

ART, DISSENY I SOCIETATS

Victor Tur Garcia

Supervising Teacher: Victor Tur Garcia

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

Code: 105710

Credits: 6 ECTS

Course: 1

Semester: 1

Typology: Fundamentals

Subject: Art

Schedules:

Group	Schedules	Teacher
1	Divendres 09:45 - 11:15	Victor Tur Garcia
2	Dimecres 09:45 - 11:15	Victor Tur Garcia
101	Divendres 08:30 - 09:30	Victor Tur Garcia
102	Divendres 12:00 - 13:00	Victor Tur Garcia
201	Dimecres 08:30 - 09:30	Victor Tur Garcia
202	Dimecres 11:45 - 12:45	Victor Tur Garcia



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Subject Presentation

Brief Description:

"IN THE BELL GLASSES". Inside and outside Modernity in the context of the US during the Cold War. Art, Design and Societies (ADS) has an introductory function and the desire to analyze creative processes within the cultural contexts of the contemporary world. Without being a history subject, this year we will focus on the practices of art and design in the North American field of the 1950s. We will inevitably establish bridges with the present and apply current critical perspectives: it is necessary that we define and question the characteristics of a Modernity that, for better or worse, has shaped today's world. To help us perceive the political and social climate of the period studied, we will turn to several films and a literary reading: *The Bell Jar* (1963) by Sylvia Plath.

If Modernity has been an unfinished project, we can understand it as a fiction and study it as such (Modernity, a project that is more true for some than for others, and that in the end does not fulfill its promises of liberation and human progress). In the middle of the 20th century, the European Project of Modernity was transferred and implemented in American lands (that is, in a territory defined by coloniality and racism of European origin) and we can speak of a culmination; not only because of the expansion of the modernist practice of the arts, architecture and design, but also because the cultural industry itself contributes to spreading its values and consolidating it as an ideology. dominant

The thematic fragments in which this subject is organized constitute an approach to the main ideas of Modernity and to the omissions and dissents that have characterized it negatively.

Training Objectives:

- Expand students' assumptions about art and design.
- Place unique creative actions within contemporary social and cultural frameworks.
- Integrate theoretical tools and a glossary of concepts that promote critical analysis or that can be directly applied in the practice of art and design.
- Adopt a vision that transcends disciplinary categories or that understands them in dialogue with other creative, technical and political manifestations.
- Understand the foundations of the European Project of Modernity and its effect on the contemporary world, incorporating the criticisms formulated from postmodern theory, environmentalism, feminism and postcolonial thought.

Recommendations

- The use of mobile phones, tablets or laptops is not permitted in ADS plenary classes. On the contrary, in seminars it is recommended that devices that facilitate research are present.
- When submitting an exercise to be assessed, you are declaring your authorship and originality: it is

important to credit textual and graphic sources and not engage in any type of plagiarism.

- For obvious reasons, the use of virtual assistants and writing chatbots is completely prohibited (except for those exercises that specify otherwise).
- The classroom is a space for learning and exchanging ideas, but above all it is a safe space where students must feel listened to and respected (this is especially important in seminars where there is group discussion). In order to avoid negative situations, or to redirect them, there will be a code of conduct.

behavior that will be agreed on the first day of class according to the requirements of each group.

Contents and Methodology

Brief Description:

"IN THE BELL GLASSES". Inside and outside Modernity in the context of the US during the Cold War.

- Fragment 1. The chronotope. Introduction to the subject. What is Modernity and why study the American postwar period? Elements of time and society in the work of Sylvia Plath and others.
- Fragment 2. The American Dream and Its Homes. Heterosuburban Standardization and the Cases of Edith Farnsworth and Hugh Hefner. The Eameses and Design. Americanity and Scandinavian Design in Mid-Century Modern.
- Fragment 3. A conversation about aesthetics. The birth of aesthetics in relation to modernity. Some aesthetic expressions and the usefulness of their terms (grotesque, sublime, sinister, kitsch, camp, abject, kawaii and wabi-sabi).
- Fragment 4. The logic of the illustrated museum. From the cabinet of curiosities to the white cube. Linda Nochlin's feminist questioning as an example of other necessary institutional critiques.
- Fragment 5. The Logic of the City. Life and Death of Great American Cities. Control Societies and Hostile Architecture.
- Fragment 6. Good handwriting. Between communication and expressiveness. The international typographic style and the American graphics of Paul Rand, Reid Miles and Saul Bass.
- Fragment 7. Abstract Expressionism as an American and modern triumph. How New York stole the capital from Paris. Jackson Pollock, Mark Rothko, Ad Reinhardt, Clement Greenberg and the ideas of autonomy and the vision of progress.
- Fragment 8. Blue is a color. Color theory by Josef Albers. Leo Lionni's Little Blue and Little Yellow.
- Fragment 9. Feeling blue. Harmful conscience. The best minds of the generation destroyed by madness. Depression, melancholy and (guilty) societies.
- Fragment 10. If the Doors of Perception Were Opened. Expanded Consciousness. Margaret Mead and the Early Dawn of Psychedelic Culture.
- Fragment 11. Futurism and retrofuturism. The responsibility of the cultural industry in defining futures (and what is imaginable). Fictions and diegetic prototype.
- Fragment 12. The colonial question. Dori Tusntall, Bolivar Echevarria and questioned modernity. Racism and cultural appropriation in the day-to-day life of design.
- Fragment 13. At school. Influence and legacy of the Bauhaus in the pedagogical experience of Black Mountain College.

Teaching methodology:

The sessions are discursive with audiovisual accompaniment, and provide analysis tools. critical for students, while presenting cases of art and design that may be of interest.

Training activities:

In order to continuously monitor the evolution of the students, there will be five formative exercises that will add up to 50% of the grade. At the end of the semester there will be a written exam (40%)

based on the art and design projects discussed during the course that must be related to the contents of the subject.

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.

To pass ADS, an average of 5 points out of 10 must be obtained in the assessment activities, both in the plenary sessions and in the seminars (that is, it is necessary to pass the plenaries and also the seminars to pass the ADS subject, even if the numerical average is more than a 5). The final grade is distributed as follows: 60% of the assessment activities in the plenary classes and 40% of the assessment activities in the seminars.

In both plenary sessions and seminars, attendance and participation count for 10% of the grade.

Review process

The review can be requested from the teacher and will be done according to the school calendar.



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Bibliography and Resources

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- Corbett, Brady (2024). The Brutalist. Brookstreet Pictures; Kaplan Morrison
- Engel, Peter et al (2024). Suburbia. The construction of the American dream. Barcelona Provincial Council; Barcelona Contemporary Culture Center
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- Hustwit, Gary (2007). Helvetica. Swiss Dots; see
- Jacobs, Jane (1992). The Death and Life of Great American Cities. vintage
- Jason, Cohn & Jersey, Bill (2011). Eames: the Architect and the Painter. Quest Productions
- Marcus, George H. (1998). Design in the Fifties. When Everyone Went Modern. loan
- Mead, Margaret (1984). Sex and temperament in three primitive societies (Civis Pol, Jordi, Trans.). Editions 62
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- Taft, Maggie (2023). The Chieftain and the Chair. The Rise of Danish Design in Postwar America. The University of Chicago Press
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