SUBJECT SYLLABUS

Fiction, critical, and speculative design

SUBJECT CODE	**MUIEDB01**
ECTS CREDITS	**6**
TYPE	**Compulsory**
SEMESTER	**1st**
AREA OF STUDY TO WHICH IT BELONGS	**Strategies and Politics of Design**
COORDINACIÓN	

TEACHING TEAM

Marta Camps. PhD in Pedagogical Innovation from the University of Vic (UVIC). Master's in Theory and Criticism of Art from the University of Barcelona and Bachelor of Fine Arts from the same university. Art and transdisciplinary projects professor at BAU, College of Arts and Design in Barcelona. She is also part of the Research Unit at the Institute of Political Materialities (IMP). Her research revolves around how we learn and teach creative practices, what Camps calls "Knowledge in Action."

Marina Colell

Graphic Designer. Digital Branding. Marina is the founder and designer of Graphitons Studio, which has been running for various years from different countries. Her practice focuses on editorial design and creative websites, with an emphasys on typographic excellence. She's in the design team of La Nueva Carne magazine. She taught graphic design to A-Level students in England, and is also a Postgraduate and Master's teacher at BAU College of Arts & Design Barcelona.

CONTENIDOS

– Introduction to speculative design
– Critical design
– The role of fiction in design
– Design as a practice of care
– Design for repair
– Critique of human subjectivity
– Interdependence ecology
– Speculative design methods
– Knowledge in action: body, attention, and creativity
– Speculations with waste
– Utopias and dystopias in art and design
– Speculative design workshops

DESCRIPTION

European modernity, in its effort to eradicate a world filled with privileges, epistemic inequalities, injustices, and social tyrannies, has left behind a complex legacy to manage. We have learned to inhabit a world marked by binary thinking, divisions, and the belief that humans are above other beings. Divisions such as nature-culture, East-West, man-woman, logical-magical, object-subject, thinking-making, and knowledge-feeling, combined with an economic model that seeks the constant extraction of maximum benefits with minimal investment, have contributed to leaving us with a troubled and fearful world, showing significant signs of fatigue.

The planet Earth is at an unprecedented impasse. Global warming, the energy crisis, the rise in general discomfort and mental illnesses, the extractivist relationship with the environment and the normalisation of unsustainable consumption patterns, social polarisation, the rise of identity politics, extremism, and widespread job insecurity confront us with a series of historically unprecedented challenges that undoubtedly exceed the scope of design. The world is in chaos, and for better or worse, we have to continue living in it.

All these problems are interconnected and can hardly be addressed from a single approach. Techno-solutionist responses, transhumanist stances, and various forms of denialism all continue to follow the path set by the European Enlightenment, placing faith in reason and techno-scientific development as a way out of this predicament.

Simultaneously, voices dissenting from developmentalist and techno-solutionist stances have grown, sparking a debate about new ways of knowing and being on Earth. They advocate developing new ecological relationships with the environment and call for a collective transformation of subjectivities and ways of being and consuming the environment. They argue that we need to challenge the inherited idea of the human from humanism and its centrality as a privileged agent on Earth.

In this subject, we will delve into this juncture, exploring post-humanisms and the entangled relationships among living beings, as well as our responsibility as part of a complex and interconnected world.

We will open debates around the concepts of Care and Repair in more-than-human worlds, understanding their complexities, contradictions, and radical epistemologies.

We will work on the epistemic categories inherited from modernity, characterised by binaries and imposing chains of privileges, inquiring into ways of understanding the world that embrace complexity and the ability to sustain mystery. We will explore what it means to design with waste and think on scales beyond the human.

To challenge the hegemonic identity based on independence and competition, we will explore the idea of interdependence, the entanglements of humans and non-humans, multiple ecologies, and sensitive learning. We will do all this by employing creative techniques, developing prototypes and projects of critical and speculative design, and learning to weave together concepts and materials.

GENERAL OBJECTIVES	In this subject, we will explore the role of fiction, speculation, and play in creating new or alternative tangible narratives about contemporary issues. Students will develop fictional prototypes and sketch possible scenarios that make political, social, or personal concerns tangible and communicable. In doing so, students will develop a critical vision, exploring speculative imaginaries and delving into dissident design forms by incorporating critical and experimental design practices.
COMPETENCIES	
GENERAL AND BASIC	G1 – Generate design proposals that integrate research and experimentation processes according to contemporary design paradigms. CB6 – Possess and comprehend knowledge that provides a foundation or opportunity to be original in the development and/or application of ideas in a research context. CB7 – Enable students to apply the acquired knowledge and their problem-solving skills in new or unfamiliar environments within broader (or multidisciplinary) contexts related to their field of study.
TRASNVERSAL	T1 – Act with a critical spirit and reflection towards knowledge in all its dimensions, demonstrating intellectual, cultural, and scientific curiosity, and a commitment to rigor and quality in professional demands. T2 – Project the values of entrepreneurship and innovation in the students' academic and professional journey through contact with different realities of practice and with motivation towards professional development. T6 – Utilize different forms of communication, both oral and written or audiovisual, in one's own language and in foreign languages, with a high level of correctness in usage, form, and content.
SPECIFIC	E4 – Critically evaluate innovation and social transformation, participation, collaborative design, and other paradigms of contemporary design for problem-solving in the field of design. E5 – Design services, processes, and objects that provide solutions based on the principles of open design and its areas of circulation. E6 – Use design software considering its applications and impacts both in the professional design field and in research. E8 – Apply strategies of speculative and fiction design, as well as the use of diegetic prototypes, promoting reflection through design as an epistemic object.
LEARNING OUTCOMES	– Undertakes design projects with a critical perspective, utilising design software in both professional and research contexts. – Discusses and analyses design strategies—fictional, critical, and speculative—and applies them as research methods. – Understands and applies advanced knowledge of theoretical and practical aspects in scientific and technological research contexts. – Evaluates and develops new and innovative work methodologies adapted to the scientific/research or technological field. – Acts with commitment and responsibility in both general and profession-specific situations. – Identifies lines of innovation and research relevant to the field of study. – Creates reports and written documents (primarily technical) with correct spelling and grammar in Catalan, Spanish, or English. – Utilises audiovisual language and its various resources to express and present content related to the specialised knowledge of the field.
EVALLUATION SYSTEM	P1- Observation of Participation: 10.0 P2- Work Monitoring: 15.0 Design of a conceptual map based on readings P3- Reports from the students themselves, external tutors, panel: 15.0 Prototyping exercise based on the proposals of Marina Colell P4- Specific Assessment Tests: 20.0 Defense of the final project P5- Completion of Required Assignments or Projects: 40.0 Final prototype of the subject

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BAU, CENTRO UNIVERSITARIO DE ARTES Y DISEÑO DE BARCELONA

SUBJECT SYLLABUS

Social innovation and collaborative design

COURSE CODE: MUIEDB02
ECTS CREDITS: 6
TYPE: Core
SEMESTER: 1
SUBJECT AREA:
COORDINATOR: Nyangala Zolho

TEACHING TEAM

Nyangala Zolho. Nyangala (she/they) is a Researcher, Designer and Decolonial Futurist. They work as a Policy Learning Designer at the Innovation Growth Lab (Nesta / Barcelona School of Economics), where they support policymakers and the wider innovation policy community to share and learn from new ideas. Nyangala has collaborated with policymakers in Europe, North American and Latin America respectively. She was awarded the Creative Impact Research Centre Europe fellowship in 2023 to specifically support creative and cultural industry practitioners and policymakers within the EU to reimagine social impact driven by combined Arts and Sciences. Nyangala has over 10 years experience supporting the strategies for human-centred innovation, from work she led at justice-tech initiative eyeWitness to social innovation projects she supported at Nesta, the UK's innovation foundation for social good. They are pursuing a doctorate degree in Design at BAU, and have guest lectured at the IAAC Design School and the IED Barcelona.

Gustavo Nogueira. Gustavo Nogueira de Menezes (he/they) is a Temporalist from the Amazon Rainforest. Founder of Temporality Lab, he supports individuals and societies to reflect on change in ancestral and contemporary ways. A Brazilian researcher specialising in temporalities, the narratives, and systems about our perception of time and ways of living, particularly from a decolonial perspective. Based in Amsterdam, he is part of a transdisciplinary and translocal community, collaborating with leading companies like Globo, Google, Natura, Netflix, Nubank, and Spotify. His current research with IAM Internet & AIxDesign focuses on AI's impact on time perception and how ancestral practices can inform alternatives to the current western development of tech, also as a faculty member of the Master in Design for Responsible AI in the context of Climate Emergency. His work covers topics like social change, ancestry, speculative design, and decoloniality, providing insight into time's impact on human experience and inspiring a rethinking of our relationship with time.

Lamisse Hamouda. Lamisse (she/her) is a writer, poet, workshop facilitator and narrative therapist working across creative writing and performance. Lamisse was the first Arab-Australian writer to win the National Biography of the Year Award in 2024, with her debut novel 'The Shape of Dust'. Lamisse has published across a range of platforms and anthologies; her recent works include published poetry in the Sweatshop anthology 'Ritual: Australian-Muslim Poetry', and her poetry series 'Griefscape' - produced in collaboration with musician Han Reardon-Smith for issue 48 of Runway Journal. An experienced workshop facilitator, Lamisse teaches creative writing, and provides mentoring to emerging and established writers. She is a 2025 Keesing Studio Writer-in-Residence in Paris, and is currently completing her Masters in Narrative Therapy & Community Work at the University of Melbourne.

