DESIGN STUDIO II

IE University
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Academic year: 19-20
Degree course: SECOND
   Semester: 2º
Category: BASIC
Number of credits: 9.0
Language: English

PREREQUISITES

The most important thing that you should bring to design studio II is curiosity. A curious attitude is the DNA of Design and therefore of this course. At the start of the project you should be prepared to question everything, as if you would be an alien landing on earth. You should be watching and observe everything relating to your project in a fresh and critical way. A good knowledge in materials, 3D modeling, sketching, conceptual thinking will help you to progress in the course. Get ready to start!!
SUBJECT DESCRIPTION

Design StudioII is a practical course based in projects. During this course you will be working on 4 projects with completely different briefs, from simple objects to more complex ones. Learning disciplines such as Design through behaviour, critical design, problem solving, design to explore. This will give you an overview on some of the many ways to approach design. The projects will help you to understand and learn various Design methodologies. I will give you a brief at the beginning of each project and the results should answer this brief.
OBJECTIVES AND SKILLS

- To understand the different ways to approach design.
- Research and analyze user-object behavior and object-context and be able to translate it into a visual concept maps.
- Highlight important areas found in your research and to develop to take further in the project.
- Synthesize complex challenges in simple solutions.
- Take abstract concepts to a product.
- Communicate concepts graphically in a quick way through sketching.
- Build a criteria in order to make correct decisions along the project.
- Materialize in a simple and fast way different concepts to help make decisions.
- Modeling in 3D the idea to visualize and rendering.
- Build final prototype and testing
- Present your ideas in public
METHODOLOGY

I would be teaching combining lectures related with the project you are working, individual and group tutorials or discussions and presentations and crits.

As the subject is 100% practical we will be spending most of the time with discussions about the projects you are working on.

Outside of the class you will need to work on research, prototyping and other individual and group work.

Everyday at the beginning and at the end of the class we will meet to discuss what you should be doing at that moment and clear any general questions and comments.

During the sessions we will have tutorial days and presentation days.

**Tutorial days:** we will be doing individually or groups tutorials depending of the stage of the project to discuss in detail what you have done and what are you planning to do.

**Presentation days:** You will presenting the work you have done at that stage, could be work in progress or final presentations. Your classmates and I will give you feedback and critique the work in order to progress further.

It is important not only be interested about the project you are working but as well about your colleagues’ projects, having discussions with the rest of your colleagues will help you to have an outside opinion of what are you working on. Have in mind that your participation will be part of your grade.

Lectures: lectures, briefs
Discussions: individuals and group discussions, presentations, crits
Exercises: Individual work
Group work: group work
Other individual studying: Research, trips...
<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>4.89 %</td>
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<tr>
<td>Discussions</td>
<td>11.11 %</td>
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<td>Exercises</td>
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<td>Group work</td>
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<td>Other individual studying</td>
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<td>5 hours</td>
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<tr>
<td>TOTAL</td>
<td>100.0 %</td>
<td>225 hours</td>
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PROGRAM

SESSIONS 1 - 3
Presentation of the course and launch of the first project.
Duration 2 Weeks
1 Pencil 1 Character (Design through behaviour)
An object and a mania. Behavior as a starting point to design an object. To analyze the behavior we will start with slightly eccentric, exaggerated, extreme fictional characters and we will focus on a simple object to represent them: a pencil. Get into the world of your character and design the perfect pencil for him, but above all and more importantly, have fun!
This is a group project. Gropus of 2 or 3 people.
Individual and group tutorials
Mind Maping, brainstorm, ideation and sketching
Other: Course presentation and first brief
Other: Planning course
Other: Design by behaviour examples
Other: Mind maps examples
Other: Brief in A4

SESSIONS 4 - 6
Individuals and group tutorials.
Ideation, sketching, prototype
Final presentation and exhibition of Project 1
I will give a talk about my work.
Other: Examples of sketches
Other: Examples of mock ups

SESSIONS 7 - 9
Launch of second project
Duration 3 Weeks
Offline and alive
Social media + hyperconnectivity (Critical Design)
This project is not so much about given answers but raising questions. Are social networks and the hyperconnectivity contribute to social isolation and leave us very little time for real interaction? Are we doing things for the experience or for the picture on instagram? Is this affecting to our productivity? Are we addicted to social media? Design a product that response to this issue. Your product should encourage to spend time offline and make us think about all these questions.
This is an individual project.
Other: Examples of Critical Design
Other: Brief Offline & Alive
1. What is Critical Design? By Anthony Dunne & Fiona Raby
Critical Design uses speculative design proposals to challenge narrow assumptions, preconceptions and givens about the role products play in everyday life. It is more of an attitude than anything else, a position rather than a method. There are many people doing this who have never heard of the term critical design and who have their own way of describing what they do. Naming it Critical Design is simply a useful way of making this activity more visible and subject to discussion and debate.

Its opposite is affirmative design: design that reinforces the status quo.

Designers whose work can be classified as critical design:
Dunne & Raby, James Auger, Elio Caccavale and Noam Toran, Krzysztof Wodiczko, Natalie Jeremijenko, Jurgen Bey, Marti Guixe

Interesting links:
General explanation https://www.youtube.com/watch?v=E7dluQHlMwE
Dunne & Raby https://vimeo.com/169936495

SESSIONS 10 - 12

Group and individual tutorials
Research, brainstorm, mind maps, concepts, sketching

Other: Examples of Renders

SESSIONS 13 - 15

Indivdual tutorials
Development, renders, mock up, prototype, presentation

Final presentation of Project 2

SESSIONS 16 - 18

Launch of Project 3
Duration 6 Weeks
My Postman is a Robot

RE-Think an existing object (Problem solving) Re design and improving what already exists functionally and emotionally.

