

**SUMMER**  
COURSES

# PRODUCT DESIGN AND THE SILVER ECONOMY

Ecologies of action.

# PRODUCT DESIGN AND THE SILVER ECONOMY

Ecologies of action.

## .1 Theme

This course examines the ways in which a particular environment can be explored and evaluated to develop critical and innovative design initiatives. In particular, the course focuses on how the concerns and actions of older citizens can create meaningful design proposals and, in turn, be supported and empowered by a variety of design methods. We will be particularly concerned with how everyday activities can be improved, reconsidered, and

enriched in a variety of contexts. The commonalities and differences between the elderly and the young will also be key to this approach, which enables participants to generate and conceive of appropriately and meaningfully designed artefacts and structures.

Taking Bilbao as an enclave point, creative design proposals will be developed in response to the living environment of the city, using active design research methods, to collect and evaluate results, and to be able to build concepts with them. The course will begin with a series of key presentations, exploring case studies, design concepts, and narratives, carefully composed to inform, support, and address approaches to designing problems arising from the research focus.

By conducting field studies led by specialized tutors and working with small groups within the ecology of action, you will learn and develop data capture methods. Research data review and analysis sessions will form the basis for generating ideas.

Design development workshops will support an interactive thought process that enables you to better understand your end user to create innovative products and services. You will learn how this approach can help you solve problems creatively, before formulating your own original ideas clearly. This course provides a variety of tools, activities, and real life examples with the goal of enhancing your design thinking. The emphasis on the user's perspective is a central consideration.

## .2 Course Details

Duration  
3 IED Credits  
30 teaching hours

Language  
Bilingual, English-Spanish

Dates  
5-9 July 2021

Schedule  
From Monday to Friday  
10:00h – 17:00h

It will work in mixed teams between students and participants from different schools and nationalities to obtain different points of view as well as to promote transversality and creative design.

For each team there will be a design professional who will guide the group, assist specific questions and help control times and submissions.

All teams will have external support from professionals to turn to regardless of the topic.

Organized interviews will be conducted with real users to obtain an accurate point of view on the current situation and the aspiration of the project.

There will be a roadmap to follow in order to meet the demands of the course and reach all the milestones imposed to ensure a joint evolution

in the workshop by all participants.

A final project presentation will be held where each group will receive feedback from professionals that will help them assess the validity of their proposals and receive informed opinions that help the future development of the idea if the participant so wishes.

## .4 Learning outcomes

At the end of the course we will have new skills, knowledge and experiences acquired that will help us in the future, such as:

- Have developed observational and investigative collection and analysis techniques to gain a broad understanding of user requirements.

- Develop a sensitivity to user needs through active design research methods.
- Explore and generate an individual research methodology adopting iterative, creative and distinctive ways of approaching design problems.
- Creation of a portfolio of concepts and design iterations.
- Final delivery of a project that goes from an idea to a prototype / proposal.

## .3 Operation and development

The workshop will begin with an orientation briefing that will be previously sent to the student so that they can begin to learn about the chosen topic. This briefing will have information of great value to understand the concept, generate previous expectations and start the workshop with a necessary base to guarantee its effectiveness.

## **.5 Who is it for?**

**Students and professionals from the following fields:**

- **Generic design or specialties such as product design, industrial design or interior design.**
- **Social innovation linked to design.**
- **Architecture.**
- **Entrepreneurship.**

## **.6 Methodology**

**The workshop will offer different pedagogies, challenges, proposals and topics. All of this reflected and conceived to get the most out of it in the shortest time possible. The university will make available a range of tools to the student, such as:**

- **Adapted workspaces.**
- **Tutorials and lessons with design professionals.**
- **Talks and exchanges with professionals in the sector.**
- **Visits to spaces that serve as examples.**
- **Visits to inspirational spaces.**
- **Students of different creative backgrounds that help to observe a multidisciplinary approach.**

- **Visits to material libraries.**
- **Contact with end users with whom to receive feedback on the ideas and the project.**

## .7 Programme

### + Citizenship: Age-friendly cities.

You will consider work in common spaces within the city and how to improve their performance in terms of accessibility, rest spaces, waiting areas, way of enjoying and getting to know the city.

Design of furniture, neighbourhood communities, recreational spaces taking into account elements such as zebra crossings, bus stops, parks, seating benches, etc. Integrating concepts such as accessibility, security, integration, ecosystem, priorities...