Jessica Guy. Jessica (they/them) is a designer, maker, and strategic research lead of Distributed Design at Fab Lab Barcelona. Jessica's work centers around researching ontologies and epistemologies of design and maker pedagogy. At Fab Lab Barcelona, they are the project manager of the EU-funded project Distributed Design Platform, make-a-thek and Make Works global. Jessica designs and curates annual programs for learning experiences, knowledge exchanges, publications, (hybrid) events, awards, and other opportunities to support creatives and makers across the globe. Over the past years, Jessica has actively contributed to EU-funded research projects such as CENTRINNO, Pop-Machina, and REFLOW. In 2023 Jessica has received a research fellowship from the Creative Impact Research Centre Europe (CIRCE), Berlin, DE.

CONTENTS

— A history of social innovation and collaborative design

— Participation, inclusion and co-creation in research and innovation

— Decolonising and deconstructing design practice

— The changing role of the designer

— Designing for complex systems and systems change

— Play, experimentation and learning

— Sensing and sensemaking with others

— Rethinking scale for social innovation

DESCRIPTION

The capsule begins with an introduction to the history that led to the conceptualisation of innovation, social innovation and its connection with collaborative design practices. While the capsule aims to give students a sense of the range of what might be considered "collaborative" in design, it additionally asks for critical reflection on varying ways that divergent being, knowing and making in the world is disincentivised by socio-economic drivers. Design, as a process and practice for bringing new ideas to life, has the power to both include and exclude.

As a starting point, the capsule asks students to critically reflect on the dominance of the European Bauhaus from a gender/sex, disability, ethnicity and decolonial perspective. Consequently, students will be introduced to diverse explorations that look to broaden collaboration in ideate, prototype and scale phases of design practices geared towards social innovation. Through practical and 'real world' examples of what is possible, students will be prompted to reflect on how their own creative endeavours might better meet societal needs in the pluriverse.

As the kinds of challenges calling for designed solutions are ever increasing, entangled and complex, this capsule highlights the systemic relatedness of polycrisis. In order to anchor discussions, a central theme for this assignment will be An Axis of a City: using the urban redevelopment of Av. Diagonal and adjacent socio-infrastructural projects that have sprouted from investment in the axis of Barcelona City, students will be prompted to consider possibilities for social innovation. Students will be asked to investigate collaborative design as potential methodology for transformation within entangled systems, aiming to test levers of change as an intervention. While exploring the Axis of a City, students will also be nudged to reflect on power, transference and the limitations of the designers role and design in pursuit of social innovation.

Each week, this course will combine theory and practice to deliver insights on the various opportunities to embed collaboration in processes of social innovation, deepen the practice of collaborative design, and transition design towards processes that might truly serve all.

THEMATIC AREAS

What is social innovation and collaborative design?

Instructor: Nyangala Zolho and Lamisse Hamouda **(6 October)**

This first class of the capsule will look to introduce students to the main concepts and ideas behind social innovation and collaborative design. Students will dissect the origins of social innovation as an emergent field adjacent to traditional innovation paradigms, and explore what collaboration is and who it serves. This class will also introduce students to their assignment and the central theme that will accompany the capsule: 'The Axis of a City'.

The role of Barcelona's central avenue Av. Diagonal as a symbol and catalyst for so-called socio-economic, technological and environmental progress will be used to anchor students' projects across an 'axis'. When Antoni Rovira i Trias new urbanisation plan won the public tender but was then replaced by Cerda's plans, of which Diagonal was conceived, historians argue Barcelona's expansion was in some ways hijacked from a citizen-informed plan to an imposition of bureaucrats. This tale retold will be a starting point to question what collaboration looks like in design processes, and what is ultimately deemed social innovation.

Lamisse Hamouda will facilitate the introduction of a reflective and critical approach to collaboration and participation in research.

Ideation

Instructors: Nyangala Zolho + Lamisse Hamouda **(7, 8, and 13 October)**

In week one, students focus will on the starting phase of all innovation processes (including social innovation): Ideation. The theoretical part of the class 'An Introduction to Critiquing Power: Participation, inclusion and co-creation in R&I' will map the various theories behind types of collaboration frequently brought into the design process, with a focus on surfacing limitations of each. From this premise, students will be introduced to the work of Lamisse Hamouda, whose artistic practice intersects with her decade long work in community development projects. An immersive theatre and arts therapy workshop will be facilitated by Lamisse to support students to explore their own personal role as designers looking to participate in social innovation processes in a collaboration with others. Students will be prompted to consider what they might want to focus their design research projects on for this capsule's assignment and consider how they might co-design their project's boundaries, choosing a societal challenge and community to engage with.

Prototyping

Instructors: Nyangala Zolho + Jessica Guy **(14, 15 and 20 October)**

In week two, the next crucial stage for design towards social innovation is explored this time through practices of prototyping. Students are invited to think of how they might plan a collaborative engagement to prototype with their selected community as part of their. Theory on the changing role of the designer (from producer of objects to services, and from short term intervention to long term) will be studied to prompt students to critically reflect on the tools used for collaborating in the creation of designed artefacts. What does collaboration mean in action and how might we learn? This week's guest lecture will be delivered by Jessica Guy from Fab Lab Barcelona. Jessica will share a number of design projects that began as experiments to prototype and test solutions with a societal ambition, and provide direct feedback to students now looking to refine their prototyping plans.

Scaling

Instructors: Nyangala Zolho + Gustavo Nogueira **(21, 22 and 27 October)**

In week three, we will explore scale when it comes to social innovation, seeing conceptualisations of what constitutes ‘scale’ a key part of any innovation process. The aim is to learn about alternative ways scale is conceptualised when innovation is considered for societal aims, and how design processes embedding collaboration play a role in reimagining notions of scale. A guest workshop by Gustavo Nogueira of Temporality Lab, who through various design processes brings in a critical perspective of decolonising time. From their work with big corporations such as Unilever to grassroots engagement with afro-descendant communities in Bahia, Brazil, Gustavo will practically illustrate how collaboration can exist with an eye towards driving social innovations. During this week students will be prompted to share insights from their prototyping activities, using Gustavo as a critical sparring partner. The central theme of the capsule will also come to the forefront during this week to support students to see how connections the theory and practices discussed in the previous weeks might come together in their own assignments.

Preparing for final assessment and final assessment

Instructors: Nyangala Zolho + Gustavo Nogueira **(28 and 29 October)**

The final week will be split between a day to hone in on the communication approach to best showcase the students final project insights, and the final assessment day that will be set up as an immersive performance.

GENERAL AND BASIC COMPETENCES

G1 - Develop design proposals that incorporate research and experimentation processes in accordance with the paradigms of contemporary design.

BC6 - Possess and understand knowledge that provides a basis or opportunity to be original in the development and/or application of ideas, often in a research context.

BC7 - Ensure that students are able to apply knowledge they have acquired and their problem-solving skills in new or relatively unknown environments within broader (or cross-disciplinary) contexts related to their area of study.

TRANSVERSAL COMPETENCES

T1 - Adopt a critical and analytical approach in the face of knowledge in all its dimensions, showing intellectual, cultural, and scientific restlessness and a commitment to rigour and quality in meeting professional standards.

T2 - Project the values of entrepreneurship and innovation in the pursuit of one's own academic and professional career through contact with different practical realities and motivated to achieve professional development.

T6 - Use different forms of communication (oral, written, and audio-visual) in one's own language and in other languages with a high degree of correctness in use, form, and content.

SPECIFIC COMPETENCES

S4 - Critically assess innovation and social transformation, collaborative participation and design, and other paradigms of contemporary design for problem solving in the field of design.

S5 - Design services, processes, and objects that provide solutions from the beginning of the open design and its areas of circulation.

S6 - Use one's own design programs, taking account of their applications and repercussions both in the field of professional design and research.

LEARNING OUTCOMES

— Understand and apply advanced knowledge of theoretical and practical aspects in contexts of scientific and technological research.

— Access and develop new, innovative work methodologies adapted to the field of

science/research or technology that better negotiate the inclusion of diverse peoples.

— Conduct oneself in normal situations and those that are typical of the profession

in a committed and responsible manner.

— Identify lines of innovation and research applied to the field of study.

— Prepare written reports and documentation (mainly of a technical nature) that is common in the design profession.

— Critically assess social innovation and arrive at an understanding of the importance of

social transformation based on collaborative grass-roots design processes and its limitations.

— Prepare a project following and applying the principles of open design.

— Implement design projects with a critical perspective using design programs both in the professional sphere and in research.

