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

PROJECTE FOTOGRAFIC

Alberto Polo Fernando

Supervising Teacher: Alberto Polo Fernando

Group: 1

Code: 105756

Credits: 6 ECTS

Course:

Semester: 2

Typology: Optative

Subject: Design Culture

Schedules:

Group	Schedules	Teacher
1	Dijous 12:00 - 15:00	Alberto Polo Fernando

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Subject Presentation

Brief Description:

The subject aims to introduce students to photography as a creative, critical and contemporary language and highlight the characteristics of the medium for telling stories.

Based on context and reference material, the subject will be based primarily on the practical development of two photographic works and the debates that take place.
encourage throughout the various analysis sessions.

Training Objectives:

The first project aims to demonstrate the ability to use photographic language to tell stories as well as the students' technical knowledge and observe the different discursive possibilities that the same subject or theme gives us depending on how we approach it, despite the particular differences in each case.
The purpose is to develop a series of images of between 5 and 10 photographs with narrative and aesthetic coherence, as well as finally discuss how problems of any nature that we have encountered in the process have been resolved.

After completing the first common theme exercise, we will focus on the main exercise of the subject. In this case, the topic of the project is free and the working methodology will be different from the first exercise. First, the student must present a report with which they intend to do a preliminary conceptualization work that must include a synopsis and forecast of possible themes on which they want to reflect, the working methodology, photographic technique that will be used, etc., all accompanied by visual references, referential authors and bibliography.
The second part is, of course, the photographic series which in this case must be presented at the end of the course and in book or publication format.

Recommendations

- Neither practical nor theoretical knowledge in the photographic field is mandatory.

- It is recommended to have access to a photographic device or camera. The student will be encouraged to use a specifically photographic device to try to gain additional knowledge in photographic practice.

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Contents and Methodology

Brief Description:

- Intimacy as a space that generates stories.

- Explorations of gender, identity and race.

- Reading the image.

- Conceptualization and development of a photographic project.

- Methodology and practice of the photographic act.

- Construction of a series of images.

- Build a personal and coherent style.

- Thematic coherence.

- Edition of a photographic series.

- Sequencing and photographic narrative.

- Complementary narrative resources.

- The Photobook.

Teaching methodology:

The Photographic Project subject focuses on the process of photographic creation: from the idea to the presentation of the finished project and presented in the most appropriate format.

Throughout the course, students and teacher share their experience in the process of developing a photographic project. The main bulk of the sessions revolves around the students' own work, who will have to contribute new images to share with the teacher and the rest of the group in order to discuss and advance their projects, finding the best solutions in all aspects of the creative process.

Training activities:

The subject is structured around two photographic projects, one of short duration and with a mandatory theme common to all students and a second long-term project with a free theme chosen by each student.

Prior to these two practical assignments, several more 'theoretical' sessions are held, based on projections, with the intention of providing a context around photographic themes and the different ways of approaching them, trying to establish some initial learning bases on various topics around photographic language such as: the construction of the photographic image; different layers of reading a photograph; narrative possibilities of a set of images; etc.

An important part of the learning method is the sharing of the creative process of each student in order to visualize, share, debate and enrich the personal process and solve practical problems by fostering critical thinking and dialogue. And this is possible, as long as class attendance is continuous and accompanied by a participatory attitude.
Obviously this must be accompanied by autonomous and personal work that each student must do in a responsible and self-demanding manner, both in terms of capturing and reviewing images, and in terms of personal reflection on them.

Finally, as an added Training Activity, although not assessable, there will be a visit from a guest professor of recognized professional prestige in the sector, who through his own experience will provide more specific knowledge to the students and possible solutions for their own projects.

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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 evaluation of the subject will be continuous and will be divided between three evidences by percentages according to the time, effort and academic value estimated for each of them and in the manner indicated below.
The development of the project throughout the semester will be assessed, as well as the execution according to the initial idea, the appropriation of a personal language, the aesthetic and conceptual coherence, the strength and eloquence of the narrative and the final presentation of the proposal.

The grade obtained derives from participation, the project development process followed by the student during the course and the results achieved around the photographic language as in the final presentation of the work.

The student's final grade is calculated according to the average of the three tests mentioned and carried out during the semester and with the following criteria and percentages:

- The first exercise, on a 'compulsory and common' topic for the entire group and to be developed over the course of between 3 and 4 weeks, will be worth 30% of the final grade.

- The second piece of evidence will be written, in the form of a report, on the concept, technique, methodology, references and development of the final project. The value of this submission will be

20%.

