

## **Transmissions 2022**

Study Visit for Students 13.1-15.1.2023

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### **Day One 13.1.**

Meeting point: Museum entrance

Time: TBD

Bring with you: material for notetaking and sketching, camera

- Documentary on Cristóbal Balenciaga's life and career or a historical, contextual talk
- Guided tour of the exhibition of the collection *Balenciaga. Character*  
And free time to take pictures, draw in the galleries etc.
- Analysis of a selection of Study Collection pieces (exact replicas in toile)  
Conducted by a professional heir of the Balenciaga Maison knowhow. This instructor is a regular museum collaborator and author of the study collection replicas.

### **Day Two 14.1**

Meeting point: Museum Entrance

Time: TBD

Bring with you: basic draping/pattern making material (scissors, pins, measuring tape, around 5m draping paper, fabric chalk, pencil, pen, etc.)

An exercise of moulage/ draping -technique

Application of moulage to one of the pieces in the collection in order study the volumes, development and fitting of the pattern, as well as how the garment is cut, assembled and sewn.

Each student will choose a piece from the collection which, based on available pictures or on its direct analysis were it on display, they would set about replicating.

This exercise is compulsory for all participants and must be presented in the shape of deliverables, as explained later.

### **Day Three 15.1**

Meeting point: Museum entrance

Time: TBD

Bring with you: basic draping/pattern making material (see above)

An immersion in Haute Couture techniques, applying the specific techniques employed in the couturier's maisons to make the so-called Balenciaga neck.

To go about this exercise, the Museum will provide students and their professors with educational videos explaining the processes to be applied.

## The Deliverables , DL 23.3.2023

The deliverables to be presented for assessment, in order to provide a standardized basis for the evaluation, the Museum asks for a portfolio ( Physical version and PDF version ) containing the following:

— One-two A4 pages with a written presentation (in English) covering the following topics:

- a. Identification of the student: Name, nationality, school and year.
- b. Description and reasoning behind the project (creative line) [maximum 200 words].
- c. Description of the final result [maximum 300 words].
- d. Feedback on the process carried out [maximum 150 words].

— One A4 page with photographs of a toile replica of one of the garments in the Museum collection.

— 3-6 A4 pages showing sketches and images of research representative of the visual development concept/ atmosphere/mood board.

— 2-4 A4 pages showing the full look produced (front, back, sides), and detailed reverse side images of the tailored finish. Please ensure that the images of the full look produced are taken on a model (person) and not on a mannequin.

— 2-3 A4 pages showing the fabrics and material swatches and description and technical information for the fabrics, materials and techniques used.

Additional deliverable material if desired (not compulsory).

— One page for details that the student believes demonstrate the influence of Cristóbal Balenciaga's work on their creative process.

— One page for toiles and patterns of their final look.

It is compulsory to respect the minimum and maximum number of pages and their order. **All of the above materials must be presented in a single document per student in PDF format (of no more than 1MB) and must be shared with the responsible teachers by 23rd March and in physical format before 5<sup>th</sup> April.**

After an internal evaluation, the school will select and propose max. 7 works to the Museum. Following, the museum will independently carry their own selection of final works.

## Public Presentation and Dissemination of the Works

The selected projects will have public visibility through the project's web platform and the Museum's communication campaigns. In each academic year the most outstanding projects will be showcased online in a digital catalogue.

**The students of the works selected for the web catalogue, in this case, must present the following material before 30 April:**

- Four to six images of the visual concept/atmosphere/mood board development.
- Four to six images of sketches.
  
- Three or four images of the full look produced (front, back, sides), and 1-2 detailed reverse side images of the tailored finish. Please ensure that the images of the full look produced are taken on a model (person) and not on a mannequin.
  
- Three or four images of the fabrics, materials and techniques used.
- Description and reasoning behind the project (creative line) maximum 200 words and a description of the final result maximum 300 words.

Optional

- Video or fashion film of the final look— Video presenting/justifying the work

All photographs must be individual files, in JPEG format with a maximum of 3 MB and in high resolution.

### **Final Exhibition**

At the end of the entire process, in 2024 ( TBC ) and only then, the Museum will make a final selection from the pre-selected works to be shown in an installation or collective exhibition. This final selection will pay special attention to the way the students' projects would fit into a physical installation program or into the global narrative of an exhibition. The Museum reserves the right to decide how the selected works will be presented on its premises, which can range from a curatorial series in installation mode where the looks would be grouped by subject, to a joint exhibition of all looks.

The Museum will therefore appoint a jury including the Museum Collections Director, the Head of Education and the project advisors who will be making the final selection.

### **Project Assessment**

Every academic year the projects will be selected through a two-stage process. First, the academic institutions propose a selection of projects to the Museum. Second, the Museum makes a final decision on the works that will be shown to the public.

The exhibition will take place in the Museum only at the end of the two-year period.

The internal assessment will focus on the overall quality of the student's works and their ability to respond to the Transmissions project's aims and brief. The works will be assessed in regards to:

- The alignment between research, concept and final silhouettes
- The quality of execution of the pieces, including materials, form and finishings
- The technical solutions for unique and innovative tridimensional explorations
- The clarity and visual quality of the communication material (including design process and sketches, project description and images)

The Museum's assessment will mainly focus on the student's ability to apply techniques and aesthetics in order to present a design with new silhouettes, the methods of adaptation and interpretation used, and their study of and reference to the processes employed by Cristóbal Balenciaga as follows:

- Research and documentation of sources for developing concepts and designs based on formal innovation.
- Analysis of sources and evolution of the silhouette with a view to applying new techniques and aesthetics for the presentation of new silhouettes as well as analysis of and reference to the processes introduced by Cristóbal Balenciaga in this regard. Specify how the contents of the study trip, or its transmission, are embedded in the creative process.
- Innovation and experimentation related to forms and volumes, images and aesthetics, construction and techniques, materials and colours, etc.
- Technical competence. Suitability of the patterns, the fabric, and the finish.
- Environmental criteria. From the fabric selection to the pattern creation.
- Communication and presentation. Suitability of the global view of the final selection.