EVALUATION SYSTEMS

P1 – Reading and debate sessions: 10.0

P2 – First delivery Course project: 20.0

P3 – Practice: “Design a hypothesis to test related to collaboration for social innovation” 20.0

P4 – Report: “Critique and improve a collaborative design project” 15.0

P5 – Final delivery of the project and oral presentation: 35.0

SUBJECT SYLLABUS

Material Cultures and Ecologies of Design

SUBJECT CODE	**MUIEDB03**
ECTS	**6**
TYPE	**Compulsory**
SEMESTER	**1°**
AREA OF STUDY TO WHICH IT BELONGS	**The Social Life of Things**
COORDINATION	**Cris Noguer**

TEACHING TEAM

Cris Noguer. Graduated in Engineering of Industrial Design and Product Development at UdG; in Engineering of Industrial Design at Napier University and MFA Interior Design at Parsons The New School for Design. She has worked in Chile, India and New York. In 2014 she returns to Barcelona to lead the Innovation Department of Puig, a multinational company dedicated to luxury fashion and perfumery. Since 2020 she operates as independent designer and researcher, her focuse is on innovations for ecologically sustainable futures, understanding design as a socio-cultural tool, exploring its implications through material and processes. She is the founder of TAT ARA, a cultural space focus on material and objectual cultures. She is part of the postgrowth.design platform. Her work is at the permenent collection at the Design Museum in Barcelona (Dhub).
crisnoguer.studio

Olga Subirós. Architect researcher and curator of exhibition projects that provide an integrative approach to twenty-first century culture and the far-reaching transformations of the digital era and systemic crisis.
https://olgasubiros.com/

Elena Carvajal
She is a dancer and choreographer based between Brussels and Barcelona. Her work moves on the border between choreography and visual art, dedicated to dialogue within the writing of space and the language of movement. Currently based on an interest in accident as a form of dramaturgy, her work investigates the possibility of coincidence, narrativity and performance in a singular and non-anthropocentric perspective.
elenacarvajal.com

Solange Dalannais
Multidisciplinary artist who integrates visual, textile and performative arts. Solange has been researching the production of organic natural colors and their interaction with various materials and biomaterials for more than ten years. Their work revalues and uses artisanal practices, in a constant commitment to care and reconnection with the natural and social environment. It resignifies this ancestral knowledge from a creative perspective.
solangedalannais.com

Ariadna Parreu
Her work is absurd studies of everyday life to make an apology for the useless - often a hurtful adjective of the artistic -. It decontextualizes terms such as usability, production, method and purpose, to provoke the unexpected, deactivate canons and expectations to address the logic of the artistic with limited resources. Thus it transforms an office into a sculpture, demography into landscape or statistics into aesthetics.
instagram.com/ariadnaparreu

CONTENTS	- Introduction to material cultures: politics, ethics and aesthetics - Territory - Materials and proccesses - The social life of things - Body and matter: senses
DESCRIPTION	This subject offers an introduction to the so-called material cultures and the notion of object, investigating the political, ethical and aesthetic dimensions of objects and their role as co-creative agents of the everyday world we inhabit. In this sense, objects are not only co-creators but also knowers of this world.
GENERAL OBJECTIVES	In this subject we will offer an introduction to the so-called material cultures and the notion of object, investigating the political, ethical and aesthetic dimensions of objects and their role as co-creative agents of the everyday world we inhabit. In this sense, objects are not only co-creators but also knowers of that world. In this paper we will consider how we can investigate with such objects. We will focus on the social life held by objects and how they are also holders of "biographies". This will allow us to understand how objects are subject to transformation and value cycles through their various trajectories and paths, and how the economics of design is not necessarily limited to the production of consumer goods. From an ecological critique of the harmful effects of this type of design economy at the service of the market, we will broaden the specialties and temporalities of the life cycles of objects and incorporate other circular and post-consumption logics linked to the cultures of repair, maintenance or recycling. This will allow us to recognize as innovative design practices a whole series of unplanned and disobedient uses and reappropriations, carried out from marginal design spaces or from the users and informal groups themselves.
METODOLOGY	The subject will combine lectures with theoretical-practical sessions and practical exercises in class or outside the classroom in order to apply, deepen or clarify the concepts and discussions. In addition, some of the sessions will have a workshop format with the aim of experimenting and learning some of these concepts.
CONTENTS OF THE SUBJECT	The course is divided into two blocks: Material Cultures and Design Ecologies. Block 1: Material culture: Memory and everyday life The social life of things: desire, needs and violence Politics of objects: Aesthetics and emotional charge Block 2: Production processes Territory: raw material, extractivism and the culture of waste Care and repair

COMPETENCIES

GENERAL AND BASICS

CB09 - Students know how to communicate their conclusions and the ultimate knowledge and reasons that support them to specialised and non-specialised audiences in a clear and unambiguous way.
CB10 - Students possess the learning skills that will enable them to continue studying in a way that will be largely self-directed or autonomous.

TRANSVERSAL

T3 - Interact in global and international contexts to identify needs and new realities that allow knowledge to be transferred to current or emerging areas of professional development, with the capacity for adaptation and self-direction in professional and research processes.
T5 - Exercise active citizenship and individual responsibility with a commitment to democratic values, sustainability and universal design, through practices based on learning, service and social inclusio

SPECIFIC

E3 - Analyse the properties and behaviour of materials in order to use them appropriately and innovatively in design processes and projects.
E7 - Understand and value the political economy of art and design, identifying their value cycles, the social life of objects, consumption cycles and recycling in a changing social and economic context.
E9 - Value the material cultures of design, its different traditions (philosophy, anthropology, archaeology, cultural studies...) to investigate through its objects and materials.

LEARNING OUTCOMES

- Transmits in a clear and unambiguous way results from scientific and technological research, as well as the most relevant foundations on which they are based.
- Shows sufficient autonomy to participate in research projects and scientific or technological collaborations with a high knowledge transfer component.
- Proposes interventions in coherence with democratic values and sustainability, showing respect for people's fundamental rights.
- Ethically analyses situations of injustice and inequalities and proposes compensation measures.
- Solves designs of objects and processes attending to the possibilities of different materials.
- Analyses and designs understanding the life and consumption cycles of objects and their socio-political implications.
- Applies appropriate disciplines of knowledge to investigate and explore the material possibilities of design objects.

EVALUATION SYSTEM

P1-Observation of participation: 10.0
P2-Follow-up of work done: 10.0
P3-Reports from students themselves, external tutors, examining board: 30.0
P4-Specific evaluation tests: 20.0
P5-Completion of required work or projects: 30.0

DELIVERABLES

Deliverable 1: Make the story of one objects.
Deliverable 2: Diagram a territory
Deliverable 3: Sample recycled paper: gesture, language and aesthetics
Deliverable 4: Making a recipe at home documenting all the samples and the process.
Deliverable 5: Using material experimentation make six containers.

VISITS

Mater FAD
Visit at Matter Matters Exhibition at the Museum of Design
Museu de la palma de Mas de Barbarans
TMDC

BIBLIOGRAPHY

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Watson, J. (2019) Lo-Tek, Design by Radical Indigenism, Taschen

WEBS

https://solar.lowtechmagazine.com/
https://olafureliasson.net/researchmap/
https://atmos.earth/
https://slowfactory.earth/

movie: Mitchell Moore, The Century of the Self

SYLLABUS

Design, power and society

SUBJECT CODE	**MUIEDB04**
ECTS CREDITS	**6**
TYPE	**Compulsory**
SEMESTER	**2º**
AREA OF STUDY TO WHICH IT BELONGS	**The social life of things**
COORDINATION	**Dr. Ruben Pater**

TEACHING TEAM

Ruben Pater. A graphic designer at a moment in time, when more design is about the last thing the world needs. In search for ethical alternatives he designs, writes, and teaches. After receiving his bachelor degree in graphic design, Ruben Pater worked as a designer for different studios in the Netherlands. His work experience led him to pursue a master degree at the Sandberg institute in Amsterdam, which he completed in 2012. His practice combines journalism, activism, and graphic design under the name Untold Stories. He is the author of two books on visual communication and design; The Politics of Design (2016) and CAPS LOCK (2021). He is currently based in Barcelona and teaches at the EINA University School of Design and Art, the Elisava School of Design and Engineering and BAU college of arts & design.

Gabriel Calvin. Self-taught by training, his activity starts from the scarcity of means as positioning and artistic power.
He is a person with an affinity for the practices that happen beyond the realm of representation, where creativity merges with life and political action.
Editor at brut press, a micro-publishing company dedicated to the production of fanzines related to graffiti culture.

CONTENTS

- Civil disobedience
- Solidarity
- Mutual aid
- Field studies
- Direct action
- Hacking
- Cartographies
- Scavenging

DESCRIPTION

To make a thief, make an owner; to create crime, create laws. - Ursula K. Le Guin

What do you do in a city if you are hungry, thirsty, need a bathroom or a place to clean but do not have money? The cities we live in are privatized places, and we are continuously confronted with fenced areas, closed private parks, electronic gates, and unable to find a free bathroom, feminine hygiene products, first aid kits or water fountain when we need one. Originally cities were more intended as public shared spaces, where apartments where small and just for sleeping, and parks, streets and squares were commons; shared spaces of communal use and care to be inhabited by everyone of all classes. Through decades of privatization and transforming the city to a place of consumption, we find ourselves forced to consume and buy daily necessary services and resources. To find at toilet, drinking water, or to fix your bike, you will have to buy a product or a service. We should remind ourselves that us, citizens, have built cities, paid for them, and bring the work, value and culture as a collective. Over decades city have become privatized and sold to the highest bidder, reducing the amount of public space and providing resources to those with money. In this assignment we resist the image of the city resident solely as an individual consumer where money equal rights; where a millionaire has unlimited access and unlimited ability to waste and pollute, while a homeless person is continuously chased away by police. Instead, we reimagine the city resident as an active responsible person caring for the city as a commons, the city resident as a steward rather than a consumer.