*"Design a new functionality in spaces and work with solid and tangible elements that help create it"*

### + Home: Feel at home anywhere.

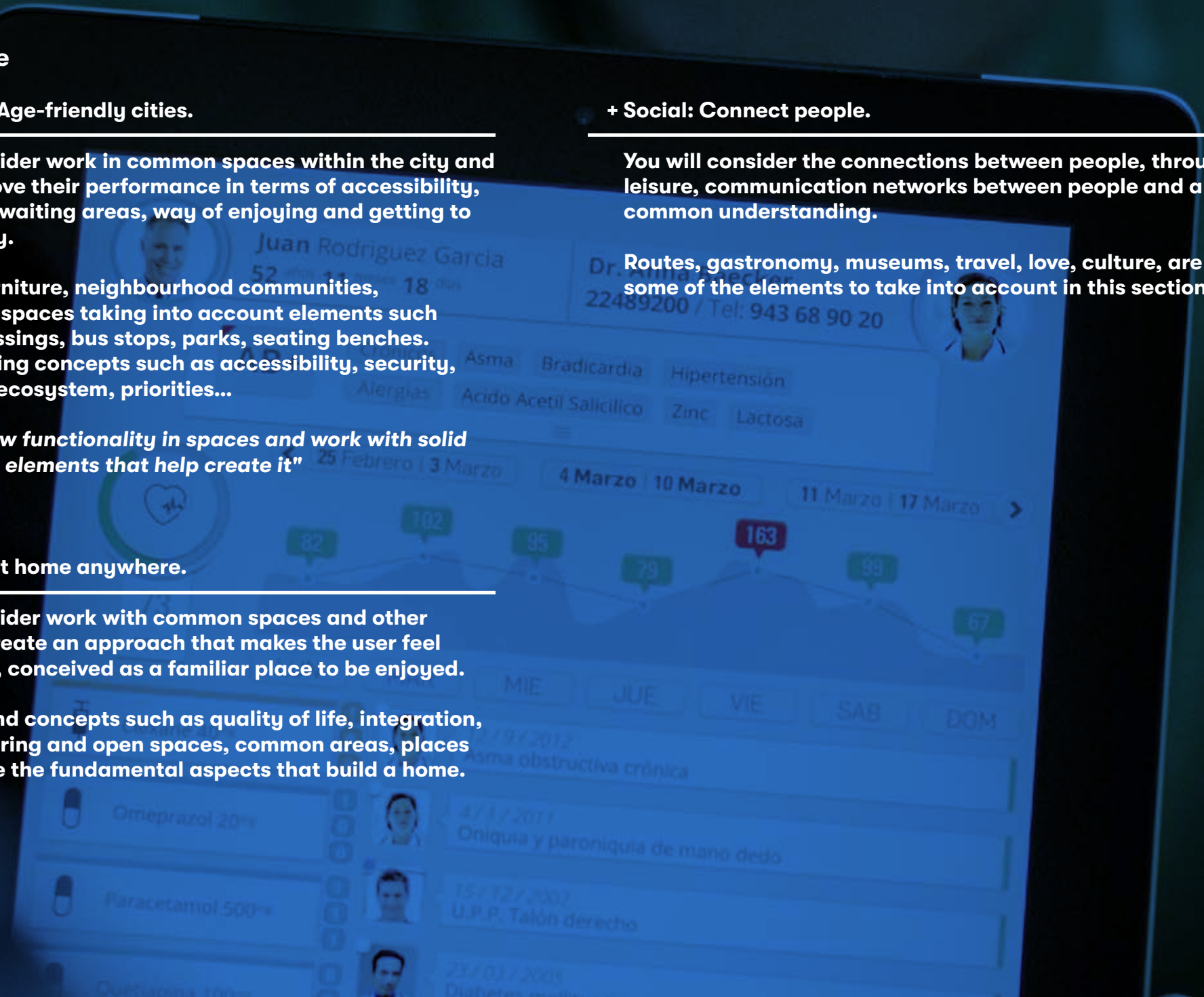
You will consider work with common spaces and other areas to recreate an approach that makes the user feel comfortable, conceived as a familiar place to be enjoyed.

Design around concepts such as quality of life, integration, comfort, sharing and open spaces, common areas, places that recreate the fundamental aspects that build a home.

### + Social: Connect people.

You will consider the connections between people, through leisure, communication networks between people and a common understanding.

Routes, gastronomy, museums, travel, love, culture, are some of the elements to take into account in this section.



## .8 Coordinator

### **Jose Hurtado**

Product Designer.  
Ephemeral architecture and  
Illustration.

