

DISSENY I ART CONTEMPORANIS

Maria Garcia Ruiz

Supervising Teacher: Maria Garcia Ruiz

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

Code: 200655

Credits: 6 ECTS

Course: 3

Semester: 1

Typology: Obligatory

Subject: Design Culture

Schedules:

Group	Schedules	Teacher
1	Dijous 08:30 - 10:30	Maria Garcia Ruiz
2	Dimarts 13:15 - 15:15	Maria Garcia Ruiz
101	Dimarts 10:45 - 11:45	Maria Garcia Ruiz
102	Dijous 10:45 - 11:45	Maria Garcia Ruiz
201	Dijous 12:00 - 13:00	Maria Garcia Ruiz
202	Dimarts 12:00 - 13:00	Maria Garcia Ruiz

Teaching Guide Index

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

Subject Presentation

Brief Description:

A third-year course that offers a panoramic view of the intersections between design, art, and architecture during the second half of the 20th century and the beginning of the 21st century. It therefore represents a continuation of the second-year History of Modern Art and Design course and is linked to the fourth-year Latest Design Trends course.

The aim is to explore a constellation of practices, movements, and debates, paying special attention to those scenes that have produced new formal and conceptual reconfigurations among the proposed disciplines.

Training Objectives:

To understand the recent history of design, art, and architecture in relation to the historical context (social, economic, and technological) of the second half of the 20th century and the beginning of the 21st century.

Recognize the major innovations and controversies of that period that have shaped the field of design as we understand it today.

Relate the debates surrounding design, art, and architecture of the period studied to current issues.

Develop analytical and critical thinking skills regarding specific case studies in design, art, and architecture that can impact students' design methodologies.

Recommendations

It is recommended, but not mandatory, to have completed the second-year subject History of Modern Art and Design.

Contents and Methodology

Brief Description:

The course content is structured through five unique "scenes" that showcase synergies, tensions, and intersections between design, art, and architecture. These scenes serve as a starting point from which to explore a whole series of practices, debates, and movements related to the openings proposed by the scene, which in turn take it beyond its historical limits.

SCENE 1: Functionalism and its derivatives. Ulm School, Gute Form. International Typographic Style. Scandinavian design. Bel Design (Italy). Good Design (USA). Spanish and Catalan design.

SCENE 2: Against Functionalism. Asger Jorn and the International Movement for an Imaginist Bauhaus. Formlessness, the work of the imagination, topologies. Situationist International, May 1968. Radical Architecture and Anti-Design. Feminist Art.

SCENE 3: Art as design, design as art. Designers as artists, artists as designers. Pop: from the Independent Group to Warhol. Minimalism: another conception of space. Conceptual art.

SCENE 4: Learning from Las Vegas. Postmodernism and popular culture. Communicative dimension of architecture and design. Other cultures / other epistemologies.

SCENE 5: Notes for the Contemporary. Ecologies and Evidence. Victor Papanek and Design for the Real World. Forensic Architecture. Droog. Global Design and Environmental Design. From "Design History" to "Design Studies."

Teaching methodology:

The teaching methodology consists of combining lectures with plenary sessions and seminars with smaller groups to work on the application of content.

Likewise, independent student work will be encouraged by conducting critical follow-up sessions on the work proposed in the seminar sessions.

Training activities:

Master classes: presentation of the syllabus contents with visual and audiovisual support, encouraging student participation.

Seminars: Case study analysis. Reading and discussion of texts. Small group work. Discussion and critique sessions.

Talks by external guests who provide updated and innovative perspectives on the subject matter

covered.

Visits to museums and institutions related to the subject content

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 system will be implemented through the following tests:

TEST 1/

30% Course Participation: participation in group debates and activities, presentations, analysis, critique, and recording. Individual and group work. Due to its practical nature and ongoing application throughout the semester, this exam will not be re-evaluated.

TEST 2/

40% Written work and oral presentation. Groups of up to 3 people can complete the assignment. Re-assessable test.

TEST 3/

30% Individual final exam, which will assess the knowledge acquired from the entire syllabus. Re-evaluable test.

The final grade will be the weighted average of the three assessment tests. Students must have obtained at least 3 out of 10 in all tests to calculate the average.

