

INTRODUCTION TO DESIGN STUDIO II: COLLABORATIVE DESIGN STUDIO

IE University

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PREREQUISITES

Design Studio I: Learning by Doing is a prerequisite for *Design Studio II: Collaborative Design Studio*, students must pass Design Studio I before he/she enrolls for Design Studio II.

The learning strategy at this subject is learning by doing. Design projects are student-centred and studio based. Students are encouraged to value good visual, verbal and written communication skills and appreciate the relationship between the thought process, communication of ideas to others and consideration of feedback.

SUBJECT DESCRIPTION

JOINTS & ARTICULATIONS

*I guess I'm just hopelessly fascinated by the realities
that you can assemble out of connected fragments.*

- Junot Diaz.

Considering that Collaborative Design Processes imply a task developed by articulated individuals or groups, we propose to dig into that connection among elements called the 'Joint'. Therefore, we will work on four different 'joinery strategies' –dissection, implant, transplant and assembly- that entail different thinking and making techniques –forensic aesthetics, ad-hocism, postproduction and assemblage thinking (ANT), and also require us to acquire complementary roles as a Design Strategists.

This studio is understood as marvellous fluid tapestry, a fabric made of temporary knots and nodes that builds up powerful models of real practice, to be explored and re-calibrated by its members who perform multiple –working- choreographies in pursuit of unique and innovative design processes. Interaction and exchange is desirable. It proposes an exploration of different working dynamics and formats of creative collaboration from the individual specialisation to the smallest unit of collaboration, the couple, till more flexible and adaptable teams and networks.

Working process in this studio is accumulative, we work on scale 1:1 and the scale of assignments is increasing. This agenda covers a wide range of specialties on design from Graphic to Product, Furniture and Spatial Design; and a large spectrum of techniques and formats from illustration and photography to weaving and casting, bricolage and instructions manual, mock-up and technical drawing.

During the course, students address the translation of abstract and formless ideas into precise 2D and 3D prototypes. It is the moment to articulate the fantasy of wishes and curiosities with the physicality of materials and making techniques. To that end, this studio proposes the implementation of the multiple notions of “patterns” proposed during the course (from the imitation of “behavioural patterns”, to the exploration of regularly “repeated arrangements” and the assemblage of a “coherent system based on the intended interrelationship of component parts”, till the construction of a “pattern of events” in a final show).

OBJECTIVES AND SKILLS

Design experience is obtained through a series of directed individual and group projects, tutored both on a one-to-one basis as well as through group discussion. Regular feedback is provided in tutorials, seminars, in juries and at reviews where students are required to make visual and verbal presentations of their work set out in accordance with studio and school timetables.

Objectives:

- . Understanding of different working dynamics and formats of creative collaboration such as individual specialisation, couples, teams and networks.
- . Understanding of multiple joinery strategies applied to design processes such as: dissection, implants, transplants and assemblies.
- . Identification of main stakeholders in a design process (from supplier to external collaborators and experts, clients, etc).
- . Translation of abstract and formless ideas into precise 2D and 3D prototypes
- . Application and understanding of the principles of creative thinking and making techniques such as: Post-production, Ad-hocism, Forensic Aesthetics and Assemblage thinking (ANT).
- . Usage of a large spectrum of techniques and formats to represent and communicate a project from illustration and photography to photogrammetry and casting, bricolage and weaving, manuals, mock-ups and technical drawings.

Skills:

Students are required to demonstrate knowledge, understanding, ability and skills in the following areas:

- . Create graphic-product-furniture-spatial designs that satisfy both aesthetic and technical requirements in response to a brief.
- . Graphical representation of a given object or own design by using a range of contemporary technology, media and/or techniques.
- . Develop constructional and assembly systems that apply to the design and construction of a comprehensive design project.
- . Learn the creative process in the resolution of statements, with emphasis on division and teamwork management.

METHODOLOGY

This course is given in F2F format only. Students are expected to deliver assignments constantly throughout the course, collective debates will be held every session to share contents and points of view. Interactivity is critical to the learning process and therefore students will be encouraged to share their thoughts and ideas in relation to issues presented in each seminar.

The course is organised in four main parts: Forensic -Art- Dissection (1), Negotiation Wear (2), Hijacked Furniture (3) and Reassembled Studio (4).

On one hand, each part proposes an exploration of different working dynamics and formats of creative collaboration:

1. **EXPEDITION OF EXPERTS:** The current practice of Design could resemble the expedition to the South Pole by Roald Amundsen that joined together a dog keeper, a sleigh driver, a harpooner and a skiing champion as fellow travellers. Nowadays we share our working table with multiple experts with whom we build complete design realities, so we propose to form our own expedition team of experts to begin the adventure.
2. **COUPLES:** A couple is the smallest unit of collaboration. It is a combination of a solitude and a group ('populous solitude'). It implies the idea of togetherness but respecting the individuals. It is an inspiring dialogue between intimacy and sharing.
3. **TRIO:** Three's a crowd? A third person tips the scale. Dialogue turns into a multiple conversation. Debate enriches creative discourse. If the entire team is involved and integrated in the design process, results grow exponentially.
4. **NETWORK:** Airbus employs 63,000 employees organised in 16 teams in 4 different European countries. Final assembly's success depends on the right coordination among teams together with the common definition and precise construction of the joints. In this final stage, we replicate this collaborative organisation to encourage the synergies between team-based network and final assembly line.

