

Master in Design for Future Product(s)



How should product design can
be a tool to adapt to the
challenges of our times?

Master in Design for Future Product(s)

Start date
September

ECTS credits
60

Course duration
400 hours

Language
English

Degree
Master's Degree in Design for Future Product(s), awarded by Universitat de Vic – Universitat Central de Catalunya (UVic –UCC)

Schedule
Monday, Tuesday, Wednesday, Thursday.
Workshops from Monday to Friday.
For academic reasons, sessions may be scheduled exceptionally in a different time frame.

Directors
Jordi Canudas, Luis Eslava

Admission Requirements
Due to its particular transdisciplinary nature, the Master is open to professionals and students from different educational backgrounds and experiences: designers, creatives with a unique sensibility and knowledge of product design. A bachelor is not essential to take this master; we value professional experience as much as a college education. However, we would like you to submit your portfolio for our consideration.

If you have doubts about if you would be a good fit for this programme, please submit your request for a case-by-case evaluation.

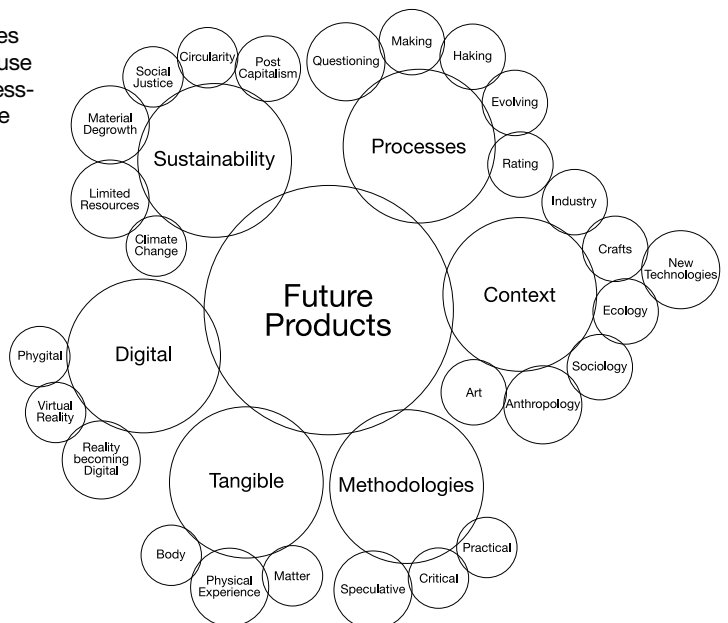
Future Products for new realities

The era of binary choices is over. We need a more comprehensive range of ideas, products and options because we live in a society of alternatives. Product design does precisely that in its many facets: it provides possibilities to better adjust to the current social, economic, and environmental status demands. This master interrogates the role of our profession and urges you to use products as a medium to identify, denounce, criticize, demolish or propose. We will work with you to transform your practice beyond by helping you challenge the cultural, social, economic, technological and material Establishment. New Realities are new challenges, and therefore, new opportunities for designing the physical products of the future

The current social, economic and environmental circumstances demand a profound reflection on the products we use, how we use them and why. A profound re-evaluation on raw materials, processes and technologies, logistics or even their purpose is now, more than ever, necessary.

New technologies are virtualising the reality we live in. By claiming the physicality of products, this course encourages the design of tangible objects for physical existences in reaction to the virtualisation of reality.

The Master in Design for Future Product(s) proposes a novel way to look at the product concept. Questioning the profession itself and encouraging you to challenge the established processes, we aim to have you develop your project methodology to help you improve the idea of «product» and help you start building a professional profile coherent with the challenges of the new realities.



Programme

1. Object and Context

To develop innovative projects, we will question pre-established knowledge and approach design by breaking paradigms and understanding the current context (materials, trends, anthropology, economics, politics, etc.) to develop innovative projects.

This course is structured in a series of workshops and conferences to get lost, “unlearn”, and question the established design foundations.

