
INTRODUCTION TO DESIGN STUDIO II: COLLABORATIVE DESIGN STUDIO

**Grado en Diseño/Bachelor in Design BID SEP-2024 IDS2-
D.1.S.A**

Area Architecture and Design

Number of sessions: 45

Academic year: 24-25

Degree course: FIRST

Number of credits: 6.0

Semester: 2º

Category: BASIC

Language: English

Professor: **ALVARO MARTIN FIDALGO**

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PROFESSOR BIO

Arantza Ozaeta & Álvaro Martín Fidalgo

Arantza Ozaeta and Alvaro M Fidalgo heads the architecture office OZAETA-FIDALGO architects [www.ozaeta-fidalgo.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 catalogs 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/>

<https://www.ie.edu/school-architecture-design/people/faculty/alvaro-martin/>

Office Hours

Office hours will be on request. Please contact at:

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.

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Professor: **STEFANO FUSANI**

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PROFESSOR BIO

Stefano Fusani is an Italian artist and experimental designer based in Madrid since 2008. He works investigating the individual in constant negotiation with the reality (and its physicality) that surrounds us and metabolizing the stimuli to which we are subjected. His work addresses the origin of the production processes in relation to the human habits of the 21st century.

Using unstructured strategies and different materials and media, the aim of his projects is to develop new ways of seeing and relating to contemporary material culture.

His work has been exhibited in museums such as MAMbo in Bologna, the Maat in Lisbon, or acquired as part of the permanent collection of MAXXI in Rome, as well as in galleries and exhibition spaces in Madrid, Milan, London, New York and Berlin, as well as in different international fairs. Throughout his career he has also developed different projects located in the fluctuating space between art and design, analyzing the relationships between visual culture, material culture and plastic arts.

He holds a Master in Design at Design Academy Eindhoven. He is founder of the experimental design studio STANDARD404 (formerly known as La Cube), has also worked as an independent curator, is co-founder of the Madrid-based collective Molto Molto Fuori, a curatorial platform active until 2019, is co-founder of Malerbe, an interdisciplinary research laboratory on contemporary material culture, and is co-founder of Cinema Parentesi, a collective that works on the curation, dissemination and scenography of installations related to video essays produced by artists, designers and architects.

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SUBJECT DESCRIPTION

DESIGN STUDIO II

This studio implements a project-based learning methodology.

It focuses on acquiring the necessary skills to lead a design process from concept development, to the materialization of ideas through multiple materials and techniques, and their final communication.

COLLABORATIVE DESIGN

Collaborative Design means “working together” to achieve shared and creative outcomes. Collaborative design processes bring people together, with different experiences, skills, and needs, demonstrating our need for others as no one can manage on their own. This studio challenges stereotypes on individuality through the articulation of individuals, to expand design’s disciplinary boundaries.

JOINTS & ARTICULATIONS

Central to the studio’s agenda is the joint; the structure that connects different elements, visualizing our interactions, communications and interactivity. Throughout this course, we will work on three different ‘joinery strategies’: dissection, implant and assembly. These entail different thinking and making techniques [design for assembly and assemblage thinking (ANT); post-production and upcycling; crafted design and the custom, handmade; ergonomic design; design for manufacturability], which will allow us to develop complementary (and unexpected) roles as design strategists.

FOLKLORE

This year our agenda addresses the socializing, transgressive and playful potential of FOLKLORE when it is related to a learning experience.

The course will unfold through collective, shared-learning experiences which demand an active involvement on behalf of the students. Embracing diversity, through the combination of professional and lived experiences, students are invited to work with the many traditions, beliefs, crafts and ways of doing from their respective places of origin. We will explore these as powerful design tools that, in correspondence with others and our environment, can allow us to reflect on the decision-making processes that shape design and its implications for society.

Students will dive into processes of repetition, pattern-making and movement to design different outputs. We will do so through a hands-on, playful approach to design. Play triggers the subversion, reinvention and transcendence of the established order of things. Used in the 60s by multiple artistic practices as a political tool to produce new ways of thinking and making¹, play is a powerful means to learn from the present and think of the near future whilst embracing fantasy and optimism.

