Universidad de Navarra

Comprehensive Lab I (Graphics 2D). (Gr. Diseño)

Guía docente 2026-27

INTRODUCTION

Course description

The subjects of Module 4: FORM&MATTER LABORATORIES (Comprehensive Laboratories I and II) offer the students the required resources to complete their formation through practice and experimentation, and, therefore, to reach a better understanding of the possibilities provided by the existing relationship between Form and Image and Form and Matter. Students are to acquire a thorough and direct knowledge of the materials, their physical characteristics, and geometry, as well as of the most adequate resources to transform and reshape each of them. As clearly experimental subjects, the students, learning by doing, manage to develop fundamental skills and abilities that will serve them well as future designers. The subject's contents are closely related to those of the subject FORM & IMAGE/ DESIGN PHYSICS BASICS (belonging to Module 2: DESIGN TECHNIQUE). The aim of the subject COMPREHENSIVE LABORATORY II / LABORATORIO DE INTEGRACIÓN II is to educate and train the students via experimental practice on the Form and Image issues, using manual, digital, graphic, and plastic techniques in three dimensions (3D).

Degree	Design
Module in the Degree Program	Module 4. Integration Laboratories_ Form & Matter Laboratories_ BASIC
Course name/Area	Comprehensive Laboratory I/Engineering and Architecture

Degree: Design

Module in the Degree Program: Module 4. Integration Laboratories_ Form & Matter Laboratories_ BASIC

Course name/Area: Comprehensive Laboratory I/Engineering and Architecture

Credits: 6 ECTSs (European Credit Transfer and Accumulation System, 1 ECTS= 25 hours)

Year/Semester: 1st year/1st semester

Type of course: Required

Instructors:

Elena Aparicio (Architect, Ph.D.) Guest Prof., email: maparicio@unav.es Principal instructor.

Maria Orlowska (Designer) Assistant Professor, email: mariaorlowska@unav.es

Language: English

Universidad de Navarra

Department: Construction, Facilities & Structures (Construcción, Intalaciones y Estructuras, CIE)

Lecture schedule:

Friday, 9.00-13:00, Classroom A5/Studio Room 3

LEARNING OUTCOMES (Competencies)

Basic Competencies

• BC01

Students should have demonstrable knowledge and understanding of an area of study that builds on the base knowledge of general secondary education, and at a level at which, although supported by advanced textbooks, also includes aspects that imply knowledge related to the vanguard of the field of study.

• BC03

Students should have the ability to gather and interpret relevant data (normally within their area of study) to make judgments that reflect on relevant social, scientific, or ethical issues.

• BC05

Students should have developed the learning and study skills that are necessary for undertaking studies with a high degree of autonomy.

General Competencies

• GC02

Analyze, evaluate, and present the creative qualities of the different technical and material resources in the field of design.

• GC04

Propose, create, and express (both written and verbally) concrete solutions to design challenges that affect today's society.

• GC05

Skillfully manage modern technologies geared toward creation and manufacturing processes specific to the design world.

• GC06

Ability to speak English, B2 level, with knowledge of scientific and academic terminology related to the world of Art, Design, and Applied Arts.

Specific Competencies

• SC01

Use graphic and computer/technological procedures in order to represent concepts, spaces, and objects in Design.

• SC02

Be familiar with the theory of form, as well as the laws of visual perception as they apply to Design.

• SC04

Know and apply systems of spatial representation to Design.

