

DISSENY PERFORMATIU

Tania Costa Gomez, Laura Vilar Dolc

Supervising Teacher: Tania Costa Gomez

Group: 1,2,101,102,201,202

Code: 105754

Credits: 6 ECTS

Course: 3

Semester: 2

Typology: Obligatory

Subject: Design Culture

Schedules:

Group	Schedules	Teacher
1	Dimecres 10:00 - 11:30	Tania Costa Gomez
		Laura Vilar Dolc
2	Dimarts 10:00 - 11:30	Tania Costa Gomez
		Laura Vilar Dolc
101	Dimecres 08:30 - 10:00	Tania Costa Gomez
		Xavier Lloses Huguet
		Ona Harster Prats
		Laura Vilar Dolc
102	Dimecres 08:30 - 10:00	Tania Costa Gomez
		Ona Harster Prats
		Xavier Lloses Huguet
		Laura Vilar Dolc
201	Dimarts 08:30 - 10:00	Tania Costa Gomez
		Xavier Lloses Huguet
		Ona Harster Prats
		Laura Vilar Dolc
202	Dimarts 08:30 - 10:00	Tania Costa Gomez

Group	Schedules	Teacher
Ona		
Harster		
Prats		
Xavier		
Lloses		
Huguet		
Laura Vilar		
Dolc		



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Subject Presentation

Brief Description:

This subject will work on the performative dimension of design and its potential.

Based on the materials and practices discussed in class about and through the body, perception, sound, sound environments, relationships with spatialities and possible relationships between transformation, collective and action, it will be proposed to generate various devices throughout the course.

This device can be expressed through the materiality that is considered: being an object, an installation, a poetic action, a gesture, etc. but which in any case includes and/or brings out the performative dimension.

It is, therefore, about designing the experience of an interaction between the presence of the body(ies) and the organization of a context capable of generating a transformative action that can be material, poetic, symbolic, perceptive, etc.

It is essential to take into account the point of relationship and articulation between perception, environment and possible objects, paying attention to the gestures that are activated, both individual and collective, always from a design point of view.

The design of the experience will focus on the relationships that can be established between users, the context and/or situation in which it is envisaged and the device itself. The symbolic, conceptual and significant function of the experience must not be forgotten.

The subject will take into account the gender perspective and at the same time the sustainable development goals of the 2030 agenda set by the UN will be taken into account.

The design must not only contemplate the usability of the device but also the meanings it can display and the memory it can become. On the other hand, the relational and performative perspective between perception, object, environment and gesture makes us take into account current currents of thought framed within the ecosomatic discourse, in the search for an argument about the relational, equitable and non-hierarchical body.

Training Objectives:

1. Develop a reflection on the idea of performativity materialized around the user experience, the discourses and relationships that appear in design and art projects.

2. Analyze your own project approaches and those of others to generate critical reflection.
3. Learn methodologies specific to the performing arts and performance studies to introduce them to the field of design.
4. Understand the importance of space, time and action in the ideation and formalization of the design project as factors of alteration of the disciplinary design project.
5. Encourage design "from" people and not so much "for" people, paying attention to the body, movement, relationships and experiences.

The objective of the subject is to provide students with practical and conceptual tools linked to the performative act, so that they can use them in any of their design and art projects.

To this end, it is intended that the student:

- learn about different interpretations of the idea of performativity applied to design and art;
- take into account the temporary nature of your projects, expanding the design object to its contexts of influence and interaction;
- understand the procedural aspects of design and art as structural to the final product;
- apply systemic perspectives in any analysis and problem solving;
- analyze the design object as an expanded complex problem;
- design taking into account interaction with the body, the senses and movement;
- considers performativity as a more necessary element of the project;
- use performative strategies in communicating their ideas and proposals;
- understand the performative as an agent of social transformation.
- That the student acquires tools that will help them enhance the communicative capacity of design in their design proposals.

Recommendations

This practice is part of the subject's own design culture subject, which is why it is defined under the nature of artistic and design research. Some references that will be worked on and discussed in class are: the sculptor Erwin Wurm, the choreographer and performer Claudia Bosse, the performers and activists Mon Ribas and Neil Harbisson, the architectural studio La col, Assemble, the artist Francesc Abad, etc.

