DEGREE CURRICULUM
DIGITAL ART AND CULTURE

Coordination: LEGA LLADOS, FERRAN JOAN

Academic year 2023-24

Subject's general information

Subject name	DIGITAL ART AND CULTURE
Code	102070
Semester	1st Q(SEMESTER) CONTINUED EVALUATION

Typology	Degree	Course	Character	Modality
	Bachelor's Degree in Digital Design and Creative Tehcnologies	3	OPTIONAL	Attendance-based

Course number of credits (ECTS)	6

Type of activity, credits, and groups	Activity type	PRAULA	TEORIA
	Number of credits	3	3
	Number of groups	1	1

Coordination	LEGA LLADOS, FERRAN JOAN
Department	COMPUTER ENGINEERING AND DIGITAL DESIGN
Teaching load distribution between lectures and independent student work	60H. teaching classes. 90H. Personal work
Important information on data processing	Consult this link for more information.
Language	Catalan Spanish
Distribution of credits	3 theoretical credits 3 practical credits

Teaching staff	E-mail addresses	Credits taught by teacher	Office and hour of attention
LEGA LLADOS, FERRAN JOAN	ferran.lega@udl.cat	6	Office 1.22. To consult with the teacher

Learning objectives

Assigantura objectives:

Understand the main characteristics of different cultures and the digital age.

Know the different models and cultural dimensions.

Being able to relate artistic expressions to a certain culture.

Understand the relationship between the history of art and culture in the technological-digital context.

Produce digital artwork.

Competences

Basic Competences (CB):

CB2. That students know how to apply their knowledge to their work or vocation in a professional way and possess the competencies that are usually demonstrated through the elaboration and defense of arguments and the resolution of problems within their area of study.

General Competences (CG):

CG3. Ability to respond to contexts typical of digital environments, recognizing physical, cognitive, cultural and social factors that frame design decisions.

CG10. Make use of digital tools and media in your professional development.

Specific Competences (CE):

CE7. Being able to design, plan, manage and develop a technological and artistic project from a multidisciplinary perspective.

CE11. Knowing how to visualize and visually communicate information by mastering the techniques of 2D and 3D graphic expression, knowing how to present the results based on aesthetic canons.

CE12. Knowing how to apply sufficient design knowledge to analyze data, synthesize ideas, propose and defend a digital design concept and develop it until it can be put into practice using the appropriate creative technologies for each project.

CE13. Acquire aesthetic and artistic sensitivity to make decisions during the creative process, demonstrating skill in handling the specific techniques and procedures of digital art.

CE14. Ability to generate new ideas in the field of digital design from the artistic models of the different movements throughout the history of art, such as the Bauhaus, fostering the implementation of their creative skills and the power of anticipation and innovation.

CE15. Being able to individually carry out, present and defend an original project in the field of digital design and creative technologies before a university court, in which the competences acquired in the degree are synthesized

and integrated.

Transversal Competences (CT):

CT4. Acquire basic knowledge of entrepreneurship and professional environments.

CT6. Apply the gender perspective to the tasks of the professional field.

Subject contents

The program is structured in two blocks, each theme is worked on during 2 weeks.

1- Transformation of culture and art from the 20th to the 21st century.

The site-specific.
The plastic image and the technological image.
Technology as a source of aesthetic and critical experimentation.

2- New forms of art.

The net-art.
Technology and robotic art.
Art, nature and technology-ODS (Sustainable Development Goals in art).

Methodology

The teaching and learning methodology is linked to the following organizational modalities:

• The course is organized in classes where the technical contents of the subject are exposed. In these sessions, the bases and methods that are applied in the creative processes in the field of art and digital culture are presented. In addition, practices will be carried out to evaluate the work and the autonomy of the students both individually and in groups.

• Theoretical presentation of the teaching staff through audiovisual support and work proposals according to the thematic blocks to be developed.

* Study of cases. •

*Debates and reflections around the observation of different artistic projects.

* Visit of professionals from arts.

• Art in the digital age and contemporary culture.

* Production of works of art.

* Visit in different contemporary art spaces.

• Participation in artistic Open Calls.

* Work for projects. Each group has to develop a project in which it is vegi reflectit the different continguts treballats en l'assignatura. Every week in the classroom s'haurà to present the process that this development and the act of group follow-up.

* The students of the subject will tutor the students of the 4th year of the mention of education in the diversitat del grau de Mestre, in order to create a website to show artistic projects.

SOFTWARE

Touchdesigner / Arduino / Procesing

Adobe Indesign

TinckerCad / Autocad

3D Max Studio

Adobe Premiere

Adobe Photoshop

Development plan

The classes have a very practical orientation and are based on a theoretical framework. There will be outings outside the classroom, debates and exhibitions of the work, all focused on the performance of artistic practices to achieve the necessary skills to overcome the objectives of the subject.