On the other hand, considering that Collaborative Design Processes imply a task developed by articulated individuals or groups, we propose to dig into that connection among elements called the 'Joint'. Therefore, we will work on four different 'joinery strategies' that entail different thinking and making techniques, and also require us to acquire four complementary roles as a Design Strategists:

1. **DISSECTION:** We explore the role that art, science and technology now play in shaping contemporary ways of seeing and representing by cutting and isolating multiple layers of definition of an object. In order to analyse a common object proposed by the tutors, every student explores a different representation technique (x-ray, casting replica, disassembly, section, microscopy, hyper-photography, etc.). Then we collect our multiple pieces of evidence and articulate this common and complete design reality as a collective archive.

Here, we will act as Detectives that examine real evidence, and Forensic Surgeons that reveal multiple dimensions of an object to reconstruct the invisible reality.

2. **IMPLANT:** We speculate on the additive strategy of insertion of an artificial device that expands a body part and at the same time enhances certain abilities of interaction with a counterpart and our shared state of mind.

We dive into processes of growth and movement, as a means to grow forms like organisms, from the inside-out; and we learn weaving techniques.

A Designer is understood here as a combination between a Jeweller that creates handcrafted and custom-made pieces, and a Surgeon that cuts, reassembles, stitches & sews a new designed body together.

3. **TRANSPLANT:** We remove organs from multiple bodies to place them into a new combining system. Therefore, we encourage a creative re-appropriation of the existing to customise new and innovative designs.

We learn the principles of Post-production and Ad-hocism, and the techniques of bricolage and hacking. We will also explore ways to represent the performativity and composition of our assemblages -with instruction manuals and patent drawings.

Now is the moment of playing the role of the Hacker that manipulates codes and operative instructions to produce innovation.

4. ASSEMBLY: We state that everything exists in constantly shifting networks of relationships; nothing exists outside those relationships. Living in a world of knots and nodes with endless adjustments requires a deep understanding of the notion of assemblage and the pursuit of specific tool sets that allows us to represent and handle them (and so acknowledge the theatre of the globe).

We will learn the principles of Assemblage thinking (ANT) and the techniques of material assembly and digital construction. We will design and build up a collective digital representation of the "we", a cosmogram of this Design Studio that has shared an asynchronous reality. The final construct will be a room inhabited by Actants (humans and no-humans) and composed by multiple spaces that are assembled and re-assembled shaping the dynamics and obsessions of this studio.

A contemporary Designer keeps a good balance between being a Master builder that assembles existing and new materials into a single continuity, and a Storyteller that assembles narratives from both real and fantastical inspiration.

Finally, the working process in this studio is accumulative, we work on scale 1:1 and the scale of assignments is increasing. This agenda covers a wide range of specialties on design from GRAPHIC (1) to PRODUCT (2), FURNITURE (3) and SPATIAL DESIGN (4); and a large spectrum of techniques and formats from illustration and photography (1) to photogrammetry, weaving and casting (2), bricolage and manual (3), mock-up and technical drawing (4).

Teaching methodology	Weighting	Estimated time a student should dedicate to prepare for and participate in
Lectures	10.0 %	15 hours
Discussions	10.0 %	15 hours
Exercises	26.67 %	40 hours
Group work	46.67 %	70 hours
Other individual studying	6.67 %	10 hours
TOTAL	100.0 %	150 hours

PROGRAM

PART 1: FORENSIC -ART- DISSECTION.

The construction of a collective archive.

Never trust (designers) whose heteronyms are not contradictory.

Firstly be wary of people who do not construct heteronyms.

Federico Soriano

This is your first year as Design students. You all should look at what is around in the pursuit of the unknown! There is a wide variety of designs, authors, materials, processes, readings... references to learn from. This is our starting point: the construction of a collective archive of references to be used during the course and longer.

We like to envision the figure of a contemporary designer as a multi-skilled professional, in order to be so you need to experiment with multiple techniques and explore different insights. A designer today is capable of working in multiple scenarios and is sensible to the emerging, in order to be so you need to know what has been made and what is 'in progress' in the design panorama.

This studio pursues you to find your own voice as a designer, but we start by pretending to be 'other': a heteronym. The literary concept of the 'heteronym' refers to one or more imaginary character(s) created by a writer to write in different styles. In this way, all of you will perform as a different known artist. You will study their work, dive into their insight, work with their materials, explore their techniques, etc. and replicate one of their pieces.

In this section we will question "the role that art, science and technologies now play in shaping contemporary ways of seeing, knowing, and communicating".

- . *Time*: 2,5 weeks / 8 sessions
- . *Specialty*: Multimedia design
- . *Skills/ Software*: Model making and photography.
- . *Delivery*: Prototype and printing (A2).

SESSIONS 1 - 2 (LIVE IN-PERSON)

- . *Introduction*: "Joints & Articulations: a Collaborative Design Studio".

This first session is dedicated to explain the subject and its objectives. Tutors will present the structure; the main topics and the goals of the course along with practical aspects in relation to the functioning of the class will be discussed.

