Universidad de Navarra

Design Studio I (Design thinking). (Gr. Diseño)
Guía docente 2026-27

INTRODUCTION

Course description:

This subject deals with the creative process in design, and it is based on an **integrated and coordinated mechanism of experiences**. It fosters a spontaneous learning experience under the guidance and stimuli of the faculty. Design theory and design practice are blended in a coherent way by means of integrating diverse references. The instructors foster the development process of the projects through two main approaches: On the one hand they hone the potential of the projects through individual reviews. On the other, they nurture the interaction of the students through public reviews in which they all learn from each other's approaches, as well as through the comments and criticism of the faculty. Through some theoretical classes the faculty covers the general approach to the topics of the course and exemplifies them incarnated by consecrated masters of design. As a complement, the students analyze and publicly present case studies, in which they develop their critical analysis. The graphic conceptualization and creative thinking will receive a special attention during the semester and the topics to be covered are: *Composition & Typography; Light & Color; and Patterns & Scale.*

- **Degree**: Degree at Design
- **Module in the Degree Program**: MODULE 5 (Design Studios) / Vertical Design Studios of strategies and creative processes
- **Course name/Area**: DESIGN STUDIO I / Engineering & Architecture
- **Credits:** 9
- **Year/Semester**: FIRST YEAR / FIRST SEMESTER
- **Type of course**: Mandatory
- **Instructors**: Javier Antón (Architect, PhD) Responsible Instructor Diego Caro (Architect, PhD) Instructor / María José Zegers (Architect, PhD) Instructor Typography project / María Pinto (alumni Unav Designer) Instructor Color project / Kate Mawby (Fashion Designer, MsC) Instructor Patterns project
- **Language**: ENGLISH
- **Department**: THEORY, PROJECTS, URBAN PLANNING
- **Lectures Schedule** Tuesday (9,00-13,00 h.; 15:30-18:30)

LEARNING OUTCOMES (Competencies)

BASIC COMPETENCIES

BC1 – 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 text books, also includes aspects that imply knowledge related to the vanguard of the field of study.

BC2 – Students should know how to apply their knowledge to their work or vocation in a professional manner and should have abilities that can be demonstrated by means of elaboration and defense of arguments, as well as problem solving within their field of study.

BC4 – Students should be able to communicate information, ideas, problems and solutions to both a specialized and general audience.

BC5 – Students should have developed the learning and study skills that are necessary for undertaking studies with a high degree of autonomy.

GENERAL COMPETENCIES

GC3 – Ability to apply creativity to project design and group work.

GC4 – Propose, create and express (both written and verbally) concrete solutions to design challenges that affect today's society.

GC6 – Ability to speak English, B2 level, with knowledge of scientific and academic terminology related to the world of art, design, and applied arts.

GC7 – Analyze products or services in relation to the technological and productive possibilities of the creative industry.

SPECIFIC COMPETENCIES

SC8 – Conceive of and define creative projects applied to design.

SC9 – Integrate creative processes by linking different disciplines and contemporary applied arts with design.

SC15 – Know the fundamentals and criteria of utility, ecology, and ergonomics, as well as their application to design.

SC16 – Understand the importance of social needs and the demand for quality of life in their application to design.

SC18 – Relate knowledge about cultural patterns of the environment with the social responsibilities of a designer.

SC20 – Exercise criticism in the world of applied arts and design.

PROGRAM

INTRODUCTORY CLASSES

(Theoretical class): The Design process I

CG06 CG07 CE18 (covered competences)

This theoretical class delves into the main stages of the process of Design; underlining the main tools that the designer uses to advance within each stage or phase of the process.

(Theoretical class): Exploration phase (How a designer sees the world)

CG06 CG07 CE18 (covered competences)

This theoretical class delves into the features and particularities of the first phase of every Design Process, the exploration phases. Several tools for tackling the exploration will be explained, as well as several practical examples.

PROJECT 1. TYPOGRAPHY

1.1 (Theoretical class): Graphic design and composition as a basic tool for designers. Grids and visualization

CB01 CG06 CG07 (covered competences)

This theoretical class intends to show how important are the graphic design and the composition tools for every designer, no matter the field. The professors will delve into the use of grids as the main composition strategy and also on how graphic design is essential for visualizing ideas, processes or even corporate identities.

