ideology for the Future, Valiz, 2016.