



Universidad
de Navarra

Design Studio V (Producto) (Gr. Diseño)

Guía docente 2023-24

PRESENTACIÓN

Breve descripción:

The first semester of the third year of Degree in Design is focused on developing the students capacity for autonomy within their design processes.

A continuity of exercises lead to a final project to be developed guided by the courses of Design Studio V and Creative Lab I.

The main goal of Design Studio V is to generate a consciousness of creative autonomy in the students through a holistic exercise that forces them to understand and design their own working methods. For this, an understanding of a variety of methodologies must be acquired, as well as a capacity to drive a personal research and creative process that can lead to a final project that stands for the designer as an autonomous creative and thinker.

While, Creative Lab I is an experimental course in nature that aims for students to acquire the confidence and ability to materialize their projects through a personal understanding of materials and production processes; Design Studio V experiments with strategies for approaching a topic that not only tries to think out of the box, but also takes into relevance what it means "the box".

Product Design Studio addresses the processes of knowledge acquisition required to conceive, develop and carry out the design of a product that responds to a SELF DEFINED BRIEFING - This means planning and giving formal and technical response to the needs required by a specific area of interest. With this goal, the student will approach the project understanding it as a logical outcome of its research process.

The developments that will arise in the Studio sessions will be focused mainly on:

- Explore and analyse the systemic cultural, social and technological connotations existing within the chosen area of interest.
- Understand and bring to action a variety of strategies on the research process.
- Generate and critically question basic conceptual aspects.
- Muscle the student's ability for an empirical material process.
- Understand the development stage as a fundamental aspect in the project process and learn the capacity to communicate it in a comprehensive manner.
- Strengthen visual capabilities that can communicate clearly the achievements, failures and impact of the project.
- Materialize prototypes that are convincing in relation to the body of research developed.

The project will be approached both from individual interaction and group work, paying special attention to the development of intellectual, graphic and creative thinking skills on each phase:



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- analysis of the area of interest
- search for references and student's positioning in the world
- ideation, development through models, sketches and other visual languages
- critical questioning
- final definition

As an **introductory course to the following 4th year product design studio**, it is important to emphasize some of the **objectives** of the aforementioned speciality field: conceive and articulate a project as a functional, physical, technical and aesthetical entity; as well as its formal communication, as the result of the established relations between the use/purpose and the technological and production possibilities.

Among others, the following aspects will be addressed during the sessions: digital modeling, applied arts and prototyping, analysis of user experience, system thinking, design for sustainability, strategic branding and licensing, design futures (trends, foresight and intuition), portfolio and project presentation, furniture and urban environment.

- **Titulación:** Grado en Diseño/Degree in Design
- **Módulo/Materia:** Module 5. Materia1: Taller vertical de estrategias y procesos creativos.
- **ECTS:** 9 ECTS
- **Curso, semestre:** 3rd year, 1st semester
- **Carácter:** Mandatory
- **Profesorado:** Lucas Muñoz. Responsible professor; María Duro. PAD; Joel Blanco; guest lecturer.
- **Idioma:** English
- **Aula, Horario:** Taller 6. Mondays, 11am to 6:30pm.

COMPETENCIAS

BASIC

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



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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

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

This single **Project** based formative programme—that the students will exercise in one term period—has been established throughout a coordinated Multidisciplinary strategy, the development of such a project is followed by the course tutors, that will guide the students through reviews and critical sessions in the workshop, both personal or collective according to the stage of the work and the process.

Each specific project will last from three to four months. During this period, the school will host certain guest lecturers, experts in the precise matter that each project will engage, allowing the students a deep and skilled level of interaction and experience.

During Studio hours the assistants, tutors and guest lectures, will determine a series of milestones in the form of public reviews, intermediate Juries and presentations or specific submissions; in order to clarify the objectives per stage to be achieved during the term. The stages related to these milestones could be evaluated individually as well as in groups depending on each case. A basic level of use of intellectual capacities, graphics, creative thinking and a conscious use of research/design methods will be constantly evaluated.



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At the end of each stage, the student will present his work in a public exhibition format. Following this format, they will deliver and expose their graphic analyses, models or prototypes while orally guiding the audience through the creative process and research development. The defence of the final result will be considered as relevant as the coherence of the developed process. It will be considered crucial in the final student's evaluation the use of the appropriate visual tools, critical knowledge and **methodological understanding**.

Finally, the practical training based on the critical reviews at the studio space, will also be complemented with a series of theoretical-practical **workshops**.