1.2 (Theoretical class): Otl Aicher (Giovanni Pintori), Master on typography. Graphic character and identity

CB01 CG06 CG07 CE18 CE20 (covered competences)

This class summarizes the creative and professional career of one the main masters in Graphic Design: Otl Aicher. From his capital role in the foundation of Ulm School of Design to his well-known projects such as the Munich 72 Olympic games visual identity or Lufthansa graphics.

1.3 (Seminar): Graphic design case studies. Design Studio Sketchbook.

CB01 CB05 CG06 CG07 CE09 CE18 CE20 (covered competences)

The students will submit their sketchboods containing class notes, analysis of case studies related to the field of graphic design, and advancements of the project. The goal here is to keep track of the creative process of the student in a single place, the sketchbook.

1.4 First week reviews

CB02 CB04 CG03 CG04 CG06 CE08 CE09 CE21 (covered competences)

This practical class takes place in the Studio space, where the professors will review the work of the students following different procedures: individual reviews, group reviews, etc. In this first review, the main goal is to work on the exploration phase and help the students with the first decisions of the process.

1.5 Second week reviews

CB02 CB04 CG03 CG04 CG06 CE08 CE09 CE15CE21 (covered competences)

This practical class takes place in the Studio space, where the professors will review the work of the students following different procedures: individual reviews, group reviews, etc. In this second review, the main goal is to work on the concept of the design and help the students in the task of creating and portraying a meaningful concept.

1.6 Third week reviews

CB02 CB04 CG03 CG04 CG06 CE08 CE09 CE15 CE21 (covered competences)

This practical class takes place in the Studio space, where the professors will review the work of the students following different procedures: individual reviews, group reviews, etc. In third and final review, the main goal is to work on how the student has developed the initial concept, transforming it into an almost final design. The professors will help the student with those decisions that are key to reinforce the concept throughout the development of the project.

1.7 Final Jury

CB04 CG04 CG06 (covered competences)

The students will present their work to the professors, who will answer with their final comment or impression of the project. This procedure is a mechanism in which the whole process of design is explained by the student in a synthetic and attractive way.

PROJECT 2. COLOR

2.1 (Theoretical class): Color as a basic tool for designers. The Designer's palette: the case of VITRA

CB01 CG06 CG07 (covered competences)

This theoretical class intends to show the importance of the use of color in the Design world. It will explain how and why a designer needs to control perfectly all the mechanism of selecting and play with meaningful color palettes while designing or creating. The professors will delve into a particular case which is very didactic: the way the Dutch designer Hella Jongerius redesigns the whole color palette that Vitra uses in its furniture.

2.2 (Theoretical class): Color at the Bauhaus (Joseph Albers, Oskar Schlemmer, Johaness Itten, and Kandinsky). Meaning and character through color.

CB01 CG06 CG07 CE18 CE20 (covered competences)

This class summarizes the creative and artistic career of one the main masters in the use of color in creative activities: Oskar Schlemmer. From his work in the Bauhaus and all the color theories that he and his colleages portrayed, to his individual work as an artist and designer.

2.3 (Seminar): Color case studies. Design Studio Sketchbook.

CB01 CB05 CG06 CG07 CE09 CE18 CE20 (covered competences)

The students will submit their sketchboods containing class notes, analysis of case studies related to the field of graphic design, and advancements of the project. The goal here is to keep track of the creative process of the student in a single place, the sketchbook.

2.4 (Workshop): Exploration through creative thinking.

CE16 CE18 CE21 (covered competences)

The workshop, carried out with the help of a guest professor, will tackle an exercise based on the use of color and intended to develop certain skills of the creative thinking theories and processes.

2.5 First week reviews

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2.8 Final Jury

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PROJECT 3. PATTERNS

3.1 (Theoretical class): From Nature to Contemporary Design. From William Morris to Celia Birtwell. Motif/law of repetion/mood.

CB01 CG06 CG07 (covered competences)

This theoretical class intends to present the whole world of pattern design, specifying the importance that it has for designers. For doing that, the class will be a theoretical itinerary that goes from the already existing patters in nature to the artificial patterns created by several designers, such as William Morris, Celia Birtwell, etc. The professors will delve into the three main components in every pattern design: the definition of the motif, the creation of the law for its repletion and the result or effect achieved by those two previous actions.

3.2 (Theoretical class): Annie Albers. (Gunta Stölzl) Constructed textiles. From interaction of colors to interweaving of patterns.

