INDUSTRIAL DESIGN PROJECT V

Degree in Industrial Design

Code: 17116

Main Scientific Area: Industrial Design

Lecturer: Maria João Lopes Guerreiro Felix

Language of Instruction: Portuguese

Regime: S2

Contact Hours: 120h Total Workload: 110h

ECTS: 9,0

Objectives

Project Noese, framed in the strategy of the HIGH ID department - Designing from inside the company, was developed for the Design V Project Unit, which has the company MOVECHO as a partner.This company aims to provoke the industry and affirm itself as a restless brand questioning established ideas, materials, processes and products used.

The objective of the curricular unit will be to value the partnership in the formation of students and stimulate an immersion in the industrial reality, which will culminate in the design and development (in-house) of furniture, environments and facilities for internationally recognized brands such as CAROLINA HERRERA, VALENTINO, among others.

It will be proposed to students to select the theme ofBiophilic design

as a natural tendency to turn our attention to living, natural and sustainable elements and to be inspired by designing an object that can be used in a future context (2050)

Learning Outcomes

The general knowledge and skills that students are expected to acquire in this University are the understanding of how the designer should perceive and interpret objects and situations, creating new approaches and solutions, opening new paths for business innovation.

General knowledge

Working together with the industry,

Develop project solutions, beyond the function,

Stimulate user experiences,

Development of alternative problem solving strategies,

Reaching explicit goals.

General competence

The expected result is to understand that in the essence of design there are limitations, specific capabilities as to the resources available, and especially to perceive that users look for products explicitly but also implicitly, that respond to their wishes and preferences and that go beyond their basic needs.

Course Contents

1. INTRODUCTION

2. WORKING TOOLS

3. PURPOSE OF THE STUDY

3.1.SCOPE OF STUDIES

3.2.BOUNDARY OF THE STUDY

4. CRITERIA

5. STRATEGY

5.1.PROGRAMMATIC DATA

5.2.CONSTRAINTS

6. CONCEPTS

7. METHODOLOGY

8. SOLUTIONS

8.1.JUSTIFICATION

8.2.TYPOLOGIES

8.3.REFERENCE UNITS

9. SPECIFICATIONS

9.1.GENERAL TECHNICAL SPECIFICATIONS

9.2.PRODUCT SPECIFICATION

9.3. REGULATORY RECOMMENDATIONS

10. BUDGET

10.1.COSTS AND PRICE OF THE PRODUCT

10.2. OVERALL ESTIMATE

11. ACTIVITIES OF THE PHASE FOLLOWING THE PROJECT

11.1.SCHEDULE OF WORK

11.2. ELEMENTS NECESSARY FOR THE NEXT STAGE

11.3. PROGRESS OF THE STUDIES AND PROGRAMME

12. TEAM

"No official or private "client" accepts a project without a Justification Document. No project is just a set of Drawings. We have to learn how to "sell" our product. No one pays us only "good ideas". In fact, a "good idea" is just ours, we give it "free". Working hard the "idea" is our job and that's what we get paid for!"

Lisbon, January 9th, 1995

Daciano da Costa

Recommended Bibliography

Arruda, A. (2018).Design, artefatos e sistema sustentável.São Paulo: Editora Edgard Blucher.

Arruda, A. (2019).Tópicos em design : biomimética, sustentabilidade e novos materiais.Curitiba: Insight editora.

Brown, T. (2009). Change by design: How design thinking transforms organizations and inspires innovation.New York: Harper-Collins. 978-0-06-176608-4

Brown, T. (2010). Design thinking : uma metodologia poderosa para decretar o fim das velhas ideias / Tim Brown; trad.Cristina Yamagami. 1a ed. Rio de Janeiro: Elsevier, 2010. - ISBN 978-85-352-3862-4

Cross, N. (2011) - Design thinking: understanding how designers think and work- 1a ed.. Oxford: Berg, ISBN 978-1-84788-636-1

Gengli, L., Pérez, C. (2016).Organic design : products inspired by nature : form, texture, function /.Hong Kong: Sendpoint.

Kelley, T., Littman, J. (2001). The art of innovation: Lessons in creativity from IDEO, America’s leading design firm. London: Profile Books, 2016. ISBN 978-1-78125-614-5

Kelley, T., Littman, J. (2005). The ten faces of innovation: IDEO’s strategies for beating the devil’s advocate and driving creativity throughout your organization. New York: Doubleday. ISBN 0-385-51207-4

Laurene, V. (2017).Practice-based design research / Laurene Vaughan.London : Bloomsbury Academic.

Lawson, S. (2013).Furniture design / Stuart Lawson.London: Laurence King Publishing.

Milton , A., Rodgers, P. (2013).Research methods for product design / Alex Milton Paul Rodgers.Londres: Laurence

King.

Morris, R. (2016).The fundamentals of product design.London: Bloomsbury.

Walker, S., Evans, M., Cassidy, T., Jung, J., Holroyd, A. (2018).Design roots : culturally significant designs, products, and practices.London : Bloomsbury Visual Arts.

Yelavich, S., Adams, B. (2015).Design as future-making.London: Bloomsbury.

Learning and Teaching Methods

The dynamics of a Design process will be presented, through the various stages of a creative process.It is intended that the students, know how to apply the model and work the various stages of the process.

The objective of the Curriculum Unit is to value the partnership with the company Movecho in the training of students, and to stimulate the application of the process in the industrial reality.

The projects will be developed individually and the use of the company's predominant materials, wood (solid and agglomerated), corian, cork, acrylic (as a complementary material to the previous ones) and other accessory materials (metal, glass, stone, fabric, among others) will be valued. One of the main priorities is to ensure a process of constant renewal of natural resources, also considering a circular economy that reconciles industrial activity with environmental balance.

Assessment Methods

The work will be developed throughout the semester, with the accompaniment of the Professor.The various phases of the work will be defined with the students. Once duly scheduled, they will not be changed.

Module I- Project report that covers the 12 phases - corresponds to 40% of the final score

Module II- Scale prototype corresponds to 20% of the final grade

Module III- Project communication corresponds to 20% of the final grade

Module IV- Final presentation corresponds to 10% of the final grade

Module V- Attendance and participation corresponds to 10% of the final grade

In this curricular unit the assessment is continuous and periodic, as provided in AcademicregulationRA_IPCA https://ipca.pt/wp-content/uploads/2020/09/REGULAMENTO-ACADÉMICO-DO-IPCA.pdf and in the School of Design's Knowledge and Skills Assessment Regulations.

The continuous assessment will result from the monitoring work, so class attendance is crucial.
Those who are under student worker scheme, or any other special regime, can be exempted from attending the classes. However, it is convenient to attend all the proposals' presentation classes, as well as those to deliver and defend each project phase.

Students enrolled to improve their classification must attend at least 75% of classes, in order to access the evaluation, by developing the work proposals determined by the teacher and then do the examination at the end of

the semester.

In this curricular unit there is no place for examination, as defined in AcademicregulationRA_IPCA https://ipca.pt/wp-content/uploads/2020/09/REGULAMENTO-ACADÉMICO-DO-IPCA.pdf
The assessment of students in Special Season Exam, only applies to the situations referred in RA.Final Evaluation

The final evaluation of the subject will be determined by evaluating one work proposal, the class attendance and participation. The works must be submitted at the dates specified by the teacher; if not, it will be up to the teacher to assess whether the student may or may not deliver the work and, if positive, what penalization he will suffer in the classification