Design Studio II (Creative Examples). (Gr. Diseño)
Guía docente 2025-26

PRESENTACIÓN

Breve descripción:

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 prototyping and the creative thinking will receive a special attention during the semester and the topics to be covered are: *Packaging & ergonomics; Upcycling; and Sets & Seriation.*

Course name / Area   DESIGN STUDIO II / Engineering & Architecture

ECTS   9

Module / Matter   MODULE 5 (Design Studios) / Vertical Design Studios of strategies and creative processes

Character   BASIC

Year / Semester   FIRST YEAR / SECOND SEMESTER

Language   ENGLISH

Instructors   **Fernando Alonso** (Architect, PhD) Responsible Instructor ,**Diego Caro** (Architect) Associate, J**oan Velve (designer), Lucas Muñoz (designer)**

Schedule   See Coordination Schedule

Classroom   See Coordination Schedule

RESULTADOS DE APRENDIZAJE (Competencias)

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.

SC21 – Analyze and reflect on the components of human personality (biological, affective, psychological, spiritual) and their relation to creative design.

SC25 – Know the control and coordination procedures that professional teams use while working on integrated design projects.

PROGRAMA

CONTENTS AND COMPETENCES_DESIGN STUDIO II

INTRODUCTORY CLASSES

0.1 (Theoretical class): The Design process II

CG06 CG07 CE18 (covered competences)

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

CG06 CG07 CE18 (covered competences)

PROJECT 4. PACKAGING

4.1 (Theoretical class): Packaging, dentity and Interaction. The product/customer journey.

CB01 CG06 CG07 CE15 (covered competences)

4.2 (Theoretical class): Raimond Loewy, Packaging for modern industry. From the car to Lucky Strike package.

CB01 CG06 CG07 CE15(ergonomy) CE18 CE20 (covered competences)

4.3 (Seminar): Packaging case studies. Presentations by students.

CB01 CB05 CG06 CG07 CE09 CE15(ergonomy) CE18 CE20

4.4 First week reviews

CB02 CB04 CG03 CG04 CG06 CE08 CE09 CE15(ergonomy) CE21 CE25

4.5 Second week reviews

CB02 CB04 CG03 CG04 CG06 CE08 CE09 CE15CE21 CE25

4.6 Third week reviews

CB02 CB04 CG03 CG04 CG06 CE08 CE09 CE15 (ergonomy) CE21 CE25

4.7 Final Jury

CB04 CG04 CG06 CE25

PROJECT 5. UPCYCLING

5.1 (Theoretical class) A new paradigm: Designing for a circular economy.

CB01 CG06 CE15 (ecology) CG07 (covered competences)

5.2 (Theoretical class): Achille Castilgioni, From objet-trouvé to Ready-made. The difference between an artistic, artisanal and design approach.

CB01 CG06 CG07 CE15 (ecology) CE18 CE20 (covered competences)

5.3 (Seminar): Graphic design case studies. Presentations by students.

CB01 CB05 CG06 CG07 CE09 CE15 (ecology) CE18 CE20 (covered competences)

5.4 First week reviews

CB02 CB04 CG03 CG04 CG06 CE08 CE09 CE15 (ecology) CE21 CE25 (covered competences)

5.5 Second week reviews

CB02 CB04 CG03 CG04 CG06 CE08 CE09 CE15 (ecology) CE21 CE25 (covered competences)

5.6 Third week reviews

CB02 CB04 CG03 CG04 CG06 CE08 CE09 CE15 (ecology) CE21 CE25 (covered competences)

5.7 Final Jury

CB04 CG04 CG06 CE25 (covered competences)

PROJECT 6. SETS

6.1 (Theoretical class): From systems to sets. Ways of belonging together.

CB01 CG06 CE15 (utility) CG07 (covered competences)

6.2 (Theoretical class): Dieter Rams, The set as a group of products: objects, authors and companies.

CB01 CG06 CG07 CE15 (utility) CE18 CE20(covered competences)

6.3 (Seminar): Set case studies. Presentations by students.

CB01 CB05 CG06 CG07 CE09 CE15 (utility) CE18 CE20 (covered competences)

6.4 (Workshop): Ideation through Service Design tools.

CE16 CE18 CE21

6.5 First week reviews

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

6.6 Second week reviews

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

6.7 Third week reviews

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

6.8 Final Jury

CB04 CG04 CG06 (covered competences)

FINAL REVIEWS

Universidad de Navarra

Portfolio

CB04 CG04 CG06(covered competences)

Public presentation

CB04 CG04 CG06(covered competences)

ACTIVIDADES FORMATIVAS

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.

