DESIGN SKILLS I

BACHELOR IN DESIGN
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Academic year: 17-18
Degree course: FIRST
Semester: 1º
Category: BASIC
Number of credits: 6.0
Language: English

PREREQUISITES
Experience is everything for a designer, the first and biggest step a designer does, is when they decide to become a designer, from that very moment you become one, even tough, one with just some hours of experience. Over the years, time experiences and practice you will gain expertise and knowledge which will make you a better designer a more seasoned designer.

SUBJECT DESCRIPTION
OBJECTIVES AND SKILLS
METHODOLOGY

<table>
<thead>
<tr>
<th>Teaching methodology</th>
<th>Weighting</th>
<th>Estimated time a student should dedicate to prepare for and participate in</th>
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<tr>
<td>Lectures</td>
<td>33.34 %</td>
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<td>Discussions</td>
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<tr>
<td>Exercises</td>
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<td>Other individual studying</td>
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<td>TOTAL</td>
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Published by IE Editorial 1
PROGRAM

FOUNDATIONS

SESSIONS 1 - 2

Mandatory reading
R.A.: Design elements principles
R.A.: Visual elements of design

Activity 1 – Charades (game)
The class will be divided into 4 groups and each group will receive a sentence/expression/saying that they'll need to represent silently with only drawing in the board, and their team will have to guess. The fastest team to guess the sentence will win... This activity will serve as motivation and as a kick-off an introduction to the lecture about visual representation, codes and systems

Lecture - The principles of perception and representation. Why do we represent ideas the way we do?
This lecture will revolve around the Gestalt theory, analyzing how visual representation sometimes is figurative or abstract, a convention or a code, and how the systems of representation are formed. We will explore the design elements (morphology) and the design principles and how we can use both to convey an idea.

Activity 2 – Analysis
Through visual examples, we will analyze and extract insight of how systems are developed, what makes a group of images or graphic representations a part of a systems and we'll learn how to create visual alphabets.

Activity 3 – Ideation
Using geometric stickers we’ll create our own graphic system. The activity consist in, only using very simple forms (circles, square, rectangles, draw lines and paper), to attempt to create a series of animals illustrations. We’ll need to think before we start, to plan which are going to be constants and variables to preview the outcome, while we make roughs and sketches.

SESSIONS 3 - 4

Mandatory reading
R.A.: A Short History of Computer User Interface Design
R.A.: Susan Kare: The Woman Behind Apple's First Icons

Lecture – Introduction to digital design
We’ll discuss the use of computers in designing, the history of modern computers and graphical user interface.

Activity - Projecting
We’ll start by opening Adobe Illustrator and exploring the interface, trying to guess the use of the tools and other elements we have in front. The tools will be given a try and we’ll “learn-by-doing” some basic features. Then, using the paper drawings we made in the previous sessions, we will redraw the geometric animals and refine them, using Illustrator.

Closing - Game to test acquired knowledge
Using an online tool, all the students will play a game of guessing. It’s a multiple choice test and they don’t need to study, is a game to check how much they understood of the content of the classes, if they payed attention to the mandatory readings, and a way to revisit all the concepts we introduced. The student with the highest score will win a symbolic prize.

Suggested bibliography:
A Primer of Visual Literacy
Donis Dondis
https://mitpress.mit.edu/books/primer-visual-literacy
Point and line to plane
Wassily Kandisky
https://www.amazon.com/Point-Line-Plane-Dover-History/dp/0486238083
Communication design
Jorge Frascara
10 principles of good design – Dieter Rams
https://www.vitsoe.com/gb/about/good-design
10 Usability Heuristics for User Interface Design
https://www.nngroup.com/articles/ten-usability-heuristics/
Gestalt psychology
https://en.wikipedia.org/wiki/Gestalt_psychology
Design elements principles
https://designschool.canva.com/design-elements-principles/
Visual elements of design
https://en.wikipedia.org/wiki/Visual_design_elements_and_principles
Developing Facebook Emojis
https://medium.com/facebook-design/reactions-not-everything-in-life-is-likable-5c403de72a3f
Just thinking – Visual thinking
https://medium.com/just-thinking/making-progress-1c55fb8112a1