On the Role of Design

Through its history in industrial production, designers are always taught to solve problems through production and implementation on a mass production scale. As authoritarian agents of change we analyse scale problems and direct solutions. The actual action of change has then be implemented by a lower cadre of workers, printers, and subordinates under our supervision. Through this mechanism the analysis and response to 'design, power and society' does not question mass production, but often remains at the level of speculation and concept while the authoritarian role of the designer remains intact. A radical stance on the relation between design, power, and society is to introduce the design as a responsible city resident, who has agency, access to tools, and abilities to help others without the necessity to transform every idea into a mass produced consumer good. In our definition of a designer who is responsible in times of climate change and political agency, we will rather focus on design as direct action; a term for economic and political behavior in which participants use agency—for example economic or physical power—to achieve their goals (Wikipedia).

The City as a Resource

Designers work from a principle of abundance. We select colors, materials, production methods based on conceptual, practical and aesthetic arguments to create demand for products. This way of designing has not only led to waste and pollution—using cheap bright colored materials for example—but also to a lack of resourcefulness among designers. We can learn from squatters, scavengers, cartoneros, and recyclers who know instantly how to spot useful material on the street, and produce useful objects from necessity rather than luxury. In this assignment we will use the city as a resource, and learn to look for free materials, left-overs and lacunes in daily production cycle of capitalism. Every day so much material, food, and clothes are thrown away we can find all the materials we need rather than to always produce new materials. We will learn to walk the streets and see the city as a source of free resources rather than a place where everything is for sale. You will produce all your work with waste, leftover, and free materials. This way we focus on resourcefulness and function rather than design objects as a bourgeois luxury products.

GENERAL OBJECTIVES

In this assignment you will find examples of necessary resources and services in the city that, in your opinion should be accessible to all. Think about public bathrooms, water fountains, bike and car fixing tools, public transportation, shade, face masks, first aid, places to sleep, emergency medicine, dry places, baby changing diapers, feminine hygiene products, condoms, food, dry or warm clothing, or maps with such places, etc. Create concepts how you could supply these services for free using free materials from the city, and where they should be available, distributed or given out. Scavenge, find and resource the materials in the city to create and provide such services as a way of radical solidarity and mutual aid. In this method of design action; you are asked to radically revaluate your own role as a responsible city resident, designer, and good neighbour that can show solidarity to your fellow residents.

COMPETENCIES

GEBERAL AND BASICS

BC9 – Ensure that students are able to express their conclusions and the ultimate knowledge and reasons that underlie them to specialist and non-specialist audiences in a clear, unambiguous manner.
BC10 – Ensure that students have the learning competences that allow them to continue studying in a manner that will be largely self-directed or independent.

TRANSVERSAL

T3 – Interact in global and international contexts to identify needs and new realities that allow the transfer of knowledge to areas of current or emerging professional development, with the capacity for adaptation and self-direction in professional and research processes.
T5 – Engage in active citizenship and individual responsibility with the commitment to democratic values, sustainability and universal design, based on practices based on learning, service, and social inclusion.

SPECIFIC

S9 – Assess the material cultures of design, its different traditions (philosophy, anthropology, archaeology, cultural studies, etc.) to investigate using their objects and materials.

LEARNING OUTCOMES

– Analyse and find situations of needs of citizens in cities
– Source free and leftover materials in the city and use them for production
– Propose methods for designs that collect, distribute and share such materials or services based on direct needs for free
– Understand the relation between the city resident, the designer, and yourself as a human being in relation to privilege and the matrix of power
– Understand the city as a common space and how it has been historically privatized and sold, and who benefits and who doesn't
– Experiment and learn from radical direct action strategies from squatters, activists, scavengers, cartoneros, and others that survive on the leftovers of the city as a consumption machine

EVALUATION SYSTEMS

P1 – Participation and attendance in class 20.0
P2 – Concepts for objects and distribution, scenario and location 20.0
P3 – Construction of artefacts/designs based on free materials 40.0
P4 – Final presentation video 20.0

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Angelo, Prisoners' inventions, 2003

Jeff Ferrell, Empire of Scrounge: Inside the Urban Underground of Dumpster Diving, Trash Picking, and Street Scavenging, 2005

Eric Hazan - A history of the barricade, 2015

Catherine Flood & Gavin Grindon, Disobedient objects, 2014

Abbie Hoffman, Steal this book, 1971

SUBJECT SYLLABUS

Research in Art and Design

SUBJECT CODE	**MUIEDB05**
ECTS CREDITS	**6**
TYPE	**Compulsory**
SEMESTER	**2º**
SUBJECT AREA TO WHICH IT BELONGS	**Research methodologies in art and design**
COORDINATION	**Imma Avalos (Alicia Kopf)**

TEACHING TEAM

Alicia Kopf is an author and cross-disciplinary artist. Alicia has a degree in Fine Arts and is a graduate in Literary Theory and Comparative Literature from the University of Barcelona (2010). She is also a PhD student at AUB.
Alicia works with video, text, and illustrations. As a visual artist, she has received the GAK/DKV Award for the best Young Artist exhibition for “Seal Sounds Under the Floor” (2013) and the 2013 Art Jove Research Scholarship Award. Her novel “Hermano de hielo” (“Brother in Ice”), published in 2016, is a fictionalised artistic investigation for which she won the Documenta 2015, Llibreter 2016, Ojo Crítico 2016, and Cálamo “Otra Mirada” 2016 awards. A winner of the Premio Oskar del Gremio de Libreros de Roma award, it has been translated into nine languages. In 2020, she received the Producció de La Caixa grant for the production of the film “Historia de mis ojos” (“Story of my eyes”) and a research grant from the Department for Culture of the Government of Catalonia. In 2022, she was awarded the Ciutat de Barcelona prize for her “Speculative Intimacy” exhibition. Her work has been acquired by the MACBA and Caixaforum collections, among others.

VISITING ARTIST / PROFESSOR

Mario Santamaría is an artist based in Barcelona, whose work has been shown in La Panera Lleida, àngels barcelona, Aksioma Ljubljana, Württ. Kunstverein Stuttgart and Arebyte London, among others. He has participated in group exhibitions, such as “Songs of the Sky. Photography & the Cloud”, C/O Berlin (2022); “Writing the History of the Future”, ZKM Karlsruhe (2021); “Infosphere”, CENART Mexico (2017); “Species of Spaces”. MACBA (2015). Santamaria is a university lecturer at BAU and Elisava, Barcelona, and has also been a visiting professor at universities such as Trinity College Dublin, Universität Bremen, ISIA Urbino and UC Berkeley. Santamaria was awarded the Premi Miquel Casablancas (2020), finalist of the Fotomuseum Winterthur Post-Photography Award (2016) and has been artist-in-residence at Sarai Nueva, Delhi (2012); Hangar, Barcelona (2014-2015) and HISK, Ghent (2016)

CONTENTS

Art and research.
— Academic research methods for Art and Design.
— Research in and from Art. Review of case studies.
— Textual and storytelling Methods
— Speculative methods.

DESCRIPTION

Artistic research is a way of generating embodied knowledge. The course places special emphasis on the idea of research as exploration and discovery, providing writing and storytelling tools to structure the odyssey that it is in itself both the collection of data and the creation of objects - two interdependent elements - expressed in the form of a work.

This course addresses research as a fundamental basis for the creation of projects, both within the field of art and in design. The approach adopted is theoretical-practical, offering different models and tools with which to search for and manage knowledge and experience in your area of interest to arrive at new solutions and broaden the field of possibilities of each project.

The course includes sessions on theory, visits from two leading professionals from the fields of contemporary art and design, and a visit to a current exhibition related to the topics covered. Student assessment consists of a written research project, a formalisation of the research in free or mixed format with a result proposal based on practice, and the presentation of the same before the other students.

1. ***Definition and bases of the concept of artistic and design research.***
There are two general approaches to the artistic or design research process: theoretical and practical. In most cases, there is a combination of mixed creation and search processes that we can break down into a set of strategies. In this thematic area, we will define the concept of research and set out some of its basic tools, both from theory and academics as well as from practice and the study of benchmark artistic projects.

2. ***Contemporary artistic research and design methods***
An overview of investigative practices in contemporary creation and design will be prepared, with special attention being paid to those that reformulate how thing are seen and which represent and activate dynamics between works and the public and between the design object and users

3. ***The concept Ecologies of Practices and Affective Ecologies***

Starting from the initial TFM proposal put forward by students that is under development, we will foster and expand projects, adding the following tools of research:

01. Academic methods:
Bibliography, references, and a community of practices as an initial map

02. Visual arts and design methodologies
• Text as a tool for academic communication, but also as a creative tool and tool for analysis.
• The researcher's diary: Between internal and external distribution
• The semantic field as a semiotic mapping strategy
• Meeting the Other: The interview as a method
• The narrative voice of the research object: Speculative narratives
• Cosmologies and universes of knowledge: The limits and growth of knowledge
• The creative incorporation of AI.