Review process

The review can be requested from the teaching staff and will be carried out according to the school

calendar.

Learning outcomes of the subject

Knowledge

Detail the common features and specificities of design disciplines through critical analysis of historical styles and current trends. (KT01)

Distinguish the characteristics and functions of the main institutions operating in the field of design culture and cultural industries. (KT06)

Skills

Apply basic concepts of design history and theory by critically analyzing objects, discourses, and practices using bibliographic sources. (ST10)

Critically discuss the canons and evaluation criteria established in design culture, with particular attention to the gender perspective. (ST12)

Competencies

Write an essay based on a well-founded research question related to design culture, integrating argumentative skills, structured content, and appropriate use of references. (CT06)

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

Propose design solutions (or solutions in related areas) clearly and precisely, using appropriate vocabulary and techniques of expression and representation.

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.

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.

Apply acquired knowledge to the execution of design and art projects with professional standards, considering user and audience diversity.

Produce academic and professional reports related to design, the arts, and their supporting disciplines.

Bibliography and Resources

General bibliography:

Bürdek, Bernhard E. *Design. History, theory, and practice of product design*. Getafe: Experimenta, 2019.

Betsky, Aaron. Renny Ramakers. *Re-Thinking Design*. Zurich: Lars Müller Publishers, 2019.

Campi, Isabel. *The History and Historiographical Theories of Design*. Mexico: Editorial Designio, 2013.

Coles, Alex (ed.). *Design and art*. London and Cambridge: Whitechapel Gallery and The MIT Press, 2007.

Easterling, Keller. *Media Design: Knowing How to Work the World*. La Coruña: Bartlebooth, 2021.

Foster, Hal. *The Return of the Real. The Avant-Garde at the End of the Century*. Madrid: Akal, 2001.

Frampton, Kenneth. *A Critical History of Modern Architecture*. Barcelona: Gustavo Gili, 2009.

Maderuelo, Javier. *The Idea of Space in Contemporary Architecture and Art, 1960–1989*. Madrid: Editorial Akal, 2011.

Marchán Fiz, Simón. *From Object Art to Conceptual Art*. Madrid: Akal, 2012.

Midal, Alexandra. *Design by accident. For a New History of Design*. London: Stenberg Press, 2019.

Morteo, Enrico. *Design from 1850 to the Present*. Madrid: Electa, 2009.

Pibernat, Oriol (Ed.). *Design and Francoism. Difficulties and Paradoxes of Modernization in Spain*. Barcelona: Experimenta Editorial, 2020.

Sparke, Penny. *Design and Culture. An Introduction. From 1900 to the Present*. Barcelona: Gustavo Gili, 2011.

Torrent, Rosalía and Marín, Joan M. *History of Industrial Design*. Madrid: Ediciones Cátedra, 2022.

Van Gerreway, Christophe. *Choosing Architecture: Criticism, History, and Theory since the 19th Century*. Barcelona: Puente Editores, 2022.

VV.AA. *Art since 1900. Modernity, anti-modernity, post-modernity*. Madrid: Akal, 2006.

VV.AA. *Industrial Design in Spain*. Madrid: Ediciones Cátedra, 2010.

Wallis, Brian (ed.). *Art after Modernity: New Approaches to Representation*. Madrid: Akal, 2001.

Weizman, Eyal. *Forensic Architecture: Violence at the Threshold of Detectability*. La Coruña: Bartlebooth, 2020.

Resources:

MACBA Study and Documentation Center:

<https://www.macba.cat/es/aprender-investigar/centro-estudios-documentacion>

Design Museum Documentation Center:

<https://ajuntament.barcelona.cat/museudeldisseny/es/centredoc>

Design History Foundation:
<https://historiadeldisseny.org/es/>

FAD: Promotion of Arts and Design (non-profit association of professionals and companies linked to design):
<https://www.fad.cat/es>

Design Issues Magazine:
<https://direct.mit.edu/desi>

Journal of Design History Magazine:
<https://academic.oup.com/jdh>

Design Studies Magazine:
<https://www.sciencedirect.com/journal/design-studies/about/aims-and-scope>