



Eina Centre Universitari
Fundació Eina
Disseny Art Barcelona

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DISSENY I MOBILITAT

Alex Fernandez Camps

Supervising Teacher: Alex Fernandez Camps

Group: 1

Code: 105716

Credits: 6 ECTS

Course:

Semester: 1

Typology: Optative

Subject: Design Processes

Schedules:

Group	Schedules	Teacher
1	Dilluns 10:30 - 13:30	Alex Fernandez Camps



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Subject Presentation

Brief Description:

Every aspect, activity, object, space, can be thought of, created and lived from a dynamic point of view (real and living, more practical), or from a more static point of view (ideal and scenic, more theoretical). It is a subject that is approached in a broad and transversal way, which is recommended for both space and product students.

Training Objectives:

The general objective of this subject is to delve deeper into something of your interest, and rethink it from this dynamic point of view, typical of mobility.

We could establish two main axes:

1- Enjoy structuring these objectives in a personal (individual) way and making them fit into the structure of the subject as a common framework (I consider it to be its main formative objective). That is, in a way, 'designing together' the process we want to follow in the subject, as an exercise in itself.

Once this more general framework has been established:

2- A more individual exercise, based on understanding mobility as an action, to seek specific improvements, in a specific field, and in an easy-to-share format.

Recommendations

It is a subject that is approached in a broad and transversal way, which is recommended for both space and product students.

Mobility is not a product nor is it a space. It is an action that always affects both.

Contents and Methodology

Brief Description:

Every aspect, activity, object, space, can be thought of, created and lived from a dynamic point of view (real and living, more practical), or from a more static point of view (ideal and scenic, more theoretical). It is a subject that is approached in a broad and transversal way, which is recommended for both space and product students.

When carrying out any design project, it is inevitable to consider mobility as an essential part of it (in fact immobility can be conceived as a form of mobility, or minimal regulation); therefore, designing from mobility is an attitude, a way of understanding design (and life).

Mobility, already as a subject at EINA, is understood as an action (not necessarily as a vehicle), and therefore is presented in a particularly open way, although with a practical and direct vocation (but without an obsession with pragmatism).

At the same time, as a professional, my intention is to accompany any topic that is addressed with a post-academic vocation, and to calmly clarify these questions that arise about the steps after this stage of student who reaches a key point to move towards new stages of greater specialization.

Teaching methodology:

If it is a project-based subject, the methodology will be:

- Definition of a field of intervention.
- Observation and analysis of the same.
- Detection of an opportunity for improvement as an objective.
- Representation of the same (to a reasonable extent)

The tools available to present and share each phase will be:

- Reports with textual and/or visual tools (depending on the needs of the project)
- Graphic and textual representations of the same, in an advanced conceptual state, which allows for guaranteed viability to be indicated.
- A practical example of the aforementioned feasibility (for example a model if it is an object, an explanation of the operation and interfaces if it is an app,...)

Training activities:

The characteristics of an experiential project subject. It should be noted that the diversity between the project areas (with their processes) of the different participants also has an interesting training value.

Evaluation

General evaluation regulations

A student will be considered "Not Assessable" (NA) if they have not submitted all the learning evidences or have not attended 80% of the classes without justifying their absences. In case of a justified absence, the student must contact the teacher at the time of rejoining to determine the recovery of the activities they missed.

If the student commits any irregularity that may lead to a significant variation in the grade of an evaluation act, that evaluation act will be graded with 0, regardless of the disciplinary process that may be initiated. If several irregularities occur in the evaluation acts of the same subject, the final grade for that subject will be 0.

Continuous evaluation system

The evaluation system of EINA and UAB is a continuous assessment system, the objective of which is for the student to know their academic progress throughout their educational process to allow them to improve it.

The continuous assessment process must include a minimum of three evaluative activities, of two different types, distributed throughout the course, none of which can represent more than 50% of the final grade.

The evaluation system will be according to this criterion:

10% assistance

30% description of the project, context, and memory of the process carried out.

30% graphic representation of the project.

30% model of the project (physical or virtual, if it was a service).

The objective of textual, graphic and/or physical supports is the definition of the project and the possibility of sharing the knowledge acquired.

Review process

The grade can be reviewed on the date stipulated when it is published, after confirmation from the teacher by email 72 hours in advance.

The review of the projects in each session will implicitly provide guidance on their management and implementation, and each of their phases.

Learning outcomes of the subject

Knowledge

Identify the similarities and differences between a design project and other comparable projects within the current market context. (KT01)

Skills

Integrate concepts and procedures from different professional design sectors in the development of comprehensive design projects. (ST09)

Apply research and evaluation methodologies specific to the professional design sector targeted by the project. (ST10)

Conduct a preliminary analysis prior to project development, identifying the characteristics of the professional design sector and incorporating gender and diversity criteria into the study of the context and stakeholders. (ST02)

Learning outcomes of the degree program

Knowledge

Correctly reference documentary sources, the necessary bibliography and knowledge of the heritage environment both for the projection and for the analysis and reasoned criticism of design and/or art.

Catalogue materials, their properties and physical principles in relation to the conceptualisation and formalisation of design projects, taking into account environmental and sustainability criteria.

Categorise technologies and production processes, along with their respective costs, in relation to the conceptualisation and formalisation of design projects, while ensuring rigour and quality in finishes and details.

Describe the legal framework and the ethical and deontological values of the design profession, along with the contexts and agents that apply them, with

Skills

Identify design problems through the analysis of objects, graphic communication elements, and spaces, from a perspective rooted in contemporaneity, universal accessibility, and equal opportunities.

Apply plastic expression skills and knowledge of materials and production technologies in accordance with the objectives of a design project.

Propose design solutions (or solutions in related areas) clearly and precisely, using appropriate

vocabulary and techniques of expression and representation.

Graphically represent spaces, volumes, planes, and surfaces using the characteristic techniques of design.

Use digital tools and technologies according to creative and production processes in the field of design

Apply ethical and aesthetic criteria and values to design practice, taking into account the formal dimensions of environments and their diversity.

Adapt visual languages, media, and artistic techniques to the communicative goals of each design project.

Make value judgments about design projects by interpreting data and justifying critical analysis using knowledge of graphic communication, space, objects, and reference texts.

Conduct research with a critical spirit in the field of design and related disciplines, considering innovation, experimentation, and the ongoing renewal of the cultural industries, while promoting equality and democratic values.

Synthesize knowledge from diverse sources—studies, fieldwork, literature, direct observation, or practical experience—in the field of design and related disciplines within the cultural industries.

Evaluate the social, economic, environmental, and technological feasibility of a design project, incorporating gender and diversity perspectives, and ensuring respect for sustainability, democratic values, and fundamental rights.

Competencies

Propose creative, socially and environmentally sustainable design solutions, aligned with the Sustainable Development Goals (SDGs).

Manage the development of design projects—individually or in teams—with adaptability, within the organisational context of companies and institutions.

Manage design-related tasks autonomously, planning and organising time and processes in professional and/or academic settings.

Apply acquired knowledge to the execution of design and art projects with professional standards, considering user and audience diversity.



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Depending on the project. It will be an important part of the student's own research.