LEARNING OBJECTIVES

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 discussions. Regular feedback is provided through mentorship, seminars, juries and reviews where students are required to make visual and verbal presentations of their work, set out in accordance with the studio's and school's timetables.

OBJECTIVES

- . To explore and become familiar with different working dynamics and formats of creative collaboration and working methodologies on different scales: individual, couples, teams and networks.
- . To learn and articulate the principles of creative thinking and making techniques proposed in the course: Investigative Design, Custom-made Design, Repetition and Assembly Design.
- To address problem-solving by proposing, prototyping and executing solutions that will be reviewed. To translate abstract and formless ideas into precise 2D and 3D prototypes in real scale.
- To familiarize with and put into practice a creative methodology: problem analysis, concept definition, design research, prototyping, evaluation and communication.
- To identify main stakeholders in a design process (from supplier to external collaborators and experts, clients, etc).
- To learn how to register and express a (personal) creative process through the creation of a sketchbook.
- To acquire the foundations in relation to material processing through manual work, implementation techniques (carpentry techniques) and getting familiar with new ones (weaving, joinery) as well as Fablab technologies.
- To become familiar with the analysis of key elements of the design method such as function, form, user interaction, durability-lifespan, sustainability-circularity.
- To learn how to apply a wide spectrum of techniques and formats to represent and communicate a project from sketching and photography to photogrammetry and casting, bricolage and weaving, manuals, mock-ups and technical drawings.

SKILLS

- . Conception and production of (graphic-product-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.
- . Development of constructional and assembly systems that apply to the design and construction of a comprehensive design project.
- . Use of and sensitivity towards creative processes in the resolution of statements, with emphasis on division and teamwork management.

TEACHING METHODOLOGY

IE University teaching method is defined by its collaborative, active, and applied nature. Students actively participate in the whole process to build their knowledge and sharpen their skills. Professor's main role is to lead and guide students to achieve the learning objectives of the course.

The course exclusively takes place in a face-to-face format. It is structured into 3 main parts that consist of 3 exercises designed as progressive steps, each combining theoretical and practical components.

Students participate through reading assignments, class discussions, and hands-on activities, both individually and in groups. Continuous assignment submissions are expected from students throughout the course, with collective discussions conducted during each session to exchange content and perspectives. Interactivity plays a vital role in the learning journey; thus, students are actively encouraged to contribute their thoughts and ideas regarding the topics presented in each seminar.

The outcomes from all 3 projects will be showcased in a Final Show, at the end of the course.

The working process in the studio is accumulative. Students are expected to manage their time accordingly and plan their workload as it increases throughout the course.

Learning Activity	Weighting	Estimated time a student should dedicate to prepare for and participate in
Lectures	6.7 %	10.0 hours
Discussions	6.7 %	10.0 hours
Exercises in class, Asynchronous sessions, Field Work	26.7 %	40.0 hours
Group work	50.0 %	75.0 hours
Individual studying	10.0 %	15.0 hours
TOTAL	100.0 %	150.0 hours

AI POLICY

Use of AI Tools in Design Projects: While this design studio focuses on teaching the fundamentals of design, students are permitted to use AI tools in their projects. However, it is important for students to clearly distinguish between AI-generated elements and their own creative work. The use of AI tools is not encouraged, but if utilized, transparency regarding their use is required to maintain integrity in the design process.

PROGRAM

"All that we do, almost all the time, is design, for design is basic to all human activity"

- Victor Papanek

The course starts by raising new questions. Instead of wondering What is the new I can do? We propose: What can I do with (the existing, the available and the ordinary)?

On the one hand, students will learn the principles of post-production as a contemporary relational aesthetic for creative production; on the other, they will explore assembly methods and joining techniques. We will experiment with diverse ordinary and available elements by assembling them in extraordinary ways, pursuing the construction of a receptacle that will contain the unexpected.

