

### TEACHING PLAN OF SUBJECT PERSONAL PROJECT

ACADEMIC YEAR: 2025-26

YEAR: 3º

CHARACTER: Mandatory

SEMESTER: 1st

ECTS: 12

TEACHING HOURS: 90

HOURS OF SELF-EMPLOYMENT: 210

TOTAL HOURS: 300

LANGUAGE/S: Spanish/Catalan/English

CODE: 17018

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#### **PRESENTATION SUBJECT / OBJECTIVES**

This subject proposes to provide conceptual and operative tools on the self-exploration of affect, subjectivity and identity in relation to politics of everyday life. It is proposed to work on design as a tool for self-definition that operates between criticism, desire and personal imagination. The design process is based on three main phases: firstly, a personal statement as an act of positioning, subsequently, specific design briefs definition, based on previous phase of critical recognition of the personal context, and finally, development and implementation of concrete design proposals. The design format is open to be defined in direct relation to the specificity of each personal statement

The projects will be defined within a transdisciplinary conceptual and operative framework, based on contemporary critical theories related to the capacity of the human agency to transform their "techno-bio-physical-social" environment (Braidotti, 2000). The projects prioritize personal exploration, so they will be developed primarily through individual work, seeking specific collaborations with other students in different phases of the project. Different ways of working are proposed ranging over formats such as audiovisual narrative, products and objects, installations and spaces with different temporalities of use.

#### **SUSTAINABLE DEVELOPMENT GOALS (SDG)**

This subject does not specifically incorporate any SDG.

#### **CONTENTS**

##### **Block 1: Analysis and personal positioning**

- Analysis and critical recognition of the personal and/or collective context through focused research, data collection and interpretation in a social, cultural, political and environmental key.
- Contextual work: exploration of different formats and scales of work as a reaction to the particularities of each subjective context.
- Critical positioning regarding the social, cultural and political nature of the work context.

##### **Block 2: Experimentation**

- Experimentation with different artistic styles to find new ways of representing both the real and the imaginary.
- Identification and development of own language: making use of the technical, material and conceptual processes of the course.
- Transdisciplinary work: exploration of the interferences between different disciplines (art, architecture, design, sociology, ethnology, etc.) to promote new approaches to work according to the opportunities for action of each context.

##### **Block 3: Project definition and development**

- Reflection on the role of design in the politics of everyday life and its agency in the definition of personal or collective identity.
- Definition of project statements based on critical recognition and experimentation carried out.
- Definition of both the work format and the materialization and implementation strategies necessary to respond to the project statement.
- Communication of complex projects that cover the entire process, from critical positioning and experimentation to multi-format physical implementation.

These contents will be treated in 8 different application modules, among which students can choose two: *Self Identity, Digital self, Autosouvenir, Mi expo (in a gallery), Self Publishing, Self Data, My Ready Made, Self-spaces.*

### TEACHING METHODOLOGIES

- Work sessions with the whole class group with the teacher (PA)
- Work sessions in small groups with the teacher (PB)
- Individual tutoring sessions with the teacher (PC)
- Group tutoring sessions with the teacher (DP)
- Individual autonomous work sessions (EP)

### COMPETENCES

- Integrate formal sensitivity as a fundamental part of the project process (GC3)
- That students know how to apply their knowledge to their work or vocation in a professional way and possess the skills that are usually demonstrated through the elaboration and defense of arguments and the resolution of problems within their area of study (CB2)
- Project the values of entrepreneurship and innovation in the exercise of the academic and professional personal trajectory through contact with different realities of practice and motivation towards professional development (CT2)
- Interact in global and international contexts to identify needs and new realities that allow knowledge to be transferred to current or emerging professional development areas, with the capacity for adaptation and self-direction in professional and research processes (TC3)
- Show skills for professional practice in multidisciplinary and complex environments, in coordination with networking teams, either in face-to-face or virtual environments, through the computer and informational use of ICT (CT4)
- Use different forms of communication, both oral and written or audiovisual, in one's own language and in foreign languages, with a high degree of correctness in use, form and content (CT6)
- Define a personal positioning of design from a political, social, environmental, ethical and aesthetic vision of the context CE1)
- Develop the appropriate material to communicate and make decisions effectively in each of the phases of the design project (CE10)
- Acquire skills in the detection of design opportunities and in the resolution of problems in the development of projects (CE13)

