

Course GA-13 DESIGN IN THE 20TH CENTURY

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45 CONTACT HOURS/3 SEMESTER CREDITS

THIS CLASS MEETS: TUES/THURS 11AM - 1PM

Syllabus

1. The Concept and Significance of Contemporary Design.
 - The Birth of a Consumer Society.
 - Art and Industry.
 - The Renovation of Decorative Design.
 - Design and Society.
 - Contemporary Design and its Museological Assimilation.

- 2. The Modernist Movement.**
 - France and *Art Nouveau*: the Schools of Paris (Lalique, Guimard) and Nancy (Gallé).
 - Great Britain and the Modern Style: Mackintosh and the Glasgow School.
 - The United States: Tiffany.
 - Italy: the Controversial Figure of Carlo Bugatti.
 - Spain and the Spirit of Gaudí: the Luis Masriera i Rosés Jewellery Store
 - Fabergé's Independent Stance

- 3. Art Decó. L'Exposition Internationale des Arts Décoratifs et Industriels Modernes, Paris 1925.**
 - Furniture. The Figure of Jacques-Emile Ruhlmann. J. Dunand 's Lacquer-work. New Geometries: Pierre Legrein. Furnishings in the United States: Deskey.
 - Glass by Maurice Marinot and Lalique.
 - Clarice Cliff Ceramics.
 - Jewels: Cartier and Boucheron.

- 4. Toward Industrial Design.**
 - The *Deutsche Werkbund* (1907).
 - The *Bauhaus* (1919-1933) or the Arts as Synthesis: Walter Gropius. Metallic Furniture: Marcel Breuer, Mies Van der Rohe. The Figure of Marianne Brandt.
 - Furniture by Le Corbusier.
 - Curved Wood and Alvar AALTO.
 - De Stijl and the Search for Geometrical Abstraction. Gerrit

Rietveld's Furniture as the Manifestation of New Style.

5. Design as a New Concept: Industrial Design and Product Design.

- American "Styling" and the Figures of Raymond Loewy, W.D. Teague, and Dreyfuss.
- The Impact of Technology on Design. The Design of Consumer Products: Toward Miniaturization.
- Japanese Industrial Design: Designers working for the SONY Company.
- German Rationalism and the Commitment to Technology: the Figure of Dieter Rams.
- Major Industrial Designers in the United States of the 1950s: Charles Eames and his Renewed Vision of Furniture.
- The Spread of Plastics: Earl S. Tupper, Saarinen, Verner Panton, Stefano Giovannoni.
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6. The Vigor of Italian and Scandinavian Design following the Second World War.

- The Italians:
 - The Figure of Gio Ponti.
 - The Individual Character of Carlos Mollino.
 - The Castiglioni Brothers' Original Aesthetics.
- Finnish Design: Kaj Franck and Tapio Wirkkala.
- Danish Design: A. Jacobsen.

7. The Vanguard in Crisis.

- The Pop-Art Revolution within European Design. The Vision of Eero Aarnio.
- The Anti-Design Movement as a Response to the Values of the Modern Movement.
- Italy and the Renewal of Design:
 - The Futurist Vision of Joe Colombo.
 - The Work of Ettore Sottsass and its Impact.
 - *Studio Alchymia* and the figure of Alessandro Mendini.

8. Toward the New Millennium.

- Modernity and Postmodernity.
- The New International Style and the Memphis Group. Its Influence upon Shiro Kuramata and Javier Mariscal.
- The Figure of Michele De Lucchi.
- Product Design: Richard Sapper and Michael Graves.
- The Figures of Ron Arad and Philippe Starck.

9. Spanish Design.

- Forerunners and First Proposals.
- The Pioneering Phase.
- The Thriving and Boom of the Eighties. The National Awards for Design.
- Figures of International Standing: Javier Mariscal and Oscar Tusquets.

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Objectives of the Course

By studying this Course, it is these following objectives which become attainable:

- Being provided with a working knowledge of the characteristics,

functions, and basic lines of development of contemporary design, together with the key reasons for those same features and functions, as well as that same development, while setting each work of art and design within the social, economic, political, ideological, and individual context in which it is conceived, linking it also with other forms of cultural expression.

- Becoming familiar with the history of the origins and artistic evolution of the doctrine and practise of design from the final part of the nineteenth century up to the present day.
- Understanding and creating oral and written messages correctly, uninhibitedly, and creatively, while reflecting upon the processes which are at work while language is being used in such a way.
- Being able to demonstrate a capacity for synthesis and interdisciplinary link-ups.
- Becoming acquainted with the key publications (as well as other sources of information) undertaken with regard to this subject matter, as well with those which allow for a closer exploration of specific aspects of it.
- Becoming capable of recognizing trends, works, and paradigmatic authors, while approaching them analytically by means of technical and critical language.
- Being capable of setting these circumstances, trends, artists, and works within the international contexts of contemporary art, either in terms of similarity or contrast, as provided by the complex tissue of cultural globalism.

Methodology

The method of work to be adopted will involve explanations of syllabus content. These theoretical accounts will be illustrated by slide displays as a way of aiding the comprehension of the contents being explored. The slides will also be used as material for practical work, as will the analysis of specialist articles, together with complementary visits to exhibitions.

Assessment

Grading will involve a final exam exercise, as the Course comes to a close. It will be made up of two parts, one theoretical and the other practical. The theoretical section will involve writing an account of issues derived from historical and artistic concepts dealt with in the syllabus. As far as the practical section is concerned, students will be expected to carry out an accurate analysis, classification, and interpretation of the slides that come up. Positive rating will be awarded for the extent of knowledge discernible, the grasp of issues, the use of an ordered structure, for the discursive logic employed, for the capacity for analysis and synthesis that emerges, for the appropriateness of expression, as well as for the use of appropriate terminology.