Week	BLOCK	THEME	DESCRIPTION	Deliveries
1	1	site-Specific.	Museu Trepat Visit.	
2	1	site-Specific.	Treball Aula. Dinámica de treball grupal.	FO
3	2	From plastic image to technological image.	The art evolution in XX century	
4	2	From plastic image to technological image.	Cultural movements from XX and XXI centuries.	
5	3	Technology as a critical and stetical strategy.	Digital tools to create art (Touchdesigner, Arduino, IA, VR, interacción, etc.).	
6	3	Technology as a critical and stetical strategy.	Inernational Artist visit.	
7	4	El Net-Art.	FUNDACIÓ SORIGUÉ VISIT	FO
8	4	El Net-Art.	Historial artist from Net Art.	
9		Exams week.		PRO1
10	5	Robotic Art.	Machines in art.	
11	5	Robotic Art.	Cibernetic artists.	
12		Project tutorships.	Project tutorships.	
13	6	Art, nature and technology. ODS in Art.	VISIT TO LA PANERA ART CENTRE.	FO

14	6	Art, nature and technology. ODS in Art.	Multispecies relations in art.	PRO2
15		Oral exam	Exhibition at Museu Trepat,	P2
16		Exams week.		P1
17		Exams week.		
18		Tutorships.		
19		Recovery Exams week.		RECOVERY

For the correct completion of the course, students must have a notebook or notebook of notes to take to all classes, where they will collect ideas, annotations of the exhibitions, debates, reflections, paste images, make sketches, drawings and sketches, and will be their field diary of the course.

*Some of the dates established in this organization may be subject to change depending on the availability of exhibition spaces.

Evaluation

The assessment instruments are based on the observation, monitoring and control of the change processes produced in the work carried out by the students, as well as on the development of the design and creative process.

ACR	Evalutation activities	Ponderation	Minium note	In grouo	Obligatory	Recoverable
P1	Final Exam.	25%	No	No	Yes	Yes
PRO1	Digital Art Project at Trepat Museum.	25%	No	Yes	Yes	No

PRO2	Solo art book project.	25%	No	No	Yes	No
FO	Forum.	10%	No	No	No	No
P2	Public oral exam at Trepat Museum.	15%	No	Yes	Yes	No

FINAL NOTE: 25% P1 + 25% P2, = 15%) + 25% PRO1 + 25% PRO2 + 10%FO.

To pass the course: The **final grade** must be equal to or higher than 5.

If the **FINAL_NOTE** is lower than 5, students may take a recovery exam during the period indicated on the EPS website.

If they have to take the recovery exam, the **FINAL_NOTE** will be calculated with the following weighting: Recovery exam mark 50% (with a minimum grade of 5)+ PRo 1 25% + PRO 2 25%. If the student does not reach the minimum grade of 5, but the average with the internship is approved, the grade that will be subtracted from the transcript will be 4.9.

* The Alternative Evaluation, which can be used by students who meet the requirements established in the evaluation norms of the UDL, will involve the completion of an exam with 100% of the content or theoretical framework of the subject, and also will have to fulfill a project of artistic creation to be agreed with the teacher. The weighting will be: FINAL SCORE 50% Exam (minimum grade of 5) + 50% Artistic project. In case of having to recover the subject, the recovery exam and the recovery of the artistic creation project can be carried out. The recovery exam will have a minimum grade of 5. If this minimum grade is not exceeded in the exam and the average with the practices is approved, the grade that will be subtracted from the record will be 4.9 as established in the evaluation regulations.

Bibliography

Required bibliography:

haraway. D. (1985). Manifiesto Ciborg. Madrid, KAótica libros
Bauman, Z. (2017). El mundo Líquido. Paidos Iberica.

Bibliography:

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• Alonso, C. (2019). Recomposicions maquíniques. Barcelona: Edicions Universitat de Barcelona.
• Benjamin, W. (1935-1989) La obra de arte en la época de su reproductibilidad técnica. Buenos Aires, Taurus.
• Colorado, A. (2019). La mirada múltiple. Imagen y tecnología en el arte moderno. Madrid: Ediciones Complutense.
• Crespo, JL. (2012). Discursos sobre arte digital. Málaga: Eumed.net.

• Haraway. D. (1985). Manifiesto Ciborg. Madrid, KAótica libros
• Haraway, D. (2019). Seguir con el problema. Bilbao, Ediciones Consonni.
• Molina, A. y Landa, K. (2000). Futuros emergentes, Arte interactividad y nuevos medios. Valencia: Diputació de València. Institut Alfons el Magnànim.
• Paul, C. (2015). Digital art. London: Tames and Hudson.
• Scolari, C y Rapa, F. (2019). Media Evolution. Sobre el origen de las especies mediáticas. Buenos Aires, La Marca editorial.

Webs:

CCCB. Centre de cultura contemporània de Barcelona: https://www.cccb.org/ca

MACBA. Museu d'art Contemporani de Barcelona. https://www.macba.cat/ca

ADA, Archive of Digital Art: https://www.digitalartarchive.at/nc/home.html

Fundació Soriguè: https://www.fundaciosorigue.com/ca/

Museu del Trepat: https://www.museutrepat.cat/ca/

Ars Electronica: https://ars.electronica.art/news/de/

Arts At Cern: https://arts.cern/

MOMA: https://www.moma.org/

Centre d'art La Panera: http://www.lapanera.cat/

Bill Viola: https://www.billviola.com/

Daniel Canogar:http://www.danielcanogar.com/

Maria Castellanos - http://mariacastellanos.net/?/=/lang/es

Matt Collishaw- https://matcollishaw.com/