



Universidad  
de Navarra

*Creative traditions in history (Gr. Diseño)*

*Guía docente 2023-24*

## INTRODUCTION

### Course description

This subject studies the mechanisms that have shaped our Western cultural imagination. The major themes of European design and ornament previous to the 20<sup>th</sup> century are explored dealing with function, techniques, and relationships with other arts and cultures. This subject also addresses the training of artists and designers, the survival and transformations of some creative traditions, and the debate around the integration of the arts at different moments in history.

**Degree:** Design Degree

**Module in the Degree Program:** Module 1: Design Culture. Subject: Cultural Fundamentals of Design

**Course name/Area:** Creative Traditions in History

**Credits:** 6 ECTS

**Year/Semester:** 1st year. 2nd semester

**Type of course:** Basic

**Instructors:** María Angélica Martínez, Pablo Arza, Juan Roquette, María Villanueva

**Language:** English

**Department:** Teoría, Proyectos y Urbanismo

**Lectures schedule:** Tuesday 10:00 – 12:00 and Wednesday 12:00 - 14:00

## COMPETENCIES

### BASIC COMPETENCIES

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 text books, also includes aspects that imply knowledge related to the vanguard of the 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.

### GENERAL COMPETENCIES



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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.

### **SPECIFIC COMPETENCIES**

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

SC17 – Know the artistic traditions of Western culture and apply the corresponding technical, economic, social, and ideological foundations to design.

SC19 – Evaluate the foundation of Hispanic artisanal tradition and its application to design.

SC20 – Exercise criticism in the world of applied arts and design.

## **PROGRAM**

The course studies chronologically the different historical periods within the history of design and material culture. In each of the major themes, some of the following topics are addressed:

1. Ornatus Mundi: Beauty within Nature.
2. Creativity: within Nature and Mankind, to play, to celebrate, to honor and to distinguish power and sacred elements.
3. Body: Body ornament, examining cranium deformation up to suits of armor.
4. Weaving: the art of weaving, styles and looms. Special knitting. Dyeing, printed and embroidery process.
5. Dress: simple and fitted dress. Costume and fashion in several civilizations.
6. Techniques: examination of different themes, from Roman mosaic, up to goldsmith and silversmith art.
7. Forms: brief examination of designing process, universal formulae or instinctive inclinations in volume creation.
8. Objects: different shapes for specific uses, furniture and household goods.
9. Decoration: interior ensembles and small patios; several facings or coverings, from marble inlaid to Japanese folding screens.
10. Calligraphy: introduction to graphic design in Western culture.

## **EDUCATIONAL ACTIVITIES**

### **Class Format**

1. Classes at the Design Studio. Some ordinary classes are going to be given at the Studio.



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2. Brief introduction. Each theme is briefly introduced (30 minutes), presenting the corresponding boards created in Pinterest, or the basic reference books for that topic.

[es.pinterest.com/unavdesign](https://es.pinterest.com/unavdesign)

3. Study of examples. Groups of two or three students, supported by online Websites (some tablet, laptop, etc.) research the proposed objects or artifacts in the assigned boards, to confirm their fundamental data, date, author, museum, etc.

4. Suggested examples. Each group tries to look for better, more striking and valuable artifacts than those suggested. Priority is given to large museums or prestigious auction houses.

5. Drawing examples. Each student draws in a notebook some objects or artifacts, chosen with the guidance of the professor. Drawing should be a sketch or draft, essential, although with realistic coloring and indicating textures; seeking spontaneity and grace. For convenience it is recommended to use watercolors. Students may use any other technique if showing mastery.

6. Miscellaneous topics. Each week a special class of one hour is allocated; to discuss general topics (taste, luxury, beauty, etc.), share lab practices, and present exams.

#### EDUCATIONAL ACTIVITIES AND TEACHING – LEARNING METHODOLOGIES

##### \_Theoretical classes 1,2 ECTS 30 hours / semester

The different topics of the course program are introduced briefly during class. The cultural context and the subjects are explained in all its design key aspects. Some classes will begin with a short test on the contents of the previous class that will serve to check attendance and participation.

##### \_Practical classes 1,2 ECTS 30 hours / semester

Students study, analyze and delve into the different topics exposed by the teacher when drawing in their sketchbook. Learning through drawing allows thinking visually and analyzing in depth the reviewed topics. The sketchbook is a repository of ideas, of design lessons in history.

Each student draws in a notebook objects or design topics, chosen with the guidance of the professor. Drawing should be a sketch or draft, essential, although with realistic coloring and indicating textures. Includes visits to museums or traditional manufacture factories accomplish better understanding of the subject.

##### \_Research and works 1,6 ECTS 40 hours / semester

Some research work might have presentations in public which enhances oral and written communication. Additionally, students are required to prepare the Statements of their Design Studio projects, supported by references to cultural or creative traditions in history.