Through this hands-on approach, we will consider the relevance of repetition as an additive strategy in design; the value of the joint in the construction of surprising physical and narrative connections; and we will address the notion of (creative) assembly in thinking and making techniques.

- **Time: 4 weeks / 12 sessions**

- **Specialty: Design for assembly: assembly methods and joining techniques. Post-production & Upcycling. Graphic and Product Design.**
- **Skills/ Software: assembly, photography and graphic design. Upcycling (sustainability).**
- **Delivery: Photography and label (A3 & A5 prints).**

[EXTRA]ORDINARY VESSEL. CREATIVE ASSEMBLY.

SESSIONS 1 - 3 (LIVE IN-PERSON)

Sustainability Topics:

- Environment
- Social Challenge
- Economic Development

. Introduction: Collaborative Design Studio II

The first session is dedicated to briefing students on the course's topic, objectives, and "Collaborative Design" methodology, together with an outline of the key factors of the design process. The team of tutors and the studio's archive will be introduced to new students.

Professors will also present the structure of the whole course along with other practical aspects in relation to the evaluation system and the functioning of the studio.

.Skills class: Sketchbook

Creative processes, although they can be oriented, are personal and non-linear. This studio encourages diverse formats of collaboration, multiple design approaches and diverse responses. In order to help students understand their own processes, they will register their steps.

Visual regular records of our personal learning experience can encourage and develop student creativity, individual expression, and self-reflection.

Students will start their Sketchbooks today and will feed it weekly until the end of the course. This is a pedagogical tool and it will be evaluated.

. Lecture: Design for assembly: assembly methods and joining techniques

We will address the notion of (creative) assembly in thinking and making techniques. Repetition will be shown as a powerful additive strategy in design through which we will learn notions of rhythm and pattern. The act of assembling leads us to understand our design as a set of elements and joints. Here we focus on the value of the joint in the construction of surprising physical and narrative connections.

. In-class working session: Students select an ordinary object as the main element to explore repetition as a powerful assembly technique in the construction of a sense of unity and rhythm. Availability and budget are relevant parameters.

. References: Eames (House of Cards), Jorge Penades (Camper shop), Droog Design.

. Introduction to Exercise: [Extra]ordinary Vessel. A creative assembly.

Students will design a vessel as a receptacle that will contain the unexpected. This piece is an assembled structure made out of one (only and unique) ordinary element repeated as much as necessary, under a fixed budget of 10 euros.

. In-class working session: Students will decide the content of their vessels, taking into account that the element selected previously states certain notions of scale, geometry, materiality, and even narrative.

. References: Marcel Duchamp (Air of Paris), Toland Grinell (A toilet in a case), Louis Vuitton (A case for a rose), Moma (hybrid instrument cases).

. *Materials:*

Students must bring materials for this session: pens, pencils, markers, etc. to complete their sketchbook.

. *Individual Assignment for next week:*

Apply creative assembly techniques to the selected element following your design concept (notion of vessel).

Participation: For all work review sessions students are requested to upload their progress 1 hour before the start of class to a Miro Board (a link will be provided). Professors will select some of the work to be presented and critiqued, serving as an example for all students. All students are requested to participate in the review at all times. And their Sketchbooks have to be updated before the class starts.

SESSIONS 4 - 6 (LIVE IN-PERSON)

Sustainability Topics:

- Environment
- Social Challenge
- Economic Development

. Description: In this session we will review the progress on assignment 1, both physical materials and the digital ones uploaded to the Miro board. We will learn in more detail the notion of post-production and upcycling as relevant thinking and making techniques in design.

. *Lecture: Post-production & Upcycling*

Instead of wondering What is the new I can do? We propose: What can I do with (the existing, the available and the ordinary)?

Students will learn the principles of post-production as a contemporary relational aesthetic for creative production

. *Sketchbook I. Individual, in-class working session*

In-class reading Reading: Post-production, Nicolas Bourriaud. 2006, Sternberg Press.

