Eina Centre Universitari
Fundació Eina
Disseny Art Barcelona

Passeig Santa Eulàlia 25
08017 Barcelona T+34 932 030 923
info@eina.cat www.eina.cat

DISSENY D'ESPAIS ESCENICS I EXPOSITIUS

Anna Alcubierre Roca, Isabel Velasco Figueras

Supervising Teacher: Anna Alcubierre Roca

Group: 1,2
Code: 105723
Credits: 6 ECTS
Course:
Semester: 2
Typology: Optative
Subject: Design Processes
Schedules:

Group	Schedules	Teacher
1	Dimecres 12:00 - 15:00	Isabel Velasco Figueras
		Anna Alcubierre Roca
2	Dimecres 15:30 - 18:30	Isabel Velasco Figueras
		Anna Alcubierre Roca

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Teaching Guide Index

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Subject Presentation

Brief Description:

There is a debate regarding what the limits of scenography are, the origin, followed by a long tradition, is clearly theatrical, but currently the diversity of fields where this discipline is applied is very extensive.

The subject focuses on this multifaceted character of the designer so that he can respond to the multiplicity of inputs in the sector of design of scenographic and exhibition spaces.

Scenography is all the visual elements that make up a staging, whether in relation to space, lighting or character characterization; whether the staging is intended for live performances, cinematography, exhibitions or cultural or commercial events.

New technologies have penetrated the world of ephemeral spaces, and languages such as video, computerized lighting or robotics have become common ingredients in the design of stage and exhibition spaces.

Training Objectives:

• Understand the different applications of scenography, whether commercial, exhibition or scenic; considering that these are events that are not autonomous but coexist within a specific physical, conceptual and sociocultural framework.
• Identify the languages involved in communication processes, and have the ability to make them dialogue with each other in order to enhance a common result. In this sense, the student will have to share ideas and ways of thinking, and develop the strategies specific to working in interdisciplinary teams.
• Achieve the ability to carry out ephemeral projects. Therefore, learn the work process and be able to apply a methodology, acquire specific technological knowledge, master the tools and materials specific to productions, as well as understand professional relationships.

Recommendations

It is recommended to understand the subject from experience, looking for new dynamics of projection in order to be able to design from the unexpected. This is easily achieved with an open attitude to classes where it is necessary to project from the game.

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Contents and Methodology

Brief Description:

The subject, based on its multifaceted nature, aims to consolidate previously acquired learning in terms of methodology and knowledge in projection.

In this case, work on scenic projects is promoted, mainly in the field of theater and museography.

3 projects will be worked on. The objective is to diversify as much as possible, both the theme, the context, and the work process, in the different exercises.

Cross-cutting themes

- Contemporary references, scenography today.
- Design opportunities based on the ephemeral.
- The importance of the temporal dimension in scenic spaces.
- Technology applied to scenography.
- Methodology of the designer or scenographer.
- The presentation of a project, an event in itself.
- Strategies characteristic of a collective creative process.
- The conceptualization of a space based on an idea.
- The interdisciplinary project.
- From a project of ideas to an executive project.
- Production and assembly.

Program

Project 1: Design of an exhibition.
The theme will be free, the space can be variable. The work will be carried out in small groups.

Project 2: Design of a set design.
Based on a specific dramaturgy, in a specific theatrical space. The work will be individual.

Project 3: Event design.
This is a collective project to claim a social problem.

Teaching methodology:

Teamwork is a constant in the subject, in addition to carrying out some group projects, the debate around the evolution of the projects is open and shared.

In addition to developing projects and exercises, both inside and outside the classroom, these will be presented publicly.

There will be references and contributions from external professional projects linked to the subject matter and related visits will be made. Likewise, the theory will be carried out based on the links with the projects that will be worked on during the course.