PROGRAM

Project 1_ TYPOGRAPHY

• Basic typography concepts

• Typefaces and fonts

• Hierarchy and composition

• Legibility and readability

• Typography in visual communication

• Practical exercises and applications

Project 2_COLOR

• Color theory and basic concepts

• Color relationships and combinations

• Color harmony and contrast

• Psychological and communicative aspects of color

• Color in visual composition

• Practical exercises and applications

Project 3:_SCALE &PATTERN

• Basic principles of pattern design

• Repetition and rhythm

• Shapes, motifs and composition

• Creating and developing patterns

• Patterns in visual communication and design

• Practical exercises and applications

EDUCATIONAL ACTIVITIES

Face-to-face on-site technical lectures and practical classes and workshops. Online/face-to-face seminars and face-to-face and/or online experimental and practical activities and exercises in the classroom, the LAB, or Studio Room 2 (either individually or in groups). Private mentoring. Subject breakdown: ECTSs and hours of engagement, activities, and methodology according to the following.

 # TECHNICAL LECTURES (6,00 h) **0,24 ECTSs**

Attendance and active participation in the theoretical and practical tuition through technical lectures. An active attitude, answering the teacher's questions, and resolving problems proposed in class will be evaluated in a positive way.

(Face-to-face learning, 100 % attendance)

 # PRACTICAL CLASSES (54,00 h) **2,16 ECTSs**

Attendance and active participation in practical classes. Face-to-face meetings of the groups and the teachers, in order to make clear how to put into practice the concepts explained in class, and develop the student's skills and abilities. Depending on each practical work's specific aim, the students will have to concentrate mainly on different aspects and tasks of the making: material execution, graphical aspects, etc.

(Face-to-face learning, 100% attendance)

 # SEMINARS (12,00 h) **0,48 ECTSs**

Attendance and active participation in the practical tuition through seminars in order to develop the student's abilities and skills in a determined technique. An active attitude, and answering the teacher's questions will be evaluated in a positive way.

(Face-to-face learning, 100% attendance)

 # GUIDED PRACTICE (45,00 h) **1,80 ECTSs**

Practical works either individually or in small groups on different matters related to the main contents of the subject.

(Face-to-face, in small groups, or individually, depending on the project/exercise, 10% attendance)

 # PRIVATE MENTORING (3,00 h) **0,12 ECTSs**

Personal interviews with the professors to be counseled about any academic concerns the student may have. Any further consultation regarding other subjects or any other matter related to the student's formation will be also discussed. **(Face-to-face,100% attendance)**

 # PERSONAL WORK AND STUDY (30,00 h) **1,20 ECTSs**

Learning, training, and developing skills in relation to the knowledge of theoretical concepts as well as in the use of the required digital software and tools by applying them in solving the different exercises and projects.

TOTAL: 6,00 ECTSs

ASSESSMENT

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CONTINUOUS ASSESSMENT

ATTENDANCE AND PARTICIPATION – 10%

Regular attendance and active participation in class are expected throughout the semester. Participation will not be assessed solely on the frequency of oral contributions, but also on the student's engagement with the learning process.

Assessment will take into account the student's contributions to class discussions and critiques, ability to listen and respond constructively to others, involvement in group and workshop activities, and active engagement with the subject matter.

In-class exercises and activities will also be considered as evidence of active participation. These activities are intended to encourage students to apply the concepts and skills developed during the course and to engage actively with the learning process.

Students who may be less comfortable speaking in front of the class will have different opportunities to demonstrate their participation through practical work, in-class exercises, written or visual contributions, and constructive interaction with their peers.

TESTS – 10%

Score from 0,0 to 10,0.

To pass the subject, a minimum grade of 5,0/10,0 is required in each one of the three 20-minute tests of the semester on basic concepts. Any student with a minor grade in any test will have to retake that test on the date determined for it in the December ordinary call. If the grade is again minor to 5/10, the student will not pass the subject and will have to take a test about all the subject's content in June call.

EXERCISES AND WORKS - 60%

Students are required to complete and submit all assigned exercises throughout the semester. The average grade obtained across the exercises must be a passing grade in order to pass the subject.

At the end of the semester, students will have the opportunity to improve one of their previously submitted assignments. The revised work must be submitted on the date of the final examination. This opportunity is intended to allow students to reflect on feedback received during the semester and demonstrate improvement in their work.