1. Workshops

- Strategic intuition, by Saúl Baeza: Detecting evidence and trends helps lay the groundwork for our creative process. How can we translate all this information, into a formal proposal, into a product?
- Coexistence, by Lucas Muñoz: Not all designs need to solve a severe functional problem. Design might also be a tool to change paradigms, analyse, and critique what is happening around us, aiming towards design requiring less manipulation and infrastructure: a creative, committed and robust design.
- Pushing boundaries by Martino Gamper: Exploring and working with different disciplines will allow us to develop new systems and methodologies that include cross-sectional knowledge.

2. Conferences

- Clara Guasch will talk about the importance of each choice that takes place both in the creative process and in its subsequent development from a global perspective to understand the involvement and linkage of the different fields and sectors, politics, economics, sociology, etc. and how we can influence this through our designs.
- Thomas Thwaites talk aims to help acquire a global and critical vision of design in its past, present and future context, thus expanding your boundaries of knowledge and curiosity and making you understand the importance of knowing where we come from, where we are, where we are going.
- Laura Benítez will immerse us in biotechnology and how it converges with design to generate an attitude of active resistance, critical of the nowadays cosmopolitical moment. Designers and creatives must be aware of their role in articulating knowledge networks, building new lines of research, generating strategies and processes and proposing new alternatives for possible future scenarios.
- The impact of technology; IA and the virtualization of reality. The metavers and its physical. The concept of Phygital. Virtual Reality and physicality being virtualised.

2. Object and Action

We will approach product design as an attitude, a transformative tool, and analyse and try to foresee its impact (or what we would want it to be) in the current or future context.

This course is structured in a series of workshops and conferences to get lost, “unlearn”, and question the established design foundations.

1. Workshops

- Physical meets Digital, by Lolo&Sosaku: We will overview the different processes from digital to analogue and experiment with them to understand new technologies and the range of possibilities they offer us.
- Disruptive thinking, by Julia Lohmann: You will work on a project, positioning yourself in an alternative and non-existent scenario, whether in the near or distant future, to develop and shape ideas, concepts and realities from things that have not yet happened. We will find the tools to build different realities and shape them, anticipate designs and narratives for the future, foster critical design beyond the consumer and purely functional framework.

- Intersections and alterations, by Guillermo Santomà and Raquel Quevedo: We will make you wonder what shapes, languages and concepts fit the different representations of any given object. Thus, we will analyse the subjective attributes we attach to it and the impact your particular way of telling it can have on an object.
- Hacking Industries, by Raw Edges: We will find new parameters and alternatives to challenging the industry into evolving. New goals and methodologies need new processes and mechanisms to develop future objects and design scenarios. You will learn to subject technology and industry to design, not the other way around.

2. Conferences

- Darryl Matthews on product innovation. Establishing the basis of an innovation project requires research, creativity, and a clear understanding of its objective from its initial approach. We will study and learn different methodologies with an analytical spirit to find which sectors we could discover new lines of research consistent with the market.
- Troika on spatial experiences and deceptive nature. Product design is not just the realisation of an idea into something tangible: it can also be the objectification of an experience, which can act as an object. Troika works with perception and space to generate new scenarios and situations for the audience. Questioning and non-acceptance per se become the engines for designing new narratives, methodologies and innovation.
- Terraformation, La Plebeya
- Cooperativism_Mondragon/WeareHolon
- Post Capitalism, Giorgos Kallis
- HyperLocal, Cristina Nogue

3. Search and Research

We will start researching your areas of personal interest to define your project. This unit is structured through intensive tutorial sessions in which you will define a briefing and formalise it for a WIP program in mid-February. At this stage, peer to peer interaction is crucial.

- Discussion tables and exchange space (hubs). Presentation of your project to the rest of the team. We want to generate spaces for debate and feedback, where you will be able to develop a self-critical vision of your work and define your approach to product design. These sessions should also serve to build your communication and networking skills.
- Intensive Tutoring Sessions Intensive tutoring to help build a solid product design statement, both individually for each project and collective for each hub.
- MBP'S BANK (Tool Bank). We will create work Hubs composed of like-minded peers. Together you will face different scenarios requiring additional coaching and tools to acquire the appropriate knowledge that will allow you to reinforce and transmit ideas coherently and efficiently. These tools will be offered in Capsules from a Tool Bank (i.e. Arduino, Modeling, etc.). You will select the three Capsules that better complement your project and interests.
- Work in Progress Show. Showcase your thoughts and ideas to help define the summary for the final part of the master's program.