##### \_Lectures and seminars 0,24 ECTS 6 hours / semester

Specialists and prestigious guest professors deal with topics related to the subject which complete and provide visions from different professional perspectives.

##### \_Individual study and work 1,68 ECTS 42 hours / semester

Students are required to do reading assignments and prepare mid-term exams.



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In addition, personal research on the topics reviewed is completed in the same sketchbook.

\_Tutorials 0,08 ECTS 2 hours / semester

Individual talking with the professors concerning student's progress and other issues.

## ASSESSMENT

### 1. Grading Policy:

Student's performance in this subject will be assessed in continuous research work and drawings during class, coordinated project statements, and exams.

Project grades will be assigned according to Article 5 of the Real Decreto 1125/2003 using the following format:

0-4,9: Suspenso (SS)

5,0-6,9: Aprobado (AP)

7,0-8,9: Notable (NT)

9,0-10: Sobresaliente (SB)

10 Sobresaliente. Matrícula de honor. (SB.MH)

### 2. Course Requirements and Values:

a) Attendance and continuous work during class 40 %

2 oral and written research work presented during class (10% each).

Drawing exercises (research and analysis) in a sketchbook presented every week (20%).

Some classes will begin with a short test on the contents of the previous class. Regular attendance is required in order not to miss content and to perform well on assignments.

b) 3 tests 30%

Three tests are scheduled during the semester. Exams must have a passing grade. If this requirement is not fulfilled, the student must take an extraordinary exam in June.

c) 3 statements for coordinated projects 30%

Students are required to write three statements related to the main projects coordinated along with Design Studio and Laboratory and present them publicly.

## EXTRAORDINARY CALL

In case the student has not fulfilled all the evaluation requirements during the semester, he / she must take an extraordinary exam in June 2023.

The examination of the subject will include all the topics reviewed during the semester.

The students that request it, will be able to be assessed in the extraordinary call, even if they have passed the subject in the ordinary call. To do so, they must request to be included in the



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registration of the extraordinary call at least five days before the start of the ordinary exam period. The final grade of the subject will be that of the extraordinary call, even if it is lower than the one obtained in the ordinary call.

Therefore, the grade obtained in the extraordinary call will be the valid one, independently of the one obtained in the ordinary call, being a possibility for the student not to pass the subject if he /she fails the extraordinary exam, or does not present to take it.

## ACADEMIC INTEGRITY

Academic Integrity is a fundamental value, essential to the pursuit of learning and scholarships at the University of Navarra (UN). Participating honestly, respectively, responsibly, and fairly in this academic community ensures that the UN degree that you earn will continue to be valued and respected as a true signifier of a student's work and academic achievement. As a result, the UN treats cases of academic misconduct very seriously.

The University of Navarra's CODE OF CONDUCT/EVALUATION: RULES AND PROCEDURES documents outline the behaviours that constitute academic misconduct, the process for addressing academic offences, and the penalties that may be imposed. Students are expected to be familiar with them,

(<https://www.unav.edu/documents/10162/32684638/Normativa+general+sobre+la+evaluaci%C3%B3n+%28English%29.pdf/455c05fb-ad0e-9083-04b3-1f285832d4d9?t=1588076072000>/<https://www.unav.edu/documents/11310/16248366/Code+of+Conduct.pdf>)

Potential offences include, but are not limited to:

### IN PROJECTS, EXERCISES AND ASSIGNMENTS

- Using someone else's ideas or words without appropriate acknowledgement.
- Submitting your own work in more than one course without the permission of the instructor.
- Making up sources or facts.
- Obtaining or providing unauthorized assistance on any assignment (this includes collaborating with others on assignments that are supposed to be completed individually).

### ON TEST AND EXAMS

- Using or possessing any unauthorized aid, including a mobile phone.
- Looking at someone else's answers
- Misrepresenting your identity.
- Submitting an altered test for regrading.

### MISREPRESENTATION:

- Falsifying institutional documents or grades.
- Falsifying or altering any documentation required by the University, including (but not limited to), medical notes.

The minimum penalty for such offenses is to fail the assignment; the more common penalty is to fail the course. If there is any question about what is or is not permitted in the course, please do



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not hesitate to contact the course instructor. For any questions about appropriate research and citation students are expected to seek out additional information from the instructor.

## **MISSED TESTS AND ASSIGNMENTS**

Students who miss a test, exercise, or any assignment for reasons entirely beyond their control (e.g., illness) may submit a request to schedule a makeup in the case of the exercises or assignments. Provided that notification and documentation are provided in a timely manner, and that the request is subsequently approved, no academic penalty will be applied.

In such cases, students must notify professors on the date of the missed exercise/assignment due date and submit supporting documentation (e.g. Verification of Student Illness or Injury Form) within 48 hours of the originally scheduled due date. Students who do not provide the professor with appropriate or sufficient supporting documentation will be given a grade of 0 (zero) for the missed course deliverable.