PROJECTS' PRESENTATIONS AND CONTENT - 20%

Assessment will consider both the quality and development of the project, particularly the extent to which it demonstrates the subject-specific skills and competencies addressed throughout the course, and the oral presentation of the project.

The presentation will be assessed in terms of the student's ability to clearly communicate and explain the project, present the ideas and decisions behind it, and appropriately use the relevant terminology and concepts of the subject.

TOTAL PERCENTAGE: 100 %

DECEMBER ORDINARY CALL

The final grade of the December Ordinary Call will be the grade obtained according to the criteria of the former table, for those students having an average grade of at least C+ and having passed all three semesters' tests with at least 5.0. The students not complying with both former requirements will have either to pass the failed tests again (in **an exam** that will take place on the

date determined for it in the December Exams Official Calendar) or do a practical exercise that will be proposed by the instructors of the subject (to be submitted in the same day the December tests take place).

According to the content of Article 5.4 (Royal Decree 1125/2003), the score of the final grades of the continuous assessment of the semester and the May exam or exercise will adjust to the numeric scale of **0 to 10**, with an accuracy of a decimal place, adding a qualitative grade according to the following:

0,0-4,9 Suspenso (SS)

5,0-6,9 Aprobado (AP)

7,0-8,9 Notable (NT)

9,0-10 Sobresaliente (SB)

MH Sobresaliente y matrícula de honor (SB, MH)

A grade of **5,0/10,0** is required to pass the course.

A MATRICULA DE HONOR mention can be awarded to those students with a grade equal to or superior to 9.0.

JUNE EXTRAORDINARY CALL

Those students who have not passed any of the three tests in the December Call will have to pass all of them in the June Extraordinary Call. Students who have failed the practical exercises will have to pass a new one proposed by instructors, to be submitted on the same day of the June exams, according to the official calendar. Main criteria and grades score of the December exams. The official June Call exams calendar will be published on the webpage in advance.

As stated in the General Evaluation Regulations of the University of Navarra, approved in May 2019: "*Students who request it may be evaluated in the extraordinary call, even if they have passed in that course. To do this, they must request to be included in the minutes at least five days before the start of the exam period of that call. The final grade of the subject will be that of the extraordinary call, even if it is lower than the one obtained previously*".

Those interested must submit an instance through Academic Management choosing the option "*convocatoria extraordinaria: solicitud para concurrir (grado)*" before the 1st of December (first-semester subjects)/June (second-semester subjects).

STUDENTS WITH SPECIAL LEARNING NEEDS

Reasonable adjustments will be made for students with special learning needs, either regarding the methodology and/or evaluation of the course, but they are expected to fulfill all course objectives. Such students must communicate with the Course responsible for their condition in September (first-semester subjects)/January (second-semester subjects).

COURSE REPEATERS

Attendance is required unless an instructor authorizes the absence for justified reasons. The only difference with regular students will be that **all the practical exercises and work will be done individually**. In any other matter, the former criteria for the subject will be applied.

ACADEMIC INTEGRITY

Academic Integrity is a fundamental value, essential to the pursuit of learning and scholarships at the University of Navarra (UN). Participating honestly, respectively, responsibly, and fairly in this academic community ensures that the UN degree that you earn will continue to be valued and

respected as a true signifier of a student's work and academic achievement. As a result, the UN treats cases of academic misconduct very seriously.

The University of Navarra's CODE OF CONDUCT/EVALUATION: RULES AND PROCEDURES documents outline the behaviors that constitute academic misconduct, the process for addressing academic offenses, and the penalties that may be imposed. Students are expected to be familiar with them,

(https://www.unav.edu/documents/10162/32684638/Normativa+general+sobre+la+evaluaci%C3%B3n+%28English%29.pdf/455c05fb-ad0e-9083-04b3-1f285832d4d9?t=1588076072000/ https://www.unav.edu/documents/11310/16248366/Code+of+Conduct.pdf)

Potential offenses include, but are not limited to:

IN PROJECTS, EXERCISES, AND ASSIGNMENTS

· Using someone else's ideas or words without appropriate acknowledgment.