4. Creative tools methodologies

We want to help you develop a design methodology of your creation, a network of knowledge unique for each project, through studying and understanding the different methods and systems of other disciplines and fields, art, science, engineering...

This cross-sectional approach starts with knowing and understanding the current context, which must be considered when developing innovative projects.

- Manual Thinking: Refers to the exercise of literally trying to shape what is in your mind. Objectify ideas, make them tangible so that they can be processed physically, materially, with your hands.
- Intuitive Hunting: We will learn to develop project decision-making following intuitive impulses through briefings of projects that must be executed in a short space of time
- Horizon Scanning: By observing and analysing all the elements, actions and everyday situations around us, we will try to represent them creatively to question and identify what is extraordinary about them.
- Polyhedric Harvesting: We will look for solutions to problems and situations proposed by you from different languages: materiality, object typology, tangibility,
- Back to the roots: We will analyse iconic objects' aesthetic and material functional traceability to redesign and hack their future.
- Open resource Library. A space to share (and co-create) a common library with references of projects, films, books or anything that can be relevant to the topics of this master.

5. Final Master Thesis

The goal of your Final Master Thesis is to show you have learnt to design and develop a project in a fictitious or future scenario. You will show your critical and analytical capacity of what is happening or can happen around us.

By managing and efficiently reflecting the results obtained from your creative process, you should be capable of translating them into a solid and coherent formalisation —both in objectification and in conceptualisation—, developing, decoding and communicating a cohesive project within the areas of product design using the tools provided throughout the Master.

Methodology

We will work with you to transform your practice beyond by questioning, provoking and challenging the cultural, social, economic, technological or material establishment. The academic year will be established in three sections:

Get lost

One-week long, disruptive workshops to get lost, resent and demolish our established design foundations, develop diverse experiences and perspectives, and help you question your design practice.

Find

Intensive tutorial sessions to practise define a briefing for your Final Master Thesis and formalise it for a WIP show in mid-February. After determining your work fields, we will encourage design hubs to exhibit your thoughts and ideas and help you to define the brief to face the last part of the master.

Define

Defining personal projects towards a Degree Show presentation, participating in weekly mentoring sessions and weekly tool capsules. Specific project-specific and communicative tools will be given to each student to develop their methodology.

The types of training or learning activities are:

- Reading and watching the written or multimedia materials.
- Searching, selecting and managing information.
- Exercising critical analysis.
- Elaborating resolutions on particular case studies.
- Elaborating and presenting contents and tasks.
- Troubleshooting.
- Debating.
- Attending conferences.
- Developing and defending your project/s.

Values

We will question, map and explore products through three different perspectives:

Critical

Speculative design, art and design, anthropology, sociology.

Manufacturing

Crafts and industry, new technologies, design through manufacture.

Physical

- Matter and processes; Manufacturing, Crafts, industry and new technologies, design through manufacture.
- Tangible sensibilities for physical

Environmental

Context, sustainability, materials.

And through them, we will foster:

- Developing a critical spirit and dealing with design problems in their social context.
- Learning about new specific tools required by each field of work.
- Creating an identifiable work methodology. Incorporating perspectives from other disciplines (graphic, product, industrial, engineering...) into said work methodology.
- Working in a team with professionals from different fields.

The experience

Talks with the experts

We will welcome prestigious international professionals to talk about their experiences, projects and case studies in different fields of product design and other cross disciplines.

Exploratory transdisciplinary workshops

Disruptive workshops to demolish and rebuild our established design foundations, develop diverse experiences and perspectives, and help you question your design practice. We use workshops as an opportunity to dive into new territories related to product design.

