

## **ARCHITECTURE, DESIGN AND MODERNITY (D1O33)**

Type: Basic

ECTS credits: 4

Year: First

Term: 3<sup>rd</sup>

Area of knowledge: Social Sciences

Lecturer/s: Albert Fuster, Marisa García, Paolo Sustersic

Studies: Graduate in Design

Academic year: 2009-10

### **1. Presentation of the subject**

This course is in Social Sciences and, thus, an obligatory class. The primary general objective for the entire area is to interrelate different branches of humanist knowledge – economics, architecture, sociology, history, anthropology, art- aimed at obtaining a cognitive map of the world in which we live. The Social Sciences Area is also responsible for providing the theoretical foundations and social knowledge that leads to fitting design projects into a global and historical context. In parallel, its intention is to provide students with analytical and discursive tools so they can execute their design project tasks from critical and innovative stances.

Architecture, Design and Modernity is taught during the third quarter of the first year. It is an introductory course that provides students with a base of knowledge suitable for a global understanding of design and its interrelations with the social fabric. The basic aspects of art, architecture and design culture will be analysed, from the second half of the 19<sup>th</sup> century through the second decade of the 20<sup>th</sup> century. In a nutshell, the eruption and initial establishment of industrial design will be studied as a specific discipline within the setting of European western culture. More specifically, the subjects handled are structured around three core subject areas, essential for understanding the processes typical of modern society that were established with the industrial revolution: industrial production, consumption and art, merchandise fetishism, production rationalism and objective perception.

Students registered for this course must have basic skills that guarantee that they take full advantage of the activities to be undertaken in the class. Specifically, students must have prior knowledge of the fundamentals of contemporary history, of the most significant historic events and of contemporary European thought. To start the learning process, students must have a mastery of standard text processing programs and the use of basic tools for researching bibliographical information on the Internet and in databases. When starting the course, it is assumed that students have learned of the contents and objectives established

in the course Consumer Services and Society. In the second year, the subject continues with Architecture, Design and Contemporaneity, as well as being connected to Art, Architecture and City.

## **2. Competences to obtain in the class**

### 2.1. General competences

- G1 Be able to analyse, summarise and justify their own postures with consistent arguments and defend them publically.
- G5 Be able to communicate ideas and proposals in the economic, technological and sociocultural settings.
- G10 Be able to take decisions.
- G13 Develop independent reasoning skills.
- G15 Develop the capacity to interpret factors that lead to socioeconomic changes.
- G20 Relate the theory and practice that characterises all projects.
- G30 Practice sensitiveness and commitment to environmental issues.

### 2.2. Specific skills

- E3 Identify and locate knowledge of the different areas of professional design practice.
- E4 Interpret and situate the main episodes in design history, architecture and art, placing special emphasis on modernity and contemporaneity.
- E5 Know about the anthropological and sociological foundations in shaping culture.
- E6 Relate the areas and limits of ethics and critique in design.
- E43 Develop interest in exploring techniques, materials, computer technologies and new processes.

### 2.3. Specific competences for the course

- EA1 Analyse the social, historical, cultural and economic setting of design and architecture between the end of the 19<sup>th</sup> century and the beginning of the 20<sup>th</sup>.
- EA2 Interrelate the theoretical foundations of design and architecture with their historical roots.
- EA3 Develop well-reasoned skills in criticising design ideas and proposals and architecture from this period.
- EA4 Recognise and unfold aesthetic sensibility towards a specific historic period using ethnic-historical techniques.
- EA5 Chronicle the sciences and techniques from this period.
- EA6 Perform research works.
- EA7 Work in a team.

### 3. Competences, contents, methodology and evaluation

#### 3.1. General competences (10%)

Competences	Contents	Methodology	Evaluation
G1 Be able to analyse, summarise and justify their own postures with consistent arguments and defend them publically	- Argue and persuade using their own opinions based on comparative data	- Observation and analysis of the environment - Reading, analysis and critiquing of texts - Analysis and critique of audiovisual recordings - Creation of a written research project - Seminar logbook - Group presentations	15% From: - Participation in activities done in the classroom - Seminar logbook

Competences	Contents	Methodology	Evaluation
G5 Be able to communicate ideas and proposals in the economic, technological and sociocultural settings	- Proper use of vocabulary according to the subject	- Creation of monographic works - Documenting work using the Internet - Data analysis and summarisation - Group presentations	15% From: - Participation in activities done in the classroom - Public presentation of results of the fieldwork