CB01 CG06 CG07 CE18 CE20 (covered competences)

This class summarizes the creative and artistic career of one the main masters in the design of patterns: Annie Albers. The professors will explain her mindset and influences (Bauhaus, ancient cultures, the work of her husband Josef Albers…) and the way she created and manufactured her well-known fabrics.

3.3 (Seminar): Patterns case studies. Design Studio Sketchbook.

CB01 CB05 CG06 CG07 CE09 CE18 CE20 (covered competences)

The students will submit their sketchboods containing class notes, analysis of case studies related to the field of graphic design, and advancements of the project. The goal here is to keep track of the creative process of the student in a single place, the sketchbook.

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FINAL REVIEWS

Portfolio

CB04 CG04 CG06

Public presentation

CB04 CG04 CG06

EDUCATIONAL ACTIVITES

FORMATIVE ACTIVITIES

FORMATIVE ACTIVITIES	TEACHING-LEARNING METHODOLOGIES
Practical lessons by projects in the workshop, face-to-face. **AF02** **60 hours/semester**	Review of the work and development of the exercises by the teachers, in order to assist and guide the student in the creative process of design. Emphasis will be placed on the acquisition of creative strategies and their correct application, as well as on the handling of examples and references.
Master Classes, face-to-face. **AF01** **15 hours/semester**	Theoretical classes by the faculty with the aim of establishing the conceptual basis for the topic that the student will deal during the semester: Composition & typography; Light & color; and Patterns & scale. Besides the theoretical framework for the different topics, the professors will address on different theoretical classes a thorough analysis of the work of several “Masters” of the world of modern and contemporary design.

Lectures, Seminars and conferences **AF03** **6 hours/semester**	Seminars, lectures and complementary lectures, given by guest professors, designers or experts, on theoretical subjects and works related to the subjects and exercises that are addressed in the subject.
Directed works, critical sessions and analysis. **AF04** **45 hours/semester**	Presentations in public format or jury of the different designs made by the students, as well as the creative process that has led to such designs. Feedback, comments and evaluations by the faculty.
Tutorials **AF05** **2 hours/semester**	Individual talks with a teacher of the subject for the academic and personal orientation of the student. Inquiries regarding the subject or cross areas of the different subjects to the corresponding teachers.
Research and personal work of the student **AF06** **97 hours/semester**	Individual study, essential for the correct development of the project that takes place in the workshop: research and reading of disciplinary and historical sources as case study analysis and related designs, which will serve as reference for the exercise. Alongside the individual study it is expected from the students to devote a lot of hours on their own working on the development of the projects. That work will be contrasted with the faculty in subsequent reviews.

ASSESMENT

EVALUATION SYSTEM

According to the Degree in Design Official Report, the evaluation system of Design Studio follows these percentiles:

SISTEMA DE EVALUACIÓN	(ponderación, %)	
SE01	Monitoring attendance and participation in lectures, practical sessions, and master classes	15
SE02	Individual and group practical assignments	65

SE03	Oral defense of the assignments	20
SE04	Exams (midterm and final)	0

Projects Assessment

The projects developed during the course are evaluated continuously: through critical sessions in the studio space, which will be individual at times, and also, at other times, collective. During those critical reviews, the student's work is constructively judged by the professors, who try to discover, correct and enhance the design values that the student has in hand.

This periodic reviews are, logically, suggestive, and the student should take advantage of what the different professor and assistants of the subject propose in the way that best helps him for the correct execution of his creative intentions.

Each project concludes with a final submission and its subsequent public presentation. The submission will normally consist in the delivery of graphic documentation –drawings, plans, sketches, 3Ds- and prototypes or models. Both contents, the graphic documentation and the prototype will refer to the final result and also to the whole project process.

On the other hand, the presentation will be made in a public exhibition format called "jury", where the student will explain orally the creative motivations of its design, the process and tools that it has followed for its development, the implications of the final result and, as it is logical, the conclusions or lessons learned from the exercise.

The professors of the subject, and also other invited professors, will attend the final exhibitions and provide critical comments, pointing out both virtues and errors that each project presents. Always, of course, those comments will intend to facilitate that the student can extract knowledge and lessons form the exercise he has done.

All projects without exception must be delivered on the date and time indicated; and, once they are concluded and correctly submitted, such projects will be evaluated. The assessment of each project, which will be discussed between all the professors of the subject and also the guest professor who has participated in the specific project, will follow this criteria, which coincides with the usual phases in all creative process:

-Exploration: the student is asked to make a great effort for studying the subject related to the project, also for analyzing different examples and related case studies; and for testing different paths or options in an initiatory way. The student should be able to form a baggage of formal and conceptual references that will help him, subsequently, to correctly focus the project. This initial phase corresponds to the 20% of the project grade.