· Submitting your work in more than one course without the permission of the instructor.

· Making up sources or facts.

· Obtaining or providing unauthorized assistance on any assignment (this includes collaborating with others on assignments that are supposed to be completed individually).

ON TESTS AND EXAMS

· Using or possessing any unauthorized aid, including a cell phone.

· Looking at someone else's answers

· Misrepresenting your identity.

· Submitting an altered test for regrading.

MISREPRESENTATION:

· Falsifying institutional documents or grades.

· Falsifying/altering any documentation required by the University, including (but not limited to) medical notes.

The minimum penalty for such offenses is to fail the assignment; the more common penalty is to fail the course. If there is any question about what is or is not permitted in the course, please do not hesitate to contact the course instructor. For any questions about appropriate research and citation, students are expected to seek out additional information from the instructor.

MISSED TESTS AND ASSIGNMENTS

Students who miss a test, exercise, or any assignment for reasons entirely beyond their control (e. g., illness) may submit a request to schedule a makeup in the case of the exercises or assignments. Provided that notification and documentation are provided promptly and that the request is subsequently approved, no academic penalty will be applied.

In such cases, students must notify instructors of the date of the missed exercise/assignment due date and submit supporting documentation (e.g., Verification of Student Illness or Injury Form) within 48 hours of the originally scheduled due date. Students who do not provide the instructor with appropriate or sufficient supporting documentation will be given a grade of 0 (zero) for the missed course deliverable.

Note that the physician's report must establish that the patient was examined and diagnosed at the time of illness, not after the fact. Statements that merely confirm a report of illness made by

the student and documented by the physician will not be accepted. (IN CASE A STUDENT MISSES ANY MIDTERM TEST FOR LEGITIMATE REASONS, HE/SHE WILL HAVE TO REPEAT IT AT THE END OF THE SEMESTER).

LATE ASSIGNMENTS

Students who, for reasons beyond their control, are unable to submit an assignment by its deadline must obtain approval from the instructor for an extension. Supporting documentation will be required as per the policy on missed tests and assignments.

EMAILS

At times, the course instructors may decide to communicate important course information by email. As such, all students are required to have a valid University email address. Students are responsible for ensuring that their university address is set up and properly entered on the University intranet.

ADI

The online course page for this course is accessed through ADI. To access the course page, go to the University portal, log in, and log in using your UN user and password. Once you have logged in, look for the My Courses module where you'll find the link to all your course websites.

Lectures and course materials prepared by the instructors or the guests are considered by the University to be their intellectual property. Students wishing to record a lecture or other course material in any way are required to ask the instructor's explicit permission, and may not do so unless permission is granted (note: students who have been previously granted permission to record lectures as an accommodation for a disability are, of course, excepted). This includes tape recording, filming, photographing PowerPoint slides, ADI materials, etc.

If permission is granted by the instructor, it is intended for the individual student's study purposes and does not include permission to publish them in any way. It is forbidden for a student to publish an instructor's notes on a website or sell them in any other form without formal permission.

OFFICE HOURS

Elena Aparicio Gonzalez. Office in the CIE Department.

Modays 13:00-14:00

Fridays 13:00-14:00

For urgent matters, please make an appointment via email

BIBLIOGRAPHY AND RESOURCES

Dardi, D., Pasca, V., Auerbach-Lynn, B., & Turnbull, K. (2019). *Design history handbook*. Silvana. Find it in the library

Munari, B., Artal Rodríguez, C., & Romaguera y Ramió, J. (1985). ¿Cómo nacen los objetos? (2ª ed.). Gili. Find it in the library

Mari, E. (2021). *Autoprogettazione?* (Prima edizione, agosto 2002. Undicesima ristampa, giugno 2021.). Edizioni Corraini.

