INTRODUCTION TO DESIGN STUDIO II: COLLABORATIVE DESIGN STUDIO

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Semester: 2º
Category: BASIC
Number of credits: 6.0
Language: English

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 enrols 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.

PREREQUISITES

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 specialization 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 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 photogrammetry and casting, bricolage and instructions manual, mock-up and technical drawing.

SUBJECT DESCRIPTION

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 specialization, couples, teams and networks.
. Understanding of multiple joinery strategies applied to design processes such as: dissection, implants, transplants and assemblies.
. 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 manual, mock-up and technical drawing.

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 the division and teamwork management.

OBJECTIVES AND SKILLS

METHODOLOGY

The course is organized in four main parts: Forensic Dissection (1), Negotiation Wearable (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 organized 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 organization 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 multiples layers of definition of an object. In order to analyse a common object proposed by the tutors, every student explore a different representation technique (x ray, casting replica, disassembly, section, microscopy, hyper-photography, etc.). Then we collect our multiple evidences and articulate this common and complete design reality.

Here, we will act as Detectives that examine real evidences, 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.

We learn the principles of Ad-hocism, and how to make and record organic shapes by the techniques of casting and photogrammetry.

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 (furniture) to place them into a new combining system. Therefore, we encourage a creative re-appropriation of the existing to customize 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 (software: Illustrator and Photoshop).

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 exits 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, working process in this studio is accumulative, we work on scale 1:1 and 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 and casting (2), bricolage and manual (3), mock-up and technical drawing (4).

**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>
</tr>
</thead>
<tbody>
<tr>
<td>Lectures</td>
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</tr>
<tr>
<td>Discussions</td>
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<td>0 hours</td>
</tr>
<tr>
<td>Exercises</td>
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<td>0 hours</td>
</tr>
<tr>
<td>Group work</td>
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<td>0 hours</td>
</tr>
<tr>
<td>Other individual studying</td>
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<td>0 hours</td>
</tr>
<tr>
<td>TOTAL</td>
<td>0.0 %</td>
<td>150 hours</td>
</tr>
</tbody>
</table>

4

15th February 2021
BIBLIOGRAPHY
Compulsory

  http://olafureliasson.net/archive/read/MDA109975/models-are-real

**Recommended**


6

15th February 2021
EVALUATION CRITERIA

The evaluation for the class will be first based on attendance, class participation. Then group work and how individual 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:

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 of a Mask” (A2).

D. WORKGROUPS (PART 2)

Couple Assignment:

- Model 1:1
- Illustration I (poster A2)

E. GROUP PRESENTATION (PART 2)
Group Assignment:
. Exhibition “Negotiating Wearable” (A2).

F. WORKGROUPS (PART 3)
Team assignment:
. Prototype 1:1
. Illustration I (hacked instructions manual)
. Illustration II (patent drawing A2).

G. GROUP PRESENTATION (PART 3)
Group Assignment:
. Exhibition “Hacked Furniture” (A2).

H. WORKGROUPS (PART 4)
Departments assignment:
. Library of actants and spaces
. Assemblage of a room

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

<table>
<thead>
<tr>
<th>Criteria</th>
<th>Percentage</th>
<th>Comments</th>
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</thead>
<tbody>
<tr>
<td>Class Participation</td>
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<td></td>
</tr>
<tr>
<td>Part 1. Forensic Dissection</td>
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<tr>
<td>Collective Exhibition (I)</td>
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<td>Part 2. Wearable Implant</td>
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<tr>
<td>Collective Exhibition (II)</td>
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<td>Part 3. Hacked Furniture</td>
<td>15 %</td>
<td></td>
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<tr>
<td>Collective Exhibition (III)</td>
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</tr>
<tr>
<td>Part 4. Reassembled Studio</td>
<td>15 %</td>
<td></td>
</tr>
<tr>
<td>Final Collective Exhibition (IV)</td>
<td>10 %</td>
<td></td>
</tr>
</tbody>
</table>

- 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%.

15th February 2021
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:
  - 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).
  - 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.
  - The maximum grade that a student may obtain in any type of retake will be 8 out of 10.
  - The retakes will consist on 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

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

Alvaro M Fidalgo and Arantza Ozaeta heads the architecture office SOF-T [www.sof-t.studio] 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 today are professors at the Architectural Association School of Architecture (London), IE School of Architecture and Design and Madrid Polytechnic (Madrid). Previously, they have been teaching at 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’; Finalists at the ‘XII BEAUX 2013’; and ‘COAM-Luis M.Mansilla’. 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”.

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