



Eina Centre Universitari
Fundació Eina
Disseny Art Barcelona

Passeig Santa Eulàlia 25
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AUTOPRODUCCIO

Silvia Escursell Martinez, Mariya Alipieva Lazarova

Supervising Teacher: Silvia Escursell Martinez

Group: 1

Code: 105747

Credits: 6 ECTS

Course: 2

Semester: 2

Typology: Obligatory

Subject: Technology

Schedules:

Group	Schedules	Teacher
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Subject Presentation

Brief Description:

The subject aims to introduce the stages of production of an artistic project and its subsequent promotion. It combines creation with the management of documentation and actions, required by the institutions involved in the process of showing the work to the public.

Screen printing is incorporated as a means of expression, due to its ability to adapt to multiple materials, which in turn could be manipulated and combined with many others. This printing technique could be applied in many areas of one's own creation or to enhance the presentation of projects.

Training Objectives:

- Encourage creation, experimentation and critical thinking.
- Know the different production stages of a project and its possible outcomes.
- Understand the mechanisms of self-production and the relationship with other professionals, institutions and cultural agents.
- Learn to plan and work in an orderly manner.

Recommendations

No specific knowledge is required.

Contents and Methodology

Brief Description:

- The role of the artist in the production and promotion phases of artistic projects and their relationship with other cultural agents.
- Self-production of individual projects. Resource planning.
- Manual silkscreen printing processes. Manipulation of the results generating three-dimensional pieces in the installation format.
- Preparation and management of the documentation that accompanies and explains the project.
- Planning appropriate packaging for each piece.
- Finishing and presentation. Location in the exhibition space and interaction of the works with the public.
- Learn about the possibilities of financing the production costs of the work and also for expenses related to its participation in international exhibitions and fairs.

Teaching methodology:

A minimum dedication equivalent to two weekly sessions will be required, one guided and one autonomous, lasting approximately three and a half hours.

During the guided session, presentations of the topics and references will take place, the necessary demonstrations will be carried out, and the remaining time will be dedicated to visits, materialization and monitoring of the projects.

The autonomous sessions will be fundamentally productive and will have the support of the workshop teachers when necessary.

Training activities:

Historical and referential contextualization sessions, accompanied by viewings of physical examples of contemporary artists.

Sessions explaining procedures and practical demonstrations. Comments on readings, consultations, debates and visits to scheduled exhibitions.

Supervised internships in the workshop and occasionally preparation for internships to be carried out abroad.

Initially, the production of an installation project is planned, which includes a minimum of two elements, printed in screen printing and with volume. These can be combined with other techniques and artistic expressions (audio, video, performance, etc.). The project will be divided into three parts:

1. Preliminary draft (10%):

Present the initial idea, defining the production phases and estimating the time and production costs required for each stage. Each student presents an individual proposal in digital format, which includes a brief descriptive text, sketches, a schedule and an initial forecast of production costs.

2. Project (30%):

Realization of the project elements - choice of materials, conceptual justification, descriptive graphic documentation, distribution in the exhibition space, balance of expenses incurred.

If a large-scale installation is planned, a model can be made, maintaining the proportions, location and interaction of the elements.

3. Project promotion (30%):

- Construct suitable packaging for all the elements that make up the work.
- Prepare instructions for unpacking and installing the work.
- Mock application for a grant for the external promotion of the project (Institut Ramon Llull Model).

The planning of shipping and travel expenses for the artists will be worked on in pairs.

Constructive criticism (5%)

The last activity of the subject will consist of commenting on and evaluating a classmate's project.

At the beginning of the course, intensive capsules will also be held, lasting two sessions. One on the use of screens (5%) and the other will focus on the exploration of materials suitable for screen printing and for the construction of three-dimensional pieces (10%).

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.

Each of the proposed projects will have a certain value for the final grade:

- Capsule 1 (Wefts) - 5%
- Capsule 2 (Materials) - 10%
- Preliminary draft - 10%
- Project - 30%
- Project promotion - 30%
- Constructive criticism - 5%

The criteria will have to do in each case with the objectives of each project, but in all of them the following will be assessed:

- Conceptualization, coherence and originality.
- Effort, questioning and proper implementation.
- Punctuality, self-demanding and care in presentation.

Class attendance and participation will be weighted with 10% of the grade.

Review process

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

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.

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

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.

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 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.

Formulate viable business plans for the development of design-related products, services, or initiatives that incorporate sustainability, inclusion, and gender perspectives, and align with democratic and fundamental rights.



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Bibliography and Resources

Cossu, M and Dalquié, C. Serigraphy. Ed. Gustavo Gili. Barcelona 2015

Dawson, J. Complete Guide to Engraving and Printing. Techniques and materials. Ed. Blume. Madrid 1982.

Grabowski, B and Flick, B. The engraving and printing. Complete guide to materials and processes. Ed. Blume. Barcelona 2009

Sultan, T. Chuck Close Prints: Process and Collaboration. Princeton University Press. 2003

Weitman, W. Kiki Smith: Prints, Books & Things. The Museum of Modern Art. New York. 2003

Resources:

Ramon Llull Institute www.llull.cat

Institute of Balearic Studies www.iebalearics.org

Acción Cultural Española <https://www.accioncultural.es>