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

DIMENSIONS DE LA FORMA I EL COLOR

Pablo Morales Perez, Anna Pujadas Matarin

Supervising Teacher: Anna Pujadas Matarin

Group: 1,2,3,4
Code: 105707
Credits: 6 ECTS
Course: 1
Semester: 2
Typology: Fundamentals
Subject: Artistic Expression
Schedules:

Group	Schedules	Teacher
1	Divendres 08:30 - 12:00	Anna Pujadas Matarin
		Pablo Morales Perez
2	Dimarts 08:30 - 12:00	Anna Pujadas Matarin
		Pablo Morales Perez
3	Dimecres 08:30 - 12:00	Anna Pujadas Matarin
		Pablo Morales Perez
4	Dijous 08:30 - 12:00	Anna Pujadas Matarin
		Pablo Morales Perez

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Subject Presentation

Brief Description:

The subject is designed as an introduction to the study of the dimensions of form and color, within the set of initial and common subjects linked to the means of expression, which have as their general objective to train the student for perception, analysis and plastic composition. in two and three dimensions. It is divided into two interrelated and alternative blocks that have a theoretical and practical character.

Training Objectives:

Shape:
The use of different materials, transformation processes and elementary construction systems, accompanied by debates, explanatory sessions, readings and visits, should serve to initiate the basic language of the relationships between form and space, to stimulate three-dimensional perception and to promote aesthetic criteria and critical positioning around creation in three dimensions.

Color:
Through different practices and media, and with the support of readings and debates around relevant artistic references, color is studied and investigated within the contexts of light, texture, form and space.

Recommendations

It is not necessary to have taken other subjects.

As this is a practical subject, it is recommended that students attend all classes taught by the professor. Unjustified absences by the student may make it difficult to follow the exercises with credit.

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Contents and Methodology

Brief Description:

Block I: SHAPE

1. INTRODUCTION TO THE FORM
1.1. Abstraction in simple geometric shapes and flat colors. The point, the line and the plane.
1.2. Dynamic forms. From the color plane to moving forms.
1.3. The semiotics of form and sensible objects. Contextual, cultural and affective meanings of objects.
1.4. Cutting, shaping and volume of everyday and subconscious forms.

2. SYSTEMS FOR GENERATION OF FORM AND/OR SPACE
2.1. Relationship between forms and the spaces they inhabit.
2.2. Structural design of bars and modular systems.
2.3. Scale, rhythm, balance and relationship with light.
2.4. The form as a container, the structure as a support and the plane as a delimiter and generator of spaces.

3. THE GEOMETRY OF THE BODY, THE STUDY OF HUMAN PROPORTIONS, THE MULTIPLE SHAPES AND MOVEMENT.
3.1. The body as a tool for creation and generator of spaces, analysis of how the body inhabits and produces forms within its environment.
3.2. Form in movement, the interaction between form and gesture.
3.3. Introductory analysis and formal approach to clothing, as a habitable, mutable skin with multiple semiotic values

4. CONSTRUCTION OF GRAPHIC LANGUAGES
4.1. Signs in language and form as a pattern for their application to communicative design.

5. THE FORMS OF NATURE
5.1. Observation and analysis of nature, forms, constructions or materials as a tool for inspiration in design.
5.2. Relationship between scale and territory.

Block II: COLOR

COLOR CULTURE
- History of color
- Color theory

- Color symbolism
- Color and emotions

COLOR ATLAS
- Color systems, swatches, palettes, cards.
- Representation mechanisms; the design of color wheels and other devices.

HARMONIES AND CONTRASTS
- Morphology of colors
- The interaction of colors. The simultaneous contrast of the applied color.
- Composition and expression

Teaching methodology:

Practical workshop topic
- Theoretical classes in large groups, with theoretical frameworks and comments on works of art relevant to the content of the subject.
- Readings and guided tours.
- Explanation of the characteristic procedures of the different techniques and materials.
- Tutoring of projects, personal and group, in relation to the contents of the theoretical sessions and work in the classroom/workshop with periodic monitoring.
- Monitoring of periodic presentations of work.
- Correction of exercises and the dossier of all course work
- Critical sessions to share and validate the project.
- Fieldwork and class staging, and attendance at conferences.