- The main project of the semester (third evidence), of a free theme and introduced by the previous report, with a time to work on it of approximately 4 months, will have a value of 50% of the final grade.

- Plagiarism or self-plagiarism in any of the assignments assigned to the course is grounds for suspension.

- The use of Artificial Intelligence in any of its versions in a fraudulent or deceptive manner, if not previously communicated and approved by the teacher in charge of the subject, is grounds for failure.

- The minimum attendance to be evaluated is 80%.

Review process

General regulations:

- Reassessment systems are not contemplated in the cases of external internships, TFGs, and subjects/training activities that, due to their eminently practical nature, do not allow it.

- 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.

- Reassessment only allows the subject to be passed if it has previously been failed or if it has not been possible to assess it. In no case is it an option to raise the grade.

Specific regulations for the subject:

- The assignments are not under any circumstances susceptible to being re-evaluated, unless due to force majeure, communicated and accepted by the teacher with whom a resubmission or review will be agreed upon throughout the course and/or on the agreed date.

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Learning outcomes of the degree program

Skills

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.

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.

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.

Knowledge

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.

Learning outcomes of the subject

Skills

Apply basic concepts of design history and theory by critically analyzing objects, discourses, and practices using bibliographic sources. (ST10)

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Bibliography and Resources

Essay:

- Barthes, Roland (1980). The camera lucid. Note on photography. Barcelona: paid
- Berger, John (2013). To understand photography. Barcelona: Editorial Gustavo Gili.
- García-Alix, Alberto (2008). We will die watching. Madrid: La Fábrica Editorial.
- Nakahira, Takuma (2018). The documentary illusion. Barcelona: Ca l'Isidret Editions.
- Sontag, Susan (1977). About photography. Barcelona: Arcadia Publishing.
- Tanizaki, Junichiro (1933). The praise of the shadow. Madrid: Ediciones Siruela.
- Wenders, Wim (1993). Eleven. Munich: Schirmer/Mosel.

Featured Photography Monographs:

- April, Laia. Where Abortion. Dewi Lewis.
- Anderson, Christopher. are Kehrer Verlag.
- Arbus, Diane. Untitled. Aperture
- Billingham, Richard. Ray's a Laugh. Scalo.
- Brodie, Mike. A period of Juvenile Prosperity. Twin Palms.
- Houses, Ricardo. Pigeon in the Air Self-published
- Clark, Larry. Tulsa. Grove Press.
- Daifu, Motoyuki. My family is a pubis so I ... Little Big Man.
- Davidson, Bruce. Brooklyn Gang. Twin Palms.
- Dawn Alison, April. same title. MACK.
- by Middel, Cristina. The Afronauts. Self-published
- Dikeman, Deanna. Leaving and Waving. Choose Common.
- Fortune, Rahim. Hardtack. Loose Joints.
- Frank, Robert. The Americans. Steidl.
- Friedlander, Lee. America by Car. Fraenkel Gallery.
- Fukase, Masahisa. Family. MACK.
- Fukase, Masahisa. Ravens. MACK.
- Gill, Stephen. The Pillar. Nobody Books.
- Goldberg, Jim. Raised by Wolves. Scalo.
- Goldin, Nan. The Ballad of Sexual Dependency. Aperture
- Man, Takashi. 36 Views of Mount Fuji. MACK.
- Lehtola, Jouko. Young Heroes DA2
- Mann, Sally. Immediate Family. Aperture
- Mark, Mary Ellen. Tiny Streetwise Revisited. Aperture
- Meeks, Raymond. Cyprian Honey Cathedral. MACK
- Mizutani, Yoshinori. Tokyo Parrots. amana
- Neshat, Sirin. The Women of Allah. Marco Noire Publisher.

- Nixon, Nicholas. The Brown Sisters. MOMA.
- Petersen, Andersen. Café Lehmitz. Schirmer/Mosel.
- Pitts, Johnny. African: A Journal. Morel
- Powell, Gus. Family Car Trouble. TBW Books.
- Ruby Frazier, LaToya. The Notion of Family. Aperture
- Sherman, Cindy. Untitled Film Stills. MOMA.
- Sweat, Issei. Family Diary. Common Thing.
- Telkov, Fyodor. 36 Views. Anomalous editions.
- Templeton, Deanna. What She Said. MACK
- Hello, Cammie. 5 Dollars for 3 Minutes. Void.
- Tomiyasu, Hayahisa. TTP MACK.
- Weems, Carrie Mae. The Kitchen Table Series. Aperture