**José Hurtado begins his career as a visual for a great Italian fashion brand, and after graduating in Ephemeral Architecture at the Madrid Higher School of Art, he begins to develop exhibitions, shop windows, interiors and scenography for different brands through various studies. Later he graduated in Product Design from IED Madrid and began to collaborate with major brands such as Dyson, Adidas, Sony, Springfield, EA Games, Nokia, Vodafone, Heineken, and exhibited his work in different cities around the world such as Madrid, Milan and Shanghai.**

**After receiving several design awards and exhibiting some museums**

**in Madrid, he decided to start his parallel career as a teacher, teaching classes as a project leader at various European universities, such as CREA in Genoa SWITZERLAND, IED Madrid, School of Art and Design in Madrid.**

**He is currently the design manager of watchmaking for two large Spanish luxury brands, SUAREZ and Aristocrazy, leading the design direction of all watchmaking from concept creation to store launch, channeling design, development, production, exhibition at the point of sales, team building, offline and online communication.**

**He combines all this with his personal studio The Serious Gentleman, where he works with different clients launching new products for brands such as Bullpadel or Rolex, in addition to continuing to work on his own designs**

**and illustrations that he presents in different exhibitions, the last of them in the MATADERO MADRID space. at the COVIT FREE 2021 exhibition.**

## .9 Teaching team

### Jason Cleverly

BA Product and Furniture Design Course Leader.

Jason Cleverly develops and designs situational, interpretive craftworks for museums and art galleries.

Designed to create collaboration and participation, these artefacts enhance visitor experiences. Working across a range of materials and embedded technologies, this practice explores a personal preoccupation with interaction and affordance. His PhD thesis is a critical evaluation of this design practice: *The Artist-designer: Situating Creative Interaction and Interpretation in the Museum*, 2018.

Publications include: *Design and Museum Interpretation: Contemporary*

*Characteristics and Practice. Chapter for Design Objects and the Museum. Bloomsbury Pub. Playing with Words: Creativity and interaction in Museums and Galleries. Patel M. Heath, C. Luff P. Cleverly J. The Journal of Museum Management and Curatorship. Designing Collaboration: Evoking Dr Johnson through Craft and Interdisciplinarity. (Auth. Shear T. Cleverly J. Collaboration through Craft). Revealing surprise: The local ecology and the transposition of action (Cleverly, J, Heath, C, vom Lehn, D & Luff, P) Emotion and Social Interaction, Oxford University Press. Crafting Participation: designing ecologies, configuring experience. D.Von Lehn, J. Cleverly, C. Heath, P. Luff Journal of Visual Communication. Crafting Participation: Interaction With and Around Aesthetic, Tangible Artefacts. D. vom Lehn,*

*J. Cleverly, C. Heath, P. Luff.*

Practice and installations include:  
*The Enlightened Eye: Mineral viewer Interactive for Liskeard Museum, 2014 Work table and Escritoire: for House of Words exhibition Dr Johnson's house London, 2009. Lineamentum: Interactive drawing Machine for Royal Cornwall Museum Truro, 2007. Fly press and Stamp: Interactive for Museum of the Jewellery Quarter, Hockley Birmingham with John Grayson, 2006. The perceptive Engine Site specific commission For the Potteries Museum Hanley. Stoke on Trent, 2004, The Universal Curator. The Hunt Museum. Limerick Ireland. Interactive installation, 2003. Ghost Ship, SOFA Chicago, USA for The Crafts Council and SHAPE 2001.*

*Fabiane Lee-Perrella*

*Fabiane Lee-Perrella is a designer, artist and lecturer. She is the founder of Flour Studio. Flour is a London based studio working across the fields of public art, design and social inclusion. The studio is actively evolving a new type of creative practice that reaches beyond specialist boundaries. Flour is committed in creating work in which the audience is engaged directly in the creative process and participants are encouraged to become co-authors and editors, as well as the spectators of the work.*

*She is also First Year Leader and Senior Lecturer at the BA Product and Furniture Design at Chelsea college of Arts and Senior Lecturer at BA 3D Design course at Camberwell College of Arts - University of the Arts London. There she co-founded the Early*

**Lab with Nick Bell - UAL Chair of Communication Design. The Early Lab Early Lab is a design for social innovation practice working cross-university, trans-disciplinary.**

**She has 12 years experience of working collaboratively with communities, schools and the public for museums and cultural centers, public art commissioners, local councils, place-making agencies and charities. Her clients and project partners have included: Refugee Council, Southbank Center, Barbican, Lambeth and Lewisham Councils, Future City, Allen & Overy, Crossway Foundation and schools throughout the country.**

**Idoia García de Cortázar**

**A graduate in Fine Arts from the Faculty of Fine Arts of the UPV EHU, Master in "Social Function of Design" and Master**

**in Innovation Strategies and Business Design Management for the Silver Economy.**

**She is a teacher and Director of Innovation Projects at different public and private Universities (UB- Universitat de Barcelona, Universitat Ramon Llull, IED, etc.).**