Note that the physician's report must establish that the patient was examined and diagnosed at the time of illness, not after the fact. Statements that merely confirm a report of illness made by the student and documented by the physician will not accept a statement. (IN CASE A STUDENT MISSES ANY MIDTERM TEST FOR LEGITIMATE REASONS, HE/SHE WILL HAVE TO REPEAT IT AT THE END OF THE SEMETER).

## **LATE ASSIGNMENTS**

Students who, for reasons beyond their control, are unable to submit an assignment by its deadline must obtain approval from the instructor for an extension. Supporting documentation will be required as per the policy on missed tests and assignments.

## **EMAILS**

At times, the course instructors may decide to communicate important course information by email. As such, all students are required to have a valid University email address. Students are responsible for ensuring that their university address is set up and properly entered on the University intranet.

## **ADI**

The online course page for this course is accessible through ADI. To access the course page, go to the University portal, login and log in using your UN user and password. Once you have logged in, look for the My Courses module where you'll find the link to all your course websites.

Lectures and course materials prepared by the professors, or the invited guests are considered by the University to be an instructor's intellectual property. Students wishing to record a lecture or other course material in any way are required to ask the instructor's explicit permission, and may not do so unless permission is granted (note: students who have been previously granted permission to record lectures as an accommodation for a disability are, of course, excepted). This includes tape recording, filming, photographing PowerPoint slides, ADI materials, etc.

If permission is granted by the instructor, it is intended for the individual student's own study purposes and does not include permission to publish them in anyway. It is absolutely forbidden for a student to publish an instructor's notes to a website or sell them in any other form without formal permission.

## **OFFICE HOURS**



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**Dra. María Angélica Martínez** ([mamartinezr@unav.es](mailto:mamartinezr@unav.es))

- Despacho B1101 School of Architecture
- Teachers will attend the students always by appointment by email.

## BIBLIOGRAPHY AND RESOURCES

The required texts for this subject are:

- DESIGN: Miller, Judith, *Decorative Arts, Style and Design from Classical to Contemporary*, DK, 2006. [Find it in the Library](#)
- FASHION: Laver, James, *Costume and Fashion*, 5ed., Thames and Hudson, 2012. [Find it in the Library](#)

### ADDITIONAL READINGS

- DESIGN:  
Kirkham, Pat & Weber, Susan (eds.), *History of Design: Decorative Arts and Material Culture, 1400–2000*, Bard Center, 2013. [Find it in the Library](#)  
Campbell, Gordon, *The Grove Encyclopedia of Decorative Arts*, 2 vols., Oxford University Press, 2006. [Find it in the Library](#)  
*Art FMR : la enciclopedia del arte de Franco Maria Ricci*, 10 vols., 2003. [Find it in the Library](#)
- FASHION: DK, *Fashion: The Definitive History of Costume and Style*, DK, 2012.  
Eicher, Joanne B. (ed.), *Encyclopedia of World Dress and Fashion*, 10 vols., Oxford University Press, 2010. [Find it in the Library](#)

### FURTHER READING ABOUT FASHION AND DESIGN DRAWING

- DESIGN:  
Robertson, Scott, *How to Draw: drawing and sketching objects and environments from your imagination*, Design Studio Press, 2013. [Find it in the Library](#)  
Henry, Kevin, *Drawing for Product Designers*, Laurence King Publishing, 2012. [Find it in the Library](#)
- FASHION:  
Tamar, Daniel, *The Fashion Sketchpad: 420 Figure Templates for Designing Looks and Building Your Portfolio*, Chronicle Books, 2011. [Find it in the Library](#)  
Kiper, Anna, *Fashion Illustration: Inspiration and Technique*, David & Charles, 2011. [Find it in the Library](#)  
Hagen, Kathryn, *Fashion Illustration for Designers*, 2<sup>ed.</sup>, Pearson, 2010. [Find it in the Library](#)

### ONLINE RESOURCES

Websites

Getty Conservation Research Foundation Museum



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[Paul Getty Trust](#)

[http://www.getty.edu/research/tools/article\\_databases/index.html](http://www.getty.edu/research/tools/article_databases/index.html)

The Metropolitan Museum of Art

<http://www.metmuseum.org/>

Victoria & Albert Museum, London.

[Victoria and Albert Museum](#)

The British Museum, London.

[British Museum](#)

Louvre, Paris

[Louvre](#)

Ministère de la Culture, France.

<http://www.culture.fr/Ressources/Moteur-Collections>

Architecture & Patrimoine, France.

[Architecture & Patrimoine](#)

Bibliothèque nationale de France.

[Gallica](#)

Rijksmuseum, Amsterdam.

<https://www.rijksmuseum.nl/en>

Museums and Vatican Collections

[Musei](#)

Museo delle arti decorative

<https://artidecorative.milanocastello.it/it>

Virtual Collection of Asian Masterpieces:

<http://masterpieces.asemus.museum/index.nhn>