Universidad de Navarra

Design Studio II (Creative Examples). (Gr. Diseño)
Guía docente 2026-27

PRESENTACIÓN

PRESENTATION:

This course explores the creative process in design through an integrated and coordinated framework of experiences. It promotes spontaneous and experiential learning under the guidance and stimulation of the faculty. Design theory and practice are coherently blended through the integration of diverse references. Project development is supported through two complementary approaches. On one hand, instructors refine the potential of each project through individual reviews. On the other, they encourage peer interaction through public critiques, where students learn from one another's methodologies as well as from faculty feedback and criticism.

The course also includes theoretical lectures that introduce the overall approach to the subject matter and illustrate key concepts through the work of renowned masters of design. In parallel, students analyze and publicly present case studies, strengthening their critical thinking and analytical skills. Prototyping and creative thinking receive special emphasis throughout the semester. The main topics addressed are Packaging and Ergonomics, Upcycling, and Sets and Seriation.

Course name / Area: DESIGN STUDIO II / Engineering & Architecture / Escuela Técnica Superior de Arquitectura / Universidad de Navarra.

Instructors: Diego Caro (Architect, PhD) Responsible Instructor, Fernando Alonso (Architect, PhD) Associate, Maria José Orihuela (Architect, PhD) Associate, Maria José Zegers (Architect, PhD) Associate

Classroom: Aula 3 / Taller 3

ECTS: 9

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

Character: BASIC

Year/Semester: FIRST YEAR / SECOND SEMESTER 2025/2026

Language: ENGLISH

Schedule: 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. How a designer sees the world

CG06 CG07 CE18

PROJECT 4. PACKAGING

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

CB01 CG06 CG07 CE15

4.2 (Theoretical class): Packaging. Analyzing case studies.

CB01 CB05 CG06 CG07 CE09 CE15 CE18 CE20

4.3 (Theoretical class): Hands-on prototyping. From Josef Albers to Paul Jackson

CB01 CG06 CG07 CE15 CE18 CE20

4.4 First week class reviews

CB02 CB04 CG03 CG04 CG06 CE08 CE09 CE15 CE21 CE25

4.5 Second week class reviews

CB02 CB04 CG03 CG04 CG06 CE08 CE09 CE15 CE21 CE25

4.6 Third week reviews with guest teacher

CB02 CB04 CG03 CG04 CG06 CE08 CE09 CE15 CE21 CE25

4.7 Final Jury with guest teacher

CB04 CG04 CG06 CE25

PROJECT 5. UPCYCLING

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

CB01 CB05 CG06 CG07 CE09 CE15 CE18 CE20

5.2 (Theoretical class): Upcycling. Analyzing case studies.

CB01 CB05 CG06 CG07 CE09 CE15 CE18 CE20

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

CB01 CG06 CG07 CE15CE18 CE20

5.4 (Theoretical class): Hands-on prototyping. From Bruno Munari to Piet Hein Eek

CB01 CG06 CG07 CE15 CE18 CE20

5.5 First week class reviews

CB02 CB04 CG03 CG04 CG06 CE08 CE09 CE15 CE21 CE25

5.6 Second week class reviews

CB02 CB04 CG03 CG04 CG06 CE08 CE09 CE15 CE21 CE25

5.7 Third week reviews with guest teacher

CB02 CB04 CG03 CG04 CG06 CE08 CE09 CE15 CE21 CE25

5.8 Fourth week reviews with guest teacher

CB02 CB04 CG03 CG04 CG06 CE08 CE09 CE15 CE21 CE25

5.9 Final Jury with guest teacher

CB04 CG04 CG06 CE25

PROJECT 6. SETS & SERIATION

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

CB01 CG06 CE15 CG07

6.2 (Workshop): Ideation through Service Design tools. "Unmask Yourself"

CE16 CE18 CE21

6.3 (Theoretical class): Sets and Seriation. Analyzing case studies.

CB01 CB05 CG06 CG07 CE09 CE15 CE18 CE20

6.4 (Theoretical class): The set as a group of products: objects, authors and companies. From Dieter Rahms to Ettore Sottsass

CB01 CG06 CG07 CE15 CE18 CE20

6.5 First week reviews

CB02 CB04 CG03 CG04 CG06 CE08 CE09 CE15 CE21

6.6 Second week reviews

CB02 CB04 CG03 CG04 CG06 CE08 CE09 CE15 CE21

6.7 Third week reviews with guest teacher

CB02 CB04 CG03 CG04 CG06 CE08 CE09 CE15 CE21

6.8 Fourth week reviews with guest teacher

CB02 CB04 CG03 CG04 CG06 CE08 CE09 CE15 CE21

6.9 Fifth week reviews

CB02 CB04 CG03 CG04 CG06 CE08 CE09 CE15 CE21

6.10 Final Jury with guest teacher

CB04 CG04 CG06

FINAL REVIEWS

Portfolio

CB04 CG04 CG06

Public presentation

CB04 CG04 CG06

ACTIVIDADES FORMATIVAS

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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.