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Sudjic, D. (2009). *The language of things: understanding the world of desirable objects* (1st American ed.). W.W. Norton & Company. Find it in the library

Papanek, V. (2011). Design for the real world: human ecology and social change (2nd ed., completely rev.). Thames & Hudson. Find it in the library

Rodgers, P., & Milton, A. (2011). *Product Design*. Laurence King Publishing. Find it in the library

Ambrose, G., & Harris, P. (2010). *Design Th!nking*. AVA Publishing

Delft Design Guide: Perspectives, Models, Approaches, Methods (2020) Find it in the library

Fashion: the definitive visual guide / foreword by Caryn Franklin. (2019). DK.

Han, B.-C., & Chamorro Mielke, J. (2021). No cosas: quiebras del mundo de hoy (Primera edición: octubre de 2021.). Taurus. Find it in the library

BASIC & SPECIFIC BIBLIOGRAPHY (PRINTED PAPER BOOKS/eBOOKS)

TYPO

Munari, B., & Serra i Cantarell, F. (2016). *Diseño y comunicación visual: contribución a una metodología didáctica* (2ª ed.). Gustavo Gili. Find it in the library

Frutiger, A. (2007). *Signos, símbolos, marcas, señales* (1ª ed., 9ª tirada.). Gustavo Gili. Find it in the library

Fiell, C. *(1965-). A.* (2005). Graphic design for the 21st century = Grafikdesign im 21. Jahrhundert = Le design graphique au 21e siècle / Charlotte & Peter Fiell. Taschen. Find it in the library

Bierut, M. (1957-). A. (2021). How to use graphic design to sell things, explain things, make things look better, make people laugh, make people cry, and (every once in a while) change the world / Michael Bierut. Thames & Hudson. Find it in the library

Frutiger, A., Chamorro Mielke, J., & Zimmermann, Y. (2007). *El libro de la tipografía*. Gustavo Gili. Find it in the library

Coles, S. (2013). *Geometry of type: the anatomy of 100 essential typefaces / Stephen Coles; forew. by Erik Spiekermann*. Thames & Hudson. Find it in the library

Kane, J., Dávila, M., & Giménez, D. (2012). *Manual de tipografía* (2ª ed. rev. y amp.). Gustavo Gili. Find it in the library

Lupton, E. (2011). *Pensar con tipos. [Recurso electrónico]: una guía clave para estudiantes, diseñadores, editores y escritores*. Gustavo Gili. Find it in the library

Tondreau, B. (2019). *Layout Essentials Revised and Updated: 100 Design Principles for Using Grids*. Rockport Publishers. Find it in the library

Richard Poulin. (2018). *Design School: Layout: A Practical Guide for Students and Designers*. Rockport Publishers. Find it in the library

Timothy Samara. (2017). *Making and Breaking the Grid, Second Edition, Updated and Expanded: A Graphic Design Layout Workshop: Vol. Second edition updated and expanded*. Rockport Publishers. Find it in the library

COLOR

Goethe, J. W. von, & Eastlake, C. L., Sir. (2014). Goethe's Theory of colours. [Recurso electrónico] : translated from the German, with notes. Cambridge University Press. Find it in the library

Albers, J. (1994). Josef Albers glass, color, and light. Catálogo exposición Guggenheim Museum

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Aaris Sherin. (2011). Design Elements, Color Fundamentals: A Graphic Style Manual for Understanding How Color Affects Design. Rockport Publishers. Find it in the library

Heller, E., & Chamorro Mielke, J. (2012). Psicología del ómo actúan los colores sobre sentimientos y razón (1ª ed.). GG, Editorial Gustavo Gili. Find it in the library

Pastoureau, M. (2009). Black: the history of a color. Princeton University Press. Find it in the library

Eiseman, L. (2011). Pantone: the 20th century in color. Chronicle Books. Find it in the library

