

DESIGN NARRATIVES

IE University

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Degree course: FOURTH

Semester: 2º

Category: COMPULSORY

Number of credits: 6.0

Language: English

PREREQUISITES

SUBJECT DESCRIPTION

Throughout this course students will navigate through different aspects of narrating their own story. Design is about stories. Visual narratives, spatial narratives, objectual narratives. It's not just storytelling, but a broader conceptual aspect of a designer's body of work.

Design is an ample, inclusive and generous scenario, in which all typologies converse and interact with each other. Every student has their own set of characteristics and in this course we aim to understand each complex individual to potentialize their own particular combination of skills, emotions and conceptual interior proceedings which are exteriorized through their diverse projects. To achieve this we will dwell into diverse case studies in art and design, via practical exercises and assignments, the course aims to provide visual as written creative techniques to enhance each particular set of stories, providing the students the confidence to pursue their own design manifesto and transmit their personal conceptual universe.

In addition to focusing on the inner world of the designer, through various methodologies we will encourage a vision of the world expanded by the imagination. Fiction combined with research is a powerful tool in guiding our actions. We will focus on discussing various forces of change that affect us and how to apply imagination in response to them.

OBJECTIVES AND SKILLS

Recognizing and forming each one their own design vocabulary now that they are about to finish this first phase as designers is crucial.

During the semester we will be dealing with the importance and power of visual information, translating ideas into imaginary by understanding and using semiotics in terms of constructing meaning via visual and/or objectual representation. Exploration to deepen their personal knowledge and strengthen their own conceptual works as a designer will be constant to generate critical thinking, as well as the usage of creative techniques so that each student is able to narrate their own design story and form and learn to interpret their core nature and what drives them.

This course aims to potentialize where they want to be situated as designers. Written concepts and abstracts of students' work will be relevant for each to construct their own narrative scenario by setting high standards visualizing their own projects from different angles, forming connections and generating their intricate story which culminates in their final project. Strategic thinking and different media will be introduced to start launching each student to this vast, yet approachable scheme as professionals.

METHODOLOGY

The course will be organized in two sessions per week that deal with two main aspects of the class. In a general manner the first session will focus going into the inward scenarios and how to acknowledge, select and narrate them in context with the outwards scenarios.

Understanding the world in motion and preparing ourselves to navigate these transformations is the objective of the second block of sessions, in which through futures thinking and research, we will create a compass to orient ourselves in a changing context. Both sessions are meant to be dynamic, with a practical approach and in-class exercises. Therefore there will be assignments and practical/theoretical exercises on a weekly bases, leaving weekly and long term homework to be able to develop and elaborate each week in diverse topics related to the course. Distinct exercises will deal with concrete and abstract frameworks, analysis, readings, perspective, as well with work extracted from the students personal body of work, trying to link and generate their own design narratives.

Both sessions class will work in a parallel matter to ensure that each student's professional outcome is in sinthony with what they want to transmit as designers and how the can speculate and generate futures diegesis.

Teaching methodology	Weighting	Estimated time a student should dedicate to prepare for and participate in
Lectures	33.33 %	50 hours
Discussions	20.0 %	30 hours
Exercises	13.33 %	20 hours
Group work	6.67 %	10 hours
Other individual studying	26.67 %	40 hours
TOTAL	100.0 %	150 hours

PROGRAM

SESSION 1 (LIVE IN-PERSON)

Prof. Saskia Bostelmann

Introduction. My personal narrative/ s?.From past to future...

Presentation. Design and Syllabus Overview. Q&A

We will be dwelling into diverse scenarios trying to focus on understanding the meaning of narratives. Is it more than storytelling? Why is the narrative so important?

HOMEWORK

Start your own narrative. Who are you? what moves you? Let's begin on the Miro board

This will be a developing subject that we will address in diverse ways and depths and will be a continuous evolving topic throughout the course

Final presentation- START!

HOMEWORK It's your turn... For next session bring an an object that you find enigmatic, dear or intriguing and tell us it's story and your story in any media you choose. 2min max. (it has to be uploaded)

SESSION 2 (LIVE IN-PERSON)

Prof. Joel Blanco

Student's 2 min Presentations

Joel Blanco Introduction to my work. Popular Culture, Signifiers & Fiction

Q&A

Discussion about the topics and the goals of the course

SESSION 3 (LIVE IN-PERSON)

Prof. Saskia Bostelmann

The meaning of objectuality. Corporeal and tangible, is that needed? Can one form emotional attachments with virtual objects? Is materiality still needed? Is it a commodity? Luxury?

The materiality of contemporary Arts and crafts. NFTS's...

The importance of the process.