In-class Documentary: TEDTalk: Design and the elastic mind, 2008

. *In-desk review sessions*

Discussions with tutor on design and making features of our (extra)ordinary vessel. Conversation will be focused on the appliance of the notion of post-production and upcycling to their first design concept.

. *Materials:*

For this session students must bring to class: the first assemblages for their vessels, materials to further develop their prototypes in class (elements and joints), the updated sketchbook and material to register in-class implementations.

. *Individual Assignment for next week:*

Implementation of first assemblages applying notions of post production and upcycling.

SESSIONS 7 - 9 (LIVE IN-PERSON)

Sustainability Topics:

- Environment
- Social Challenge

. Lecture: How to communicate our work

In this session we will address the relevance of communication on product design. Strategies to make our design accessible, attractive and understandable to others (client, user, seller, etc).

. Skills class: Introduction to Product Photography

Workshop on Introduction to Product Photography, to address how to create simple product-only photos. In this hands-on session students will learn how to set a powerful setup, master lighting and composition of scenes.

. In-desk review sessions

Discussions with tutor on design and making features of our photography and label.

. Materials:

Students must bring for this session: the implemented assemblages for their vessels, cameras or smartphones to take pictures of their on-going prototypes, sketchbook updated and material to register in-class implementations.

. Individual Assignment for next week:

Photograph (size A3, printed) and label (size A5) of the final design.

SESSIONS 10 - 12 (LIVE IN-PERSON)

Sustainability Topics:

- Environment
- Social Challenge

Submission Part 01: [Extra]ordinary Vessel. A creative assembly.

Design 1:1 Assembled Vessel

Design process: Sketchbook I

Printed poster (photography size A3)*

Label (size A5)*

*These documents have to be submitted on Blackboard one hour before class starts.

MID-TALK: Tutors & Peers Feedback

"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

This exercise addresses the history of craft and custom, handmade objects in design, including aspects of ergonomics. Students will learn weaving techniques and apply them to their designs. We will experiment with different discarded materials, working with repetition -of lines, shapes, colors, etc.- as a structural element in weaving. Through this hands-on approach, we will consider the relevance of pattern-making in design.

Students will design a wearable piece for their heads, as an augmented body part, an object for protection or a celebratory device inspired by their personal histories and backgrounds. Throughout the making process, we will consider where we place value in design and its implications for the environment.

- **Time: 5 weeks / 15 sessions**
- **Specialty: Custom, handmade / Crafts / Product design / cradle-to-cradle**
- **Skills / Software: Weaving, Sketching, Illustrator / Photoshop, Photography, Graphic design**
- **Delivery: 1:1 Design object, A3 Poster, A5 Lookbook**

NEGOTIATING WEAR

SESSIONS 13 - 15 (LIVE IN-PERSON)

Sustainability Topics:

- Environment
- Social Challenge
- Economic Development

. Lecture: *Crafting design*

The value we place on how things are made has shifted throughout history, transforming the role of design. During the 19th century, the Arts & Craft movement turned to crafts as response to widespread concerns on the industrialization of society, raising questions about sustainable production which are pertinent today. Revisiting design's history with crafts, we will explore the production of custom, handmade objects through weaving. Weaving, understood as a contemporary design practice that is capable of creating new combinations of pre-existing systems, materials and ideas.

. *Introduction to Exercise: Negotiating Wear.*

We will work with traditional techniques and materials from the craft of basketry to design interwoven objects. Learning different weaving techniques, students will design a wearable headpiece, a custom, hand-made object, inspired by the notion of folklore. During this exercise students will work in couples. Through the design process, we will give shape to forms, ideas and narratives and reflect on design's relation to material culture and the environment.

During this exercise, students will work in couples, the smallest unit of collaboration. Diving into their personal histories, students will consider cultural traits (symbols, traditions, myths, characters, customs, etc) from their places of origin to create one headpiece composed of two parts. They will be responsible for dividing the workload accordingly, sharing tasks and responsibilities throughout the design process, whilst learning to time-manage and negotiate throughout the design process.