Contents and Methodology

Brief Description:

Each session consists of a plenary class and a seminar. The plenary class is more theoretical in that the teacher will share specific topics. In the seminar, the project development will be worked on in a more practical way.

The course will be divided into 5 thematic blocks in which the student will delve into different aspects of performativity. Each block will be carried out by a teacher specializing in the subject.

In each of the blocks, the student will carry out an exercise and at the end of the course, they will have to be combined into a final submission that will be accompanied by a performative action.

The sum of the exercises carried out in each of the blocks will be used to create a final project that will be shaped as the course progresses.

Each of the blocks will conclude with a physical delivery, the format of which will vary depending on the topic worked on (model, recording, script, etc.)

At the end of the subject, the student will carry out the performance action worked on throughout the course.

- The work can be done both individually and in groups, maximum 3 people.
- The approach to the relationship with the sensitive device worked on by each student will be free and open, so it can be based on any binding reason: formal, symbolic, functional, philosophical, ironic, etc.
- The materials used are of free choice, as is the type of articulation of the device. However, recommendations will be made appropriate to the concept of the exercise and the facilities and tools of the workshop.
- The performative dimension of the proposal must be taken into account, that is, it must be a proposal that includes an action or practice.

Teaching methodology:

(1) master classes explaining theoretical content will be combined with (2) debate sessions in seminar format and also with (3) practices and experiential and project development exercises.

In general, the subject is structured around three types of learning activities: directed activities, those

in which the emphasis is on the content given to students; supervised activities, in which students generate content with the teacher as a guide; and autonomous activities, in which the student works alone based on the proposed training activities.

Training activities:

The training activities and their percentage in ECTS for the subjects that belong to the subject of Design Culture are the following:

- 15% Theoretical Classes: Master classes and large group debate
- 15% Seminars for discussion of texts and design realizations: Presentations of texts and artistic works, and collective critical discussion
- 20% Reading texts: Comprehensive reading of texts
- 10% Study: Creation of diagrams, concept maps and summaries
- 10% Documentation search: Use of bibliographic databases based on keywords, consultation of documentary sources in specialized libraries and archives.
- 25% Writing and presentation of work: Writing an individual essay based on a guide for its completion, and group work and oral presentation for discussion.
- 5% Assessment: Oral and written tests

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 evaluation of the course exercises represents 60% of the grade. There are 3 exercises that each count for 20% of the final grade for the subject.

The final exercise evaluation represents 30% of the grade.

Class participation, contributions, and voluntary activities account for 10% of the grade.

To be evaluated, it is necessary to have attended a minimum of 80% of classes.

Class attendance is assessed for the entire class time; being late or leaving early without justification implies a lack of attendance.

The main aspects to work on, which constitute the general evaluation criteria, are:

- The creation of a relational, performative device with transformative capacity.
- The communication of a coherent discourse or narrative in relation to the proposal.

The following will also be taken into account for the evaluation:

- Consistency in the pace of work and dedication, as well as the development of all the proposed creative phases.
- The skills of creativity, originality and appreciation of artistic expressions contemporary.
- The suitability of the forms and materials chosen to the objective of carrying out the proposal.
- The work of the material in terms of dedication, experimentation and personal learning.
- The aesthetic and performative quality of the device.

- The interest of the conceptual narrative created.
- The presentation of images and text with descriptive capacity, with communicative value and with a formal design typical of a university design environment.
- The punctuality of deliveries.
- Class attendance is mandatory.

In this subject, three assessable exercises will be carried out, which correspond to each of its sections:

1. Performativity in design and art: 30% final grade
2. Body and thought in movement: 30% final grade
3. Sound perception and creation: 30% final grade

The final grade for the subject is the average of the three exercises (valued as 30% of the grade each), plus 10% of the grade corresponding to class attendance, punctual submission of exercises and active participation in the development of the course.

Review process

The review can be requested from the teaching staff and will be carried out according to the school calendar.

To be eligible for re-evaluation, students must have been previously evaluated in a set of activities whose weight is equivalent to a minimum of two-thirds of the total grade for the subject or module. If the assignments have not been previously submitted, they will not be able to be re-evaluated.

Given the methodology based on practice and continuous assessment, it will not be possible to re-assess this subject as a whole. Eventually, and in a justified manner, re-submissions of materials that have already been submitted may be made.



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