



PRESENTACIÓN

Description: Art Culture of the Last Century

This course explains the main artistic movements of the 20th century in the Western world and their relationship with the political, philosophical, and historiographic currents that are contemporary to them. The study of the twentieth-century art at the ETSAUN comprises painting, graphic arts, sculpture, literature, photography, video, music, architecture, and urbanism. This course encourages cross-border dialogues between different disciplines as well as foments interdisciplinary work with other courses. It is of crucial importance for future designers to be able to identify and to “read” critically different artistic movements in relationship with their historical context, this knowledge enriches their capacity to understand the world they live in and the creativity of students. Rather than a chronological sequence, special attention will be given to tracing the different conceptual “itineraries” that connect the historical vanguards of the beginning of the 20th century with those of the second half, reaching the present.

OBJECTIVES

The main objective of this course is to cultivate students’ ability to read contemporary art in relationship with its sociopolitical and cultural context, fomenting a historical awareness by identifying its multiple and complex influences. Students will gain an understanding of the significance of art and culture in the 20th century, with a special focus on the Western world and its links with other regions. Students will also gain a critical-thinking and will develop their own tools to reflect on different issues related to design and to present their ideas.

- **Titulación:** Design Degree
- **Módulo/Materia:** Culture of Design. Cultural Foundations of Design
- **ECTS:**6
- **Curso, semestre:** 1st year & 1st semester
- **Carácter:** Basic
- **Profesorado:** Diego Caro, PhD (dcaro@unav.es)
- **Idioma:** English
- **Aula, Horario:** Sessions & seminars: A3/T2 *,Tuesday Sessions from 10 .00 to 13:45

RESULTADOS DE APRENDIZAJE (Competencias)

GENERAL AND BASIC COMPETENCIES

GC1 – Analyze, evaluate, and present the diverse strands of creativity that influence the field of design.

GC6 – Ability to speak English, B2 level, with knowledge of scientific and academic terminology related to the world of art, design, and applied arts.



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BC1 – Students should have demonstrable knowledge and understanding of an area of study that builds on the base knowledge of general secondary education, and at a level at which, although supported by advanced texts books, also includes aspects that imply knowledge related to the vanguard field of study.

BC3 – Students should have the ability to gather and interpret relevant data (normally within their area of study) in order to make judgments that reflection on relevant social, scientific or ethical issues.

BC4 – Students should be able to communicate information, ideas, problems, and solutions to both a specialized and general audience.

BC5 – Students should have developed the learning and study skills that are necessary for undertaking studies with a high degree of autonomy.

SPECIFIC COMPETENCIES

SC13 – Interpreting main theories and contemporary artistic productions according to their impact on the world of design.

SC14 – Describe in a comparative way the foundation of the history of arts, applied arts, and design.

SC19 – Exercise criticism in the world of applied arts and design.

PROGRAMA

SCHEDULE

September 3

Lecture 1 - Art and culture (and the 20th century): an introduction

September 10

Lecture 2 - The first artistic avant-gardes

September 17

Lecture 3 - "Other" forms of expression: the inter-war movements

WORKSHOP - ACADEMIC WRITING *POSITIONING YOURSELF - SITUATING AN ART WORK*

September 24

WORKSHOP 1: Manifestos + Fanzine Workshop (Submission deadline September 30)

October 1



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Lecture 4 – Modern city and life: the design of the *everyday*

October 8

TRIP (San Telmo - Chillida Leku)

October 15

Lecture 5 – The United States / URSS: two models

October 22

WORKSHOP 2: Posters + Collage Workshop (Submission deadline October 28)

October 29

Lecture 6 - Informalism and the Popularization of Art: post-WWII period

November 5

WORKSHOP 3: Photographs + Photography workshop (Submission deadline November 11)

November 12

Lecture 7 - *Hippie Modernism* and Utopia

November 19

Lecture 8 - Cybernetic World: new means, new possibilities

November 26

Lecture 9 -The End of the History?: the new challenges brought by globalization

SUBMISSION & ORAL PRESENTATION OF COLLABORATIVE ASSIGNMENT: PUBLICATION

December 9

FINAL EXAM

ACTIVIDADES FORMATIVAS

Teaching Method and Educational Activities

Throughout the semester, students will have to present 3 assignments (10% each) during the semester: a manifesto, a poster and a photography project. The presentation of the exercises' brief will coincide with the 3 workshop sessions of the course.