RELATED ACTIVITIES	Visit to MACBA's current exhibition: ***Teresa Solar Abboud Bird Machine Dream*** ***+ Macba Collection Intenció Poètica*** The resistance of language and the morphology of speech are two characteristics of the work of Teresa Solar Abboud (Madrid, 1985). Her work is based on a continuous search for multiple concepts presented as enormous sculptural installations that, in recent years, have become more complex through forms related to resistance, hollowness, the body and bone structure. The artist began using drawing and video as her fundamental work tools, but over time her production has come to focus on sculpture, exploring new materials with which she articulates forms that refer to elements related to the organic and lead to a world of metaphors that hint at the flow of currents, voids and the connectivity between orifices and gaps.
COMPETENCES GENERAL AND BASIC	BC8 - Ensure that students are able to integrate knowledge and face the complexity of formulating judgments based on information that, being incomplete or limited, includes analyses of the social and ethical responsibilities linked to the application of their knowledge and judgments. BC10 - Ensure that students have the learning competences that allow them to continue studying in a manner that will be largely self-directed or independent.
TRANSVERSAL	T1 - Adopt a critical and analytical approach in the face of knowledge in all its dimensions, showing intellectual, cultural, and scientific restlessness and a commitment to rigour and quality in meeting professional standards. T6 - Use different forms of communication (oral, written, and audio-visual) in one's own language and in other languages with a high degree of correctness in use, form, and content. T7 - Become the main actor in the training process itself with a view to personal and professional improvement and the acquisition of comprehensive training that allows learning and living in a context of linguistic diversity with diverse social, cultural, and economic realities.
SPECIFIC	S1 - Apply ethnographic, speculative, and data-based research methodologies to develop different types of design projects. S9 - Value the material cultures of design, its different traditions (philosophy, anthropology, archaeology, cultural studies, etc.) to investigate through its objects and materials.
LEARNING OUTCOMES	Evaluate and select the appropriate scientific theory and correct methodology with which to formulate judgments, including an analysis of the social or ethical responsibility linked to the solution proposed in each case. Demonstrate sufficient autonomy to participate in research projects and scientific or technological collaborations with a high knowledge transfer component. Develop metacognitive processes and processes for critical analysis in relation to personal development and the exercise of the profession. Evaluate and analyse qualitative and quantitative research methodologies in art and design in research processes. Apply knowledge disciplines that are appropriate to investigate and explore the material possibilities of design objects.
EVALUATION SYSTEMS	P1 - Observation of participation: 10.0. P2 - Exercise from external tutor (Ecoficciones): 2.0. P3 - Specific evaluation tests: Written essay on the Exhibition 20.0 P4 - Completion and presentation of final project: 50.0.

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Prado, L. (2014, junio). Privilege and Oppression: Towards a Feminist Speculative Design. Ponencia presentada en DRS 2014: Design's Big Debates, Umeå, Suecia.

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SYLLABUS | Fabrication and prototyping

COURSE CODE: MUIEDB06
ECTS CREDITS: 6
TYPE: Core
SEMESTER: 2
SUBJECT AREA: Project design and fabrication
COORDINATOR: Camila Renè Maggi

Camila Renè Maggi. PhD candidate in cultural studies at the UVIC, scholarship recipient in the RMIT University - Practice-Based Research program. She is part of the teaching staff in Design degree studies, at BAU College of Art and Design. She is an architect graduated from the University of Seville and a founding member of the Asociación Autofabricantes. She has developed citizen research laboratories such as LATE Lab, projects such as Art Skills (Matadero, Arte Diez), and conducted workshops at centres such as Matadero (Madrid), Tabakalera (Donosti), and Espacio Caixa (Madrid). Her research work revolves around the development of projects and communities that combine creative practices between art and design, hybridise disciplines, and deploy materials and technologies as part of a "free culture" approach. Her practice focuses on the articulation of people, spaces, and knowledge with a view to the common creation of artefacts, experiences, and ways that enable other ways of being in the world. At present, she is developing a doctoral thesis based on practices in which she investigates how to create methodologies, tools, and artefacts that allow us to reassess the aesthetic, critical, (dys)functional, political, and speculative possibilities of diverse bodies and mediate new ways of producing kinship.

Francisco Díaz. A PhD candidate in design and communication at BAU with the project "Designing in Common to Improve Life". Architect and holder of a Masters' degree in sustainable cities and architecture. Researcher focused on collaborative design and social innovation in community environments. Since 2015, he has coordinated and conducted research at the Autofabricantes project at Medialab-Prado (Madrid), where prostheses and other 3D printed support products are collectively developed and designed for children. Between 2017 and 2020, he directed the "Body, Health, and Independence" laboratory, which is co-financed by the Daniel and Nina Carasso Foundation. He remains there, and has expanded the trajectory of research in the body towards areas of community health, the performing arts, and functional diversity. He has participated in congresses, conferences, exhibitions, and project development in Nariño (Colombia), the European University, the University of Navarra, the National Museum of Decorative Arts, Sonar+D 2016, UCL (University College London), HafenCity University of Hamburg, CEAPAT Madrid, and Maker Faire Madrid, Santiago, Bilbao, and Murcia among other events. Winner of the Xataka Live Citizen Awards 2017, Special Mention Award in Open Source Medicine at Open Expo Europe 2018, and finalist at FAD Awards 2020. At present Ashoka Fellow. Member of the "Mecano-65" education innovation group at the Polytechnic University of Madrid. Mentor to the SEGIB citizen innovation laboratories (Ibero-American General Secretariat) network. At present, he is the head of studies of the Design degree program at AUB.

DESCRIPTION

This course is based on the manufacturing workshop as a complex environment for learning, experimentation, and prototyping to create research in operative objects, devices, and/or artefacts.

The workshop space, the processes on which work is done, the tools used (software and hardware), and the agents who use it, also allow the designer to materialise, detonate, and/or position design research. To this end, this course focuses on prototyping and digital manufacturing as a method of research into design processes interweaving information (bytes), matter, technologies, machines, agencies, aesthetics, and policies.

Apart from material practices and focused on the digital manufacturing scenario, this course will explore different workshops, communities, and manufacturing environments. In this context, the study of the digital manufacturing paradigm will be explored in greater depth. This exploration not only involves deploying the management of 3D printers, modelling software, or the programming of other numerical control machines: it will also entail experimenting with, pushing to the limit, and critically investigating the behaviour of, materials, tools, and techniques in the prototyping process, with an awareness of the collaborative production contexts from which they emerge. We will start from the principles of free culture to deploy forms and methodologies that allow us to share and experiment with these tools to connect complex scenarios with situated proposals for design and material production.

The course is structured in two blocks that provide the foundation for this scenario: the first, consisting of research and prototyping located in the socio-political context of digital manufacturing; and a second, based on research carried out from material, digital experimentation, and with tools to carry out the limit prototyping in design with digital manufacturing.

Two exercises will be carried out that will meet four objectives:

- Experience the manufacturing workshop as a place of research and production of artefacts, aesthetics, and politics.
- Experiment with matter and with digital manufacturing technologies as design research protocols.
- Learn digital manufacturing techniques and tools (hardware and software),
with a critical look to allow solvent experimentation within the framework of design and contemporary material production.
- Design and produce objects, devices, and/or artefacts that are robust and are coherent from an aesthetic, material, and formal perspective.

GENERAL AND BASIC COMPETENCES
BC10 - Ensure that students have the learning skills that allow them to continue studying in a largely self-directed or independent manner.

TRANSVERSAL COMPETENCES
T4 - Demonstrate skills for professional practice in complex and cross-disciplinary environments, in coordination with online work teams, whether in face-to-face or virtual environments, through the computer and information-based use of ICT.

SPECIFIC COMPETENCES

S2 - Execute, prototype, and manufacture objects and design digitally-controlled projects and digital design tools and technologies.
S6 - Use one's own design programs, taking account of their applications and repercussions both in professional design and research.
S10 - Manage the various work processes in design practice, integrating elements of research and experimentation.

LEARNING OUTCOMES
— Show sufficient autonomy to participate in research projects and scientific or technological collaborations with a high knowledge transfer component.
— Arrive at decisions with consideration for the complexity of situations and the need to work multi-professionally.
— Use the prototyping and manufacturing tools specific to the design in research processes in a proficient manner.
— Carry out design projects with a critical perspective using digital manufacturing tools both in professional environments and in research.
— Manage and lead design work and research teams, taking different dynamics into account.

CONTENTS
— Introduction to digital manufacturing
— Digital manufacturing and new materialisms
— Social digital manufacturing
— The "maker" phenomenon and its implications
— Prototyping and cultures of experimentation
— Learning communities and digital manufacturing
— Object experimentation laboratory
— Project and materials management

EVALUATION SYSTEMS
P1- Observation of participation.
P2 - Follow-up on work done.
P3 - Reports by students themselves, external tutor or tribunal.
P4 - Completion of compulsory work or projects.
P5- Public presentation and material deployment of research material

Course progress will be evaluated using a program that deploys specific dynamics in the classroom, master classes and debates, practices, workshops, individual and collective monitoring, presentations and the completion of the main exercise. There will be a specific rubric explained in the exercise with a specific weighting in each block for each element of the rubric.