. References: The Arts & Craft movement, Victorian Bird Hats, Björk (masks), Idoia Cuesta, LOEWE: Coroza with Álvaro Leiro, Mythological characters (Green man, antruejos, etc) Testa di moro, and more

. *Sketchbook II. Individual, in-class working session*

*Design research: Search for visual references on weaving (woven objects patterns and/or materials).

*Concept development: Make a moodboard (visual collage) with found images to illustrate your design.

Working individually, each student will choose a cultural trait (symbols, traditions, myths, characters, customs, etc) from their place of origin and identify the iconic element that represents it.

*Concept visualization: 1 sketch of your first design concept, inspired by your found images, with a small written description (25 words).

. *Break up into couples.*

Working in couples, share your collages and sketches with each other and discuss your proposals. Come up with one design proposal per couple (blending, juxtaposing, grafting, etc both previous sketches).

*Concept visualization: Make 2 sketches of your final design concept (a hybrid of your previous ones).

. *In-desk review sessions*

Discussions with tutor on design concepts and final couple design proposals.

Participation: For all work review sessions students are requested to upload their progress 1 hour before the start of class to a Miro Board (a link will be provided). Professors will select some of the work to be presented and critiqued, serving as an example for all students. All students are requested to participate in the review at all times. And their Sketchbooks have to be updated before the class starts.

SESSIONS 16 - 18 (LIVE IN-PERSON)

Sustainability Topics:

- Environment
- Social Challenge
- Economic Development

. *Skills class: Weaving Workshop*

Workshop on basket weaving, to address contemporary practices that link tradition and modern design (product, fashion, interior), through the work of independent designers (initiatives like Basketclub, etc) or companies like LOEWE. In this hands-on session students will learn weaving techniques to create and design woven structures, thinking through the characteristics of the different materials and their possibilities.

. *Couple Assignment for next week:*

Apply the weaving techniques from the workshop to your design concept.

*Material research: Make 2 material samples using the weaving techniques in relation to your design concept (include these in your sketchbook).

How do these material samples / techniques redefine your initial concept?

*Design visualization: Make 2 sketches (in your sketchbooks, one per person) for your 1st prototype, visualizing your design proposal with the final materials you plan to use.

SESSIONS 19 - 21 (LIVE IN-PERSON)

. *In-class working session and desk discussions: 1st prototype*

Students will bring materials to work in class.

*Design prototype: Couples will incorporate their experiences making material samples and make their 1st design prototype.

. *In-class reading: T. Ingold. "Of Blocks & Knots" pg. 60-61. Correspondences. 2017, University of Aberdeen*

. *Lecture: What is a meaningful design?*

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 emphasize an idea. We will discuss about how designs incorporate various narratives, ideas and cultural perspectives through the use of tropes.

We will focus on how design is communicated, through the use of posters, lookbooks and other formats. Posters were one of the earliest forms of advertisement and they are still relevant in today's world dominated by digital media. We will discuss different formats that combine informative messages with eye-catching images, to communicate the identity and value of design.

References:

. Posters brief history: Henry Toulouse-Latrec, Henry van de Velde, Jules Cheret (Paris), Lucian Bernhard, Herbert Leupin, Ralph Schraivogel (Switzerland), Armin Hofmann, David Klein, Stan Galli, Milton Glaser (USA), Christian Coigny and (photographers), etc., Dieter Rams, Bart Hess, María Carmona, Christien Meinderstma, Metahaven, Experimental JetSet Advertising campaigns (Nike, Tate, IBM)

. *Class discussion. Of blocks & knots. The relevance of tropes in design.*

. *Sketchbook II. Individual, in-class working session*

Using the references we discussed, consider the figures of speech you are using within your headpiece. How does your design illustrate, redefine and/or expand the concept of folklore?

*Design concept: Write an abstract of 100 words on your design.

. *Couples in-class working session and desk discussions: 1st prototype & title*

Couples will discuss their texts. They will consider their concepts and come up with a title that communicates their designs.