E-commerce sales are expecting to grow from 2.3 Trillion US dollars in 2017 to 4.88 trillion in 2021. These means that the number of packages delivery to our doors are growing. New ways to respond to this demand is needed. Companies, such as Amazon and Tesco, are already working and testing self-driving delivery robots. This project is about designing the perfect delivery robot. You will need to specify the context and job these robots will do, are they delivering a package or food or both? What sort of distance? How will you stop someone from steal what is carrying? Are they safe? How the robot will interact with the rest of elements on the street and us?. This is a complex project where you will need to deal with different issues such us: human interaction, safety and security among others. You will need to design not only the robot itself but the system. Think about all other elements that are related this new way of delivering goods and design them.

This is a group project. Gropus of 3 or 4 people.

Other: Brief My Postman is a Robot
Other: Design by problem
Other: Design by synthesize

SESSIONS 19 - 21

09th January 2020
SESSIONS 22 - 24
Individual and group tutorials
Mind Mapiing, concepts, sketching

SESSIONS 25 - 27
Individual and group tutorials
Selecting ideas and development

SESSIONS 28 - 30
Individual and group tutorials
Development, 3D modeling, mock-ups

SESSIONS 31 - 33
Individual and group tutorials
Development, 3D modeling, mock-ups, Renders, work on layout for presentation.

SESSIONS 34 - 36
Final Presentaton Project 3

SESSIONS 37 - 39
Launch Project 4
Duration 7 Weeks
Hybrid
3D Printing + Traditional Manufacture
(Design from a material)
Design a product that combines 3D Printing and a “traditional” manufacture method. This project is about to explore the possibilities of 3D Printing in combination of a more conventional production method. Take the best of 2 worlds and combine in to 1 object. Can be anything and any size but you will need to make it. It is a hands on project. Understand what 3D printing is best on doing and how in combination with other materials or techniques can create a unique and innovative products. Let the material and process guides your project. You can use any 3D printing material and technique in combination with any material: wood, metal, glass, ceramic, cardboard, etc..
This is an individual project.
Research
Other: Brief Hybrid

SESSIONS 40 - 42
Presentation research
Mind Mapiing, brainstorm

09th January 2020
Individual and group tutorials

SESSIONS 43 - 45
Individual and group tutorials
Ideation, sketching

SESSIONS 46 - 48
Individual and group tutorials
Development, mock ups, testing

SESSIONS 49 - 51
Individual and group tutorials
Prototyping

SESSIONS 52 - 54
Final presentation project 4
Presentation of portfolio including the four projects
BIBLIOGRAPHY

Theory Books:
“Thinking: Objects” Tim Parsons, Ava academia
Flusser, V. 199. “The Shape of things: A philosophy of design” Reaktion Books
Fiell, C and Fiell, P. 2001 “Designing the 21st Century” Taschen
Dreyfuss, H. 1955 “Designing for people” New York: Simon and Schuster
Chapman, J. 2005 “Emotionally Durable Design: Objects, Experiences and Empathy” Erthscan
Ball, R. and Naylor,, M. “Form Follows Ideas: An Introduction to Design Poetics”. Black Dog

Designers Books:
Fairs, M 2009 “Green Design” Carlton
William, G. 2006 “The Furniture Machine” V&A
Modern Living Accessories 100 Years of Design, fremdkorper, H.f.ullmann
Dunne, A. 1999 “Hertzian Tales: Electronic products,aesthetic experience and critical design” RCA
Computer Related Design Research

Technical Books:
Natalie, A. 2009 “Paper Engineering” Rotovision
Zeier, F 2009 “Papier” Haupt
Jackson, P 2011 “Folding Techniques for Designers: From sheet to form” Laurence King
Lefteri, C. 2003 “Ceramics: Material for inspirational design” Rotovision
Lefteri, C. 2003 “Glass: Material for inspirational design” Rotovision
Lefteri, C. 2003 “Metals: Material for inspirational design” Rotovision

A selection of interesting companies and designers:
Designers: Industrial Facility, Naoto Fukosawa, Jasper Morrison, designwright, Boroulec brothers, Patricia Urquiola.
EVALUATION CRITERIA

<table>
<thead>
<tr>
<th>Criteria</th>
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<td>Project 1: Pencil</td>
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<tr>
<td>Project 2: Offline and Alive</td>
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<td>Project 3: My Postman is a Robot</td>
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<td>Project 4: Hybrid</td>
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<td>Portfolio</td>
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PROFESSOR BIO
HECTOR SERRANO BARBETA

Héctor founded his design office in London in 2000. His projects combine innovation with the communication of familiar ideas in unusual and inventive ways. The client list includes companies such as Muji, FontanaArte, Fundación Telefónica, Roca, Gandia Blasco, ICEX (Spanish Ministry of Industry, Tourism and Trade), Droog Design, Metalarte, Lékué, Lexon, Coachella Art and Music Festival and La Casa Encendida (Caja Madrid) among others. The office has received different awards such as the Red Dot Design Award, Designer of the Year 2009 by AD magazine, Best of the Year Awards by Interior Design Magazine, the Peugeot Design Award and the second prize on the New Bus for London competition with Miñarro Garcia and Javier Esteban. His products have been exhibited extensively in museums such as V&A in London and Cooper-Hewitt National Design Museum in New York and are part of different collections as the Central Museum of Amsterdam. He founded Borealis in 2010, the company responsible for its exhibition projects and installations. He combines his professional activity giving classes and lectures at universities as IE Madrid, ECAL in Lausanne, RCA London and CEU in Valencia. Héctor studied Industrial Design in Valencia before moving to London to study a master’s degree in Product Design at The Royal College of Art.

hectorserrano.com
borealis

OTHER INFORMATION

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