



Universitat de Lleida

DEGREE CURRICULUM

ARTISTIC AND CREATIVE LAB

Coordination: LEGA LLADOS, FERRAN JOAN

Academic year 2022-23

Subject's general information

Subject name	ARTISTIC AND CREATIVE LAB			
Code	102073			
Semester	2nd 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	PRALAB	TEORIA	
	Number of credits	3	3	
	Number of groups	1	1	
Coordination	LEGA LLADOS, FERRAN JOAN			
Department	COMPUTER SCIENCE AND INDUSTRIAL ENGINEERING			
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 122. To consult with the teacher

Learning objectives

Acquire skills to be able to work in a team with the aim of obtaining artistic co-creations.

Establish strategies for managing tasks with a common goal in the artistic context.

Ability to integrate, contribute and adapt ideas of oneself and others, in the artistic context for artistic creations.

Be able to create from the experience learned, from the different movements throughout the history of art.

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

Block 1: The transforming vision of art in society.

Cybernetic art

A recent look at the history of digital art.

Digital technology as a creative tool.

Women in contemporary art.

Sound and creative technological processes.

Artificial life and artificial intelligence.

Block 2: New frontiers of art.

Loss of control in the interaction.

Database aesthetics and data visualization.

Transgenic art.

Art and environment.

The art critic.

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 are presented and work will be done from texts of cultural and artistic references to achieve broad knowledge of this field.
- Theoretical presentation of the teaching staff through audiovisual support and work proposals according to the thematic blocks to be developed.
- * Study of artistic projects. • Debates and reflections on the analytical observation of the artistic culture of the 20th and 21st century.
- * Visit of professionals from the sector. Art as a backbone tool of society.
- * Critical thinking and development of research methods to create art projects.
- Elaboration and creation of artistic projects
- Participation in artistic Open Calls.

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 works, all focused on the realization of artistic practices to achieve the necessary skills to overcome the objectives of the subject.

<i>Week</i>	<i>Description</i>	<i>Activities</i>
1	Course presentation. <i>cybernetic art systems</i> Gordons Pask	1st session. (2h). THEORY. <i>cybernetic art systems</i> Gordons Pask 2nd session. (2h). G1 PRACTICES: Laboratory of artistic creations.
2	A recent Look at Digital Art.	1st session. (2h). THEORY. A recent Look at Digital Art. 2nd session. (2h). G1 PRACTICES: Laboratory of artistic creations.
3	Digital technology as a creative tool.	1st session. (2h). THEORY. Digital technology as a creative tool. 2nd session. (2h). G1 PRACTICES: Laboratory of artistic creations.
4	The forms of digital art.	1st session. (2h). THEORY. The forms of digital art. 2nd session. (2h). G1 PRACTICES: Laboratory of artistic creations.
5	Sound and creative processes. Sound technology.	1st session. (2h). THEORY. Sound and creative processes. Sound technology. 2nd session. (2h). G1 PRACTICES: Laboratory of artistic creations.
6	Life and artificial intelligence in art.	1st session. (2h). THEORY. Life and artificial intelligence in art. 2nd session. (2h). G1 PRACTICES: Laboratory of artistic creations.
7	Art and ecology.	1st session. (2h). THEORY. Art and ecology. 2nd session. (2h). G1 PRACTICES: Laboratory of artistic creations.
8	<i>Art projects exhibition</i>	1st session. (2h). THEORY. <i>Art projects exhibition</i> 2nd session. (2h). G1 PRACTICES: <i>Art projects exhibition</i>
9	<i>Partial exam</i>	Partial exam 1
10	Loss of control in the interaction.	1st session. (2h). THEORY. Loss of control in the interaction. 2nd session. (2h). G1 PRACTICES: Laboratory of artistic creations.
11	<i>Database aesthetics and data.</i>	1st session. (2h). THEORY. <i>Database aesthetics and data.</i>
12	<i>El arte transgénico.</i>	1st session. (2h). THEORY. Transgenic art. 2nd session. (2h). G1 PRACTICES: Laboratory of artistic creations.

13	Cybernetic systems.	1st session. (2h). THEORY. Cybernetic systems. 2nd session. (2h). G1 PRACTICES: Laboratory of artistic creations.
14	Art criticism.	1st session. (2h). THEORY. Art criticism. 2nd session. (2h). G1 PRACTICES: Laboratory of artistic creations.
15	Art projects exhibition	1st session. (2h). THEORY. Art projects exhibition 2nd session. (2h). G1 PRACTICES: Art projects exhibition
16 17	Partial exam	Partial exam 2
18	Tutorship	Tutorship.
19	Recovery Exam	Recovery Exam

*** During the theoretical classes the students will have to take notes of the contents that will be exposed in the classroom. The teacher will deliver and hang on the virtual campus some materials displayed in the classroom, but it is the responsibility of the students to make the readings, and to take the class notes.**

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 project and creative process.

Acr.	Evalutaion Activity	Ponderation	Minium note	In group	Obligatory	Recovery
PRO 1	Project1	25%	No	No	No	No
P1	Partial exam 1	20%	No	No	Yes	No
PRO 2	Project 2	25%	No	depends	Yes	No
P2	Partial exam 2	20%	No	No	Yes	No
Fo	Forum	10%	No	No	No	No

NOTA_FINAL PRO 1 + P1 + P2 + PRO2 + Fo = 100%.

To pass the course, it is necessary that the **FINAL_NOTE** is equal to or greater than 5.

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

If they have to take the make-up exam, the FINAL_NOTE will be calculated with the following weighting: Make-up

exam mark* 50% + Pra 1 25% + Pra 2 25%

*In order to make average in the recovery exam, this will have a minimum grade of 5. Otherwise, if you do not reach 5, the subject will remain failed and no average will be made.

Bibliography

Lectures Recomanades:

Aguirre, P. (2014). *La línea de producción de la crítica*. Barcelona: Consonni.

Albaran, J. (2019). *PERFORMANCE Y ARTE CONTEMPORÁNEO "DISCURSOS, PRÁCTICAS, PROBLEMAS"*. Basicos Arte Cátedra.

Alonso, C. (2019). *Recomposicions maquíniques*. Barcelona: Edicions Universitat de Barcelona.

Bianchi, S. and Verhagen, E. (2016). *PRACTICABLE, from participation to interaction in contemporary art*. London. The MIT Press. Cambridge Massachussets.

Colorado, A. (2019). *La mirada múltiple. Imagen y tecnología en el arte moderno*. Madrid: Ediciones Complutense.

Crespo, JL. (2012). *Discursos sobre arte digital*. Malaga: Eumed.net.

Iges, J. (2016). *Conferencias sobre arte sonoro*. Madrid: Árdora Ediciones.

Iglesias, R. (2016). *Arte y Robótica. La tecnología como experimentación estética*. Madrid: CasimiroB.

Litch, A. (2007). *Sound art*. New York: Rizzoli editions.

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.

Schafer, M. (1977). *The Soundscape*. Rochester: Destiny Books.