Discussion and .Object presentation

HOMEWORK

Continue on your personal scenarios

TAGS OR NO TAGS?.- Choose an important designer/ artist - To be explained in class

SESSION 4 (LIVE IN-PERSON)

Prof. Joel Blanco

Visual Culture Basics

How to read images and other texts. In this second session of two, we will talk about how the spectator makes meaning through the act of looking while creating reality. This class will be framed within Stuart Hall's semiotics.

SESSION 5 (LIVE IN-PERSON)

Prof. Saskia Bostelmann

Being a Designer. Typologies. TAGS? Designers. Investigation analysis and conceptual approach. It's all about stories. What defines a designer? Start identifying yourself. In class exercises on the multiple aspects that form a designer and each context and narrative.

In class exercises

Can you identify yourself?....

SESSION 6 (LIVE IN-PERSON)

Prof. Joel Blanco

Making meaning - how you can imagine the future? - How narratives shape our thoughts. Polak Game/Sarkar Game/Scenario 2x2 Matrix We will introduce the practical assignment to be developed during Session 5 where we will address future possible scenarios through the lens of trends. The class will be divided into groups, and each week one group will be responsible for facilitating the next session's discussion with the proposed material.

Work blocks: 5 blocks of work, each block has two sessions.

The first one will be an introduction to the weekly topic and the second one a debate with the materials of the first session and in which the objective will be to understand uncertainties and generate scenario matrixes.

SESSION 7 (LIVE IN-PERSON)

Saskia Bostelmann

The power of an image. Does an image tell more than 1000 words? Presentation, discussion and analysis through diverse art and design examples. People remember 10 percent of what they hear, 20 percent of what they read and 80 percent of what they see. Of the info we intake into our brain, 90 percent is visual, therefore images are vital.

HOMEWORK

Upload 3- 6 image/s Object story.- put them in context.

SESSIONS 8 - 9 (LIVE IN-PERSON)

Prof. Joel Blanco

GLOBAL - Economies of Meaning #1

While in the previous session, we discussed the forces that are driving change, in this session we will discuss their impacts on society. Instead of focussing on the correlation of events, we will dive into their causality.

In the practical part of the class, we will start to research, categorise and discuss signals related to the given topic. Debate.

Outcomes:

Group: list of weak signals, wild cards, drivers, and uncertainties.

Individual: possible focus point for scenario development.

SESSION 10 (LIVE IN-PERSON)

Prof. Saskia Bostelmann

Narrating stories - Narrative arc Being a Designer is also being a Narrator

Presentation and Discussion on image exercise-

Products, experiences, spaces, services and graphic works also tell stories. Some are more vivid, others are subdued, yet we all come across these stories while looking, using, experiencing or simply walking through different designed environments, or gazing at a magazine.- Do not think of buildings, chairs or even posters as static artifacts. The rooms in a building change from open to compressed, light to dark, warm too cool, soft too hard to support different uses. Some activities are quick and intense while others are slow and relaxed. Architecture and design aren't frozen because they are always alive. Time never stands still

SESSIONS 11 - 12 (LIVE IN-PERSON)

Prof. Joel Blanco

GLOBAL - Decentralization #2. We will dive into the theory of decentralization through the context of Blockchain technologies and how this concept relates to the gig economy, self-generated resources, the revolution of trust and eventually ideas of ownership. Following this session, we will return to a similar course format as the last class; the students will investigate signals related to the topic of decentralization.

GLOBAL - Multidimensional #3. We will discuss the creation of mixed realities related to technology. They are asked to identify the different innovations related to the topic and come up with applications of those innovations in different fields, especially looking back to previously assessed Economies of Meaning and Decentralization.

DebateOutcomes:

Group: list of weak signals, wild cards, drivers, and uncertainties.

Individual: possible focus point for scenario development.

SESSIONS 13 - 14 (LIVE IN-PERSON)

Prof. Joel Blanco

GLOBAL - Uncanny #4 For this session, we will discuss the theories around bioexistencialim in the context of fullautomation, algorithmic assistance, genderless AI's, dirty jobs. Mostly through the lens of their impacts worldwide and their relation to the uncanny valley. The students are asked to find signals and counter-signals related to existentialism, identify the different innovations and reflect on the possible applications of those innovations in different fields.

GLOBAL - Augmented #5 We will discuss human augmentation through the differences between transhumanism and posthumanism and will analyze the symbiosis between human and machine through ,for example, artificial enhancements like brain hacking

GLOBAL - Old Youngsters #6 Questioning whether we can afford to live longer, we will investigate the context of eternal youth, senior influencers, and the influence of current demographic shifts. The students are asked to find signals and counter-signals related to the topic, identify the different innovations and reflect on the possible applications of those innovations in different fields.

GLOBAL - Lazy Users #7 During the session we will discuss ideas of subtle commodities, remote and voice-controlled algorithms, apps and smart devices in the home. Is this all necessary?

Debate

Outcomes:

Group: list of weak signals, wild cards, drivers, and uncertainties.