### LEARNING OUTCOMES

- Collecting and interpreting data and information to fundament conclusions, including reflections on social, scientific or ethical issues in the field of design.
- Design and implementation of interventions that meet the needs of the field in a multidisciplinary way.
- Integration of cultural, social and technological context into his personal vision of design.
- Clear explanation of the project through the choice and use of appropriate representation tools.

### TRAINING ACTIVITIES

Each subject will present at the beginning of the course its WORK PLAN where the didactic activities per week / session / autonomous work are recorded.

### EVALUATION

#### EVALUATION SYSTEMS

The evaluation of the subject will be based on a continuous monitoring of the student's academic work throughout the course.

EVALUATION SYSTEM	MINIMUM WEIGHTING	MAXIMUM WEIGHTING	FINAL WEIGHTING
P1-Observation of participation	10	20	15
P2-Follow-up of the work done	20	30	30
P5-Realization of required works or projects	20	40	40
P6-Public defense of projects	15	30	15

#### EVALUATION CRITERIA

The final grade of the subject will be the weighted average of the grades of the evaluable activities according to the following table

EVALUABLE ACTIVITY	WEIGHT	RECOVERABLE (up to 50%)	EVALUATION SYSTEM
Activity-1 Class participation	15%	NO	P-1
Activity-2 Report of all phases of the project	30%	YES*	P-2

Activity-3 Weekly work (phased)	20%	NO	P-5
Activity-4 Final project	20%	YES*	P-5
Activity-5 Final public exhibition	15%	NO	P-6

Students will have the option of re-examining themselves for recoverable tests. The recovery tests will be carried out in the period of the semester destined to this function, not being able to recover more than 50% of the subject.

\* In the event that the Recoverable Evaluable Activities exceed 50%, the student may choose, up to a limit of 50%.

The unjustified non-presentation of any evaluable activity implies a grade of 0, even if the activity has been qualified as Recoverable.

The Recoverable Activities can only be subject to recovery when they have been delivered by the student on the indicated date and with a grade equal to or greater than 3.

If you renounce access to the recovery test, the grade achieved in the first instance will be maintained.

In case of presenting to recovery, the note obtained will be the last, even if it is less than the first.

Plagiarism or copying someone else's work is penalized in all universities and, according to the Rules of Coexistence of the University of Vic-Central University of Catalonia, they constitute serious or very serious offenses. That is why during the course of this subject any indication of plagiarism or misappropriation of other people's texts or ideas ([What is considered plagiarism?](#)) as well as the improper or undeclared use of Artificial Intelligence in an activity, will result automatically in failure of the subject and/or other disciplinary measures ([Norms of Coexistence of the University of Vic-Central University of Catalonia](#)). For any questions or queries, see the ([Academic Regulations for the Degree of the Elisava Faculty of Design and Engineering UVic-UCC](#)).

#### BIBLIOGRAPHY AND TEACHING RESOURCES

Braidotti, Rossi. 2002. *Metamorphoses. Towards a Materialist Theory of Becoming*. Vol. 21. Cambridge (UK), Malden (USA): Polity Press.

Karami, Sepideh. 2018. "Critical Inhabitation: Interruption and Performative Criticality." In *After Effects Vol2. Theories and Methodologies in Architectural Research*, 300–311. New York, Barcelona: Actar Publisher.

Negri, Antonio. 2000. "Kairòs, Alma Venus, Multitudo." In *Time for Revolution*, 139–248. London, New York: Continuum.

Rancière, Jacques. 2010. *Dissensus. On Politics DNA Aesthetics*. Edited by Steven Corcoran. London, New York: Bloomsbury Academic.

Sennett, Richard. 1970. *The Uses of Disorder: Personal Identity and City Life*. New York: Alfred A. Knopf.

The teaching staff will provide a specific bibliography at the beginning of the subject, if applicable.