# Projects 5
# Jara Rocha

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| Curse Code: | 105713 |
| Credits: | 6 ECTS |
| Year: | 3 |
| Semester: | First Semester |
| Type: | COMPULSORY |
| Subject: | Projects, Culture specialisation |
| Date: | 27/2/2024 14:57 |

This Course is taught in: Spanish
Tutorials may be carried out in: Catalan, Spanish, English

Course Guide Index



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# Course Description

Brief description

This course uses specific cultural situations (related, for example, to the ecosystem imbalances typical of climate change or to the relational alterations typical of the ubiquitous digitalisation of everyday experience in what has been termed "platform capitalism") as a starting point for testing design project methodologies, with a markedly transdisciplinary focus.

Course objectives

Approach the problems inherent to the field of contemporary culture, in order to develop positions and operations typical of design thinking, with design here understood to mean "making the world responsibly; making the world by deploying skills to respond to its needs."

Challenge pre-established notions of what the process of experimental design actually means.

Test disparate methodologies, which cumulatively provide a broad framework of sensitivities that allows for the emergence of diverse project types. For example: estrangement, analysis, comparison, copy, estrangement, problematisation, emphasis, inattention, quantification or remediation.

Promote a critical attitude in the professional practice of design.

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# Recommendations

It is advisable, although not mandatory, to continue with the Projects 6 course, which is part of the Design Culture major/specialisation.

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# Contents

This is an explicitly experimental course organised around three modules, each of which proposes an research-action approach and a methodological toolkit (documentation, research, ideation, planning, materialisation and circulation). Each module will involve both individual and group work and different timeframes for implementation. With a view to transversality and  cross-disciplinarity, students will also have the option to participate in a competition between design schools on a municipal scale, where specific questions about spatiality, legibility, accessibility, the energy crisis or juxtaposed scales will provide a group project space-time.

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# Methodology

## Teaching methodology

The course syllabus is presented more as a repertoire of practices from which project learning can emerge than as a programme to be followed chronologically.

In pedagogical terms, a space for mutual learning will be facilitated where the questions and issues brought up by all students will contribute to the refinement of viewpoints and capabilities in the group as a whole. In order to do this, an array of digital tools will be made available to students, including collaborative platforms (online design software platforms (PADS) for sharing documentation, glossary, code of conduct, bibliographic and design references, etc.), and a Hotglue manager for visual-textual content.

## Course activities

Each session will maintain a certain teaching structure that is divided in two phases: one consisting of content delivery and another based on the classroom-as-workshop methodology.

Occasionally, external tutors or sector professionals may be invited to provide feedback on students' projects.

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# Assessment

## Assessment system

The aim of the continuous assessment approach is for students to be able to track their academic performance throughout the course, in order to allow them to improve it.

From the second enrolment onwards (i.e. if you have enrolled in the course before), the assessment of the subject may consist, at the discretion of the professor(s), of a final exam, which will allow the professor(s) to evaluate if the learning outcomes listed in the course guide have been achieved. In this case, the grade achieved in the exam will also be the overall grade awarded for the course.

The continuous assessment will test students through three assignments that will coincide with the three proposed project modules. Each module will be assessed based on the following categories: conceptual, documentary and investigative rigour (30%), concrete materialisation of learning in the form of the finalised project (30%), communication/dissemination of the project (30%), classroom participation (10%).

The final grade will be the result of the weighted average of the three modules, and students must obtain a grade of at least 3 (out of 10) in all three modules to be able to achieve the required average grade.

Likewise, for the re-assessment of the modules, students must have obtained a grade of at least 3 (out of 10) in all three modules.

## General Assessment Regulations

// In order to pass a course, students must obtain a minimum grade of 5.0.

// Once a student has passed a course, he or she cannot be subject to a new assessment or be re-graded on that course.

// Any student who has not submitted all assignments required to be handed in or has attended less than 80% of the classes without having justified these absences will be considered "Not Assessed" (NA). In the case of justified absence, students must contact their professor(s) once they return to class to determine how they will make up for the classes they have missed.

// In the event that a student commits any irregularity that could lead to a significant variation in an exam or assignment grade, this exam or assignment will be graded 0, regardless of any disciplinary proceedings that may be initiated. In the event of various such irregularities for exams or assignments pertaining to the same course, the final grade for this course will be 0.

