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Art culture of the last century (Gr. Diseño)

Guía docente 2026-27

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, with particular attention to their intersections with design. 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: Aula Magna/T3 ***,**Thursday 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.

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.

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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

PICASSO RECOMPOSED

September 10

Lecture 2 - The first artistic avant-gardes

CREATING A SCENOGRAPHY

September 17

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

SURREALIST GAMES

September 24

WORKSHOP 1: Manifestos + Fanzine/Collage Workshop (Submission deadline October 7)

October 1

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

INTERACTING WITH COLOR

October 8

Lecture 5 – The United States / URSS: two models

THE GREAT YOU: TRAVEL DIARY

October 15

WORKSHOP 2: Posters + Graphic Design & Collage workshop (Submission deadline October 21)

October 22

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

WHAT IS POP NOW?

October 29

Lecture 7 - A new consciousness: *Hippie Modernism* and Utopia

PSYCHOGEOGRAPHIES OF THE SCHOOL

November 5

WORKSHOP 3: Photography + Masterclass on photography (Submission deadline November 18)

November 12

Lecture 8 - From Rationalism to Minimalism: Germany, Scandinavia, Japan and US

IS LESS MORE?

November 19

Lecture 9 - Cybernetic World: new means, new possibilities

ARE WE HUMAN OR ARE WE DANCER?

November 26

Lecture 10 - The End of History and the Last Man?: a conclusion

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POSITIONING YOURSELF - SITUATING AN ART WORK

December 2

FINAL EXAM

ACTIVIDADES FORMATIVAS

Teaching Method and Educational Activities

Throughout the semester, students will have to present 3 assignments related to the 3 main practical workshops of the course (10% each): a manifesto, a poster and a photography project.

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.

As part of a 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*.

During the semester, students will select a book from the provided list and complete a questionnaire about it at the end of the term.

DISTRIBUTION

AF1 – Attendance and participation in face-to-face theoretical classes: 40

AF2 – Attendance and participation in face-to-face practical classes: 20

AF3 – Participation in seminars: 6

AF4 – Completion of assigned work (individual and group): 40

AF5 – Participation in tutorials: 2

AF6 – Personal study and work: 42

EVALUACIÓN

The assessment of this course is based on four areas:

ATTENDANCE AND CLASS PARTICIPATION	25% (5% oral interventions + 20% questionnaires, assignments and notebook)

Attendence 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%

Students will have to carry out 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.

PROJECTS AND PORTFOLIO ORAL PRESENTATIONS	15%

As part of the integration of the different subjects contributing to the development of your semester project, Art and Culture will assess the presentation of your project and portfolio during the jury.

The evaluation will consider aspects such as the structure and clarity of your presentation, as well as your ability to position and contextualize the project within a broader cultural, artistic, and historical framework. The inclusion of meaningful references, relevant case studies, and historical analysis will be particularly valued.

FINAL EXAM	30%

The structure of the final exam will be as follows:

- The definition of 5 art terms (one point each). You will be given 8 terms, from which you must choose 5 to answer.
- The description and contextualization of 5 works of art (one point each). You will be given 8 works, from which you must choose 5 to answer.

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.

SE1 – Participation in lectures, practical sessions, and master classes: 20%

SE2 – Individual and group practical assignments: 30%

SE3 – Oral defense of assignments: 20%

SE4 – Exam: 30%

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HORARIOS DE ATENCIÓN

Dr. dcaro@unav.es

- Tutorship hours: Every Tuesday afternoon between 2-3pm onwards (students must make an appointment one week in advance).

BIBLIOGRAFÍA

BIBLIOGRAPHY AND RESOURCES

MODERN ART HISTORY READERS

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

INFORMATIVE BOOKS ON ART & MODERN ART

- *The 20th Century Art Book*, Phaidon [1996], 2001Find it in the Library
- *The 21st Century Art Book*, Phaidon, 2014 Find it in the Library
- *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 Find it in the Library
- Brocvielle, V. *Why is it Famous? The Incredible Jurney 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 Find it in the Library
- Finger, B., *Modern Art: the Groundbreaking Moments,* Prestel, 2012 Find it in the LIbrary
- Phillips, S., *...isms: Understanding Modern Art*, Universe, 2013
- Stangos, *Nikos, Concepts of Modern Art. From Fauvism to Postmodernism*, Londres, Thames & Hudson, 1994 Find it in the Library
- Different monographs on artists/topics published by Taschen
- The collection The World of Art Library Artists by Thames and Hudson (from the 1960s)

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BIBLIOGRAPHY ON DESIGN/ART

- Banham, Reyner, *Theory and Design in the First Machine Age*, Oxford, Architectural Press, 2001 Find it in the Library
- Gombrich, E. H., *The Story of Art*, London, Phaidon, 1995 Find it in the Library
- Albers Josef, Interaction of Color (50th Anniversary Edition, [1963] 2013 Find it in the Library
- Pevsner, Nikolaus, *The Sources of Modern Architecture and Design*, Thames & Hudson [1968] 2004 Find it in the Library
- Frampton, Kenneth, *Modern Architecture: a Critical History*, London, Thames & Hudson, 2007 Find it in the Library
- Cole, Daniel, *The History of Modern Fashion from 1850*, London, Laurence King Publishing, 2015 Find it in the Library
- Heskett, John, *Industrial Design*, London, Thames & Hudson, 1991Find it in the Library
- Hollis, Richard, *Graphic Design. A Concise History*, London, Thames & Hudson, 1996 Find it in the Library
- Munari, Bruno, *Design as Art*, London, Penguin Books, 2008 Find it in the Library printed version Find it in the Library electronic version
- Sudjic, Deyan, *The Language of Things*, London, Penguin Books, 2009 Find it in the Library
- Sudjic, Deyan, *B is for Bauhaus, New York*, Rizzoli, 2015 Find it in the Library
- *Bauhaus 1919-1928*, MoMA [1938], 1984 Find it in the Library
- John Berger, *Ways of Seeing*, London, Penguin, 1973 Find it in the Library
- Blackwell, Lewis, *Twentieth-Century Type*, Yale University Press, [1992] 2004 Find it in the Library
- Dardi, Domitilla and Pasca, Vanni, *Design History Handbook*, Silvana Editoriale, 2019 Find it in the Library
- Dent, Andrew and Sherr, Leslie, *Material Innovation: Packaging Design*, Thames & Hudson, 2015
- Haller, Karen. *The Little Book of Color*, Penguin Life, 2019 Find it in the Library

** 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 refered 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
- Solomon R. Guggenheim Foundation online collection

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Design *online* magazines:

- Dezeen magazine
- Harvard Design magazine
- Design Boom magazine
- Yanko Design magazine
- Core 77 magazine
- Archdaily