Individual: possible focus point for scenario development.

SESSION 15 (LIVE IN-PERSON)

Prof. Saskia Bostelmann

Narrating stories - Narrative arc

Products, experiences, spaces, services and graphic works also tell stories. Some are more vivid, others are subdued, yet we all come across these stories while looking, using, experiencing or simply walking through different designed environments, or gazing at a magazine.- Do not think of buildings, chairs or even posters as static artifacts. The rooms in a building change from open to compressed, light to dark, warm too cool, soft too hard to support different uses. Some activities are quick and intense while others are slow and relaxed. Architecture and design aren't frozen because they are always alive. Time never stands still .

HOMEWORK

Working on presentation of your personal scenarios

SESSIONS 16 - 17 (LIVE IN-PERSON)

Joel Blanco

Creating Scenarios - Scenario building // Future + Narratives

We will introduce the last and most practical part of the course in this session. We will work through all the forces mentioned before, to eventually move into scenario building - scenarios to speculate and think with. During this session, the assignment and final deliverables related to scenario building will be introduced. Afterward the students will work on the assignment in collaborative and individual efforts. In this part, the participation of all the students will be most important.

SESSIONS 18 - 19 (LIVE IN-PERSON)

Joel Blanco

Creating Scenarios - Scenario building // Future + Narratives

WORK IN CLASS. In this session, we will work in groups and individually on the development of scenarios in which we will then project our personal narrative.

SESSION 20 (LIVE IN-PERSON)

Highlights- Student presentations of Personal Voyage. 3min

Are you portraying what you want? Driving forces. Group and individual Exercises

SESSION 21 (LIVE IN-PERSON)

Prof. Saskia Bostelmann

Narrative paths and myths - tools Story board

Telling stories with a sequence of images is an invaluable skill not only for filmmakers, comic book artists, and graphic novelist, but for any designer working with time and interactivity. The purpose of a storyboard is to explain action with a concise series of pictures. To construct a storyboard, designers plan the Arc of a narrative and decide how to summarize the story in a limited number of frames. The power of three :3 is a magic number. Groups of 3 appear in life literature and literature and product marketing

In class exercises

Homework- Think- could I Apply the storyboard to my final presentation?

Myths reloaded- From past to futures...

Revise a classical myth and each will have to contextualise the myth or part of it, and incorporate design in some way, use design futures tools to be able to set the vision towards a near future. Use any media /s that you choose. Upload it.

SESSION 22 (LIVE IN-PERSON)

Prof. Saskia Bostelmann

The power of a concept- Exhibition visit

If an image tells more than a thousand words, do I still need to explain myself? Yes you do.

While going to an exhibition, we will revise examples of the importance of the concept translated into art and design- and how this is narrated through an exhibition space, the work presented and its connotations.

SESSIONS 23 - 24 (LIVE IN-PERSON)

Prof Saskia Bostelmann

Myths reloaded- student presentations

SESSION 25 (LIVE IN-PERSON)

Prof. Saskia Bostelmann

On Emotion

A great story does more than represent emotion from a distance. It makes us feel an emotional charge. Designed Products and services change the way we feel. Our relationships with them shift over time. designing for emotions requires thinking about how users will anticipate an experience and how they will remember it later

SESSION 26 (LIVE IN-PERSON)

Prof. Joel Blanco

WORK IN CLASS - In this session, we will make the last corrections on the final project. This is the moment to display graphic proposals.

SESSION 27 (LIVE IN-PERSON)

Prof. Saskia Bostelmann

On Experience-

An experience stirs emotion and generates memories. It embraces dramatic action, sensory engagement, and temporal interaction with users. During an experience, users create meanings and associations that become more important than the event itself.

In class excercises

SESSION 28 (LIVE IN-PERSON)

Prof. Saskia Bostelmann

Emotional Journey

A person's relationship with a product or service changes over time. Energy rises and falls as users feel curiosity, pleasure, and satisfaction. Users hit positive places, yet may also hit negative patches of doubt, frustration, and anger.

Excercises on Creation of emotional Journey Maps identifying the emotional arc.

On Color and emotions. What color do you taste like?