Competences	Contents	Methodology	Evaluation
G10 Be able to take decisions	- Acquire autonomy when proposing viable solutions to a problem	- Creation of monographic works - Documenting work using the Internet - Data analysis and summarisation - Group presentations	10% From: - Exam

Competence	Contents	Methodology	Evaluation
G13 Develop independent reasoning skills	- Properly structure discourse	- Individual presentations - Group discussion of a topic	15% From: - Participation in activities done in the classroom - Exam

Competences	Contents	Methodology	Evaluation
G15 Develop the capacity to interpret factors that lead to socioeconomic changes	- Compare socioeconomic processes	- Observation and analysis of the environment - Reading, analysis and critiquing of texts - Case study analysis and critique - Creation of a written research project	15% From: - Public presentation of results of the fieldwork - Exam

Competences	Contents	Methodology	Evaluation
G20 Relate the theory and practice that characterises all projects	- Combine theory and practice	- Observation and analysis of the environment - Reading, analysis and critiquing of texts - Case study analysis and critique - Creation of a written research project	15% From: - Comments on texts on the outlined case studies

Competences	Contents	Methodology	Evaluation
G30 Practice sensitiveness and commitment to environmental issues	- Integrate respect for the environment	- Observation and analysis of the environment - Case study analysis and critique - Creation of a written research project	15% From: - Exam

### 3.2. Specific competences (30%)

Competences	Contents	Methodology	Evaluation
E3 Identify and locate knowledge of the different areas of professional design practice	- Master representation and market strategies	- Critical analysis of design projects - Creation of a written research project	20% From: - Public presentation of results of the fieldwork - Exam

Competences	Contents	Methodology	Evaluation
E4 Interpret and situate the main episodes in design history, architecture and art, placing special emphasis on modernity and contemporaneity.	- Map the history of design, architecture and art, seeking out where there is consonance and dissonance	- Observation and analysis of the environment - Reading, analysis and critiquing of texts - Analysis and critique of audiovisual documents - Creation of a written research project - Group presentations	20% From: - Exam - Comments on periodic texts on the outlined documents

Competences	Contents	Methodology	Evaluation
E5 Know about the anthropological and sociological foundations in shaping culture	- Differentiate the individual and group levels of culture	- Observation and analysis of the environment - Reading, analysis and critiquing of texts - Analysis and critique of audiovisual documents - Creation of a written research project	20% From: - Monitoring and public presentation of fieldwork - Exam

Competences	Contents	Methodology	Evaluation
E6 Relate the areas and limits of ethics and critique in design	- Break down the aesthetic and ethical angles of the design discipline	- Critical analysis of design projects - Creation of a written research project	20% From: - Exam

Competences	Contents	Methodology	Evaluation
E43 Develop interest in exploring techniques, materials, computer technologies and new processes	- Self-learning skills	- Use of new technologies - Group discussion applying interdisciplinarity	20% From: - Presence of techniques, computer technologies and new processes in assignments

3.3. Specific competences for the course (60%)

Competences	Contents	Methodology	Evaluation
- Analyse the social, historical, cultural and economic setting of design and architecture between the end of the 19th century and the beginning of the 20th.	- Acquire research methods and tools - Map the material, social, historic and symbolic context of design, architecture and art in modernity	- Reading, analysis and critiquing of specialised texts - Analysis and critique of audiovisual documents - Group case study discussion - Creation of a written research project	15% From: - Public presentation of results of the fieldwork - Exam

Competences	Contents	Methodology	Evaluation
- Interrelate the theoretical foundations of design and architecture with their historical roots	- Understand the relational structures between design theory and architecture in historic contexts	- Abstraction of concepts using concrete examples - Application of concepts to analysing design objects and experiences - Reading of an object from the 19 <sup>th</sup> or 20 <sup>th</sup> centuries - Analysis of photographs and works of art from the 19 <sup>th</sup> and 20 <sup>th</sup> centuries - Oral and written exposition of specific cases	20% From: - Exam - Comments on periodic texts on the outlined documents