SESSIONS 5 - 6
COPY

SESSION 7
Rip Mix Burn

SESSION 8
Feat: Andrea de la Concha
One object, many meanings.
Project context:
This project mainly focuses on visual communication. We will exercise to communicate concepts and ideas using one object. You will have to think about composition; balance, repetition, contrast, negative space, proximity and alignment. Visual communication is about being witty with the visual world that surrounds you so be ready to communicate to others only using one object.
Introduction & References:
SESSIONS 9 - 10

Color / Hierarchy / Typography

SESSION 11

Project Title: Instructions
Feat: Andrea de la Concha

INTRODUCTION TO PROBLEM SOLVING PART 1:

Project Context:
Making instructions is one of graphic design’s most important skills. A designer must know how to gather, represent and visualise in a simple and engaging way any kind of information. Through out you career you will have to deal with information in a creative way.
Visualising information is selecting the most important aspect of the theme. Sometimes you will have to visualise conceptual ideas, for this you will use your creative s IIs to communicate effectively to wide audience.
During this project you will be introduced to some of the most basic and fundamental Design skills:
How to identify the most important information
Visualising information
Creating a clear narrative for the users.

Session 11
From the exercise given in class you will have to make a set of instructions informing the viewer of how to make your basket. These instructions can take any form of presentation, as long the information in them is easy to follow and well understood by a wide audience.
What kind of age group will make use of your instructions? Are they understandable straight away? do they need an index?
Is it engaging? Is the format suitable for your idea?

MIXUP

SESSION 12

Feat: Esther Corral

Diagrammatic graphic representation allows a scientific approach to design. Scientific method consists on making observations, formulating an hypotheses, having expectations about that hypothesis, collecting data to test the predictions previously made, and then check if all that data confirms, expands, rejects or alter the first hypothesis. Depending on that, the hypotheses can be changed as many times as necessary to match the data. After that a theory is developed.
All of this can be represented graphically, the resulting diagrams gather all the information and can be used as a design tool.
Session 13 - 14

Feat: Andrea de la Concha

Introduction to problem solving Part 2

Project Title: Instructions

Project Context:
Making instructions is one of graphic design’s most important skills. A designer must know how to gather, represent and visualise in a simple and engaging way any kind of information. Throughout your career you will have to deal with information in a creative way.

Visualising information is selecting the most important aspect of the theme. Sometimes you will have to visualise conceptual ideas, for this you will use your creative skills to communicate effectively to wide audience.

During this project you will be introduced to some of the most basic and fundamental Design skills:
How to identify the most important information
Visualising information
Creating a clear narrative for the users.

Sessions 13-14

We will have a little crit where you will show your instructions to your peers. We will discuss what makes a good instruction leaflet. It is important for you to be critical and documented about instructions.

Research and outcome:
Your reflective journal and sketchbook should have a detailed process of your project. First, the findings and the documentation you made for it, the information gathered and then selected, research, inspiration and initial ideas, and the full planning for your outcome.

Materials Required:
Sketchbook, reflective journal, camera, range of pencils, drawing pens.

References:
Information is Beautiful: [http://www.informationisbeautiful.net](http://www.informationisbeautiful.net)
Gerd Arntz: [http://www.gerdarntz.org](http://www.gerdarntz.org)

**Bibliography:**

**SESSIONS 15 - 16**

**Feat: Andrea de la Concha**

Merge two objects

**Project context:**
Every object has its own long history. Objects have solved our problems and have given us new possibilities. This project is for you to question the importance of an object, to consider its history and to imagine new possible futures.

We will create a third object from two given objects. You will have to research to find out each objects history, be witty to find ways of combining the objects best elements to create your first new object. This session is about innovation, you will have to speculate to create your new object.

**Session 15:**
First part:
Introduction showing object’s history. (i.e the ipod, the chair)
Exercise: Create a sketch of a new object with elements you have on your bag

Second Part:
Students will be grouped in pairs (each with one object). Together they will brainstorm the first ideas for a new object. Which will then be presented in the second session.

**Session 16:**
First part:
We will have a little crit where you will show your new object in groups. You will have to present it, show how the object will be used and by who.

Second Part:
To end the session I will introduce the students to Speculative design. I will base this presentation on the book Speculative Everything by Anthony Dune & Fiona Raby which is full of examples of fictional design in modern culture.