*Design production: Continue working in couples on their final designs

*Product Lookbook: A lookbook attempts to capture and present the essence and atmosphere of a product in an appealing manner. Taking inspiration from their texts, couples will make 2 sketches (in their sketchbooks) of a visual layout for their headpiece's lookbook.

SESSIONS 22 - 24 (LIVE IN-PERSON)

Sustainability Topics:

- Environment
- Social Challenge
- Economic Development

. *In-class working session and desk discussions:*

*Design production: Students will work on their final designs, photographs and final product lookbooks.

. *Couple Assignment: Photograph (size A3, printed) and lookbook (size A5).*

SESSIONS 25 - 27 (LIVE IN-PERSON)

Sustainability Topics:

- Environment
- Social Challenge
- Economic Development

. *Visit to Madrid Design Festival and student exhibition of P01 and P02, with a masquerade.*

Submission Part 02: Negotiating Wear

Design 1:1: Negotiating wear

Design process: Sketchbook II, 4 Material samples

Printed poster (size A3)

Lookbook (size A5)

MID-TALK: Tutors & Peers Feedback

In this exercise we will learn how to create and play with different design techniques to develop a project made entirely of cardboard. ASSEMBLY OR DIE is a project based on the study and understanding of a single material, and its possibilities, including its potential applications and combinations with other elements. The foundation of the project is to start with the design of a specific pattern that can be repeated, so that it can grow and create a bigger volume.

The goal is to analyze, understand and explore the construction of a folding screen that is able to provide us a private space. What do we mean by private space? In response to this question we will have to work by understanding what we mean by space, how we define it, and what characteristics it can have.

The idea is to work on a piece of furniture that is able to relate to other elements potentially present in the same room, as well as work on its own. Students are expected to create a design that is capable of provoking a visual impact and that is able to offer the user a spatial, physical and aesthetic experience at the same time. A design that is tangible and that is, possibly, also used by people.

- **Time: 5 weeks / 15 sessions**
- **Specialty: Furniture / Modular Design / Patterns / Assembly**
- **Skills / Software: Bricolage, Sketching, Illustrator / Photoshop, CNC, Laser Cutter Machine**
- **Delivery: 1:1 Scale Collective Project, A3 Poster, Packaging, Label**

ASSEMBLY OR DIE

SESSIONS 28 - 30 (LIVE IN-PERSON)

Sustainability Topics:

- Environment
- Social Challenge
- Economic Development

. *Lecture: modular design and private space.*

Students will learn to understand what modular design and assembly and joineries techniques are, their possibilities, and the importance of flexible, versatile, and functional pattern design.

This technical insight will then be applied to create a product that researches and analyzes what private space is and how we can design in response to our needs.

In this session students are encouraged to consider several factors critical to the success of the project. Both from an aesthetic, technical (structures will need to be self-supporting), and functional point of view. Students will have the opportunity to discover multiple design references, such as Ronan and Erwan Bouroullec, Max Lamb, Jorge Penadés, Mario Merz, Guillermo Santomà, Atelier Van Lieshout, Rob Voerman, among many others.

. *In-class working session:*

Break up into groups. Students will form working groups (TRIOS) for this exercise.

*Design research: Each group will analyze one aspect of the idea of private space

. Sketchbook III:

*Concept development: Trios will begin searching for visual references, inspirations, references and collages.

*Concept visualization: Trios will work on initial proposals, sketches, and first paper maquettes.

. *In-desk review sessions:*

Discussions with tutor on design concepts and trios proposals.

MIDTERM EVALUATION

SESSIONS 31 - 33 (LIVE IN-PERSON)

Sustainability Topics:

- Environment
- Social Challenge
- Economic Development

. *Skills class: Cardboard Workshop*

. *Trio Assignment for next week:*

Apply the learned techniques from the workshop to your design concept.

*Design visualization: Make 12 sketches (4 sketches per student in their sketchbook) for your 1st prototype, visualizing the modular patterns and a first idea of your final design.

*Material research: Make 3 maquettes in relation to your concept.