Evaluable activities and grade weighting:
- Community of Practice: 10% (individual)
- Process notebook: 15% (individual)
- Practice #1: 30% (group)
- Practice #2: 45% (group)

VISITS
Ateneu de Fabricació de Gràcia, Municipality of Barcelona.

SYLLABUS

Design with Data

SUBJECT CODE	**MUIEDV11**
ECTS CREDITS	**6**
TYPE	**Elective**
SEMESTER	**2º**
AREA OF STUDY TO WHICH IT BELONGS	**Experimental Methods**
COORDINATION	**Taller Estampa**

TEACHING TEAM

Estampa. is a collective of programmers, filmmakers and researchers whose practice is based on a critical and archaeological approach to audiovisual and digital technologies. Since 2017, they have developed a significant body of work focused on the uses and ideologies of AI, an interest that began with a project programmatically titled The Bad Pupil. Critical Pedagogy for Artificial Intelligences (2017-2018). This has been followed by more than twenty research projects, installations, performances or films, which can be consulted on the website tallerestampa.com.

CONTENT	- Visualisations. - Databases as creative objects. - Big data and its implications. - Information and privacy. - Quantitative analysis and research. - Qualitative research. - Artistic methods.
DESCRIPTION	This subject proposes a theoretical and practical approach to learning about practices in art and design that work with datasets as a means of analysing, visualising or generating creative objects. The concept of dataset will be used as a starting point to reflect on the uses and contexts from which they emerge and to which they relate, with a particular focus on two areas of work: artificial intelligence and data visualisation. Tools for data mapping, computer vision and image generation will be used. Each student will develop their own project using these technologies.
GENERAL OBJECTIVES	To study the cultural context in which the idea of a dataset emerges. To work with data as a tool for analysis and visualisation. Cartographies To analyse the ways in which data is extracted from images. Understand and work with the dataset as a generative tool. To be introduced to the use of computational tools to work with data. Introduce a critical view of AI tools
COMPETENCIES	
GENERAL AND BASIC	G1 – Develop design proposals that incorporate research and experimentation processes in accordance with the paradigms of contemporary design. BC7 - Ensure that students are able to apply knowledge they have acquired and their problem-solving competences in new or relatively unknown environments within broader (or multidisciplinary) contexts related to their area of study.
TRASNVERSAL	T1– Adopt a critical and analytical approach in the face of knowledge in all its dimensions, showing intellectual, cultural, and scientific restlessness and a commitment to rigour and quality in meeting professional standards. T4 – Demonstrate competences for professional practice in complex and cross-disciplinary environments, in coordination with online work teams, whether in face-to-face or virtual environments, through the computer and information-based use of ICT.
SPECIFIC	E1 – Apply ethnographic, speculative, and data-based research methodologies to develop different types of design projects.

LEARNING OUTCOMES

Applies and integrates his/her knowledge to solve problems in new environments, including multidisciplinary and specialised contexts.
Evaluates and develops new and innovative work methodologies adapted to the scientific/research or technological field.
Evaluates in a global way the learning processes carried out according to the plans and objectives set and establishes individual and team improvement measures.
Develops correctly in the general use of ICT and especially in the technological environments of the professional field.
Applies ethnographic and qualitative or data-based and quantitative research methodologies in art and design in an appropriate way in research processes.

EVALUATION SYSTEM

P1 - Observation of the participation: 15.0
Follow-up and apprehension of the concepts and techniques taught participation in the development of the sessions.
P2 - Follow-up of the work carried out: 15.0
Assessment in the project phase of the project: conceptualisation and planning.
P3 - Reports from the students themselves, external tutors, tribunal: 5.0
Generative design workshop (student's own reports)
P4 - Specific evaluation tests: 5.0
Public defence of the project: "Working with the dataset in a creative way".
P5 - Completion of required work or projects: 60.0
Design of a prototype based on a dataset: "Working with the dataset in a creative way".

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ETHNOGRAPHIES AND DESIGN

COURSE CODE: MUIEDV12

ECTS CREDITS: 6
TYPE: Elective
SEMESTER: 2
SUBJECT AREA: Experimental Methods
COORDINATOR: Elisa Herrera Altamirano

TEACHING STAFF

Elisa Herrera Altamirano holds a Ph.D in Information and Knowledge Society (UOC, 2018), a MA in Women and Gender Studies (UNIBO 2015) and a Bachelor Degree in Clinical Psychology (UAQ, 2009), with studies in psychoanalysis in the University of Buenos Aires (Argentina, 2006) and a research stay in the Digital Ethnography Research Centre in DERC (Melbourne, Australia 2017).
She has a mixed profile in research and social intervention, with experience working in Mexico and Spain as a psychotherapist in programs of care and prevention of gender-violence in indigenous, rural, urban and public health contexts. Interested in the anthropology of the body from a posthumanist and feminist approach, her Ph.D research focused on the exploration of *running* as a sport, leisure and recreation practice in Barcelona and Querétaro. She studied the potential of *running* as a vehicle for critical action and activist purposes from a posthuman corporality approach in everyday life. Her research interests revolve around the intersection of bodies, senses, posthumanism, psychogeography, digital and mobile ethnography, digital technologies and micropolitics.

Prof. Barbara Grabher works as a lecturer at the University of Brighton. As a trained anthropologist with a specialisation in Gender Studies, she works in the field of critical event studies focusing on event-based regeneration through events such as the European Capital of Culture, UK City of Culture and Eurovision Song Contest. Having completed her BA, MA and PhD at the Universities of Vienna, Granada, Utrecht, Oviedo and Hull, Barbara Grabher draws upon a rich tapestry of research methods and is particularly interested in qualitative, ethnographic research approaches and innovative, creative methods. She is the author of the monograph ‘Doing Gender in Events: Feminist Perspectives in Critical Event Studies’ (Routledge, 2022) and co-editor of the edited collection ‘Events and Infrastructures: Critical Interrogations’ (Routledge, 2024).

Prof. Maro Pebo is a curator and artist specialist in the cultural dimensions of biology. Ph.D. in Creative Media, MA in Critical and Gender Studies. Her transdisciplinary work complements and transforms the life sciences' responsibility to think about the materiality of the living. Her work has been displayed, presented, and published internationally. Her current research lines are, on the one hand, endosymbiosis or how species evolve and survive together in trans-species relations, and on the other, decolonial practices and artistic archeologies of Mesoamerican knowledge. Born in Mexico City and based in the Netherlands Maro Pebo currently curates exhibitions, projects, and events in art and science at Waag Futurlab. She develops learning situations where artist-led research supports critical perspectives on technoscience.

CONTENTS

– The ethnographic method.
– Qualitative research.
– Drifts and psychogeographies.
– Participant Observation
– Artistic methods.

DESCRIPTION

Ethnographic methods form the bedrock of understanding human behaviours, cultures, and social contexts. In this course, we will delve into the nuanced world of ethnography, placing a significant emphasis on adopting a critical approach. Ethnography is not merely a set of techniques; it is a mindset and a way of engaging with the world. This course challenges students to go beyond surface observations and question underlying power dynamics, cultural biases, and social inequalities. By weaving a critical lens into ethnographic methods, we aim to encourage students to uncover hidden narratives, challenge assumptions, and contribute to socially responsible design.

To grasp the importance of the critical approach in ethnographic methods, we will begin by exploring some theoretical foundations that shape our understanding of cultures and societies. Students will engage with key anthropological and sociological theories, such as feminism, post-colonialism, post-anthropocentrism and the “mobility turn” in social sciences. These frameworks serve as lenses through which critically examine the dynamics of power, representation, and agency within the ethnographic process. By interrogating these theories, students will develop a deep awareness of the ethical dimensions inherent in ethnographic research.

A central component of the course involves hands-on fieldwork where students will learn the art of participant observation, interviews, and other ethnographic data collection techniques. However, our approach goes beyond the mechanical application of these methods. Emphasis will be placed on reflexivity – the ongoing critical examination of one's own positionality, biases, and the impact of the researcher on the research. Students are encouraged to be aware of the power dynamics at play during fieldwork, questioning their own assumptions and acknowledging the potential for unintentional cultural imposition.

The critical approach extends into the analysis and presentation of ethnographic data. Students will learn not only how to extract meaningful insights but also how to contextualize these findings within broader social, political, and historical frameworks and how this is useful for design. Critical analysis challenges students to consider alternative interpretations, question taken-for-granted assumptions, and recognize the potential for cultural bias in their own analysis. Presentation methods will explore diverse ethnographic techniques that honour diverse perspectives and amplify marginalized voices, fostering a design process rooted in inclusivity and cultural sensitivity.

The course will also include the exploration of how ethnographic methods, when approached critically, contribute to socially responsible design. Students will examine case studies where design solutions have either perpetuated or challenged social inequalities. Through critical reflection, they will develop a framework for responsible and ethical design practices, acknowledging the potential impact of design decisions on diverse communities. This holistic perspective prepares students to navigate the complexities of the design world with a keen awareness of their role as agents of change.