**She directs different research projects in different areas of the Silver Economy: humanization, innovation plans and quality measurement for public institutions (Salut, CSI-Consorci Sanitari Integral, ICS-Instituto Catalá de la Salut, Hospital Germans Trias i Pujol, etc. ) and private (Grupo Vitalia Home, Domus, etc.).**

**She is an expert in new models of care for the elderly and as such she teaches courses and conferences (SEAUS-Spanish Society for**

**Health User Care, Spanish Society of Geriatrics and Gerontology, CSI Innovation Conference, etc.).**

**She directs the Humanizza company specialized in consulting aimed at measuring the quality of services and products of the Silver Economy through the implementation of innovation, Big Data and AI.**

**She defines her work as "turning problems into opportunities by focusing on the user and using empathy as a fundamental tool."**

**As a result of her experience, she has developed her own training and consulting method that she applies to two professional pillars: consulting and teaching.**

**Her main areas of expertise are strategic consulting, service**

**development, user experience improvement, process improvement and teaching.**

**Adrian Friend**

**Program Director 3D Design & Craft Interior Design Product & Furniture Design. University of the Arts London.**

**Adrian Friend is an award winning architect, researcher and educator. As lead scientist on TRADERS (Training Art and Design Researchers in Participation for Public Space), a three year EU Marie Curie ITN, Friend's research on collaborative inter-disciplinary practices helped define Maker Architects' exploring the art of assembly and tactics that extend authorship through the workshop as a site of production in 'hot-rodding' by component designed, citizen build kits. Awarded an Innovate UK grant, 'Flying Factory**



**Autonomous Housing Construction' (2015), for feasibility into multi-author prototypical systemised construction, Friend's research was in partnership with the Manufacturing Technology Center (MTC), High Value Manufacturing Catapult. Latest 'robotic craft' prototypes designed by Adrian include the Robotic Craft Tile (2017), recently exhibited at 'Hand Held to Super Scale: Building with Ceramics' (2020), and research on robotic materialization of architectural hybridity - the gizmo gumption that fuels processes of amelioration, extending our knowledge of ethical construction methods and practices of repair.**

**Founding Director of award winning practice, Friend and Company Architects, Friend was shortlisted for Young Architect of the Year 2008 and practice work was selected by the**

**Architecture Foundation in 2016 for publication in New Architects 3 (2016), a showcase of Britain's best emerging practices . Latest project, New Shop for the Victoria & Albert Museum, sprung from research into the first Museum Shop that Friend found was a testbed for experimental pop-up structures. The final innovative design was Highly Commended in the 2017 Blueprint Awards deploying the world's first 3d printed ceramic tile, reconnecting with material taxonomies first established by the V&A in 1865. A champion of design research Friend writes for the leading international design and architecture publications including Blueprint , Wallpaper \* and Building Design as well as publishes and presents his research through regular exhibitions and conference proceedings.**

**As Program Director, Material & Spatial**

**Practices, Friend is an active research supervisor and co-director of the CCW Design School Research Symposium held during London Craft Week 2020. Titled, 'Blame the tools: crafty robots, well behaved implements and disobedient devices' , the symposium will showcase developments in digital tools that define Makers and emerging ways to practice as well as social values and ethical construction methods found in repair and alterations.**

#### **Adele Orcajada**

**Adele has been a researcher, librarian and curator of materials since 2014, working as a freelance consultant before becoming a partner of MaterialDriven, where she continues to explore material innovation with brands and institutions. Adele, a Central Saint Martins**

**graduate, has experience as a fashion accessories designer and product developer, working with fast fashion companies, artisan designers, and fair trade initiatives. She has taught in fashion and design schools in Spain and the United Kingdom, such as IED, ESNE, Central Saint Martins, the Royal College of Arts and Kingston. Adele also regularly contributes as a speaker in events such as Fashion Revolution's Open Studio, The Festival of Making, London Design Week and London Craft Week, on cutting-edge topics such as material innovation, sustainability and the circular economy. Her essay, Embodying the Invisible, has also recently been published in Laundry Arts Service's, The Slow Grind. Adele is certified by Parsons NY's Healthy Material Lab in healthy materials and sustainable buildings. Adele is currently the academic director of the Basque BioDesign**

**Center in Bilbao, a space dedicated to biodesign, technology and the development of sustainable materials.**



## Course Details

Credits

**3 IED Credits**

Language

**Bilingual, English-Spanish**

Dates

**5 – 9 July 2021**

**10:00h – 17:00h**

Fees

**Enrolment: 300 €**

**Course fee: 650 €**

**Total: 950 € (VAT exempt)**

Enrolment

**At 94 665 10 00 or at**

**kunsth@kunsth.es**

**KUNSTHAL**  **IED**  
Kunsth@l Bilbao  
Centro Superior  
de Diseño

**ual:** chelsea  
college of arts