- . *Lecture*: "Forensic Aesthetics & Heteronyms".

- . *Introduction to Exercise*: "Forensic Dissection".

We start with an illustration project. Taking a piece of anonymous and timeless design, every member of the studio will develop one graphical representation of this object by replicating the technique proposed by a selection of designers.

References: Nick Veasey (x ray), Todd McLellan (disassembly), Damien Hirst (section), Andy Warhol (stamps), The Sartorialist (trends hunter), Rachel Whiteread (casting), Do Ho Suh (soft replicas), Jeff Koons, Barbara Kruger (pictures and words), Annie Albers, Herman de Vries, Dineo Seshee Bopape, Raw color, Suzanne Lee, Raquel Buj, Zsófia Keresztes (mosaic pattern technique), Olivia Bax (textures and colors), Franz West (metal patterns and colours). And more!

- . *Individual assignment*: research over assigned designer and specific technique (availability of technological devices). PowerPoint presentation and selection of artwork to replicate (work planning).

- . *Movie*: The five obstructions. Lars Von Trier.

A film is remade five times by its author, each under a different set of circumstances prescribed by Lars von Trier.

- . *Reading/ Documentary*; David Hockney: Secret Knowledge.

David Hockney reveals evidence that cameras have been a secret tool for artists since the 15th century, a discovery that solves century-old mysteries surrounding famous paintings.

SESSION 3 (LIVE IN-PERSON)

- . *Group presentation and discussion*: Heteronyms and work planning.

Students will prepare an introductory presentation of his/her Heteronym (that artist selected as a reference) and technique. They will also select one artwork to replicate by using the common object and define a work planning for the next week.

. *Recommended readings:*

Secret Knowledge: Rediscovering the lost techniques of the Old Masters (David Hockney), "Double Game" (Sophie Calle and Paul Auster), "Forensic Architecture: Towards an Investigative Aesthetics" (Eyal Weizman), "Sabana Santa" (Andrés Jaque, online).

SESSIONS 4 - 5 (LIVE IN-PERSON)

. *Group presentation and discussion:* 1st Replica.

Pin-up of first iterations of your Forensic Dissections of the common case study.

In a group discussion, we will talk about the format and content of this graphical representation in order to refine our production and push further our ambitions.

. *Skill class:* Photography Workshop (how to build a shooting stage).

. *Movie:* CONTACTS Vol.2 The renewal of contemporary photography.

The Contacts collection is an invitation to discover the artistic approach of the greatest contemporary photographers from an original angle.

This documentary features Sophie Calle, Nan Goldin, Sarah Moon, Andreas Gursky, Thomas Ruff, and other contemporary masters. They reveal the secrets behind their images in this collection of short, personal films.

SESSION 6 (LIVE IN-PERSON)

. *Individual Desk reviews:* 2nd Replica and Photography

Review of further iterations of your Forensic Dissections of the common case study improving technique and details as well as their final pictures.

Presentation of pictures of 2nd replica.

. *Zoom connection:* guest 1 (photography and set-up).

SESSIONS 7 - 8 (LIVE IN-PERSON)

Submission Part 01:

. *Individual assignment:* Object 1:1 and Illustration (photo, A2 printing).

Corridor Exhibition set-up:

. *Group Assignment:* Exhibition "Forensic -Art- Dissection" (set up of A2 frames).

. *Skill class:* A Corridor as an Art Gallery

In a group discussion, we will talk about the format and content of a common exhibition with this exercise as content in our Corridor Gallery.

References: Thomas Ruff and Andreas Gursky (hyper-photo and composite portraits).

PART 2: NEGOTIATING WEAR.

A headpiece for your Headspace

"The form of a thing emerges from the process itself, within a field of forces (both tensile and frictional) established through the engagement of the practitioner with materials that have their own inclinations and vitality"

Tim Ingold. Knowing from the inside

In this section we dive into processes of growth and movement, as a means to grow forms like organisms, from the inside-out.

We learn weaving techniques from master basket weaver Carlos Fontales and apply them to experiment with different materials, working with repetition -of lines, shapes, colours, etc.- as a structural element in making. In doing so we will also establish a link with pattern-making and its relevance in design.

We will grow a wearable piece, an artefact for our headspace, an augmented body part and/or mediation device with our environment.

- . *Time*: 4 weeks / 12 sessions
- . *Specialty*: Materials / Product design
- . *Skills/ Software*: Weaving.
- . *Delivery*: Prototype and scenario (printing A1).

SESSION 9 (LIVE IN-PERSON)

- . *Lecture*: On weaving and growth

We encourage a playful and enriching understanding of creative production. We will explore weaving as a contemporary principle of action that orchestrates hybrids or combinations of pre-existing systems, materials and organisms with multiple, other-than-human purposes and its ecological implications. Weaving as a means of giving shape to objects, structures and narratives from the inside-out, by developing patterns or assemblages of apparently disconnected elements or ideas.

- . *Introduction to Exercise*: Weave & Wear.

We build on traditional techniques and materials in basketry to expand upon the notion of vessels in design. Revisiting these processes we will grow a wearable piece or artefact for our head, as a custom-made piece, inspired by the notion of Weave and Wear: weaving, as a process of giving shape to forms, ideas and narratives; wear as a means to reflect on design's relation to the body and the environment. We will think about the implications of the term 'headspace' in relation to implants and/or prosthesis, the augmentation of body parts (i.e. the head and or mindset) and the interaction/mediation with the environment.