In every class, different practical activities will be carried out including, photography, surrealist games, writing essays, drawing and debates, following the content of each week's lecture.



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As part of the initiative "Proyectos de Innovación Docente", students will carry out a collaborative project with students of the Degree in Spanish Language and Literature. The project will consist of the design of the publication of different texts developed by students of the course *Formas y Soportes de la Escritura Creativa*.

DISTRIBUCIÓN

AF1- Asistencia y participación en clases presenciales y teóricas: 30

AF2- Asistencia y participación en clases presenciales prácticas: 30

AF3- Participación en seminarios: 6

AF4- Realización de trabajos dirigidos (individuales y en grupo): 40

AF5- Participación en tutorías: 2

AF6- Estudio y trabajo personal: 42

EVALUACIÓN

The assessment of this course is based on four areas:

ATTENDANCE AND CLASS PARTICIPATION	20% (10% oral presentations + 10% written assignments and notebook)
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Attendance is mandatory for both lecture sessions and workshops. Participation will be evaluated through the student's oral interventions in class and different in-class assignments as well as through the review of the student's notes taken in class.

GRADED PRACTICAL ASSIGNMENTS (WORKSHOPS)	30%
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Students will have to present 3 assignments (10% each) during the semester: a manifesto, a poster and a photography project. The presentation of the exercises' brief will coincide with the 3 workshop sessions of the course.

SUBMISSION AND ORAL PRESENTATION OF COLLABORATIVE ASSIGNMENT	15% (10% oral presentation + 5% book design)
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Throughout the semester, students will carry out a collaborative project with students of the Degree in Spanish Language and Literature. The project will consist of the design of the publication of different texts developed by students of the course *Formas y Soportes de la Escritura Creativa* that will be presented orally in class.

EXAM	35%
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Students will have to do a final exam where they will have to answer to different questions related to the content provided in the course.

EXTRAORDINARY CALL (JUNE EXAM)

In case the student has not fulfilled all the evaluation requirements during the semester, he / she will have to do an extra written exam.

Plagiarism will imply an automatic failure or the course.

SE2- Trabajos prácticos individuales y en equipo: 45%

SE3- Defensa oral de los trabajos: 20%

SE4-Exámenes (parciales y finales): 35%

HORARIOS DE ATENCIÓN

Dr. dcaro@unav.es

- Tutorship hours: Every Tuesday afternoon from 2pm onwards (students must make an appointment one week in advance).

BIBLIOGRAFÍA

BIBLIOGRAPHY AND RESOURCES

MODERN ART HISTORY READERS



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For those students with no previous knowledge of Art History, the reading of a general manual such as the ones listed below is recommended prior to the beginning of the course:

- Read, H., *A Concise History of Modern Painting*, Thames & Hudson, [1959], 1997
- Dempsey, A., *Styles, Schools and Movements: An Encyclopaedic Guide to Modern Art*, Thames & Hudson, [2002] 2010 [Online Access](#)
- Arnason, H. H., *A History of Modern Art*, Thames & Hudson, [1969]
- Foster, H., Krauss, R., Bois, Y., Buchloh, B., Joselit, D., *Art Since 1900: modernism, antimodernism, postmodernism*, Thames and Hudson [2004], 2020
- Harrison, Charles & Wood, Paul, *Art in Theory. 1900-1990. An Anthology of Changing Ideas*, Blackwell, 1992