SESSIONS 34 - 36 (LIVE IN-PERSON)

Sustainability Topics:

- Environment
- Social Challenge
- Economic Development

. *Students presentations and collective discussion: 1st proposals/sketches/maquettes*

Students will prepare an introductory presentation of their first proposals, sketches and maquettes. In this presentation they will share with their classmates the information regarding their project. This will include its purpose, scale, materiality and identity. These elements will be improved and refined in a collective discussion.

. *In-class working session and desk discussions: 1st prototype*

Students will bring materials to work in class.

*Design prototype: Trios will incorporate their experiences making material samples and make their 1st design prototype.

. *Lecture about packaging and label design.*

This lecture presents the creation of the label. This includes all the key information that needs to be put into it and various packaging references.

. *Group assignments.*

Each group will work on their final designs, photographs, final prototype, the packaging and the label.

SESSIONS 37 - 39 (LIVE IN-PERSON)

Sustainability Topics:

- Environment
- Social Challenge
- Economic Development

. *In-class working session and desk discussions:*

*Design production: Students will work on their final designs, photographs, final prototype, the packaging and the label.

. *Couple Assignment: Final design, photograph (size A3, printed), packaging and label .*

SESSIONS 40 - 42 (LIVE IN-PERSON)

Sustainability Topics:

- Environment
- Social Challenge
- Economic Development

. *Visit to Milan Design Week.*

**Task:*

Each student will be responsible for documenting, photographing and analyzing the packaging and

labels present in the projects exhibited during the fair.

END OF COURSE

SESSIONS 43 - 44 (LIVE IN-PERSON)

Sustainability Topics:

- Governance
- Social Challenge
- Economic Development

Submission Part 03: ASSEMBLY OR DIE

Final Prototype 1:1: ASSEMBLY OR DIE

Design process: Sketchbook III, Maquettes

Printed poster (size A3)

Packaging

Label

Final Show exhibition build-up:

Students are expected to bring all their work and materials from exercises 1, 2 and 3:

Final Prototypes of Exercises 1 / 2 / 3

Design process: Sketchbook I / II / III (together with maquettes and materials samples)

Printed posters of Exercises 1 / 2 / 3 (size A3)

Label from exercise I / Lookbook from exercise II / Packaging and instruction manual from exercise III

SESSION 45 (LIVE IN-PERSON)

Sustainability Topics:

- Environment
- Social Challenge
- Economic Development

BREAK-DOWN EXHIBITION

FEED-FORWARD

EVALUATION CRITERIA

*CLASS PARTICIPATION

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

- Depth and Quality of the Contributions: 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 relate to the flow and content of the class discussion. It requires arguments that are concise and clear, and conveyed with a spirit of involvement in the discussion at hand.
- **Frequency:** Frequency refers to making sufficient contributions that help assess the quality of the comment. The logic is simple: if contributions are too few, one cannot reliably assess the quality of your remarks. However, simply increasing the number of times you talk does not automatically improve your evaluation. 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.

GRADING SYSTEM

Both Process and Deliverables count for the final grade.

According to IE University policies, the students will be evaluated on a scale from 1 to 10.

Grades specification:

- **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."

criteria	percentage	Learning Objectives	Comments
Class Participation	20 %		
Part 01. Individual work	20 %		

Part 01. Individual presentation	5 %		
Part 02. Group Work	20 %		
Part 02. Group Presentation	5 %		
Part 03. Team Work	20 %		
Part 03. Team Presentation	5 %		
Final Show	5 %		

RE-SIT / RE-TAKE 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 80% attendance rule will lose their 1st and 2nd chance, and go directly to the 3rd one (they will need to enroll 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.

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BEHAVIOR RULES

Please, check the University's Code of Conduct [here](#). The Program Director may provide further indications.

1. Be on time: Students arriving more than 5 minutes late will be marked as "Absent".

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.

ATTENDANCE POLICY

Please, check the University's Attendance Policy [here](#). The Program Director may provide further indications.

ETHICAL POLICY

Please, check the University's Ethics Code [here](#). The Program Director may provide further indications.