Color makes ice cream taste sweeter, veggie's taste fresher, and coffee taste richer. This phenomenon isn't false or misleading - it's life experience, the everyday reality of how our senses enter mixed. Final Presentation References

SESSIONS 29 - 30 (LIVE IN-PERSON)

Prof. Joel Blanco and Prof. Saskia Bostelmann

FINAL PRESENTATION

BIBLIOGRAPHY

Recommended

- Ellen Lupton. (2017). *Design Is Storytelling..* 1st. Cooper Hewitt, Smithsonian Design Museum.. ISBN 9781942303190 (Digital)
- Don Norman. (2005). *Emotional Design: Why We Love (or Hate) Everyday Things..* 1st edition. Basic Books;. ISBN 978046505136 (Digital)

- George Nelson. (2020). *How to See. Visual Adventures in a World God Never Made..* Phaidon. ISBN 9780714873831 (Digital)
- Sean Hall. (2012). *This Means This, This Means That: A User's Guide to Semiotics..* 2nd. Laurence King Publishing.. ISBN 9781856697354 (Digital)
- Walter Benjamin. *The Work of Art in the Age of Mechanical Reproduction.* 1935. penguin. ISBN 9780141036199 (Digital)
- Stuart Hall. (1983). *Representation: Cultural Representations and Signifying Practices.* SAGE. ISBN 9781849205634 (Digital)
- Bratton, B.H. *The terraforming.* Strelka Press. ISBN B07Y7HD3GR (Printed)
- Lee, K.-F. and Chen, Q.. *AI 2041: Ten Visions for Our Future.* Currency. ISBN 9780753559017 (Digital)
- Fisher, M. *Capitalist realism: Is there no alternative?.* Zero Books. ISBN 9781803414300 (Digital)
- Moynihan, T. *X-risk how humanity discovered its own extinction.* Urbanomic. ISBN 9781913029845 (Digital)
- Young, L.. *Planet City.* UroPublications. ISBN 9780648685821 (Printed)
- Adam Greenfield. *Radical Technologies: The Design of Everyday Life.* Verso. ISBN 9781784780456 (Printed)
- Garcés, M. *Nueva Ilustración Radical.* Anagrama. ISBN 9788433916143 (Printed)
- Matthew Engelke. *How to Think Like an Anthropologist.* Pelican Books. ISBN 9780691193137 (Printed)
- Anya Bernstein. *The Future of Inmortality.* Princeton. ISBN 9780691182612 (Printed)
- Marita Sturken. *Practices of Looking: An Introduction to Visual Culture.* Paperback. ISBN 9780190265717 (Printed)

EVALUATION CRITERIA

This course will have a continuous evaluation system. it will take into consideration :Class participation, individual and group work, discussion sessions and the final presentation, which will be developed throughout the semester.

Criteria	Percentage	Comments
Attendance & Participation	25 %	
Individual Work	30 %	
Workgroups	10 %	
Final presentation	35 %	

PROFESSOR BIO

Professor: **JOEL BLANCO MARTÍNEZ**

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JOEL BLANCO MARTÍNEZ

Joel Blanco is an inactive member of the Pokémon generation, junk food expert, designer and artist. Interested in popular culture, the future and the lolz, he undertakes projects ranging from art and design to strategy and trend research. He uses future scenario visualization and other design methodologies to help organizations imagine a new world and make better decisions, as well as to realize his personal work.

Blanco has a background in Product Design from IED Madrid, a Masters's in Contextual Design from the Design Academy Eindhoven, and is currently participating in the Universal Post-Planteraty Design program at the New Center for Research & Practice. Recognized by Forbes magazine in the list of the 40 best futurists in Spain in 2022, he has exhibited and worked in the Netherlands, Italy, Poland, the United States, Germany, the Czech Republic and Spain.

Professor: **SASKIA BOSTELMANN NOETZEL**

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SASKIA BOSTELMANN NOETZEL

Originally from Mexico City . Designer and jeweller. She studied Industrial Design in Mexico as well as Jewelry. She worked for several years as a designer and museographer at the Tamayo Museum, focusing in interactive exhibitions and in many independent projects as she also started her own Jewelry Line. She obtained a Fulbright Grant to study an MFA in Jewelry Design at RISD, USA, where she started teaching. In NY she worked for some years as a Jewelry Designer for important Fashion brands such as Kate Spade, Liz Caliborne , Juicy Couture, Mexx, Monet, Kenneth Cole, while she also taught at the JCC Manhattan. She parted to Milan with a scholarship from the Richemont/Creative Academy group and obtained a Master in Luxury and Design, consequently she worked at Cartier in Paris as a Jewelry Designer.

She has always kept her own line of work, which has been published in various Jewelry books and has been exhibited in Mexico, USA and Europe, such as "The Art of Jewelry Today: Europe", "The Art of Jewelry Today II", "The Art of Jewelry Today I", "1000 Rings", "500 Wedding Rings", "500 Vessels", "The Art of Jewelry: Wood", "The Art of Jewelry:Paper" and the "Eco Design Book". As she moved to Madrid, she focused also in higher design education. She has collaborated as category consultant with DOMESTIKA and was the head of the Master Design Programs School of IEDMaster Madrid for several years. She has taught and lectured in many institutions, such as HEAD Geneve, IADE, IBERO, ITESO, ITESM, UDEM, amongst others.

OTHER INFORMATION

Office hours: students can contact the professor to make a personalized appointment at: jblancom@faculty.ie.edu & sbostelmann@faculty.ie.edu