-Concept: After a proper exploration, the student has to ideate a single design concept that must be creative, innovative and suitable for the design problem he is trying to solve; that concept should be able to guide the design process till its final result. An adequate and clever concept is the first step to a good design, and it implies a correct understanding of the original problem and the requirements of the brief. This phase corresponds to the 20% of the project grade.

-Development: the design development of the chosen concept will also be graded by the professors, understood as the process in which such concept is adapted, modified and enriched until reaching the final result and the finished design. The diverse creative decisions, formal modifications, choice of materials, details or improvements should always be coherent with the aforementioned concept in such a way that they will enhance and enrich it. This phase corresponds to the 20% of the project grade.

-Final Result: the quality of the final design will be graded as a holistic entity that creatively integrates all the previous phases: explorations and research, concept or narrative and its formal

development. Features such as functionality, maturity, suggestive capacity, formal capacity, and innovation… will be considered and evaluated in the grading of this phase. This phase, in fact, corresponds to the 30% of the project grade.

-Presentation: the professors will also assess the student's ability for presenting, both graphically and orally, of its design and the design process that has led to it. It is intended that, in this point, the student explains concisely the main values of their proposal and the reasons of the creative decisions made during the design process. This final phase corresponds to the 10% of the project grade.

In summary, the score of each project is composed by a 20% that derives from the exploration, another 20% that derives from the concept or narrative of the project, another 20% that corresponds to the design development, 30% that arises from the final result and, finally, a 10% that derives from the presentation.

However, the students who do not submit the whole project documentation required by one of the subjects that involves the project –*Design Studio, Laboratory, Form and Image, Form and Matter, art and Culture of XXth Century and Creative Traditions*-, will not be able to obtain a grade higher than 7,5 out of 10 in the other subjects. Moreover, in case of not submitting the required documentation of two subjects, the highest grade in the remaining subjects will be limited to 5 out of 10. Once the submission of the missing documentation has been solved, the grade of Design Studio will recover its original grade without the limitation.

If the student wants to improve the obtained grade in a particular project, there is a possibility of submitting it again. That new version of that project can be presented in any of the submission dates of the following projects. This means that students have the opportunity of re-submitting the first project in the submission date of the second and the third ones; and re-submitting the second project in the submission date of the third one. Obviously, following this rule, the third project does not have the possibility of being repeated.

Final Assessment of the Subject

In the final grade, it will be computed the marks that the student has obtained in the three **projects** , the evaluation of the **case study analysis**, the grade obtained in the "**Final Review**" (Portfolio + oral presentation), as well as the **interest**, participation and effort of the student in the development of the subject

The average grade of the **projects** represents **60% of the final grade** of the subject. The student has the possibility to repeat and submit again the first and the second projects, in order to improve them. The grade of the new submission will replace the previous one of the project. It is understood that the student acquires the design and creative tools throughout the course, and therefore it is important to judge the final level that the student reaches, hence having the opportunity to redo these two exercises. The submission dates of the repetitions will be: for the first project, the submission dates of the second and the third ones. For the second project, the submission date of the third one. The third project cannot be repeated.

The average grade of the **case study analysis represents 15% of the final grade of the subject.** The grade of these case study analyses will be assessed based in two aspects, the oral presentations in class and the submission of a template that summarizes the studied example.

The grade of the **"Final Review" represents 20% of the final grade of the subject.** This grade will be based on the submission of a physical portfolio and on an oral presentation. The content of both media should present in an integral and coherent way all the designs of the student at the end of the semester. The presentations is intended to explain briefly in a coherent way the whole semester. It's not meant to be an explanation of the portfolio.

Finally, a **5%** of the final grade will be based on the **effort and interest** of the student in the subject. For this, class attendance will be computed, as also will be evaluated their active participation in the theoretical classes, their presence in the workshop and the personal work in the development of each project.