Training activities:

• Theoretical Classes
ECTS: 5%
Teaching/learning methodology: Lectures and large group debate
Skills: CE2, CE10, CE8, CE11, CE21
• Information and documentation
ECTS: 10%
Teaching/learning methodology: Research work on sources, collection of information, analysis and documentary preparation of the same
Skills: CE8, CE10, CE11, CT3
• Technology workshop
ECTS: 10%
Teaching/learning methodology: Assistance in resolving technological and construction difficulties.
Skills: CE7, CE8, CT13
• Performance workshop
ECTS: 10%
Teaching/learning methodology: Assistance in resolving difficulties in graphic or three-dimensional representation.
Skills: CE5
• Project development
ECTS: 45%
Teaching/learning methodology: Formulation of design programs based on simulated situations and guidelines for project development. Independent work with assistance with problems that arise in the development of the project, both conceptual and technical. Individualized corrections
Skills: CE2, CE8, CE10, CE11, CE21, CT9, CT6, CT10, CT13, CT14, CT15, CT19
• Tutorials
ECTS: 10%
Teaching/learning methodology: Individual and collective presentations of the project documentation and report, oral defense of the project, and round of assessments.
Skills: CE2, CE8, CE11, CE10, CE17, CE21, CT6
• Evaluation
ECTS: 10%
Teaching/learning methodology: Individual and collective presentations of the project documentation and report, oral defense of the project, and round of assessments.
Skills: CE2, CE8, CE11, CE10, CE17, CE21, CT6

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Evaluation

General evaluation regulations

A student will be considered "Not Assessable" (NA) if they have not submitted all the learning evidences or have not attended 80% of the classes without justifying their absences. In case of a justified absence, the student must contact the teacher at the time of rejoining to determine the recovery of the activities they missed.

If the student commits any irregularity that may lead to a significant variation in the grade of an evaluation act, that evaluation act will be graded with 0, regardless of the disciplinary process that may be initiated. If several irregularities occur in the evaluation acts of the same subject, the final grade for that subject will be 0.

Continuous evaluation system

The evaluation system of EINA and UAB is a continuous assessment system, the objective of which is for the student to know their academic progress throughout their educational process to allow them to improve it.
The continuous assessment process must include a minimum of three evaluative activities, of two different types, distributed throughout the course, none of which can represent more than 50% of the final grade.

• The final grade for the course will be based on a continuous assessment of the student's work.
• The teacher will monitor the student's evolution and progress on an individual basis.
• The assessment criteria correspond to the acquisition of the skills corresponding to this subject, described in detail in this teaching guide.
• The skills of this subject will be assessed through the presentation of projects and classroom participation. 35% of the grade corresponds to project 1 (exhibition space design). 35% to project 2 (scenographic space design). 20% to the collective project (activist design). 10% corresponds to attendance.

Review process

The review can be requested from the teaching staff and will be carried out according to the school calendar. To participate in the reassessment, students must have previously been assessed in a set of activities whose weight is equivalent to a minimum of two-thirds of the total grade for the subject or module.

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Learning outcomes of the subject

Knowledge

Identify the similarities and differences between a design project and other comparable projects within the current market context. (KT01)

Skills

Demonstrate mastery of basic infographic resources to present the sectors and frameworks of action relevant to the project. (ST06)

Apply typographic and layout resources adapted to the reading, communicative, and expressive functions of a design project in different contexts. (ST07)

Integrate concepts and procedures from different professional design sectors in the development of comprehensive design projects. (ST09)

Apply research and evaluation methodologies specific to the professional design sector targeted by the project. (ST10)

Conduct a preliminary analysis prior to project development, identifying the characteristics of the professional design sector and incorporating gender and diversity criteria into the study of the context and stakeholders. (ST02)

Learning outcomes of the degree program

Knowledge

Respond to global issues related to the fields of design and art, cultural industries, their institutional environments, and the agents involved.

Catalogue materials, their properties and physical principles in relation to the conceptualisation and formalisation of design projects, taking into account environmental and sustainability criteria.

Categorise technologies and production processes, along with their respective costs, in relation to the conceptualisation and formalisation of design projects, while ensuring rigour and quality in finishes and details.

Reference essential knowledge of the sciences and auxiliary disciplines of design, such as anthropometry, ergonomics, visual communication, evaluation methods, marketing, and prospecting.

Describe the legal framework and the ethical and deontological values of the design profession, along with the contexts and agents that apply them, with

Skills

Identify design problems through the analysis of objects, graphic communication elements, and spaces, from a perspective rooted in contemporaneity, universal accessibility, and equal opportunities.

Apply plastic expression skills and knowledge of materials and production technologies in accordance with the objectives of a design project.

Propose design solutions (or solutions in related areas) clearly and precisely, using appropriate vocabulary and techniques of expression and representation.

Graphically represent spaces, volumes, planes, and surfaces using the characteristic techniques of design.