**SESSIONS 17 - 18**

**OBJECTIFY**

**SESSION 19**

**SESSIONS 20 - 21**

**MAQUETA Y PROTOTIPO**

**SESSION 22**

Feat: Andrea de la Concha
Session 23

Project Title: Treasure Hunt Part 1
London Underground Map

Project Context:
Information is Beautiful - Colour in Culture
Smellmap: Newport

During this project you will be introduced to unknown destinations in Segovia. It is important to get to know the city where you study. There are many places which can inspire and teach you in many ways. This project will immerse you into an adventure where you will have to research and find many things. Along this project you will be introduced to:
Previous research

The creation of a map with a linked information of your findings.

Introducing you to the most emblematic places in the city.
Making a map of any kind is a tricky one. You must represent clearly and concisely, the information gathered to take your readers to your findings.

Session 21:
You are asked to make a map of your findings. The most important thing is to take your users to your findings. You do not have to make a traditional map, with the information you gather, you can represent it in any kind of way - we want you to experiment with ways of taking people to a place.
Is your map clear to someone who does and doesn’t know the city? Are the destinations clear?
Is there an index? Does your map have a colour code? Have you made a hierarchy of all the information?

SESSION 23

Feat: Esther Corral

Diagrammatic graphic representation allows a scientific approach to design. Scientific method consists on making observations, formulating an hypothesis, having expectations about that hypothesis, collecting data to test the predictions previously made, and then check if all that data confirms, expands, rejects or alters the first hypothesis. Depending on that, the hypotheses can be changed as many times as necessary to match the data. After that a theory is developed.

All of this can be represented graphically, the resulting diagrams gather all the information and can be used as a design tool.

Lineal diagrams:
(time-space)
-Napoleon March, Charles Minard (1869)

Circular diagram:
(time)
-Flowers by Florence Nightingale (1858)

Ramified diagram:
(classification)
-Trees by Ramon Null (1303)

Cartography:
(space and routes)
-Psyco-gographies by Guy Debord (1954)
-Cholera map, John Snow (1855)

Bargraph:
(comparative)
-Wheat map, William Playfair (1821)
SESSION 24

SESSIONS 25 - 26

Feat: Andrea de la Concha
Project Title: Treasure Hunt Part 2
London Underground Map

Project Context:
Information is Beautiful: Colour in Culture

Smellmap: Newport

During this project you will be introduced to unknown destinations in Segovia. It is important to get to know the city where you study. There are many places which can inspire and teach you in many ways. This project will emerge you into an adventure where you will have to research and find many things. Along this project you will be introduced to:

- Previous research
- The creation of a map with a linked information of your findings
- Introducing you to the most emblematic places in the city
- Making a map of any kind is a tricky one. You must represent clearly and concisely, the information gathered to take your readers to your findings.

Session 23-24:
We will have a little crit where you will show your map and your findings. Please bring relevant documentation and process of your project. We will discuss the basic characteristics of what makes a good mapping system.

Research and outcome:
Your reflective journal and sketchbook should have a detailed process of your project. You should have a detailed documentation of your findings, the work must show you were there. This can be in the form of a drawing, a picture, a written thought... up to you!

Materials Required:
Sketchbook, reflective journal, camera, range of pencils, drawing pens.

References:
Walk with me: http://walkwithmestudio.com/project_cat/map/
City Mapper Founder: http://www.itsnicethat.com/articles/citymapper-gilbert-wedam-1
Artists Working with Google Maps: https://www.visualnews.com/2016/01/27/9-artists-working-google-maps-medium/

Bibliography:
SESSION 27

SESSION 28

INTRO TO LAYOUT

SESSIONS 29 - 30

Final Portfolio Review

In-class exam

This public presentation of the portfolio will take place in the Design Studio. Delivering a 5 minute presentation about the work developed in class over the semester.

Attendance is required/obliged
BIBLIOGRAPHY
The reading assigned to each sessions are mandatory. The readings provided as links on the course page on each sessions of the course page on CampusOnline.

EVALUATION CRITERIA

Continuous

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<td>Class Participation</td>
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<tr>
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<tr>
<td>Final Exam</td>
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<tr>
<td>Portfolio Review</td>
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PROFESSOR BIO

Professor: **EDGAR GONZALEZ**  
E-mail: eg@faculty.ie.edu

*Edgar Gonzalez (MEX 1972), Architect*

Director Bachelor in Design / Professor of Design Skills  
IE School of Architecture and Design

Holds a Bachelor in Architecture from ITESO University Mexico and a M.A. in Complex Architecture and Innovation Sociology in Alicante University Spain.