Competences	Contents	Methodology	Evaluation
- Develop well-reasoned skills in criticising design ideas and proposals and architecture from this period	- Differentiate and apply different historic methods to critiquing cases	- Reading, analysis and critiquing of specialised texts - Analysis and critique of audiovisual documents - Group case study discussion - Creation of a written research project	20% From: - Participation in activities done in the classroom - Exam

Competences	Contents	Methodology	Evaluation
- Recognise and unfold aesthetic sensibility towards a specific historic period using ethnic-historical techniques.	- Ethnic-historical practice of concrete cases	- Reading, analysis and critiquing of specialised texts - Analysis and critique of audiovisual documents - Group case study discussion - Creation of a written research project	15% From: - Public presentation of results of the fieldwork - Comments on periodic texts on the outlined documents

Competences	Contents	Methodology	Evaluation
- Chronicle the sciences and techniques from this period	- Detect historiographies and design, architecture and art techniques in the modern day	- Relate concepts to specific artistic practices and their environment - Reading, analysis and critiquing of specialised texts - Analysis and critique of audiovisual documents - Group case study discussion - Creation of a written research project	20% From: - Exam - Comments on periodic texts on the outlined documents

Competences	Contents	Methodology	Evaluation
- Perform research works	- Select cases and research them	- Use of new technologies - Mapping of social-material aspects of a case - Creation of a written research project - Concise and structured presentation of results	5% From: - Public presentation of results of the fieldwork

Competences	Contents	Methodology	Evaluation
- Work in a team	- Master the communicational environment of work groups	- Distribution of tasks in teamwork - Role-playing exercise - Group presentations	5% From: - Participation in activities done in the classroom - Public presentation of results of the fieldwork

## 4. Methodology

### 4.1. Activity types

- There will be 14 lecture classes, of one and a half hours, devoted to developing the class content blocks. In lecture classes, students will have a receptive role.
  
- There will be 6 seminars, which will be one and a half hours. Each one will have a monographic subject featuring one of the core issues presented in the lecture classes. The last one will outline general organisation and reflections on the course contents by students, which will help them prepare for the final exam. The objective of the seminars is for students to acquire work habits based on previous research and the comparison of different types of materials (documents, texts, images, ideas, thoughts) through partial works. The end objective is to deduce contents and 'methods' that are integrated from the contents of the lectures. This learning will mature and be consolidated through students' active participation in the seminars. In seminars, students are requested to have an active attitude, materialised in their ability to draw up and issue contents.
  
- There is time for supervised study. Supervised study is where students are monitored and tutored in self-learning, centred in this case on developing a research project that is done throughout the quarter.

### 4.2. Schedule

#### Week 1

	Hours	Classroom activities	Activities outside the class	Evaluation activities		
				Nature	Type	%
Lectures	1.5	M1. Material culture and visual culture	Study Readings			
	1.5	M2. Art and design: Historiographic trends				
Supervised study	1.0	Criteria for doing a research project				

#### Week 2

	Hours	Classroom activities	Homework	Evaluation activities		
				Nature	Type	%
Lectures	1.5	M3. End of the century: Domestic intimacy and spectacle of the masses	Study Readings Search for information	Obligatory		
Seminar	1.5	S1. Seminar: Reading of texts				
Supervised study	1.5	Selection and presentation of the research topic				



**Week 3**

	Hours	Classroom activities	Homework	Evaluation activities		
				Nature	Type	%
Lectures	1.5	M4. The grammar of ornaments	Study Readings Search for information	Obligatory		5
Seminar	1.5	S2. Seminar: Analysis and reading of an art or graphic work				
Supervised study	1.5	Bibliographical research and documentation				

**Week 4**

	Hours	Classroom activities	Homework	Evaluation activities		
				Nature	Type	%
Lectures	1.5	M5. America	Study Readings			
	1.5	M6. Rationalist aesthetics				

**Week 5**

	Hours	Classroom activities	Homework	Evaluation activities		
				Nature	Type	%
Lectures	1.5	M7. Mass production	Study Readings Research assignment	Obligatory		5
Seminar	1.5	S3. Seminar: Analysis and reading of a design object				
Supervised study	1.5	Graphic analysis of the object				

**Week 6**

	Hours	Classroom activities	Homework	Evaluation activities		
				Nature	Type	%
Lectures	1.5	M8. The art avant-garde - 1	Experimentation Research assignment	Obligatory		10
Seminar	1.5	S4. Seminar: Analysis and reading of an architectural work		Obligatory		5
Supervised study	1.5	Review of the documentary research and graphic analysis				

