

PRACTIQUES ARTISTIQUES D'INTERVENCIO

Laia Estruch Mata

Supervising Teacher: Laia Estruch Mata

Group: 1

Code: 105733

Credits: 6 ECTS

Course:

Semester: 2

Typology: Optative

Subject: Design Processes

Schedules:

Group	Schedules	Teacher
1	Dimecres 12:00 - 15:00	Laia Estruch Mata

Teaching Guide Index

- Subject Presentation
- Recommendations
- Contents
- Methodology
- Evaluation
- Bibliography and Resources
- Learning Outcomes

Subject Presentation

Brief Description:

The subject is proposed as an experimental space between art, performance and the urban intervention, where the body and voice (our breath) become instruments of research and transformation of public space.

Based on the foundations of Interventional Artistic Practices, this proposal incorporates the perspective of performative research to explore how bodily and sound presence can intervene in urban, social and architectural contexts.

Training Objectives:

Develop technical and conceptual capabilities to create site-specific projects that use the body, objects, voice and movement as intervention tools.

Investigate the relationships between space, object, architecture, sound and community, understanding the performativity as a form of context activation.

Promote a participatory and relational artistic practice, where the public and the environment leave from being just a stage and becoming active agents.

Promote critical reflection on the contemporary city, the role of the body in public space and the tensions between the private and the collective.

Recommendations

Contents and Methodology

Brief Description:

1. Body and voice as sculptural materials
 - o The voice as three-dimensional matter.
 - o Relationships between breathing, resonance and architectural space.
 - o Presence, listening and sound projection exercises.
2. Space as a place of intervention and relationship
 - o Analysis of urban space: sounds, rhythms, flows and emotional geographies.
 - o Personal and collective cartographies of the environment.
 - o Site-specific projects and drift practices.
3. Performance and community
 - o Participatory dynamics: from the individual body to the collective body.
 - o Ephemeral intervention and co-creation strategies.
 - o Documentation as an extension of the work: video, sound, photography, text.
4. Experimentation laboratory
 - o Practical sessions in indoor and outdoor spaces (patios, squares, etc.).
 - o Development of a personal or collective intervention project performative.

Teaching methodology:

Practical work based on body and sound experimentation.

Theoretical sessions on performative art, site-specific practices in contemporary art.

Guided readings and viewings of artists such as Joan Jonas, Vito Acconci, Joan La Barbara, Simone Forti, Tino Sehgal or Pauline Oliveros, among others.

Fieldwork: observation and activation of urban spaces.

Debate and collective reflection on the results and processes.

Training activities:

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.

1- Practical project (40%)

Development of a project linked to the contents of the subject.

This project is divided into the following phases:

- Preliminary design and conceptualization (10%)

- Project development (20%)

- Final presentation (10%)

2- Classroom exercises (30%)

Carrying out individual or group exercises throughout the course, aimed at the practical application of the theoretical and methodological concepts worked on in class.

3- Theoretical test or written reflection (30%)

Individual test that may consist of a critical essay or a reflective memory on the contents of the subject.

General criteria:

No evaluation evidence exceeds 50% of the final grade.

To pass the subject, you must obtain a minimum grade of 5 out of 10 in the overall calculation.

Failure to present any of the evidence may result in the qualification of Not assessable, according to current regulations.

Review process

At the end of the course, the date and time for reviewing the activities and grades of the subject will be indicated.

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

Apply graphic and typographic criteria and resources specific to audiovisual and digital media in the development of design projects intended for on-screen delivery. (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.

Correctly reference documentary sources, the necessary bibliography and knowledge of the heritage environment both for the projection and for the analysis and reasoned criticism of design and/or art.

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.

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.

Synthesize knowledge from diverse sources—studies, fieldwork, literature, direct observation, or practical experience—in the field of design and related disciplines within the cultural industries.

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.

Bibliography and Resources

- Copeland, Mathieu, et al. (2017) *Choreographing exhibitions*. Móstoles, ES: CA2M Centro de Arte Dos de Mayo.
- Despret, Vinciane. (2021) *Living like Birds*. Barcelona: Arcadia Editorial.
- Sennett, Richard. (2014) "Public Space". Barcelona: Arcadia Editorial.
- Lepecki André. (2018) *Idiorhythm or in the event of a meeting*. Barcelona: Arcadia Publishing.
- Karpf, Anne. (2017) *The Human Voice: The Story of a Remarkable Talent*. London, UK: Bloomsbury.