ASSESSMENT	WEIGHING FINAL GRADE	EVALUATION SYSTEM
Weighted rating of the projects	60%	60% SE02
Case study analysis (Developed in the sketchbooks alongside the advancement and research during the project)	15%	5 % SE02
10% SE03		
"Final Review" assessment (Portfolio + public presentation)	20%	10% SE01
10% SE03		
Student's personal effort and interest	5%	5% SE01

This way, the three categories of the Evaluation System are organized within the parameters of the Design Degree schemata, under the following relation: S*E01 "Control de la asistencia y participación en clases expositivas, prácticas y magistrales"= 10+5=* ***15%*** *SE02 "Trabajos prácticos individuales y en equipo"= 60 + 5=****65%*** *SE03 "Defensa oral de los trabajos"= 10 +10 =* ***20 %***

To obtain a pass in Design Studio, obviously, the overall assessment resulting from the above table must be equal to or greater than 5 points out of 10. But, in addition, the student must accomplish the following **four conditions**:

- The average grade of the projects must be a pass (equal or above 50 points out of 100)
- The last project must be a pass (equal or above 50 points out of 100)
- The student has to attend, at least, to 80% of the classes (maximum four non justified absences)
- The student has to pass the Final Review (Portfolio+Final presentation)

The numerical calculation of the final grade of the subject will consider a single decimal and will be rounded in half-unit segments. For example an 8,6 will be an 8,5; and an 8,8 will be a 9. That applies also to the grades of the projects.

EXTRAORDINARY CALL

Those students who do not reach a Pass in the subject on the Ordinary Call (December) have to proceed to the Extraordinary Call (June). This Call will consist in the realization of a new project, which will be proposed by the professors at the beginning of the period designated in the academic calendar for the June exams. On the exam day, the material specified in the project briefing will be submitted and there will be an exercise that the students will need to do in-person related with the project. Those students not passing the extraordinary project and the in-situ exercise will repeat the subject the following year.

The students that request it, will be able to be assessed in the extraordinary call, even if they have passed the subject in the ordinary call. To do so, they must request to be included in the

registration of the extraordinary call at least five days before the start of the ordinary exam period. The final grade of the subject will be that of the extraordinary call, even if it is lower than the one obtained in the ordinary call.

Therefore, the grade obtained in the extraordinary call will be the valid one, independently of the one obtained in the ordinary call, being a possibility for the student not to pass the subject if he /she fails the extraordinary exam, or does not present to take it.

Regarding the students who do not reach the passed in the extraordinary call, they will take the subject again the following year according to a special regime: they will develop the three projects individually. If the student obtains more than 7,5 points out of 10 in the first two projects, the subject will be passed without the necessity of undertaking the third project and they will get as a grade the average of the two first projects. If the student does not reach the aforementioned rating and has to complete all three exercises, the final assessment will be the average rate of the three exercises. And they won't need to do the Portfolio. This subject should be a priority for them, not the courses of second year. Attendance and reviews will be mandatory, overlapping with other subjects won't be an excuse to attendance.

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 behaviours that constitute academic misconduct, the process for addressing academic offences, 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 offences include, but are not limited to:

IN PROJECTS, EXERCISES AND ASSIGNMENTS

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

· Submitting your own 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 TEST AND EXAMS

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

· Looking at someone else's answers

· Misrepresenting your identity.

· Submitting an altered test for regrading.

MISREPRESENTATION:

· Falsifying institutional documents or grades.

· Falsifying or 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 of assignments. Provided that notification and documentation are provided in a timely manner, and that the request is subsequently approved, no academic penalty will be applied.

In such cases, students must notify professors on 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 professor 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 accept a statement. (IN CASE A STUDENT MISSES ANY MIDTERM TEST FOR LEGITIMATE REASONS, HE/SHE WILL HAVE TO REPEAT IT AT THE END OF THE SEMETER).

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 accessible through ADI. To access the course page, go to the University portal, login 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 professors, or the invited guests are considered by the University to be an instructor's 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 own study purposes and does not include permission to publish them in anyway. It is absolutely forbidden for a student to publish an instructor's notes to a website or sell them in any other form without formal permission.

OFFICE HOURS

Universidad de Navarra

The professors will attend the students on Tuesdays from 1PM to 2PM on the Design department.

To be attended in the office hours it's mandatory to book an appointment previously through email.

Contact information:

Javier Antón (Responsible Instructor) jantonsa@unav.es

BIBLIOGRAPHY AND RESOURCES

-General:

DARDI; Domitilla, Design History Handbook. Silvana, 2019. Localízalo en la Biblioteca

BURDEK, B. E., Dale, M., Richter, S., & Hausmann, N. (2015). Design: history, theory and practice of product design (2nd rev. ed.). Birkhäuser Localízalo en la Biblioteca

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