- . *References*: Neil Harbisson, Victorian Bird Hats, Björk (masks), LOEWE: Coroza with Álvaro Leiro, Anni Albers

- . *Break up into couples*.

A couple is the smallest unit of collaboration. It is a combination of solitude and togetherness ('populous solitude'). It implies the idea of collectivity whilst respecting the individual. It is an inspiring dialogue between intimacy and sharing.

- . *Couple Assignment*: research on woven structures, objects, patterns, tissues and/or materials, implants and/or prosthesis, accessories and wearable artefacts.

SESSIONS 10 - 11 (LIVE IN-PERSON)

. *Skill class:* Weaving Workshop with Carlos Fontales

We visit the studio of craftsman and master weaver Carlos Fontales. In an experimental, hands-on session we learn to create woven structures, through the inclinations and movement of different materials and their possibilities.

. *Couple Assignment:* design sketches of 1st prototypes (minimum 4) of **Weave & Wear** artefact and concept description. Definition of materials, making methodology and finishings.

SESSION 12 (LIVE IN-PERSON)

. *Group presentation and discussion:* Concepts for Weave & Wear.

Based on their previous research, students will prepare an introductory presentation with the 1st sketches (minimum 4) of their artefact, explaining possible materials and making techniques and the relation to the concept of headspace.

Pin-up of first sketches and first iterations of your Weave & Wear prototype.

In a group discussion, we will talk about the format and content of the design in order to advance the making process and critically reflect on the concept.

. *Couple Assignment:* 1st prototype (minimum of 4 iterations)

SESSIONS 13 - 14 (LIVE IN-PERSON)

. *Individual presentations and discussion / In-class working session:* 1st prototype

Students will present four iterations of their 1st prototype, next to a complete set of sketches that describe the main ideas, elements, materials and image of their artefact.

. *Movie:* Ways of Seeing, John Berger, 1971

Ways of Seeing is a 1972 BBC four-part television series of 30-minute films created chiefly by writer John Berger and producer Mike Dibb. Berger's scripts were adapted into a book of the same name. The series and book criticise traditional Western cultural aesthetics by raising questions about hidden ideologies in visual images.

Tropes, or "figures of speech" (such as metaphors, hyperbole, pun, irony and so forth) consist of the use of a word or expression that is modified from its original meaning to emphasise an idea. We will talk about how designs incorporate various narratives, ideas and perspectives through the use of tropes.

. *Optional Reading:* Book "The Life of Lines" Tim Ingold. Routledge, 2015.

- *Individual Assignment:* Write an abstract of 250 words presenting your **Weave & Wear** concept. Expand on the notion of tropes in design by using references from the chapter 'Of blocks and knots' and the relation of growth and movement in your work.

- *Couple Assignment:* 2nd prototype (minimum 4 iterations)

SESSION 15 (LIVE IN-PERSON)

. *Group presentation and discussion:* 2nd prototype

Students will present four iterations of their 2nd prototype, next to a complete set of sketches that describe the main ideas, elements, materials and image of their artefact, focusing on their references to the block and knot metaphor and its relation to their work.

. Zoom connection: guest 2 (weaving).

. *Couple Assignment*: Final Weave & Wear artefact

SESSIONS 16 - 17 (LIVE IN-PERSON)

. *Group presentation and discussion/ In-class working session*: Final prototype

. *Skill class*: Poster (format and tone)

The Posters is a very powerful medium of visual communication. According to it is “a temporary promotion of an idea, product, or event put up in a public space for mass consumption”. Dating from the 40's-50's, it was one of the earliest forms of advertisement and is still relevant today in a world dominated by digital media. We will explore this format that combines informative messages with eye-catching images, to communicate the identity and value of our wearable.

. *References*:

Posters brief history: Henry Toulouse-Latrec, Henry van de Velde, Jules Cheret (Paris), Lucian Bernhard, Herbert Leupin, Ralph Schraivogel (Switzerland), David Klein, Stan Galli, Milton Glaser (USA), Christian Coigny and (photographers), etc.

Advertising campaigns.

. *Couple Assignment*: Final Weave & Wear artefact and posters (A1 printings)

. *Individual Assignment*: posters (A1 printings) inspired by your Weave & Wear artifact

SESSION 18 (LIVE IN-PERSON)

. *Couple desk reviews*:

Final prototypes and research.

Individual Posters and Abstract.

SESSIONS 19 - 20 (LIVE IN-PERSON)

Submission Part 02:

. *Couple assignment*: Prototype 1:1 and Poster (photo A2).

Corridor Exhibition set-up:

. *Group Assignment*: Exhibition “Weave & Wear”.

PART 3. HACKED FURNITURE

Resignifying objects.

We live in a historical period characterised by the overproduction of consumer goods. Waste is piling up while at the same time new products are constantly being produced.

This exercise is conceived with the idea of dissecting the discipline of design in relation to its contemporary context and trying to understand the role of design and designers today. The basic first step is to learn to observe the world around us and the objects that inhabit it. For doing so, based on the experimental pedagogy of Joseph Albers, we will learn:

1. To understand the visual and material world through conscious observation
2. To rethink, re-signify and reinterpret material culture through experimentation.

