

DISSENY PER A L'IDENTITAT

Mariona Bros Ardévol

Supervising Teacher:

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

Code: 105755

Credits: 6 ECTS

Course: 2

Semester: 2

Typology: Obligatory

Subject: Design Culture

Schedules:

Group	Schedules	Teacher
1	Dimecres 12:00 - 13:30	Mariona Bros Ardévol
2	Dimecres 10:15 - 11:45	Mariona Bros Ardévol
101	Dimecres 08:30 - 10:00	Mariona Bros Ardévol
201	Divendres 08:30 - 10:00	Mariona Bros Ardévol
202	Divendres 10:15 - 11:45	Mariona Bros Ardévol



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Subject Presentation

Brief Description:

If design can project, construct, contradict, displace or resignify identities, identities also challenge and deeply affect the discipline of design.

The subject is proposed as a space to reflect on and act on the different relationships between the concepts of "design" and "identity": not only "design for" identity, but also "design around" identity, design "in response to" identity or design "despite" identity.

The approach to these relationships will be made by focusing on the individual, the territory and the collectivity, and based on intersectional, decolonial or mutualist perspectives.

Training Objectives:

1. Incorporate complex knowledge about notions of identity, their constructions and the ways in which they operate.
1. Develop a critical positioning towards the identity environment in relation to design.
2. Recognize, within the different design expertise environments, patterns, codes and conventions that transmit identity.
3. Make the latent identity visible in the objects, images, narratives and spaces that surround humans.
4. Detect and differentiate situations of identity mediation in unconventional contexts: those images that project identity in unexpected places.
5. Design images that project identity in different formats and for different contexts
6. Produce manifestations that provide sustainable transformations for specific contexts, through formalization strategies specific to design, such as: spatial, objectual, graphic, audiovisual or performative.

Recommendations

The Virtual Campus is the main communication tool between teachers and students. Therefore, it is recommended to consult it often.

Only regular attendance at sessions ensures adequate monitoring of the course contents and exercises, which assume the presence of the students. It is the responsibility of the student to assume the consequences arising from their lack of attendance.

It is recommended to complete the recommended readings as well as work on the complementary material for a good and correct understanding of the subject.

The use of AI is limited to research assistants; texts or designs made with these tools are not accepted.

Contents and Methodology

Brief Description:

The subject is structured into 3 thematic blocks:

1. Embodied identities, individual/social identity and identity and culture
2. More than human identities and multi-species intertwinings.
3. Technocultures and digital identities.

In each block, readings are carried out that help students to locate the general framework of the topic and the main ideas;

Related art and design projects are analyzed and students carry out the relevant tasks.

Each blog will feature the participation of a guest speaker who will give a lecture related to the topic.

Teaching methodology:

The teaching methodology proposed by the subject is based on abolishing the traditional separation between theory and practice, making foundation and action appear in the same space-time with the aim of achieving the same purpose. That is why different challenges and exercises will be suggested throughout the subject. In order to solve them, students will need to acquire certain knowledge –through readings, viewings, external visits or guests in the classroom–; but also through the self-production of the knowledge they consider necessary, and the ability to design.

Training activities:

The training activities proposed are structured around each of the blocks and will be carried out in both seminar and plenary sessions.

Course exercises and design challenges will be carried out in each block.

Interpretive analysis of works of design and art

Working with texts

In each block we will have a conference from a guest person.

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.

Each subject will define the use of generative AI tools in assessed activities according to one of the following three levels: use not permitted; use restricted to specific tasks indicated by the teaching staff; or use permitted as part of the working process, provided that it is declared and justified.

When AI has played a significant role in an assessed activity, the student must declare which tool they used, for what purpose, at which stage of the work, and what subsequent review, selection or transformation they carried out.

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.

_Short exercises (individual): each of them will count 5% in the final grade.

_Design challenges (in groups): each of them will count for 20% of the final grade.

_Attendance and level of participation and involvement of each student: will count for one 10% in the final grade.

In order to be able to make the final average, you will need to have passed with a 5, both the plenary part like the seminar part.

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 subject

Knowledge

Detail the common features and specificities of design disciplines through critical analysis of historical styles and current trends. (KT01)

Skills

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

Critically discuss the canons and evaluation criteria established in design culture, with particular attention to the gender perspective. (ST12)

Competencies

Write an essay based on a well-founded research question related to design culture, integrating argumentative skills, structured content, and appropriate use of references. (CT06)

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.

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

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 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 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

Hall, Stuart, and Paul du Gay, eds. 1996. Questions of cultural identity. London: SAGE.

Gupta, Akhil, and James Ferguson, eds. 1997. Culture, power, place: Explorations in critical anthropology. Durham, NC: Duke Univ. Press.

Kurzweily, Jonathan; Pérez, Moira; Spiegel, Andrew D. (2023). "Identity politics and social justice". *Dialectical Anthropology*. 47 (1): 5–18

ANZALDÚA, Gloria (2016) "Rebel movements and cultures that betray" and "Penetrar in la serpiente" in *Borderlands/La frontera*, Capitán Swing, Madrid

HARAWAY, Donna (2019) "Tentacular thinking" in *Keeping up with the problem. generate parentesco in the Chthuluceno*, Consonni, Bilbao

TSING, Anna (2017) "Prologue. Aroma of autumn" and "The arts of observation" in *La seta del fin of the world*, Captain Swing, Madrid,

FRANCO, Marta G. (2024) "Memory of innovation from below" in *Las redes son nuestras: a popular history of the internet and a map to inhabit it again*, Consonni

STEYERL, Hito (2025) "Introduction" and "'The hardest part': statistical creation of images and economies of war" in *Medios calientes. Las imágenes en era del calor*, Caja Negra, Buenos Aires,