Associate professor, jury and speaker at Universidad de Alicante, Universidad Europea de Madrid, Istituto Europeo di Design and IE School of Architecture and Design, he lectures and researches since 2002. Edgar has been designer / curator of several exhibitions and cultural projects. And published articles at specialized publications of architecture and design.

Specially interested in the threshold of the architectural practice, he researches the relationships between new technologies and media over creative process and contemporary cities.

Edgar González is Director of the Bachelor in Design at IE School of Architecture and Design. Founder and Editor in chief of edgargonzalez.com, since 2002 one of the main reference websites about architecture and design in the Spanish speaking world.

Based in Madrid, he runs EGD Edgar Gonzalez Design, a Strategic Design Agency, where he practices a a strategic consultant specialised in applying design processes to complex problems and narratives.

A licensed architect in Mexico and Spain, has worked as project architect at Zaha Hadid Architects and Arquitectura Torres Nadal. As an editorial designer for Architectural Association London, The Economist and The Guardian Group.

Professor: **ANDREA DE LA CONCHA SUÁREZ**  
E-mail: adelaconcha@faculty.ie.edu

*Andrea de la Concha*
Based in Madrid, Andrea de la Concha freelances making 2D animations and designs for various clients such as; The New York Times, Redlight UK and Music Room London. Her designs include a strong colour composition and movement. Andrea has also just founded a studio working space, which runs screen printing, offering workshops for different levels. She has taught at La Casa Encendida, Victoria & Albert Museum, and has organised herself workshops for kids.

She started working as an Junior Art Director in It’s Nice That, London and the continued over the design & technology field where she joined a small company, Ottica, who produced work for Google ATAP team.

Andrea has a passion for design fiction, and every now and then makes interactive projects such as ChairAXJ01, a chair that makes prints from your position in it. She believes design is the perfect form of speculation, and likes to make it accessible, fun and engaging.

Andrea holds a Foundation Diploma (2011) in Art & Design and BA in Design Interactions in Central Saint Martins (2014). She has recently been offered a place to do a M.A in Animation at the Royal Colleague of Art in London.

Professor: DANIELA FERNANDA ROGOZA NAVAZO
E-mail: drogoza@faculty.ie.edu

Daniela Rogoza
Born in Argentina but based in Madrid for the last 14 years, Daniela Rogoza holds a BA and Major in Graphic Design & Visual Communication, from Universidad Empresarial Siglo XXI, a Master in Internet App Development (CICE) and an specialization in UX and Visual & interaction Design from La Nave Nodriz, one of the top schools in Madrid.

With more than 17 years of experience in design, with focus on digital, editorial and teaching, Daniela has worked for several design consulting companies, and for the last 8 years, she managed her own Design Studio to best serve projects for BBVA, Amadeus, Sacyr or CCOO (Comisiones Obreras). She is also a professor at the Istituto Europeo di Design since 2009, tutoring students in Graphic Design Posgraduate programme, the Intensive Master in Brand Design, and the leading teacher in Digital tools for the master in Editorial Design for Print & Digital media.

Currently she holds a position as Senior Visual Designer at BCG (The Boston Consulting Group), one of the top growing consultancy companies around the world.

Professor: ESTER CORRAL MARTINEZ
E-mail: ecorralm@faculty.ie.edu

Ester Corral
Based in Madrid, Ester Corral is a teacher at Escuela Superior de Diseño de Madrid. She has also served as guest professor and speaker in several universities and has given a Ted Talk at Vitoria, Spain. Especially interested in scientific methods to approach the creative design, she researches the limits and relationships between the most traditional academic knowledge and practices, and design intuition, between high culture and pop culture.

She has worked as an architect at Paula Montoya Architects in Madrid. She recently published “El Poemario de las Famosas”, a book of poems where she also designed the cover and the illustrationes inside.

Holds a Bachelor in Architecture (ETSAM University, Madrid, Spain).

OTHER INFORMATION
Edgar González
Office Hours: by appointment tuesdays 12.30-14.30
Contact Details: eg@faculty.ie.edu  phone 915689600 ext 40385
CODE OF CONDUCT IN CLASS

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 authorized by the professor. The use of Social Media or accessing any type of content not related to the lecture is penalized. 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.