Projects exhibitions

Through a consistent and intense practical approach, you will have the chance to showcase your thoughts and ideas in two exhibitions during the course: a Work in Progress Show that will explore your areas of personal interest and a Final Master Thesis Show to showcase that you have learnt to design and develop a project in a fictitious or future scenario, with critical and analytical capacity of what is happening or can happen around us. These exhibitions will take place in Elisava and other spaces in Barcelona.

Signature methodologies

We want to help you develop your design methodology, a knowledge network unique for each project. You will do this by studying and understanding the different systems of other disciplines such as the Arts, science or engineering. This cross-sectional approach includes new methodologies such as manual thinking, intuitive hunting, horizon scanning, polyhedric harvesting and going back to the roots.

Team

Directors

LUIS ESLAVA

Luis combines his professional practise with teaching at Elisava as Head of Product Design of the Undergraduate Degree in Design and tutor in some Masters programmes. He centres his research and development on the creative process, the materiality of the objects, and the bridge of craftsmanship with industrial processes. He approaches design from a comprehensive point of view. After studying at the Royal College of Art in London, he started his working experience in Camper, and while living in Japan, Luis established in 2007 his studio. Awarded Experience in lighting design –collaborating with light companies as Lzf-Lamps–, ephemeral spaces –for ROJO Show London and NYC, exhibition co-curation– with Nani Marquina, stand design –for Velcro® EUROPA, Velcro® USA and Velcro® ASIA–, and food design –collaborating with Chef Andreu Genestra from “el Bulli school”– as well as Spain’s Great Match 2013; NYC event organised by my ICEX.

JORDI CANUDAS

Jordi’s research-based studio is currently based in Barcelona. The projects start from a conceptual base and are developed into prototyping and testing with a direct approach to material experimentation, letting the unexpected findings guide and inform the project.

Jordi Canudas’ work has been exhibited internationally and found within the MoMA collection in New York and Die Neue Sammlung’s design museum in Munich. His work has been featured in many major design publications and newspapers worldwide, such as Wallpaper, BluePrint, I.D. magazine, Salon Magazine and other international press. In 2018, the Dipping Light project brought the studio Best of Year award from Interior Design magazine, Metropolis Likes and the Wallpaper* Design Award.

Professors

TOMÁS ALONSO, Founder (Tomás Alonso Studio).

LAURA BENÍTEZ, Researcher (Ars Electronica and MACBA’s documentation centre).

EL ÚLTIMO GRITO, Design and Art Studio.

JÚLIA ESQUÉ, Product Designer (Júlia Esqué Studio).

MARTINO GAMPER, Product and Interior Designer and Founder (Martino Gamper Studio), Co-director (Editorial Dent-de-Leon).

JULIA LOHMANN, Professor of Contemporary Design (Aalto University), Director (Julia Lohmann Design Studio).

DARRYL MATTHEWS, Vice President (Nike Catalyst Footwear Design).

MARC MORRO, Product Designer (Marc Morro Studio).

LOLO&SOSAKU, Design and art studio.

LUCAS MUÑOZ, Founder (eStudio enPieza! and Lucas Muñoz Studio).

RAQUEL QUEVEDO, Creative Director (Raquel Quevedo Studio). Raw Edges, a Design studio specialising in artistic installations.

GUILLERMO SANTOMÀ, Founder (Guillermo Santomà Studio).

TROIKA LONDON (Eva Rucki, Conny Freyer, Sebastien Noel). Thomas Thwaites.

WHY GO BEYOND?

→ You can find out more about the Master in Design for Future Product(s) at elisava.net

- If you are a Bold Category Member of Elisava's Alumni Association, you may enjoy a 15% discount on our Master's tuition.
- There may be some changes to the faculty for reasons beyond the course programme.
- Elisava will make the necessary and appropriate changes in the programme or, in exceptional circumstances, cancel the programme altogether if the course has not reached the minimum number of students to ensure its proper functioning two weeks before its initiation. Elisava will only refund the amounts already paid by the students.
- According to their specific necessities, the Master schedules may include additional hours, including during the weekend.