From here we will ask ourselves questions such as: can we interpret an object as raw material for a new object? What symbolism does an object contain in itself? How do we perceive an object? What narrative are we able to recreate by observing it? And finally, is it possible to create a new narrative through actions of decontextualization or combination between multiple objects?

In this section, we propose to remove organs from multiple bodies (pieces of furniture) to place them into a new combining system (coat rack). Therefore, we encourage a creative re-appropriation of the existing to customise new and innovative designs.

We learn the principles of Post-production, and the techniques of bricolage and hacking. We will also draw an illustration of our final designs by exploring the format of Patent drawings.

Now is the moment of playing the role of the Hacker that manipulates codes and operative instructions to produce innovation.

- . *Time:* 5 weeks / 15 sessions
- . *Specialty:* Furniture design
- . *Skills/ Software:* Bricolage, Illustrator and Photoshop, 3D scanning.
- . *Delivery:* Prototype and Patent drawing.

SESSION 21 (LIVE IN-PERSON)

- . *Lecture:* Post-production

From What's the new I can do? To What I can do with? We believe in Postproduction as a contemporary relational aesthetic and principle of creative production. Students will explore the phenomenon of appropriation, borrow the existing and modify it.

- . *Introduction to Exercise:* "Hacked furniture, resignifying objects".

We design and make a piece of furniture (coat rack) as a combination of a maximum of five existing design objects in order to produce one customised piece.

Historically, there are references from the beginning of the century with Marcell Duchamp's readymades, in which ordinary objects are elevated to the status of a work of art through an action of decontextualization.

This exercise is thus based on a sort of contemporary archaeology to create an object that is composed of objects that are resignified and refunctionalized.

- . *References:* André Breton (exquisite Corpse), Colombo (total furnishing), Andres Jaque (ikea disobedient), Bruno Munari (uncomfortable chair), Ettore Sotsas (cabinets), Alvaro Catalán de Ocón (Vitra), Juan Ezcurra (lampara polo - Sociedad 0), Estudio Campana (stuffed toys), Guillermo Santomá (motorbike), DROOG (cabinet), Li Xiaofeng. Martino Gamper, VITRA, Pandemic Objects Archive (V&A), DIMAD.

- . Break up into trios.

- . *Trio Assignment:* analysis on 5 chosen objects (which do not have to be our final objects) and client.

How do we analyse an object? What do they convey to us at first impact? What symbolism do they have? What do they transmit us to (sustainability, access/abuse of resources and raw materials)? Narrative value of the object?

Students will prepare an image and an introductory presentation of their selection of Gen-Z Client –inhabitants of contemporaneity- considered as our users or targets (identity, ethnography and material culture).

SESSIONS 22 - 23 (LIVE IN-PERSON)

. **Midterm Evaluation.** In-class working session.

. *Group presentation and discussion:* presentation of the selection of the 5 objects

Students will prepare an introductory presentation of their selection of objects pieces.

Pin-up of the hosting coat rack's plans; the selection of furniture pieces (new organs) from our common catalogue; and, the first sketches and iterations of your "Hacked-object".

In a group discussion, we will talk about the format and content of this furniture design in order to refine our production and push further our ambitions.

. *Trio Assignment:* Organs

Each group will bring a first selection of objects that they want to put together for the creation of the project. Each student has to think of the final piece as a body in which each object that composes it functions and exists in relation to the other selected objects. The final piece becomes a body composed of different organs in which each one develops a specific function. They can be of technical necessity, metaphorical-symbolic, narrative or functional function.

SESSION 24 (LIVE IN-PERSON)

. *Group presentation and discussion:* Each group presents the chosen objects, breaks them down and justifies the reason for each one (both symbolic and material analysis).

. *Trio Assignment:* Organs and joints

Groups have the opportunity to improve the final selection of organs and start to propose reversible, precise and performative joints for the final assemblage.

SESSIONS 25 - 26 (LIVE IN-PERSON)

. *Lecture:* Joints and unions

A presentation of references of alternative understandings of joints and unions in relation to its materiality, performativity, etc. After the lecture, students will show their research and proposals of joints. Collective conversation.

. *References:* Anton Alvarez (Thread Wrapping Machine), Micaella Pedros (joining bottles), JB Gambier, Jerszy Seymour, (chair workshop)

. *Skill class:* 3D Scanning.

First approach to 3D scanning, and how to bring it to a 2d drawing for the patent drawing.

. *Trio Assignment:* First sketches and composition rehearsals.

Groups explore multiple ways of assembling the selected organs in the shaping of new hybrid bodies. A minimum of 3 compositions are presented to the studio. Every assemblage is accompanied by a set of sketches that explain the process of design, material details, performative properties, etc. Special attention is paid on the definition of joints.

SESSION 27 (LIVE IN-PERSON)

. *Lecture: Bricolage and Bricoleurs*

Introduction to "DIY" or "do-it-yourself projects", as the construction or creation of a work from a diverse range of things that happen to be available, a work created by mixed media that involves processes of improvisation.

Presentation of the role of the "bricoleur" in opposition to the engineer (Claude Lévi-Strauss).