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EVALUACIÓN

EVALUATION SYSTEM

Projects developed during the course are assessed on a continuous basis through critical review sessions held in the studio. These reviews may be individual or collective. During these sessions, students' work is constructively evaluated by the faculty, who aim to identify, refine, and strengthen the design values present in each project. These periodic reviews are intended to be suggestive and advisory. Students are expected to reflect on the feedback provided by professors and to incorporate it in the way that best supports the development of their creative intentions.

Each project concludes with a final submission and a subsequent public presentation. The submission typically includes graphic documentation—such as drawings, plans, sketches, and 3D representations—as well as prototypes or models. Both the graphic materials and the prototypes should communicate not only the final outcome, but also the overall design process. The public presentation takes the form of an exhibition and critique known as a "jury." In this setting, students orally present their project, explaining the design motivations, the process and tools used in its development, the implications of the final result, and the conclusions or lessons learned from the exercise. Faculty members from the course, along with invited professors, attend the final juries and provide critical feedback, highlighting both the strengths and areas for improvement of each project. 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.

ASSESMENT OF THE PROJECTS

The assessment of each project, which will be discussed between all the professors of the subject and also the guest professor, will follow this criteria, which coincides with the usual phases in all creative process:

-Exploration (20%): 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.

-Ideation (20%): 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.

-Development (20%): 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.

-Final Result (30%): 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.

-Presentation (10%): 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.

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.

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 grade awarded to the resubmitted work—whether higher or lower than the previous one—will replace the original grade for that specific project. The last project of the semester cannot be repeated.

FINAL ASSESMENT OF THE SUBJECT

The final grade is calculated based on the marks obtained in the three course projects, the grade awarded in the Final Review (portfolio and oral presentation), and the student's level of interest, participation, and effort throughout the course.

The average grade of the three projects accounts for 85% of the final course grade. Any form of plagiarism will result in an automatic fail. Regarding the assessment of the three projects developed during the semester, the first two projects are carried out in groups and the third project individually. However, exceptions may apply in the case of second-year students or under special circumstances. The weighting is as follows:

Project 4: 27,5%

Project 5: 27,5%

Project 6: 30%

The Final Review accounts for 10% of the final course grade. This assessment is based on the submission of a physical portfolio and an oral presentation. Both components must present, in an integrated and coherent manner, the complete body of work developed by the student throughout the semester. The oral presentation is intended to provide a concise and structured overview of the semester as a whole and should not simply replicate or describe the portfolio content.

Finally, **the student's attitude and level of engagement** throughout the course **accounts for 5%** . This assesment considers attendance, participation in theoretical classes, involvement in workshop activities, and individual effort in project development.

EVALUATION SYSTEMS

AREAS	PERCENTAGE OF FINAL GRADE	EVALUATION SYSTEM

Weighted rating of the projects (P4: 27,5%, P5: 27,5% and P6 30%).	85%	5% SE01 *"Participación en clases expositivas, prácticas y magistrales"* *65*% SE02 *"Trabajos prácticos individuales y en equipo"* *15%* SE03 *"Defensa oral de los trabajos"*
"Final Review" assessment (Portfolio + public presentation)	10%	5% SE02 *"Trabajos prácticos individuales y en equipo"* *5%* SE03 *"Defensa oral de los trabajos"*
Student's attitude and level of engagement throughout the course	5%	5% SE01 *"Participación en clases expositivas, prácticas y magistrales"*

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 "Participación en clases expositivas, prácticas y magistrales"= 5+5= **10%** SE02 "Trabajos prácticos individuales y en equipo"= 65 + 5=**70%** SE03 "Defensa oral de los trabajos"= 15 +5 = **20 %***

To obtain a pass in Design Studio II, 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 will be expressed with one decimal place and rounded to the nearest half point. For example, a grade of **8.6** will be rounded to **8.5**, while **8.8** will be rounded to **9.0**. Grades above **9.0** awarded with **Honors (MH)** will automatically be rounded to **9.5 or 10**.

Students who do not obtain a pass in the **Ordinary Call (May)** must sit the **Extraordinary Call (June)**. This assessment consists of a new project proposed by the faculty, with a briefing provided at the beginning of the period designated in the academic calendar for June exams. On the exam date, students must submit all the materials specified in the briefing and complete an in-studio exercise to finalize the assessment.

Students who request it may also be assessed in the Extraordinary Call even if they have passed the Ordinary Call. To do so, they must register for the Extraordinary Call at least **five days before** the start of the ordinary exam period. In this case, the grade obtained in the Extraordinary Call will replace the Ordinary Call grade, even if it is lower.

Accordingly, the grade obtained in the Extraordinary Call will be the final and valid grade for the course. Failure to pass or to attend the Extraordinary Call may result in not passing the subject.

Students who do not pass the Extraordinary Call must retake the course the following year under a special assessment regime. If a student scores **more than 7.5 out of 10** in the first two

exercises, the course will be considered passed without the need to complete the third project. Otherwise, the student must complete all three projects, as in the regular course structure. The final grade will be calculated as the average of the three exercises, and students may submit a semester portfolio to improve their final mark.

HORARIOS DE ATENCIÓN

Dr. Diego Caro (dcaro@unav.es)

- Wednesdays: 1:00–3:00 pm, by appointment.

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