**Week 7**

	Hours	Classroom activities	Homework	Evaluation activities		
				Nature	Type	%
Lectures	1.5	M9. The art avant-garde - 2	Study Readings			
	1.5	M10. The avant-garde, mechanisation and new visions - 1				

**Week 8**

	Hours	Classroom activities	Homework	Evaluation activities		
				Nature	Type	%
Lectures	1.5	M11. The avant-garde, mechanisation and new visions - 2	Study Readings	Obligatory		5
Seminar	1.5	S5. Seminar: Analysis and reading of press and artistic photography				
Supervised study	1.5	Analysis of the historical and cultural context of the object				

**Week 9**

	Hours	Classroom activities	Homework	Evaluation activities		
				Nature	Type	%
Lectures	1.5	M12. Industrial design and production - 1	Study Readings Research	Obligatory		15
Seminar	1.5	S6. Seminar: contextual and graphic summary of contents				Obligatory
Supervised study	1.5	Presentation of the research assignment				

**Week 10**

	Hours	Classroom activities	Homework	Evaluation activities		
				Nature	Type	%
Lectures	1.5	M13. Industrial design and production - 2	Study Readings	Obligatory		
	1.5	M14. Architecture of the Modern Movement				

**5. Evaluation**

Evaluation is based on four obligatory core areas:

- Participation in seminars and handing in of the corresponding partial assignments: 25%
- Handing in of the draft dossier for the research assignment: 10%
- Handing in of the final dossier for the research assignment: 15%
- Final exam: 50%

A minimum score of 4 must be obtained in each section to then average it with the other scores. Students that fail any of the sections with a score below 4 will have to repeat it.

Partial works will be directly related to the contents of the seminars and will have different timelines (weekly, biweekly, etc.) depending on the subjects in question. These assignments will be done either individually or in groups and will be used as a basis for in the seminars. They will also be collected in the course logbook, which will be used to evaluate the seminars and as material for individual study for the final exam.

The research assignment will be developed on topics proposed by students within the course's chronological and subject areas. Its objective is an initial approach to research methodologies and data processing using both graphic and textual summary and analysis.

The final exam will have a weight of 50% and knowledge about the subjects taught in lectures and completed by the bibliography will be evaluated.

The course is passed with a final score that is the result of the weighted average of the different parts, greater than or equal to 5 points.

The seminars and related assignments will be evaluated according to criteria of:

- Completeness of the preparation work for the seminar.
- Participation in the discussion according to criteria of relevance, clarity, analytical quality and setting forth personal opinions on the seminar subject and its contextualisation.
- Graphic analysis and summary of the subjects covered.
- Contribution of iconographic sources related to the subject of the seminar.
- Quality of the dossier: order, tidiness, precision and exactitude.

The research assignment will be evaluated according to criteria of:

- Completeness of documentation and bibliographical research.
- Application of the criteria for drawing up a scientific project.
- Coherence in structuring the table of contents.
- Conceptual and textual analysis and summary of the topic
- Graphic analysis and summary of the topic
- Relationship to the historic, social and cultural contexts
- Contribution of relevant iconographic sources
- Quality of the presentation: order, tidiness, precision and exactitude

On the final exam, the questions will correspond to the contents dealt with in the lectures and seminars.

The exam will be evaluated according to criteria on:

- Mastery and depth of the acquired knowledge.
- Relationship of specific design, architecture and art aspects to the historic, social and cultural contexts in which they originated.
- Mastery of the vocabulary typical of the course subject matter.

In the second examination sitting, students will have to do the same tests as during the quarter: take the final exam, present the final dossier for the research assignment and

present the notebook containing all the partial assignments for seminars required during the course.

The parts passed in the first examination with a score greater than or equal to 5 do not have to be repeated.

The final score will be the weighted average of the three parts: 50% exam, 25% final dossier for the research assignment and 25% on all seminar works. The class is passed with a score greater than or equal to 5 points.

## **6. Sources of information and teaching resources**

Teaching material for the class will be handed out to students when needed. This material will consist of the bibliographical references needed to complement the contents of the lectures, prepare for the seminars and orientate students research work. Other activities may be done as well, such as visiting exhibitions and museums.