Introduction to the notion of Bricolage: a thinking and making technique that refers to the construction or creation of an artwork from any materials that come to hand, linked to the concept of curating (the act of selecting) and also to the procedures of remixure, reconstruction, and reuse of separate materials to produce new meanings and insights.

. *Group presentation and discussion: Sketches of first assemblages.*

How to start a Project of Bricolage. We will talk about the physical composition and re-assemblage of the organs, focusing the attention on the resignification of the existing, on the new meanings and insights applied to the appropriated fragments in order to compose a coat rack. Students are encouraged to explore the phenomenon of appropriation, borrow the existing and modify it!

SESSIONS 28 - 29 (LIVE IN-PERSON)

. *In-class working session: Bring all material to work on in class.*

. *Groups review: Sketches and prototypes of first assemblages. Individual reviews of each group.*

. *Zoom connection: guest 3 (bricoleur).*

. *Trio Assignment: Iterations of our first prototypes and representations of the system.*

SESSION 30 (LIVE IN-PERSON)

. *Group presentation and discussion: Prototypes_ Organs and Joints*

Students will pin-up the implementation/iteration of their sketches and prototypes of their "Hacked Furniture".

In a group discussion, we will talk about the format and content of this furniture design in order to refine our production and push further our ambitions.

. *Trio Assignment: Implementation of our prototypes and representations of the system.*

SESSIONS 31 - 32 (LIVE IN-PERSON)

. *Lecture: Instructions manuals.*

By hacking the given instructions manuals, students will make a unique construction protocol that explains the construction process of this Hacked Furniture to our Gen-Z Users. We encourage students to explore contemporary media and understandings of communication and branding.

. *Skills/ Software: Patent drawing*

Students will explore the format of Patent Drawings that contains as many views as necessary to show the invention (the systems and its organs and joints) all on the same sheet in the same direction, including identification and short explicative texts.

. *Trio Assignment: Instructions manual and Patent drawing of the final assemblage.*

SESSION 33 (LIVE IN-PERSON)

. *Review and tutoring/ In-class working session:* Groups will present prototypes together with their instruction manual and patent drawing for final review in individual groups.

SESSIONS 34 - 35 (LIVE IN-PERSON)

Submission Part 03: Hacked Furniture (Trio Assignment)

Prototype 1:1: Hacked Furniture

Illustration I (Instructions manual)

Illustration II (Patent drawing)

Exhibition set-up: Exhibition "Hacked Furniture"

Exhibition Set-up.

PART 4. REASSEMBLED STUDIO

A Cosmogram of Collaborative Design Studio.

We will learn the principles of Assemblage thinking (ANT) and the techniques of material assembly and digital construction. We will design and build up a collective digital representation of the "we", a cosmogram of this Design Studio that has shared an asynchronous reality. The final construct will be a room inhabited by Actants (humans and no-humans) and composed of multiple spaces.

Our final collective construction is a common exhibition on media and at the University (new pavilion) in which the production of the 6 groups of this Collaborative Studio will coexist in time and space.

A contemporary Designer keeps a good balance between being a Master builder that assembles existing and new materials into a single continuity, and a Storyteller that assembles narratives from both real and fantastical inspiration.

. *Time:* 3 weeks

. *Specialty:* Spatial design

. *Skills/ Software:* Physical and Digital Assembly.

. *Delivery:* final show

SESSIONS 36 - 37 (LIVE IN-PERSON)

. *Lecture:* Reassembling the social

We state that everything exists in constantly shifting networks of relationships; nothing exists outside those relationships. Living in a world of knots and nodes with endless adjustments requires a deep understanding of the notion of assemblage and the pursuit of specific tool sets that allows us to represent and handle them (and so acknowledge the theatre of the globe).

Our own Studio performs as a fluid tapestry, a fabric made of temporary knots and nodes that build up powerful models of real practice, to be explored and re-calibrated by its members who perform multiple working choreographies.

. *Introduction to Exercise:* Reassembled Studio

On one hand, we will design and build up a collective digital representation of the “we”, a cosmogram of this Design Studio that has shared an asynchronous reality. A digital exhibition with maximum exposure in social media, proposing a journey that challenges time and space constraints to trespass the physical boundaries of our school and home-rooms and the digital frames of our zoom-rooms.

On the other hand, we will design and build up a collective physical common space at the University. This final construct will be a room inhabited by the production of the Studio and composed of multiple spaces. The final construction of a collective room in the way of our multiversal studio legacy through which the group record THE REAL & THE AVAILABLE, capture THE OUTSIDE & THE DESIRABLE, to finally speculate and reveal THE FICTIONAL & THE STRANGE. This landscape of narrative objects is a collective construction made of individual contributions that are connected with the multiplicity of our voices in a continuous narrative.

. *Break-up into temas/ departments*

. *Team Assignment: Actants and Spaces.*

Students will prepare an introductory presentation of their selection of Elements that compose their cosmogram: actants and spaces.

SESSION 38 (LIVE IN-PERSON)

. *Team presentation and discussion: Construction of the collective Studio library of components.*

In a group discussion, we will talk about the format and content of a stage design in order to refine our production and push further our ambitions.

