



Eina Centre Universitari
Fundació Eina
Disseny Art Barcelona

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ART, DISSENY I SOCIETATS

Víctor Tur Garcia

Supervising Teacher: Víctor 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	10:30 - 12:00	Víctor Tur Garcia
101	09:00 - 10:00	Víctor Tur Garcia
102	12:30 - 13:30	Víctor Tur Garcia



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Subject Presentation

Brief Description:

Within the degree, Art, Design and Societies (ADS) has an introductory function and the desire to critically analyze the creative processes of the contemporary world. Design and art are central, but they are studied in relation to other disciplines and cultural manifestations, and without losing sight of the socio-political contexts of which they are part.

Each plenary lesson addresses a topic related to aesthetics, cultural criticism or the practice of design and art (always based on readings and specific cases that provide perspective and a certain background to the students), while the seminars use participation (in the form of debates and specific tasks) to delve deeper into the issues addressed in the plenary classes and, also, to experiment with the possibilities of research through the practice of design and art.

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.
- Incorporate reading and writing resources for writing and criticizing texts, and establish cognitive bridges with art and design projects.
- Introduce basic notions for academic research and, at the same time, understand the range of possibilities of research through the practice of design and art.

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 in a learning context and as a matter of academic responsibility, the use of generative artificial intelligence tools for writing 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 that they are listened to and respected (this is especially important in seminars where there is debate and group work).

Contents and Methodology

Brief Description:

- Lesson 1. Introduction.
- Lesson 2. Everyday life and objects.
- Lesson 3. Metaphors, analogies and principles of semiotics.
- Lesson 4. Eating, drinking and eating together.
- Lesson 5. Color theory and practice.
- Lesson 6. Gender binarism and objects.
- Lesson 7. Anthropology of the gift.
- Lesson 8. Beauty, monstrosity and concepts of aesthetics.
- Lesson 9. Projection of futures.
- Lesson 10. Modernity and Critical Theory.
- Lesson 11. Domestic space.
- Lesson 12. Textile arts.
- Lesson 13. Collaborative practices and co-design.

Teaching methodology:

The plenary sessions are discursive with audiovisual accompaniment, and provide critical analysis tools for students, while presenting readings and art and design cases that may be of interest. The seminars focus on participation and collective work (they move away from the master class format typical of the plenaries).

Training activities:

In order to continuously monitor the evolution of the students, attendance will count for 10% of the grade and there will be seven formative exercises that will add up to 60%. At the end of the semester there will be a written exam (30%) based on the art and design projects discussed during the course that must be related to the theoretical contents of the classes. The calculation of the subject is as follows:

- 10% assistance
- 4 assignments (plenary) 30%
- 2 assignments (seminars) 10%
- Final project (seminars) 20%
- Exam 30%

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.

Each subject will define the use of generative AI tools in assessed activities according to one of the following three levels: use not permitted; use restricted to specific tasks indicated by the teaching staff; or use permitted as part of the working process, provided that it is declared and justified.

When AI has played a significant role in an assessed activity, the student must declare which tool they used, for what purpose, at which stage of the work, and what subsequent review, selection or transformation they carried out.

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.

Review process

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

Learning outcomes of the subject

Knowledge

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

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

Skills

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

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

Make value judgments about design projects by interpreting data and justifying critical analysis using knowledge of graphic communication, space, objects, and reference texts.

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

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

Bibliography and Resources

Adorno, TW & Horkheimer, M. (2007). "Illustration concept. Excurso I: Odysseus, o myth and Enlightenment» A Dialectic of Enlightenment (J. Chamorro Mielke, Trans.). Akal. (Original work published in 1944).

Attfield, J. (2000). Wild Things. The Material Culture of Everyday Life. Berg.

Barthes, R. (2017). «The myth today». In Mitologies (C. Mora, Trans.). Attic of Books. (Original work published in 1957).

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Buckley, C. (2025). Made in Patriarchy. Bikini Books & Clube do Livro do Design.

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Mauss, M. (2002). The Gift. The Form and Reason for Exchange in Archaic Societies (WD Halls, Trans.). Routledge. (Original work published in 1954).

Sansi, R. (2014). Art, Anthropology and the Gift. Routledge.

Stenton, S. (2024). «In Search of the Unpredicted. Walking in Spaces of Open Inquiry». In Gomme L. & Liebe, JS (Eds.) Walking as Research Practice. Rome Publications.