Universitat de Lleida

DEGREE CURRICULUM
ARTISTIC AND CREATIVE LAB

Coordination: LEGA LLADOS, FERRAN JOAN

Academic year 2023-24

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 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

ARTISTIC AND CREATIVE LAB 2023-24

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

The program is structured in two blocks. Each theme of the blocks will be worked on during 2 weeks of the course.

1- The transformative vision of art in society.

a) A recent look at digital art.
b) The role of women in contemporary art and digital art.
c) Art criticism.

2- New frontiers in art.

d) Digital technology as a creative tool.
e) Artificial life and artificial intelligence.
f) The loss of control in interaction.

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.

WEEK	BLOCK	THEME	DESCRIPTION	Deliveries
1	1	A recent look at digital art	Evolution of digital art from the 1970s to the present.	
2	1	A recent look at digital art.	Introduction to an artistic call. Let's know in context, search for art centers and scholarships.	
3	2	The role of women in contemporary art.	Women Referents of Contemporary Art.	

4	2	The role of women in contemporary art.	The role of women in digital art.	
5	3	Art criticism.	Curator visit.	
6	3	Art criticism.	Curatorship as a tool to create an exhibition.	
7	4	Digital technology as a tool for creation.	Research on cutting-edge technologies in art.	
8		Exams week.		
9	4	Digital technology as a tool for creation.	Solo Tutorships.	
10	5	Artificial life and IA.	Artist visit. IA Artist.	
11	5	Artificial life and IA.	GAN algotihm.	
12		Projects Tutorships	Solo Tutorships.	
13	6	The loss of control in the processes of interaction in art.	BCN Exhibition	
14	6	The loss of control in the processes of interaction in art.	How to explore interactive art.	PRO 1 / PRO 2
15		Projects exhibition	Oral Exhibition	P1
16		Exams week	Final exam.	P2
17		Exams week.		
18		Tutorships		
19		Recovery exams week	Recovery exam.	RECUP.

* 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.

For the correct realization of the course, the students must have a notebook or notebook of notes to carry to all classes, where they will collect ideas, notes of the expositions, debates, reflections, paste images, make sketches, drawings, and it 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 project and creative process.

ACR	Evaluation activities	Ponderation	Minium Note	In Group	Obligatory	Recoverable

P1	Oral Exam about solo digital art project.	15%	No	No	Yes	No
PRO1	Solo digital art project.	35%	No	No	Yes	Yes
PRO2	Group art project.	25%	No	Si	Yes	No
P2	Final exam.	25%	No	No	Yes	Yes

FINAL_NOTE PRO 1 + P1 + PRO 2 + P2 = 100% of the grade.

In order to pass the course, the **FINAL_NOTE** must be equal or higher than 5.

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

If the recovery exam has to be taken, the **FINAL_NOTE** will be calculated with the following weighting: Recovery exam grade* 40% + PRO 1 35% + PRO 2 25%.

In order to be able to make average the recovery exam has a minimum grade of 5. Otherwise, if the 5 is not reached and the average of the course is approved, it will remain with a final grade of 4.9 as indicated in the Evaluation Regulations.

** The Alternative Evaluation, which can be used by students who meet the requirements established in the UDL evaluation regulations, will involve the completion of an exam with 100% of the content or theoretical framework of the subject, and will also have to meet an artistic creation project 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. In case of not passing this grade and that 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:
Paul, C. (2015). *Digital art*. London: Tames and Hudson.

Bibliography:

- Aguirre, P. (2014). *La línea de producción de la crítica*. Barcelona: Consonni.
- Bianchi, S. and Verhagen, E. (2016). *PRACTICABLE, from participation to interaction in contemporary art.* London. The MIT Press. Cambridge Massachussets.
- 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: CasimirioB.
- Litch, A. (2007). *Sound art.* New York: Rizzoli editions.
- Paul, C. (2015). *Digital art*. London: Tames and Hudson.
- Roquero, T y Parreño JM (2015). *Arte y ecología.* Madrid Ediciones UNED.
- Schafer, M. (1977). *The Soundscape.* Rochester: Destiny Books.
- Radiotelevisión Española. (2023). Metrópolis. https://www.rtve.es/play/videos/metropolis/