References Stage Elements: OMA (Prada Wallpaper), Petra Balisse (Curtains), Bourellec Brothers (pieces), Es Devlin (projections), Iñaki Abalos (Interior), Takk (paper), Tatzu Nishi (wrapping), Potemkin village (facadism).

. *Movie:* The Story of Looking. Mark Cousins. 2021.

. *Recommended readings:* “Reassembling the Social” (Bruno Latour) and “Models are Real” (Olafur Eliasson).

. *Team assignment:* construction of narrative and sequence of scenes.

Group Assignment I: Digital Exhibition

Group Assignment II: Physical Exhibition

SESSIONS 39 - 40 (LIVE IN-PERSON)

. *Skill class:* Exhibition set-up.

Translation of ideas and proposals into realities. Paying special attention to space, labour, timing and budget.

Construction of a realistic set-up planning.

. *Team assignment:* compilation of content, acquisition of materials, organisation of printings (labels, brochures).

Group Assignment I: Digital Exhibition

Group Assignment II: Physical Exhibition

SESSION 41 (LIVE IN-PERSON)

Set-up of our collective exhibition: "Reassembled Collaborative Studio"

- . *Group Assignment I: Digital Exhibition*
- . *Group Assignment II: Physical Exhibition*

SESSIONS 42 - 43 (LIVE IN-PERSON)

Final Show

- . Final Review of all exercises with guests at our exhibition space.

SESSIONS 44 - 45 (LIVE IN-PERSON)

- . *Team and Individual Desk Reviews: feedback and foreword.*

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Recommended

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- Albers, Anni. (2017). *On Weaving: New Expanded Edition*. Princeton University

EVALUATION CRITERIA

The evaluation for the class will be first based on attendance, class participation. Then group work and how individuals collaborated within the group exercises, and finally individual presentations and the quality of work done on every part of this agenda.

Your final grade in the course will be based on both individual and group work of different characteristics that will be weighted in the following way:

Criteria	Percentage	Comments
Class Participation	20 %	
Individual Work	10 %	Part 1. Forensic Dissection
Group Presentation	5 %	Part 1. exhibition
Workgroups	20 %	Part 2. Weave & Wear
Group Presentation	5 %	Part 2. Exhibition
Workgroups	20 %	Part 3. Hacked Furniture
Group Presentation	5 %	Part 3. Exhibition
Workgroups	10 %	Part 4. Reassembled Studio
Group Presentation	5 %	Final Show/Jury

A. CLASS PARTICIPATION

Three main criteria will be used in reaching judgment about your class participation:

- **Depth and Quality of Contribution:** The most important dimension of participation concerns what it is that you are saying. A high quality comment reveals depth of insight, rigorous use of case evidence, consistency of argument, and realism.
- **Moving Your Peers' Understanding Forward:** Great ideas can be lost through poor presentation. A high quality presentation of ideas must consider the relevance and timing of comments, and the flow and content of the ensuing class discussion. It demands comments that are concise and clear, and that are conveyed with a spirit of involvement in the discussion at hand.
- **Frequency:** Frequency refers to the attainment of a threshold quantity of contributions that is sufficient for making a reliable assessment of comment quality. The logic is simple: if contributions are too few, one cannot reliably assess the quality of your remarks. However, once threshold quantity has been achieved, simply increasing the number of times you talk does not automatically improve your evaluation. Beyond the threshold, it is the quality of your comments that must improve. In particular, one must be especially careful that in claiming more than a fair share of "airtime", quality is not sacrificed for quantity. Finally, your attempts at participation should not be such that the instructor has to "go looking for you". You should be attempting to get into the debate on a regular basis.

B. INDIVIDUAL PRESENTATION (PART 1)

Individual assignment:

- Object 1:1
- Illustration (photo A2).

C. GROUP PRESENTATION (PART 1)

Group Assignment:

- . Exhibition "Forensic Dissection".

- D. WORKGROUPS (PART 2)
 - Couple Assignment:*
 - . Prototype 1:1
 - . Illustration I (poster A1)

- E. GROUP PRESENTATION (PART 2)
 - Group Assignment:*
 - . Exhibition "Negotiating Wear".

- F. WORKGROUPS (PART 3)
 - Team assignment:*
 - . Prototype 1:1
 - . Illustration I (hacked instructions manual)
 - . Illustration II (patent drawing).

- G. GROUP PRESENTATION (PART 3)
 - Group Assignment:*
 - . Exhibition "Hacked Furniture".

- H. WORKGROUPS (PART 4)
 - Teams/Departments assignment:*
 - . Library of actants and spaces
 - . Assemblage of –physical and digital- room

- I. GROUP PRESENTATION (FINAL SHOW)
 - Collective (studio) assignment:*
 - . Studio Cosmogram

- . Sobresaliente/Outstanding: 9.0-10.0 (A to A+)

Consistently produces work of the highest quality and craft; exhibits notable progress and development over the course of the semester; meets all course objectives at highest level; attendance is near-perfect, and contributions to course discussions are extremely valuable.

- . Notable: 7.0-8.9 (B to B+)

Completes all assignments with work of above-average quality and craft; exhibits significant progress and development; meets most course objectives; attendance and participation are very good.