The course aims to be a transformative journey that transcends conventional understandings of ethnography. By fostering a critical mindset, students not only will gain good insights in ethnographic methods but also will be able to contribute to a more just and equitable design landscape.

GENERAL OBJECTIVES

The objective of this subject is to generate a theoretical, epistemological and practical learning space that allows students to understand how to get involved in the qualitative research process in a creative, responsible and informed way, specifically through the ethnographic method and possibilities. We will respond to questions of: what is ethnography? What are some possible ways to approach it? How critical concepts such as Gender, Anthropocene and Posthumanism impact directly on how the researcher positions herself towards the research process and on the outcomes of the research? We will study different ways of doing ethnography and will explore different case studies related to art, mega events, politics, mobility, digital media and the senses.

Specific Objectives:

Approach the theoretical and epistemological foundations of the ethnographic method
Get closer to the instruments and procedures for applying ethnographic methodology
Know feminist and intersectional perspectives in ethnography
Know different methodological keys to design through various artistic proposals
Observe the articulations between theory, methodology and subjectivity from diverse experimental exercises in classroom and in the city.

GENERAL AND BASIC COMPETENCES

G1 – Develop design proposals that incorporate research and experimentation processes in accordance with the paradigms of contemporary design.
BC7 - Ensure that students are able to apply knowledge they have acquired and their problem-solving competences in new or relatively unknown environments within broader (or multidisciplinary) contexts related to their area of study.

TRANSVERSAL COMPETENCES

T1– Adopt a critical and analytical approach in the face of knowledge in all its dimensions, showing intellectual, cultural, and scientific restlessness and a commitment to rigour and quality in meeting professional standards.
T4 – Demonstrate competences for professional practice in complex and cross-disciplinary environments, in coordination with online work teams, whether in face-to-face or virtual environments, through the computer and information-based use of ICT.

SPECIFIC COMPETENCES

S1 – Apply ethnographic, speculative, and data-based research methodologies to develop different types of design projects.

LEARNING OUTCOMES

– Apply knowledge to, and incorporate said knowledge into, problem-solving in new environments, including cross-disciplinary and specialised contexts.
– Evaluate and develop new, innovative work methodologies adapted to the field of science/research or technology.
– Conduct a global evaluation of learning processes carried out in accordance with stated plans and objectives, and put measures to improve individual and team performance in place.
– Apply ethnographic and qualitative research methodologies or data-driven and quantitative methodologies in art and design appropriately in research processes.

EVALUATION SYSTEMS

P1 – Attendance and participation: 20%
    Active participation in class, debates, activities proposed by guest lecturers, reading materials and ethnographic film session.
P2 – Ethnographic activities: 30%
    Research Protocol, *F.L.O.W. Lab* activities inside and outside the classroom
P3 – Final Project: 50%
    Presentation in class and digital submission.

SYLLABUS

Digital Design

SUBJECT CODE	**MUEIDV22**
ECTS CREDITS	**6**
TYPE	**Elective**
SEMESTER	**2º**
AREA OF STUDY TO WHICH IT BELONGS	**Tools and Work in Design**
COORDINATION	

TEACHING TEAM

CONTENT	– Computational Thinking and Design – Digital Design – Multimedia Design Software (e.g., Processing) – Design and Interaction
DESCRIPTION	This module explores the digital space as the space in which code, numbers and words come together and can be connected, exchanged or confused. Building on the creative and investigative practice of each group member, we will explore the possibilities of substitutions, considering, for example, what happens when code becomes readable, visible, perceptible, or when words become code, or when the algorithm becomes a poem, a story, a painting or a song. We will also consider the fundamental concept of the feedback loop as the ultimate connection of the code/algorithm/discourse with the matter and (in particular) the body, and hence considering interaction as a concrete example of hacking the feedback loop. Finally, we will essay a contemporary reading of Derrida's notion of the logocentrism, considering how LLMs have radically transformed it. Taking this (new) logocentrism as a methodology, we will try to imagine and also practice (imagining while practicing) the radical conversation as a means of programming, thinking and setting up the creative process in the contemporary AI infected context.
GENERAL OBJECTIVES	The main objective is to increase the capacity of participants program, design, create and think in an interconnected fashion. More precisely, to increase the capacity to transfer their personal ability from one media to the next, as for instance using their talking expertise to program, or their programming expertise to design, or their designing expertise to write a story, etc. Secondary objective is to acquire a generative, collaborative and cyborg approach to the creative process, and to put that approach into practice in the context of design and research.
COMPETENCIES	
GENERAL AND BASIC	G1 – Generate design proposals that integrate research processes and experimentation according to contemporary design paradigms. CB8 - That students are able to integrate knowledge and face the complexity of making judgements based on information that, being incomplete or limited, includes reflections on the social and ethical responsibilities linked to the application of their knowledge and judgements.
TRASNVERSAL	T2 - Project the values of entrepreneurship and innovation in the exercise of personal academic and professional careers through contact with different realities of practice and with motivation towards professional development. T4 – Demonstrate skills for professional practice in multidisciplinary and complex environments, coordinating with networked teams, whether in physical or virtual environments, through the computer and informational use of ICT.
SPECIFIC	E2 - Execute, prototype and manufacture objects and design projects operating with numerical control and digital design tools and technologies. E3 - Analyse the properties and behaviour of materials in order to use them appropriately and innovatively in design processes and projects.

LEARNING OUTCOMES

– Assumes responsibility for his/her own professional development and specialisation in the field of design.
– Solves problems and situations inherent to professional performance with entrepreneurial and innovative attitudes.
– Makes decisions considering the complexity of situations and the need to work in a multiprofessional way.
– Uses with solvency the prototyping and manufacturing tools inherent to design in research processes.
– Solves designs of objects and processes attending to the possibilities of different materials.

EVALUATION SYSTEM

P1 - Observation of the participation: min 10 max 15

P2 - Follow-up of the work carried out: min 15 max 20

P3 - Reports from the students themselves, external tutors, tribunal: min 5 max 10

P4 - Specific tests for evaluation: exam/presentation: min 5 max 15

P5 - Completion of required work or projects: min 30 max 60

BIBLIOGRAPHY

Barthes, Roland. “El susurro del lenguaje. Más allá de la palabra y la escritura”. Barcelona, Paidós, 1987.

Braidotti, Rosi. “Lo posthumano”. Barcelona, Gedisa, 2015.

Carrion, Jorge; Estampa; CPT-2 y 3. “Los campos electromagnéticos”. Buenos Aires, Caja Negra, 2023.

Derrida, Jacques. “Artes de lo visible”. Pontevedra, Ellago, 2013.

Hui, Yuk. “Fragmentar el futuro: ensayos sobre tecnodiversidad”. Buenos Aires, Caja negra, 2020.

Nowotny, Helga. “La fe en la inteligencia artificial. Los algoritmos predictivos y el futuro de la humanidad”. Barcelona, Galaxia Gutenberg, 2022.

Rodgers, Tara. “Pink Noises: Women in Electronic Music and Sound”. London, Duke University Press, 2010.

SYLLABUS FINAL MASTER THESIS (TFM)

Description and organisation of the Final Master Thesis

The Final Master's Thesis (TFM) of the Master's Degree in Design Research is conceived as a culmination of the training acquired throughout the program and should allow students to demonstrate their mastery of the degree's competencies and the principles that will form the foundation of their future professional work.

Based on the topics, methodologies, and research formats explored during the Master's program, each student must develop a Final Master's Project (hereinafter TFM) according to their individual interests and motivations, provided it aligns with the orientation and objectives of the program.

This project must be completed individually and should include and reflect the prior research process, applying the methodologies learned during the Master's degree. The TFM must demonstrate the student's ability to develop design projects with competence and creativity, while adopting a critical stance on contemporary issues.

Types of projects

The Final Master's Thesis may consist of a speculative design project, a diegetic prototype, an intervention in a specific context, or a mediation process through the design of a digital prototype or installation capable of integrating various formats and objects. It may also combine written elements with presentations of a more performative or object-based nature.
The Final Master's Thesis (TFM) will be fully functional, with the prototype having been circulated and tested/verified beforehand. The design device (object, process, experience, etc.) developed must incorporate a diegetic and speculative dimension and respond coherently to the project's objectives

and the questions or problems it addresses. The dissertation may be presented in a variety of formats.

The TFM proposal must be approved by the assigned tutor, who will validate that the proposal aligns with the principles of the Master's degree and fits within the program's competency framework. The TFM carries 12 ECTS credits and will be completed largely autonomously.

Each Final Master's Thesis (TFM) must include the following elements:

1) **Project Report** documenting the research process, conceptualization, formal development, exhibition, testing, and circulation of the design proposal. It should also include a brief reflection on the learning process throughout the master's degree.

2) **Prototype** of the project.

3) **Public Defense** of the Final Project in front of an examining panel.

General objectives of the TFM

The TFM should reflect the knowledge acquired throughout the Master's degree by demonstrating the implementation of research methodologies and protocols. It should also show proficiency in the use and application of relevant technologies and design tools.

The specific objectives of the TFM are to:
- Apply the most appropriate research methodologies for the development of the TFM.