It is estimated that the subject will have an added cost of €110/student for the purchase of materials for work and travel.

Training activities:

Theoretical classes 15% ECTS Lectures, commentary on relevant works and debate in combined groups CE3, CE4, CE22, CT10, CT15.
Seminars 15% ECTS Explanation of the characteristic procedures of the different artistic techniques. CE4, CE22
Project development 50% ECTS Development of independent work on the different expressive techniques presented in the theoretical classes. CE3, CE4, CE22, CT10, CT15 CT19
Workshop 15% ECTS Conducting guided exercises in the classroom on the application of drawing, color and volume techniques, and tutorials to monitor the completion of personal work. CE3, CE4, CE22, CT10, CT15, CT19.
Assessment 5% ECTS Presentations of work with individual, group and cross-assessments. CE3, CE4, CE22, CT10, CT15, CT19.

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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 assessment will be summative and formative, with practical and theoretical/practical assignments. Each of these assignments will be worth 10% of the final grade.

The final grade for the subject will be the average of the grades for Shape and Color, each weighing 50%. To obtain the average, you must have passed both blocks.

EVALUATION CRITERIA

Late submissions will be penalized with two points, and they can only be attempted in the next class. If the work is not submitted within this deadline, the grade obtained will be 0.

Total or partial non-presentation of work, as well as repeated and unjustified absence from face-to-face sessions, will lead to the qualification of “not assessable.”

Visits, class attendance, and punctual submission of assignments will be mandatory.

It is mandatory to attend classes with the necessary materials to do the projects. Failure to attend with the materials will be validated as an absence.

Students who do not submit any coursework on time and in the correct format, whether or not they attend class, will be graded as "Not assessable", and will not have the right to review and re-evaluate the subject.

Review process

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

Learning outcomes of the subject

Knowledge

Identify and differentiate the communicative and expressive functions of different artistic codes and the ways they are combined, including analog and digital photographic language, to achieve results that align with pre-established goals. (KT01)

Choose appropriate formats, sizes, and proportions for each artistic expression with reasoned criteria. (KT05)

Skills

Use the language of materials specific to the visual and plastic arts, understanding their significance and their expressive properties. (ST04)

Apply color using theoretical models that explain the relationships between hue, value, and chromatic intensity. (ST04)

Create two- and three- dimensional compositions, including the analog and digital photographic images, demonstrating expressive intent, compositional skill, and formal resolution. (ST08)

Learning outcomes of the degree program

Knowledge

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

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

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

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.

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

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Bibliography and Resources

References Block I: Form

-"Punto y línea sobre plano" Kandinsky (Editorial Paidós, Colección Estética, 1996. First edition, Munich, 1926)

- "Comic Exercises" Roberto Massó (2021)

-"First Dadá Manifesto", Tristan Tzara (1918)

- "Casa collage. An essay on the architecture of the house" Xavier Monteys / Pere Fuertes (Editorial Gustavo Gili SL, Barcelona, 2001)

- "Bauhaus. bauhaus archive" Magdalena Droste (TASCHEN, 2013)

-"aurelia muñoz. aerial workshop", a project by EINA IDEA (Grau-Garriga Center for Contemporary Textile Art + EINA Foundation, Barcelona, 2024)

-"Las ciudades invisibles" Italo Calvino (Ediciones Siruela, Biblioteca Calvino, Madrid, 2022)

-"Pure Formalism" David Bestué (Editorial Tenov, Barcelona, 2011)

-"A room for the sun and the moon" Casa Antillón (Project financed by the government area of culture, tourism and sport of the community of Madrid, 2024)

-"What artists wear" Charlie Porter (Penguin, 2022)

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- Cage, John (1993). "Color and Culture: Practice and Meaning from Antiquity to Abstraction". Petit Brown.

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- St Clair, Kassia (2016). "The Secret Lives of Color." John Murray.
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- Wada, Sanzo (1930). Dictionary of color combinations. Ed. Seigensha