Use digital tools and technologies according to creative and production processes in the field of design

Apply ethical and aesthetic criteria and values to design practice, taking into account the formal dimensions of environments and their diversity.

Adapt visual languages, media, and artistic techniques to the communicative goals of each design project.

Make value judgments about design projects by interpreting data and justifying critical analysis using knowledge of graphic communication, space, objects, and reference texts.

Conduct research with a critical spirit in the field of design and related disciplines, considering innovation, experimentation, and the ongoing renewal of the cultural industries, while promoting equality and democratic values.

Evaluate the social, economic, environmental, and technological feasibility of a design project, incorporating gender and diversity perspectives, and ensuring respect for sustainability, democratic values, and fundamental rights.

Competencies

Propose creative, socially and environmentally sustainable design solutions, aligned with the Sustainable Development Goals (SDGs).

Manage the development of design projects—individually or in teams—with adaptability, within the organisational context of companies and institutions.

Manage design-related tasks autonomously, planning and organising time and processes in professional and/or academic settings.

Apply acquired knowledge to the execution of design and art projects with professional standards, considering user and audience diversity.

Produce academic and professional reports related to design, the arts, and their supporting disciplines.

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Bibliography and Resources

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Alliance Form.

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GG. Performing Arts.

• Peter Brook. Beyond empty space. (2004)

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• Héctor Calmet. (2003) Scenography.
Ed. De la Flor.

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GG: Barcelona

• Tony Davis. Scenographers (2001)
Ed. Ocean.

• Alonso Fernández, Luis, García Fernández, Isabel (1999) Design of exhibitions: concept, installation and assembly.
Editorial Alliance.

• Roselee Goldberg (1998) Performance. Light art since 1960.
Ed. Abrams

• Jorge Gorostiza. Constructores de illusiones, the cinematographic artistic direction. Valencian film library.

• Beverly Heisner. Production design in the contemporary American film. McFarland & Company, Inc., Publishers

• Hugues, Philip (2010) Design of exhibitions.
Prompress: Barcelona.
Original title: Exhibitions Design (2008)

• Francisco Jodido (2011) Temporary. Architecture now.
Ed. Taschen

• Francisco Jodido (2011) Serpentine Gallery Pavilions.
Ed. Taschen

• Edward Lucio-Smith. Brief history of the furniture. Of Rowan

• Félix Murcia. Scenography in cinema. The art of appearance. SGAE

• Nieva, Francisco (2003) Treatise on scenography.
RESAD

• Ward Preston. What an art director does. Silman-James

• Andrew Todd and Jean-Guy Lecat. (2003) The Open Circle.
Alba Editorial

• Josep Ramoneda and Jordi Balló (2006) 1994-2006. CCCB exhibitions.
Ed: CCCB and Publishing Institute of the Provincial Council of Barcelona.

• Michael Rizzo. Artistic direction manual. Omega

• Santiago Vila, The set design
Ed. Cátedra, Sign and image.
• Rico, Juan Carlos (1994). The exhibition spaces. Museums, Architecture and Art (Vol. I). Madrid, Silex.
• Rico, Juan Carlos (1996). Assembly of exhibitions. Museums, Architecture and Art. (Volume II). Madrid, Silex,
• Staniszewski, Anne Mary (2001) The Power of Display: A History of Exhibition Installations at the Museum of Modern Art. Museum of Modern Art (New York, NY)
• Tejada, Isabel (2006) The exhibition montage as tracucción. Loyalties, betrayals and discoveries in contemporary art since the 70s. Funcación Arte y Derecho. Madrid

Resources
WEB LINKS

• SCENOGRAPHES Association. Exhibition project. Best practices guide.
http://www.scenographes.fr/scenographes.fr/documents/guideexpo_nogloss.pdf
• http://www.cccb.org/lab/es

• http://www.youtube.com/watch?v=LJ-QSEI2UwQ&feature=related
• http://www.rosco-iberica.com/productos/index.asp
• http://www.azurscenic.com
• http://www.peroni.com/lang_ES/prodotti.php?idCat=104
• http://www.youtube.com/watch?v=MoHYzHEVukg&feature=related
• http://www.youtube.com/watch?v=JCxVDa6CG60
• http://www.pilobolus.com
• http://www.youtube.com/watch?v=74VNLtbHNnw&feature=related
• http://www.bbc.co.uk/ahistoryoftheworld/explorealtflash/