The Complete Color Harmony, P. E. E. C. I. for P. R. F. P. (2020). The Complete Color Harmony, Pantone Edition: Expert Color Information for Professional Results. Find it in the library

Regina Lee Blaszczyk, & Ben Wubs. (2018). The Fashion Forecasters: A Hidden History of Color and Trend Prediction. Bloomsbury Visual Arts. Find it in the library

Eiseman, l. (2006). Color: messages and meanings. (n.d.). Handbooks Press. Find it in the library

PATTERNS

Textilepedia: The complete fabric guide (2020). Fashionary International Ltd. Find it in the library

Hallett, C., & Johnston, A. (2014). *Fabric for Fashion: The Complete Guide*. Laurence King Publishing.

Hallett, C., & Johnston, A. (2014). *Fabric for fashion: The swatch book: with 125 sample fabrics* (revised 2nd ed. 2021). Laurence King. Find it in the library

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Howellm K.A. (2015), *Color and Pattern: 50 Playful Exercises for Exploring Pattern Design*. Rockport Publishers.

Postrel, V. (2020) *The Fabric of Civilization: How Textiles Made the World*. Basic Books. Find it in the library

BASIC BIBLIOGRAPHY (AVAILABLE IN FREE PDF)

The Vignelli Canon. Massimo Vignelli.

The Measure of Man. Human Factor in Design. Henry Dreyfuss

Objects dimensions and architectural data: NEUFERT. Ernst Neufert

OTHER WEB RESOURCES&TOOLS

FREE FONTS WEBPAGES

https://www.dafont.com/es/

https://www.myfonts.com/WhatTheFont/

https://www.fontsquirrel.com/matcherator

https://www.whatfontis.com/

https://www.fonts.com/

COLOR PALETTE GENERATORS

https://colors.muz.li/?utm_source=colorslist_medium&utm_medium=blog%20post&utm_campaign=color%20tools

https://artsexperiments.withgoogle.com/artpalette/colors/241c1f-6b5637-c25118-c0a44b-c7b495

https://colorable.jxnblk.com/

COLOR CONVERTERS

https://convertacolor.com/

https://codebeautify.org/rgb-to-pantone-converter

TED Talks

The secret language of letter design MARTINA FLOOR

https://embed.ted.com/dd995edf-f7fe-4e77-9dee-fd2386687eb1

The first secret of design is… noticing TONY FADELL

https://embed.ted.com/cf0d8557-1806-42de-8d17-0e7cab3b832b

The simple genius of a good graphic TOMMY McCALL

https://embed.ted.com/5b183577-d703-40b6-ad5e-0fc1c99e3283

Design is in details PAUL BENNETT

https://www.ted.com/talks/paul_bennett_design_is_in_the_details

Creativity and play TIM BROWN

https://www.ted.com/talks/tim_brown_tales_of_creativity_and_play

Treat design as art PAOLA ANTONELLI

https://www.ted.com/talks/paola_antonelli_treat_design_as_art

Design objects that tell a stories YVES BEHAR

https://www.ted.com/talks/yves_behar_designing_objects_that_tell_stories

We are all designers JOHN HOCKENBERRY

https://www.ted.com/talks/john_hockenberry_we_are_all_designers

Think big TIM BROWN

https://www.ted.com/talks/tim_brown_designers_think_big

Why design PHILIPPE STARCK

https://www.ted.com/talks/philippe_starck_design_and_destiny

Happiness by design STEPAHN SAGMEISTER

https://www.ted.com/talks/stefan_sagmeister_happiness_by_design

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How the button changed fashion ISAAXC MIZRAHI

https://www.ted.com/talks/isaac_mizrahi_how_the_button_changed_fashion?utm_campaign=tedspread&utm_medium=referral&utm_source=tedmshare

Fashion for futures SUZY VAUGHAN

https://youtu.be/NkjNxCzBUqQ

INTERVIEW TO DRIES VAN NOTTEN

https://youtu.be/r2KSTJNJvlE