- . Aprobado: 6.0-7.0 (C to C+)

Completes all assignments with work of acceptable quality and craft; exhibits some progress and development; meets a majority of course objectives. Attendance and participation are acceptable.

· Aprobado: 5.0-6.0 (D)

Assignments are delivered but are incomplete and/or of low quality and craft; exhibits little progress and development; meets few course objectives. Attendance and participation are poor, but absences do not total more than 30%.

· Suspenso: 0-4.9 (F)

Work is incomplete, missing, or does not meet course objectives. Attendance and participation are poor.

· Automatic Failure/Suspenso: 0 (F)

Please note that a student who misses 30% or more of the scheduled sessions receives an automatic 0.0, and loses his or her right to the second “convocatoria.”

RETAKE POLICY

· Each student has 4 chances to pass any given course distributed in two consecutive academic years (regular period and July period).

· Students who do not comply with the 70% attendance rule will lose their 1st and 2nd chance, and go directly to the 3rd one (they will need to enrol again in this course next academic year).

· Grading for retakes will be subject to the following rules:

o Students failing the course in the first regular period will have to do a retake in July (except those not complying with the attendance rules, which are banned from this possibility).

o Dates and location of the July retakes will be posted in advance and will not be changed. Please take this into consideration when planning your summer.

o The maximum grade that a student may obtain in any type of retake will be 8 out of 10.

o The retakes will consist of a comprehensive exam. The grade will depend only on the performance in this exam; continuous evaluation over the semester will not be taken into account. This exam will be designed bearing in mind that the passing grade is 5 and the maximum grade that can be attained is 8.

PROFESSOR BIO

Professor: **ARANTZA OZAETA CORTÁZAR**

E-mail: aenza@faculty.ie.edu

Arantza Ozaeta

Arantza Ozaeta, together with Alvaro M Fidalgo, heads the architecture office O.F. architects [www.ofarchitects.com] which makes an on-going commitment to research and knowledge, both in training and innovative practice. They studied architecture at Madrid Polytechnic ETSAM and TU Delft of The Netherlands, and are professors at Madrid Polytechnic School of Architecture and IE School of Architecture and Design. Previously, they have been teaching at the Architectural Association School of Architecture (London), Politecnico di Milano and Università degli Studi di Catania (Italy), Hochschule Coburg University (Germany), Feng Chia University (Taiwan), and Ural State Technical University of Ekaterimburg (Russia).

Their work has international scope, being recognized and published on multiple occasions. Among their awards, they have received the German 'Bauwelt Prize 2013-First Works', 'Thought and Critique FAD 2016'; and 'COAM-Luis M.Mansilla 2013'. They've been Finalists at the 'XII BEAUX 2013'; and International FAD 2014 and Architecture FAD 2020. Their work has been selected for catalogues and archives such as 'Arquia Proxima', 'Architectus Omnibus', and 'Export-Spanish Architecture Abroad'. The magazine 'Arquitectura Viva' has selected them as "one of the eight most representative young Spanish studios"; while the European Centre for Architecture Art Design and Urban Studies and The Chicago Athenaeum selected Arantza and Alvaro as two of "the 40 most promising and emerging design talent under 40 in Europe for 2016".

<https://www.ie.edu/school-architecture-design/people/faculty/arantza-ozaeta/>

OTHER INFORMATION

. *Office hours:* Tutors will be available on request to the students. Office hours will be held by appointment within the day of face-to-face class. Students should contact the tutors to make an appointment.

. *Contact details:* aozaeta@faculty.ie.edu

CODE OF CONDUCT IN CLASS

1. Be on time: Only students that notify in advance in writing that they will be late for a specific session may be granted an exception (at the discretion of the professor).
2. If applicable, bring your name card and strictly follow the seating chart. It helps faculty members and fellow students learn your names.
3. Do not leave the room during the lecture: Students are not allowed to leave the room during lectures. If a student leaves the room during lectures, he/she will not be allowed to re-enter and, therefore, will be marked as "Absent".

Only students that notify that they have a special reason to leave the session early will be granted an exception (at the discretion of the professor).

4. Do not engage in side conversation. As a sign of respect toward the person presenting the lecture (the teacher as well as fellow students), side conversations are not allowed. If you have a question, raise your hand and ask it. If you do not want to ask it during the lecture, feel free to approach your teacher after class.

If a student is disrupting the flow of the lecture, he/she will be asked to leave the classroom and, consequently, will be marked as "Absent".

5. Use your laptop for course-related purposes only. The use of laptops during lectures must be authorised by the professor. The use of Social Media or accessing any type of content not related to the lecture is penalised. The student will be asked to leave the room and, consequently, will be marked as “Absent”.

6. No cellular phones: IE University implements a “Phone-free Classroom” policy and, therefore, the use of phones, tablets, etc. is forbidden inside the classroom. Failing to abide by this rule entails expulsion from the room and will be counted as one absence.

7. Escalation policy: 1/3/5. Items 4, 5, and 6 above entail expulsion from the classroom and the consequent marking of the student as “Absent.” IE University implements an “escalation policy”: The first time a student is asked to leave the room for disciplinary reasons (as per items 4, 5, and 6 above), the student will incur one absence, the second time it will count as three absences, and from the third time onward, any expulsion from the classroom due to disciplinary issues will entail 5 absences.