INFORMATIVE BOOKS ON ART & MODERN ART

- *The 20th Century Art Book*, Phaidon [1996], 2001
- *The 21st Century Art Book*, Phaidon, 2014
- *Modern Art: A History from Impressionism to Today*, Taschen, 2011
- Lambert, R, *The Twentieth Century (Cambridge Introduction to the History of Art*, 1981
- Wilson, S., Lack, J., *The Tate Guide to Modern Art Terms*, [2008] 2016
- Gompertz, W., *What Are you Looking At?: 150 Years of Modern Art in the Blink of an Eye*, Penguin Books, [2012] 2016
- Brocvielle, V. *Why is it Famous? The Incredible Journey of Nineteenth-Century Icons*, Musée d'Orsay, 2023
- Brocvielle, V. *Why is it Famous? The Incredible Journey of the Centre Pompidou's Masterpieces*, Centre Pompidou, 2020
- Woodford, S., *Looking at Pictures (Art Essentials)*, Thames & Hudson, 2018
- Finger, B., *Modern Art: the Groundbreaking Moments*, Prestel, 2012
- Phillips, S., *...isms: Understanding Modern Art*, Universe, 2013
- Stangos, Nikos, *Concepts of Modern Art. From Fauvism to Postmodernism*, Londres, Thames & Hudson, 1994
- Different monographs on artists/topics published by Taschen
- The collection *The World of Art Library Artists* by Thames and Hudson (from the 1960s)

BIBLIOGRAPHY ON DESIGN/ART

- Banham, Reyner, *Theory and Design in the First Machine Age*, Oxford, Architectural Press, 2001
- Gombrich, E. H., *The Story of Art*, London, Phaidon, 1995
- Albers Josef, *Interaction of Color (50th Anniversary Edition, [1963] 2013*
- Pevsner, Nikolaus, *The Sources of Modern Architecture and Design*, Thames & Hudson [1968] 2004
- Frampton, Kenneth, *Modern Architecture: a Critical History*, London, Thames & Hudson, 2007
- Cole, Daniel, *The History of Modern Fashion from 1850*, London, Laurence King Publishing, 2015
- Heskett, John, *Industrial Design*, London, Thames & Hudson, 1991
- Hollis, Richard, *Graphic Design. A Concise History*, London, Thames & Hudson, 1996
- Munari, Bruno, *Design as Art*, London, Penguin Books, 2008



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- Sudjic, Deyan, *The Language of Things*, London, Penguin Books, 2009
- Sudjic, Deyan, *B is for Bauhaus*, New York, Rizzoli, 2015
- *Bauhaus 1919-1928*, MoMA [1938], 1984
- John Berger, *Ways of Seeing*, London, Penguin, 1973
- Blackwell, Lewis, *Twentieth-Century Type*, Yale University Press, [1992] 2004
- Dardi, Domitilla and Pasca, Vanni, *Design History Handbook*, Silvana Editoriale, 2019
- Dent, Andrew and Sherr, Leslie, *Material Innovation: Packaging Design*, Thames & Hudson, 2015
- Haller, Karen. *The Little Book of Color*, Penguin Life, 2019

** In each class, references, sources and complementary texts will be indicated for students who wish to expand on the topics discussed.*

ONLINE RESOURCES

Museum *online* collections:

- Musée du Louvre [Collection](#) with commented works
- Museo del Prado [with commented works](#)
- Tate [with commented works](#)
- Musée d'Orsay [with commented works](#)
- Metropolitan Museum [with commented works](#)
- MoMA [with commented works referred by artist](#)
- Museo Reina Sofía [with search by artist with commented works](#).
- Centre Pompidou [online collection](#)
- National Gallery (Londres): [online collection](#)
- National Gallery of Art (Washington DC) Search the [collection](#) by artist with biographies, works and additional content.
- Victoria & Albert Museum [online collection](#)
- Museo del Prado [timeline](#): Chronology, works of art and historical context
- Metropolitan Museum [Heilbrunn Timeline of Art History](#): Essays, works and chronology
- MoMA: [Online educational and Glossary of Terms](#)

Design *online* magazines:

- [Dezeen magazine](#)
- [Harvard Design magazine](#)
- [Design Boom magazine](#)
- [Yanko Design magazine](#)
- [Core 77 magazine](#)