- Use materials in an appropriate and innovative manner in the dissertation.

- Approach the TFM with a critical and creative perspective.

- Design services, processes, and objects that offer solutions grounded in the principles of open design and its areas of application, as well as critical pedagogy, free culture, typography, and open tools.

- Manage the TFM work process with autonomy.

General procedure of the TFM

The TFM is worth 12 ECTS credits and is completed in the final phase of the study plan. To formalise enrolment in the TFM, the academic regulations regarding prior enrolment requirements must also be followed.

Orientation actions

In the first semester, a group session will be held to explain the organization and functioning of the TFM, including its calendar, requirements, and possibilities. This session will address general questions and concerns, and provide guidelines for proceeding with the TFM. Additional documentation, such as citation guides, structure formats, and relevant information for completing the work, will be provided and available on the Virtual Campus.

Furthermore, a series of group sessions dedicated to the development of the TFM will be conducted during the first semester. Students will be encouraged to form self-managed work groups to consult on doubts, share readings, and establish collaborative work dynamics. They will also be encouraged to review reports of the highest-rated projects from previous years, which can serve as a guide and will be accessible in the BAU Library

Proposal

Each student must submit a thesis proposal aligned with their professional, intellectual, and social interests using the application form provided by the master's coordination. The proposal should include the purpose of the TFM, a justification, project objectives, methodology, work plan, and timetable. The master's coordination will assess the proposal to approve the student's commencement of the project

Assignment of supervisor (thesis director)

Once the TFM proposal has been approved by the Master's Coordination, each student will be assigned a tutor from the Master's teaching team. The assignment will be based on the type and objectives of the work

Follow-up and development of the TFM

Supervisors will be responsible for authorizing the work to be undertaken. If an agreement cannot be reached between students and supervisors, the project will be evaluated by the Master's Coordination and academic management. If necessary, tutors may be reassigned, and the work may be redirected. The supervisor will assist the student in theoretically defining the final project and will conduct detailed monitoring of its development, providing guidance and advice on its completion, presentation, and defense in accordance with the criteria established by current regulations.

There will be three different types of tutorials:

- Group face-to-face tutorials as scheduled in the calendar provided to students.

- Individual face-to-face tutorials at the student's request, within the hour limits established by the Centre. Supervisors may also address specific questions via email..

- Occasional sessions with other teachers or professionals, arranged within the limits set by the Centre.

Coordination

The TFM coordinator is responsible for overseeing the process. They meet with the team of supervisors before, during, and after the TFM to manage coordination and ensure compliance with regulations. The coordinator also organises the final defense and oversees the final assessment of the students.

The tutors will be responsible for:

- Explaining the characteristics of the TFM to each student.

- Guiding the students in its development and monitoring it.

- Ensuring compliance with the objectives set and the work plan.

- Approve the presentation of the dissertation to the examining board.

- Attending the presentation and defence of the work.

Public defence

The defense of the thesis will be conducted before an appointed examining board and will be held in a public session. However, if deemed appropriate, the Master's coordination team may review the TFM and advise the student not to proceed with the defense if the requirements are not met.

The student must publicly defend the project report and the prototype or design device in a 15-minute presentation. The total duration of the defense will be 30 minutes, allowing the examining board to engage with the student, interact, and assess the project, as well as the quality and relevance of the work

On the day of the defence, the following will be handed in:

- Prototype or design device to be exhibited.

- Three printed and bound research reports (one for each member of the panel) and a fourth dossier to be deposited in the Library of the Centre. The dossiers will not be returned; they will remain in the possession of the panel and the Centre.

- A pen drive support with good resolution images of the project that can be used for communication purposes. All material delivered (bindings, CD labelling, models, panels, etc.) must meet professional quality standards.

Evaluation Panel

The evaluation panel will consist of three members: either three academics, or two academics and one specialist or professional in the field. The panel will assess the project as a whole, considering factors such as the research, the proposed design, creativity, and the communicative aspect of the project. This evaluation will be based on the criteria established in the TFM rubric. If there are specific confidentiality commitments with companies or institutions, the event may be held behind closed doors. The evaluation of the TFM is individual

Structure of the TFM report

The dissertation should be between 12,000 and 14,000 words in length. The formatting and layout are flexible.

In general, the TFM report includes:

<u>1. Introduction to the project</u>
- Abstract
- Introduction (serving as a guide to the entire document).

<u>2. Objectives and purpose of the project</u>
- Personal motivations and justification of the research question.
- Research question

<u>3. Theoretical framework underpinning the project</u>
- Cultural and social implications of the project, supported by cultural, social, and political references.
- Implications for the tools used and the instrumental processes, supported by technological references.

- Conceptual and critical analysis of languages and aesthetic universe, supported by artistic and conceptual references.
- Knowledge and practices specific to the field of design that contribute to articulating the project.

This section must demonstrate research on authors who have made significant contributions to the field of study. The dialogue with these authors should include both supportive and opposing perspectives. Critical engagement with artistic and scientific cultural references is also required.

4. Practice framework

Explanation of the work process, integrating research, conceptualisation, and formalisation of the project.

This section must include a critical examination of the technologies and tools used in the project, considering their ethical dimensions.

It should present the collection of materials related to the conceptualization and ideation of the project, detailing its complexity and all involved agents. Additionally, it should include the collection and selection of materials from the formalization process, covering formal, technological, material, and aesthetic iterations. The student must explain their decision-making process and the strategies they deemed appropriate.

5. Methodology

- Development Process: Definition of the internal research methodology, detailing the processes used to gather and analyze the data necessary for developing the project, along with respective analysis and conclusions.

- Conceptualization process of the functional prototype or design device: Includes diagrams, schematics, mind maps, problem and solution maps, analysis of strengths and weaknesses, complexity maps, structure maps, interaction maps, etc.

- Formalisation process: samples of formal experimentation, technical tests, sketches, preliminary designs, mock-ups, etc.

- Explanation of the functional prototype or final design object(s): Include a detailed explanation and high-quality photographs of the completed functional prototype or design device.

6. Overall conclusions of the whole project

- Assessment of the degree of achievement: evaluate the extent to which the initial objectives and premises have been met, providing documentary evidence.

- Personal assessment: reflect on the entire learning process throughout the implementation of the project.

- Future directions: explore potential avenues for the project's evolution.

- User verification: If applicable, include a process for verifying and assessing the design in relation to users, clients, or the public as established in the project.

7. Circulation and staging

Documentary evidence of the project's release in context, including functional prototypes, user tests, expert opinions, etc.

Staging of the installation and exhibition, including communicative elements that facilitate the project's dissemination at all necessary levels..

8. Bibliography and references (Harvard system).

9. Annexes.

Submission of the report

The report must be submitted by the date specified in the TFM calendar.

Evaluation of the TFM

The examining board will issue its assessment based on the criteria outlined in the TFM rubrics provided.

Qualification

After the thesis defense, the examining board deliberates in private and assigns a grade. Concurrently, the tutor will evaluate the project, focusing on the student's work process, and submit their grade in a sealed envelope to the examining board. The assessment of the defense, the dossier (report), and the prototype or design device is the responsibility of the examining board members. The final grade will be determined by consensus; if consensus cannot be reached, it will be calculated as the arithmetic mean of the individual grades. The president of the panel will facilitate consensus among the members and will cast the deciding vote if necessary

Grades are awarded on the following numerical scale from 0 to 10, to one decimal place:
0,0 - 4,9 Fail
5.0 - 6.9 Pass
7.0 - 8.9 Merit
9.0 - 10 Excellent

When the mark is higher than 9, the examining board may award the mention of "Honours" if a majority of its members agree. The board must provide a specific rationale for this decision, considering assessment criteria related to the acquisition of competencies associated with the degree. In the case of a failing grade, the examining board will provide both the student and the academic tutor with a reasoned justification for its decision. The final mark for the TFM is calculated as the weighted average of the examining board's mark (50%) and the tutor's mark (50%). The final mark for the Master's degree is determined by weighting the marks for the partial projects (subjects) and the dissertation according to the credit distribution outlined in the syllabus.

Ownership, dissemination, and anti-plagiarism protocol

A copy of the TFM dossier/memorial will be deposited in the center's library with the student’s prior written authorization.

Copying, plagiarism, and fraudulent practices violate the fundamental principles of academic work, which require personal, reflective, and original effort from the student. Plagiarism is defined as "incorporating someone else's work into one’s own without citing the source" (DRAE) or "substantially copying others' works and presenting them as one's own" (RAE); copying is defined as "reproducing the text of a work through imitation" (DRAE).

The Student Statute (RD 1791/2010, December 30) stipulates in Article 13.2.d that students must "refrain from using or cooperating in fraudulent procedures in assessment tests, assignments, or official university documents."

Engaging in copying or plagiarism in any compulsory evaluable activity, synthesis test, or single evaluation, as well as using or cooperating in fraudulent procedures, will result in a grade of 0 (fail) for the final grade of the subject, as it undermines the authenticity of the exercise..

Quality in the TFM

As with any other subject, the TFM will employ various satisfaction surveys and qualitative assessment tools from the perspectives of students, teaching staff, and the coordination team.

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