As a resume, students are guided through a project-driven process that facilitates them the acquisition of visual resources, thinking tools and research strategies that will help them to face as an autonomous creative thinker proposals for the assignments, commissions and competitions they will confront as professionals. Thus, the objectives that are intended to be achieved are:

- **General Objectives.** Working by integrated projects teaching.
 1. To form competences in integrating acquired knowledge
 2. To Solve contextualized problems.
 3. To understand reality in its complexity.
- **Specific objectives.** Working by integrated projects.
 1. To be analytical, proactive, reflective, meaningful, communicative...
 2. To learn new techniques and skills
 3. To learn how to investigate, be recursive, achieve an elaborated technical level in how to present in public / how to convince
 4. To learn to choose critically, adapt to a context and apply a method that is the result of an understanding of the methodological culture.
 5. To strengthen and enrich cross competences
- **Work methodology** for teaching.
 1. Questioning method
 2. Game simulation.
 3. Case-Study method
 4. Role-play
 5. Presentation / Exhibition
 6. Brainstorm
 7. Discussion panel

Accordingly, students will constantly be preparing a selection of their personal creations, together with a collection of references that are considered relevant for a good understanding of their approach to their career. This documented compendium - portfolio - will be evaluated during the working period and exhibited at the end of the course. Likewise, is highly recommendable to constantly update this draft, making it ready for tutorial sessions, or possible job/internship offers.

Linked to the main topic proposed for the Project, but also taking in account the chosen field, each mention will also have complementary activities such as: trips and visits, and training sessions on Design Thinking. Both trips or visits to museums, art and design study centres, workshops of renowned creatives, showrooms, or participation in relevant events will be proposed, organised and coordinated with the rest of the subjects.



Product design is essentially the generation and development of ideas efficiently and effectively through an artisanal and/or industrial process, in which it systematically incorporates concepts and evaluation ideas, resulting in a tangible artefact, installation or a convincing visualization of the creative message that is intended to be conveyed. The main role of a product designer is to combine their creative skills, aesthetic-artistic knowledge - theoretical and practical - and materials with the purpose of creating products for human and non-human beings use. It should be noted that this creative process is implemented by digital tools that allow the designer to communicate, visualize, analyse and create craft trends, as well as favours the integration of the design process within the industrialized production of its result

To this process we must add the importance of the methodologic study, the particular objective of the third-year design workshop that forces a necessary and deep immersion in the orderly practice of the design process. In this regard, there are four fundamental objectives to be highlighted in terms of training in the field of Product design.

a. Recognition of the **structure** and stages of the product design process to carry out the design and production of a product's prototype.

b. Planned practice of each of the **phases** that allow the precise understanding and best procedure to look for the better solution.

Analysis

Accept Situation: Here, the designers decide on committing to the project and finding a solution to the problem, pooling out the resources into figuring how to solve the task most efficiently.

Analyse: In this stage, everyone in the team begins research, gathering general and specific materials, references, etc.... which will help to figure how the problem might be solved. This can range from statistics, questionnaires, and articles, among other sources.

Concept

Define: This is where the key issue of the matter is defined. The conditions of the problem become objectives, and restraints on the situation become the parameters within which the design must be constructed.

Synthesis

Ideate: designers here brainstorm different ideas, solutions for their design problem. The ideal brainstorming session does not involve any bias or judgment, but instead builds on original ideas.

Select: designers have narrowed down their ideas to a select few, which can be guaranteed successes and from there they can outline their plan to make the product.

Implement: prototypes are built, the plan outlined in the previous step is realized and the product starts to become an actual object.



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Evaluate: the product is tested, and from there, improvements are made. Although this is the last stage, it does not mean that the process is over. The finished prototype may not work as well as hoped so new ideas need to be brainstormed

c. Express a wide knowledge of **materials, production processes** and - if necessary - **costs**; determining aspects for the complete definition of a product.

d. Knowledge and critical analysis of **strategies / references**.

Consequently, the guided project work is considered a field for the exploration, management and evaluation of the knowledge acquired in learning phases. With the completion of the **project** both tutors and students will evaluate the knowledge acquired as well as the level of ability applied in the process.

The exercises / seminars / workshops planned in parallel to the development of the main project, will address integrated aspects related to the project:

a. Cartography of the Present Workshop: during a few Studio sessions, the students will scan the ethos of the present reality out there by searching and gathering news and articles available from the media and analysing their common points as well as their hidden structures.

b. Socratic dialogues. During this feedback session, the students will dive into the content of their own projects by cross-questioning exercises and critical round tables.

ACTIVIDADES FORMATIVAS

AF01 Attendance and participation in theoretical face-to-face classes (15 h/term)

Theoretical classes by the faculty with the aim of establishing the conceptual basis for the topic that the student will deal with during the semester.

Besides the theoretical framework regarding each one of the mentions, the tutors will address on different theoretical classes a thorough analysis of interesting case studies to allow a better understanding of the requirements of the contemporary design.

Attendance and participation during the theoretical lessons. The active participation and the answers to the questions that the teacher makes are valued.

AF02 Attendance and participation in practical face-to-face classes (60 h/term)

Studio classes and in-progress work review by the tutors, in order to guide the student in the creative process of design. The use and implementation of creative strategies and their correct application will be evaluated, as well as the use of well known examples and references. Attendance and participation during the theoretical lessons. The active



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participation and the answers to the questions that the teacher makes are valued. The course is divided in two phases, corresponding to the two main projects.

Apart from the project itself, the students will carry out different exercises related to the project topic.

AF03 Seminar's participation (6 h/term)

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. Throughout the course, two seminars will be held. Since these workshops are part of the final mark, participation will also be taken into account.

