



Eina Centre Universitari
Fundació Eina
Disseny Art Barcelona

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Direcció de Projectes Culturals

Xavier Acarín Wieland

Supervising Teacher: Xavier Acarín Wieland

Group: 1

Code: 108065

Credits: 6 ECTS

Course:

Semester: 2

Typology: Optative

Subject:

Schedules:

Group	Schedules	Teacher
1	15:30 - 18:30	Xavier Acarín Wieland



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Subject Presentation

Brief Description:

The design of cultural institutions and institutions of design, art and architecture are the focus of this subject dedicated to the management and organization of cultural projects. Through practical exercises, shared readings, and visits to spaces and entities, students will come closer to an understanding of institutionalization processes, the professional environment, organizational models, and the knowledge necessary to create their own cultural project.

The subject is an opportunity to think about how we participate, create, and manage culture in the context of Barcelona. By exercising critical imagination, group work, speculative design, and ethical positioning, students will acquire basic tools to analyze cultural institutions and propose management, production, and programming frameworks that advance cultural rights, democratic values, diversity and social inclusion, and environmental rights.

During the course we will visit and experience first-hand a series of cultural proposals that will serve to place students in context and delve deeper into the real implications of contemporary ideas and debates around contemporary creativity and its organization. Among others, we will delve deeper into the DHub, with whom we maintain a special collaboration.

Training Objectives:

- Understand the processes of institutionalization of culture, as well as the ways in which cultural institutions and organizations participate in the consolidation of a collective imaginary.
- Learn about different ways of understanding culture and its management.
- Work on critical thinking skills towards one's own and others' management projects.
- Know the basic tools for carrying out cultural management projects and be able to apply them creatively and critically.
- Know the context and relevant cultural agents in the context of Barcelona and Catalonia.

Recommendations

There are no specific prerequisites to take this course. Students are required to actively participate in all sessions and visits organized for the course and to have an interest and curiosity in the topics covered.

Contents and Methodology

Brief Description:

Block 1. Design Culture and Institutions

- 1.1. Museums, taste, identity, discipline and power
- 1.2. Access to culture and its management
- 1.3. The work of the Design Hub and the institution of design
- 1.4. Identification of opportunities in a defined context
- 1.5. Creation, criticism and analysis of own and other people's proposals

Block 2. Design of Culture

- 2.1. Knowing the context and the agents
- 2.2. Management and organization models
- 2.3. Self-management, cooperativism, associationism
- 2.4. Official culture and the end of the alternative
- 2.5. Cultural Policy

Block 3. Culture and City

- 3.1. Gentrification and social responsibility
- 3.2. Precariousness of cultural work
- 3.3. Cultural experimentation
- 3.4. Critical imagination and other futures
- 3.5. Participation and transformation

Teaching methodology:

- Directed activities: analysis of the cultural context, implications of cultural projects, seminars and theoretical sessions, debates and discussion groups, visits to cultural projects.
- Supervised activities: carrying out a cultural project
- Independent activities: reports and reflections on visits, reading and preparation for seminars.

Training activities:

Guided activities:

Activity: Theoretical sessions

Hours: 15%

Skills: CE11, CE12, CE18, CE19, CT17

Activity: Seminars and participation in debates

Hours: 15%

Skills: CE19, CT1, CT6, CE11, CE12, CE19, CT15

Activity: External visits to projects and spaces

Hours: 10%

Skills: CE11, CE12, CE18, CT6, CT15, CT19

Supervised activities

Activity: Design Hub Project

Hours: 20%

Skills: CE11, CE12, CE18, CT1, CT15, CT17, CT19

Activity: Carrying out a management project

Hours: 20%

Skills: CE11, CE12, CT1, CT2, CT6, CT15, CT17, CT19

Autonomous activities

Activity: Reading bibliography and preparing for seminars

Hours: 20%

Skills: CE11, CE12, CE19, CT1, CT3, CT6

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.

Participation, Interest and Creativity - 20%

Research, Critical Understanding, Seminar Organization – 20%

Inventiveness, Coherence, Responsiveness, DHub Action – 20%

Research, Critical Imagination, Analytical Ability and Rigor in the Final Project – 40%

Review process

Students who, despite having followed the continuous assessment, have not obtained the minimum grade of 5.0 will have to resubmit the failed work(s) during the recovery week, which will not be able to obtain more than a 6.0.

Learning outcomes of the subject

Knowledge

Describe the social groups and agents involved in cultural industries, defining their functions and interactions in their different contexts. (KT01)

Distinguish the characteristics and functions of the main institutions operating in the field of design culture and cultural industries. (KT06)

Competencies

Design a strategy for the dissemination and promoting design culture. (CT06)

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)

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.

Skills

Apply ethical and aesthetic criteria and values to design practice, taking into account the formal dimensions of environments and their diversity.

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 the development of design projects—individually or in teams—with adaptability, within the organisational context of companies and institutions.

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.

Bibliography and Resources

Acarín, Xavier and Adams, Barbara, "Objects and Bodies in Today's Museums" in Experience Design, London: Bloosmbury, 2014.

Aranda, Julieta, Kuan Wood, Brian, and Vidokle, Anton (eds.), Are You Working Too Much? Post-Fordims, Precarity, and the Labor of Art, Berlin: Sternberg Press, 2011

Bennett, Tony. "The Exhibitionary Complex," New Formations, No.4, (Spring 1988): 73-102

Bennett, Tony. The Birth of the Museum, Milton Park, UK: Routledge, 1995

Berardi, Franco, After the Future, Chico, CA: AK Press, 2011

Castro, Mauro, Mari-Costa, Marc, "Urban municipalities: from collective management to the right to the City", Eure, Vol.42, No.125 (January, 2016): 131-153

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Duncan, Carol. Rituals of civilization. Murcia: Nausicaa. 2006

Duncan, Carol and Wallach, Allan. "The Museum of Modern Art as Late Capitalist Ritual: An Iconographic Analysis." 1978, Marxist Perspectives, New York, Vol.1, No.4 (Winter, 1978):28-51

Duncan, Carol & Wallach, Allan. "The Universal Survey Museum," Art History, Vol. 3, Is. 4, 1 (December 1980): 448-469.

Federici, Silvia. Revolution Point Zero, Binghampton, NY: PM Press, 2012.

Hooper-Greenhill, Eileen. (1992), Museums and the Shaping of Knowledge, Milton Park, UK: Routledge, 1992.

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Lijster, Thijs. The Future of the New, Artistic Innovation in Times of Social Acceleration, Amsterdam:

Valiz, 2018.

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Satué, Enric. El Factor Diseño, In the culture of the image and in the image of the culture, Madrid: Alianza Editorial, 2011.

Searle, John. "What is an Institution?" Journal of Institutional Economics, Vol. 1, Iss. 1, (June, 2005): 1-22.

Schulman, Sarah, The Gentrification of the Mind Witness to a Lost Imagination, Berkley, CA: University of California Press, 2013.

Theatrum Mundi, Making Cultural Infrastructure, London: Somerset House, 2017.

Zafra, Remedios. El Entusiasmo, Barcelona: Anagrama, 2017

Other Resources

Thematic collections of materials delivered throughout the course.

Cooperative Culture in Barcelona

The Macba, the right, the left and the rich, 2013.