## Appeal process

Students may appeal a grade by making a formal request to this effect to

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the faculty. Any revisions of grades will be carried out according to the academic calendar.

Re-assessment process

General Regulations
It is not possible to appeal a grade in the case of internships external to EINA, final degree projects, and assignments/activities that, due to their eminently practical nature, do not allow it.

To participate in the grade review, students must have previously completed and been graded on other assignments whose total weight is equivalent to a minimum of two thirds of the total grade for the course or module.

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# Bibliography and Resources

Escobar, Arturo (2018) Designs for the Pluriverse. Radical Interdependence, Autonomy, and the Making of Worlds. Duke University Press.

Dunne, Anthony; Raby, Fiona (2013). Speculative Everything: Design, Fiction, and Social Dreaming. MIT Press.

Puig de la Bellacasa, Maria (2017), Matters of Care: Speculative Ethics in More Than Human Worlds, Posthumanities. University of Minnesota Press.

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# Competencies and Learning Outcomes

Basic Competencies

CB2 - Students can apply their knowledge to their work or vocation in a professional manner and can demonstrate they possess the required competencies by making and defending reasoned arguments and solving problems within their area of study.

CB4 - Students can communicate information, ideas, problems and solutions to both a specialised and non-specialised audience.

CB5 - Students have developed the learning skills necessary to undertake further studies with a high degree of autonomy.

Specific Competencies

CE1. Analyse objects, graphic communications and living spaces to detect design problems, provide alternative solutions and evaluate their social, technological and economic viability.

CE1.8. Observe and critically assess the use issues of an element in one's immediate environment for the purpose of carrying out an analysis prior to the development of a design project.

CE2. Evaluate uses and functions with a view to ideating and formalising design projects.

CE2.2. Create an analysis of the uses and functions of a planned design project.
CE5. Master the techniques of graphic representation of spaces and volumes, planes and surfaces that are used in the field of design.

CE5.2. Represent the characteristics of a project using the most appropriate tool or system for that project.

CE7. Demonstrate an understanding of materials, their qualities, as well as manufacturing processes and costs.

CE7.8. Create a well-justified and feasible budget for a design project.

CE7.9. Choose the materials and transformation processes that adapt to the functional and expressive needs of each design.

CE8. Demonstrate basic knowledge of the sciences and disciplines that are auxiliary to the design project, such as anthropometry and the physiology of visual perception, ergonomics and use assessment methods, marketing, prospecting techniques, etc.

CE8.5. Apply anthropometric and perceptual parameters, as well as ergonomic criteria, to the project in accordance with its functional characteristics.

CE10. Structure and graphically arrange verbal information

CE10.5. Use graphic resources appropriately to synthesise and improve communication.

CE17. Present and justify, orally and in writing, the results and work processes of the design objects created.

CE17.2. Prepare a written report on the project and defend it orally.

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CE19. Demonstrate knowledge of research methods relevant to design and art theory, analysis and criticism.

CE19.6. Carry out a design analysis that leads to an action plan based on the collection of quantitative and qualitative data, experimental tests, interviews and interpretation of pre-existing data.

CE19.7. Critically evaluate the results and efficiency of the project based on the specific objectives defined by the course, using comparative analysis to juxtapose the current reality with that existing prior to the completion of the project.

Transversal Competencies

CT2 - Prepare professional reports and academic papers.

CT3 - Demonstrate knowledge and correct use of the documentary sources and bibliography necessary for both the design as well as the analysis and reasoned criticism of the design.

CT4 - Demonstrate interest in the study of foreign languages both to facilitate communication and to interact with different cultural contexts.

CT9 - Problem-solving and decision-making capacity.

CT10 - Concern for quality, both in the concepts created and arguments presented, as well as in the formal solution and in the details of the final finish of the design project.

CT12 - Ability to integrate and synthesise knowledge acquired in different contexts and situations, with flexibility and creativity.

CT13 - Make design choices that are based on a respect for the environment and that follow sustainability criteria.

CT14 - Value and promote the social use of the environment and of communications, paying special attention to ensuring their accessibility and suitability for different groups of users and recipients.

CT15 - Value and preserve cultural, artistic and landscape heritage.

CT16 - Demonstrate values and deontological principles specific to the profession.

CT19 - Demonstrate a positive affectivity in relation to the aesthetic values and formal qualities of the material and visual environment

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