AF04 Tutor-driven exercises (individual and in groups) (45 h/term)

Public Presentations or juries of the work done in the studio hours, explaining the creative process that has led to such designs. Review, comments and evaluations from different tutors, including guest lecturers.

AF05 Office hours (2 h/term)

Personal reviews with the considered tutor for the academic and personal orientation of the student. Inquiries regarding the subject or cross areas of the different subjects to the corresponding teachers.

AF06 Personal work and research (97 h/term)

Public Presentations or juries of the work done in the studio hours, explaining the creative process that has led to such designs. Review, comments and evaluations from different tutors, including guest lecturers. Time dedicated to the study of the subject and the preparation of the different training activities.

EVALUACIÓN

CONVOCATORIA ORDINARIA

The project developed during each semester is valued continuously: through critical sessions in the studio space. During the critical reviews, the student's work will be constructively judged by the tutors and the students themselves, discovering, correcting and enhancing the design values of the exposed, explained and exhibited work.

The project will have a set of evaluable partial deliveries by the faculty and will conclude with a final delivery and its subsequent presentation. Each of the deliveries will have a minimum contribution of graphic and written documentation as a fundamental requirement for evaluation, to be specified according to each stage of the project.

The presentations will be made in a public exhibition format, where the student will explain orally the creative motivations of its design, the process and tools that it has followed for its development and the implications of the final result.

- All exercises must be delivered, except for justified exceptions, on the date and time indicated.
- The evaluation of each project - which will be compared between the different teachers of the subject and, also, with the invited professor who has participated in the specific exercise - will meet the following criteria, coinciding with the usual phases in all creative process



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5.2 Final grade of the subject:

The final grade of each semester will consider the grade obtained in the project, as well as the evaluation and conclusions of the **new skills, interests, participation and effort** that the student has test, achieved and consolidate during the process.

SE01 Attendance control, subject related activities and lectures (class dynamics and participation)* 10%

SE02 Practical exercises - project grade 70%

SE03 Oral defense of the project - public presentation 20%

SE04 Exams 0%

**It is mandatory to attend at least 80% of the classes, otherwise the student will lose the right of evaluation of the complete course.*

*** It is mandatory to pass the final jury submission and presentation to pass the course.*

Final mark will be the result of the calculation made according to the table above. It is passed with a mark equal or higher to five. In accordance with what is established in Article 5 of Royal Decree 1125/2003, the results obtained are adjusted to the numerical scale from 0 to 10, with one decimal expression, to which the corresponding qualitative qualification can be added:

0,0 - 4,9 Suspenso (SS); 5,0 - 6,9 Aprobado (AP); 7,0 - 8,9 Notable (NT); 9,0 - 10 Sobresaliente (SB)

CONVOCATORIA EXTRAORDINARIA

Students not having passed the ordinary call in December will present an individual exercise in the extraordinary call of June. The statement will be given at the beginning of the extraordinary call exams and the presentation day will be defined in the official calendar of the school. This individual exercise is 100% of the mark of the extraordinary call.

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 the course 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".

Therefore, the grade obtained in the extraordinary call will be the valid one, regardless of that obtained in the ordinary call, even the student may not pass the subject if he/she fails to attend.

HORARIOS DE ATENCIÓN

Prof. Lucas Muñoz Muñoz (lmunozm@unav.es)

The tutors of Design Studio V will be pleased to attend the students, during office hours, and always by prior appointment by e-mail,



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BIBLIOGRAFÍA

Bibliography

- FULLER, Buckminster, *Operating Manual for Spaceship Earth*, 1967 [Localízalo en la Biblioteca](#)
- SENNET, Richard, *The Craftsman*, Penguin, (2008) 2009 [Localízalo en la Biblioteca](#)
- SENNET, Richard, *Together: The Rituals, Pleasures and Politics of Cooperation*, Penguin, 2013 [Localízalo en la Biblioteca](#)
- SENNET, Richard, *Building and Dwelling: Ethics for the City*, 2018 [Localízalo en la Biblioteca](#)
- INGOLD, Tim, *Making*, 2013 [Localízalo en la Biblioteca](#)
- DUNNE and RABY, *Speculative Everything: Design, Fiction and Social Dreaming*, The MIT Press, 2013 [Localízalo en la Biblioteca](#)
- DUNNE, Anthony, *Hertzian Tales: Electronic Products, Aesthetic Experience, and Critical Design*, The MIT Press, 2007 [Localízalo en la Biblioteca](#)

Magazines and publications

- FRAME
- McGuffin
- The Funambulist

Filmography

- *How much does your building weigh, Mr Foster?* 2010
- *The Century of the self*, 2002
- *Why man creates*, 1968
- *Abstract: the art of designing*, 2017
- *Design and Thinking*, 2012
- *Beautiful losers*, 2008

On-line tools and references

- www.asknature.org?Vxjw3wfc56=1686586032&Kq3cZcYS15=f974aa3a80924137a28d0aa0da880699&3cCnGYSz!2FQEA%3D
- www.biomimicry.org?Vxjw3wfc56=1686586032&Kq3cZcYS15=f974aa3a80924137a28d0aa0da880699&3cCnGYSz!2BZofmRXA7UYI%2BrMN9lctAYjvsk%3D