The bibliographical materials to be used in the course are:

Basic bibliography

- CAMPI, ISABEL. *Iniciació a la història del disseny industrial*. Barcelona: Edicions 62, 1994.
- DE FUSCO, RENATO. *Historia del diseño*. Barcelona: Santa & Cole, 2005.
- FIELL, CHARLOTTE and PETER. *Diseño del siglo XX*. Colònia: Taschen, 2005.
- FOSTER, H.; KRAUSS, R.; BOIS, Y. *Arte desde 1900*. Madrid: Akal, 2006.
- HESKETT, JOHN. *Breve historia del diseño industrial*. Barcelona: Ediciones del Serbal, 1985.
- MASSEY, ANNE. *El diseño de interiores en el siglo XX*. Barcelona: Destino, 1995.
- TORRENT, ROSALÍA; MARÍN, JOAN M. *Historia del diseño industrial*. Madrid: Cátedra, 2005.

Specific bibliography

- DA. *De Stijl: Visiones de Utopía 1917-1932*. Madrid: Alianza, 1992.
- DA. *High and Low. Modern Culture and Popular Art*. New York Museum of Modern Art.
- CLAIR, JEAN [edit.]. *Les realismes, 1919-1931*. Paris: Editions du Centre Georges Pompidou, 1981.
- COLQUHOUN, ALAN. *La arquitectura moderna, una historia desapasionada*. Barcelona: G. Gili, 2005.
- DROSTE, M. *Bauhaus 1919-1933*. Taschen, 2002.
- HARRISON, CH.; FRASCINA, F.; PERRY, G. *Primitivismo, cubismo y abstracción. Los primeros años del siglo XX*. Madrid: Akal, 1998.
- HOCHMAN, ELAINE S. *La Bauhaus, crisol de la modernidad*. Barcelona: Paidós, 2002.

Information sources for learning: complementary bibliography (printed and electronic)

- DA. *París-Barcelona: de Gaudí a Miró*. Paris: Réunion des Musées Nationaux, 2001.
- BLAU, E.; TROY, N.J. *Architecture and Cubism*. Cambridge: MIT Press, 1997.
- GONZÁLEZ, ÁNGEL et al. *Escritos de Arte de vanguardia, 1900-1945*. Madrid: Istmo, 1999.
- GIEDION, SIEGFRIED. *La mecanización toma el mando*. Barcelona: G. Gili, 1988.
- PIZZA, A.; GARCÍA, M. [ed.]. *Arte y Arquitectura Futuristas*. Murcia: Colección Arquitectura, 2002.
- SCHORSKE, CARL E. *Viena Fin de siglo*. Barcelona: G. Gili, 1981.

Course teaching materials

Text dossier prepared for the course (consultable online)

Teaching resources: support materials and tools

- Study aids

Articles: Text dossier (online)

- Diagrams

“El diseño en Europa: 1850-1933” (PDF)

“El diseño en América: 1850-1933” (PDF)

- Links

S. J. OSHINSKY. “Design Reform”, *Timeline of Art History*, [online]. New York: The Metropolitan Museum of Art, 2000, <[www.metmuseum.org/toah/hd/dsrf/hd-dsrf.htm](http://www.metmuseum.org/toah/hd/dsrf/hd-dsrf.htm) > (January 2007)

Modernism, <[www.artsmia.org/modernism](http://www.artsmia.org/modernism)> (July 2007)

La Pedrera <[www.lapedreraeducacio.com](http://www.lapedreraeducacio.com)> (July 2007)

Museu Victor Horta <[www.hortamuseum.be](http://www.hortamuseum.be) > (July 2007)

DUSSOL, JEAN-JACQUES. “100 years of design” < [www.tribu-design.com](http://www.tribu-design.com) > (July 2007)

- Filmography

SCORSESE, MARTIN. *La edad de la inocencia*. 1993.

KEATON, BUSTER. *The General*. 1927.

LLOYD, HAROLD. *Safety Last!* 1923.

CHAPLIN, CHARLES. *Modern Times*. 1936.

LANG, FRITZ. *Metropolis*. 1927.

HERVÉ, MARCEL. *L'inhumane*. 1924.

VERTOV, DZIGA. *El hombre de la cámara*. 1929.