CALENDAR

INTRODUCTORY CLASSES

[11-I-22]

0.1 (Theoretical class): The Design process II

[11-I-22]

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

PROJECT 4. PACKAGING

[11-I-22]

4.1 (Theoretical class): Packaging, dentity and Interaction. The product/customer journey.

[11-I-22]

4.2 (Theoretical class): Raimond Loewy, Packaging for modern industry. From the car to Lucky Strike package.

[13-I-22]

4.3 (Seminar): Packaging case studies. Presentations by students.

[18-I-22 & 20-I-22]

4.4 First week reviews

[25-I-22 & 27-I-22]

4.5 Second week reviews

[01-II-22 & 03-II-22]

4.6 Third week reviews

[07-II-22]

4.7 Final Jury

 PROJECT 5. UPCYCLING

[08-II-22]

5.1 (Theoretical class) A new paradigm: Designing for a circular economy.

[08-II-22]

5.2 (Theoretical class): Achille Castilgioni, From objet-trouvé to Ready-made. The difference between an artistic, artisanal and design approach.

[10-II-22]

5.3 (Seminar): Graphic design case studies. Presentations by students.

[15-II-22 & 17-II-22]

5.4 First week reviews

[22-II-22 & 24-II-22]

5.5 Second week reviews

[01-III-22 & 03-II-22]

5.6 Third week reviews

[07-III-22]

5.7 Final Jury

 PROJECT 6. SETS

[08-III-22]

6.1 (Theoretical class): From systems to sets. Ways of belonging together.

[08-III-22]

6.2 (Theoretical class): Dieter Rams, The set as a group of products: objects, authors and companies.

[10-III-22]

6.4 (Workshop): Ideation through Service Design tools.

[15-III-22]

6.3 (Seminar): Set case studies. Presentations by students.

[15-III-22 & 17-III-22]

6.5 First week reviews

[22-III-22 & 24-III-22]

6.6 Second week reviews

[29-III-22 & 31-III-22]

6.7 Third week reviews

[04-IV-22]

6.8 Final Jury

 FINAL REVIEWS

[19-V-22]

Portfolio

Public presentation

EVALUACIÓN

EVALUATION SYSTEM

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. Those repetitions don't have the right to be reviewed. After the publication of the grades there will be no feedback either, because it has been delivered during the development of the projects. The last project of the semester cannot be 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. Needless to say that any kind of plagiarism would lead to a fail. Regarding the assessment of the three projects carried out during the semester, it should be noted that the three projects would have the following weights depending on the cases:

-In the case of three projects carried out individually, the weight will be 33,3% each one of them.

-In the case of two of them carried out individually and the third one in groups, the weight will be 20% for the group one and 40% for each individual project.

-In the case of two projects carried out in groups and the third one individually, the weight will be 30% for each collective project and 40% for the individual one.

The student, in any case, as it has been said, has the possibility to repeat and submit again the first and the second projects, in order to improve them. The qualification of the new submission will replace the previous qualification of a specific 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 (33% if the three of them are individually; or 20%, 40%, 40% if one is collective and two of them individual; or 30%, 30%, 40% if two of them are collective and one of them individual)	60%	60% SE02
Case study analysis (Oral presentation, physical template and Quiz)	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 "Final Review" must also be a pass (equal or above 50 points out of 100)
- The student has to attend, at least, to 80% of the classes (maximum five non justified absences)

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 and 8,6 will be an 8,5; and an 8,8 will be a 9. And those over 9, with MH will automatically be raised to 9.5 or 10.

Those students who do not reach a Pass in the subject on the Ordinary Call (May) 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 with a briefing at the beginning of the period designated in the academic calendar for the June exams. On the day of the exam, the student will submit all the material specified in the briefing and there will be an exercise that the student will need to undertake in the Studio Space to complete the Extraordinary Call.

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. If the student obtains more than 7,5 points out of 10 in the first two exercises, the subject will be passed without the necessity of undertaking the third project. If the student does not reach the aforementioned rating and has to complete all three projects as the rest of students. The final assessment will be the average rate of the three exercises and will have the opportunity to submit a Portfolio of the semester to raise the grade.

HORARIOS DE ATENCIÓN

Dra………………(mail@unav.es)

Universidad de Navarra

- Despacho......... Edificio. Planta ......
- Horario de tutoria:

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