PROMOE EXCHANGE **PROJECTS**

Grado en Ingeniería en Diseño Industrial y Desarrollo de Productos

Proyectos realizados por
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Escuela Técnica Superior de Ingeniería del Diseño

UNSW
AUSTRALIA

ÍNDICE DE **CONTENIDOS**

RESUMEN

El siguiente documento recopila los distintos proyectos realizados durante mi intercambio académico en la *University of New South Wales* (Sídney) bajo el programa de movilidad académica Promoe, gestionado por la UPV.

En el momento previo a mi partida, los únicos créditos que me quedaban para obtener el Grado en Ingeniería de Diseño Industrial y Desarrollo del producto eran los 12ects correspondientes al TFG. Por este motivo, las asignaturas seleccionadas para dicho intercambio han sido exclusivamente de tipo práctico, manteniendo así una carga proyectual adecuada para realizar la convalidación de créditos.

Como muestro a continuación, la experiencia ha sido muy enriquecedora. El trabajo llevado a cabo es, si cabe, más extenso que el trabajo propio de un TFG, pues he realizado un par de proyectos en cada una de las asignaturas cursadas. De hecho, la carga total de créditos cursados en la UNSW ha sido de 24ects ya que ser un estudiante a tiempo completo era uno de los requisitos que el gobierno australiano exige para conceder un visado de estudiante.

Las asignaturas cursadas fueron las siguientes:
· **SDES2404 Ceramics: Method and Meaning**
   Cerámicas: método y significado

· **SDES2463 Typography and Publication Design**
   Tipografía y diseño de publicaciones

· **SDES3406 Graphics: Visual Identity**
   Gráficos: Identidad Visual

· **SDES3174 Intro to Web Design**
   Introducción al Diseño Web

Aun siendo de campos muy dispares, todo lo aprendido en estas asignaturas es útil y de fácil aplicación a mi campo de estudio. Al ser de naturalezas muy variadas, los conocimientos aprendidos amplían mis posibilidades de pensamiento y resolución de diseño.
Como resultado, he añadido a mis competencias nuevas herramientas, así como nuevos métodos de conceptualización y procesos artísticos y de diseño.

CERAMICS: METHOD & MEANING

COURSE OUTLINE

This course explores the ceramic object as a metaphor for human form, introducing us to the range of studio knowledge, skills and attitudes that form a foundation for the Ceramics studio stream in Design, Art and Media studies. It places emphasis on a dialogue between ceramics and the body through the creative transfiguration of earth, fire and water, enhancing our understanding of relationships between conceptual and utilitarian expression in the medium. Structured tuition in practical techniques and processes assisted our acquisition of skills and knowledge through investigations in drawing, clay modeling, hand and wheel forming methods, surface treatment, glazing and firing technologies.

Assessment integrated research activities and workshop tasks developed through conceptual and practical studio work. Practice led enquiry provided the basis for understanding and conveying meaning through different genres of contemporary studio ceramics, ranging from the expressive topologies of sculpture to the experiential value of utilitarian objects and the plasticity of clay animation.
The course encouraged cross disciplinary thinking and activity, situating ceramics within Art, Design and Media studies.

ASSIGNMENTS BRIEFS

TASK 1 - Reciprocating Vessels

1. Create 2 glazed, hand-formed ceramic vessels using either slab or coil techniques that functionally reciprocate through giving and receiving.
Proficiencies : Slab and coil forming, glaze application.
2. Select a glaze formula from a given list and complete a series of glaze tests, using the 'line blend' method to explore a variation in one of the formula's material. Mount these on board using the reporting and labelling templates provided by your tutor.
Proficiencies: Clay extrusion, glaze formulation, development and assessment.
3. Successful complete (and pass) a short online quizz on fundamental Ceramic terms, studio materials and processes. The quizz will open in week 3 and be available for completion until the end of week 6.
4. Participate in the Kiln packing / firing principles proficiency session.

TASK 2 - Probes and Filters

'Probes and Filters' introduces a framework through which you will acquire an individual, strategic approach to academic and studio based research. This task requires you to incorporate methods of exploring, examining and selecting information from various sources, and apply them to evolve ideas and make creative decisions.
Compile information relevant to the 'Corporeal Motives' brief in an 3-4 page A4 portfolio which investigates a variety of visual and written information sources and includes your critical response to what you have found. You should begin by researching the meaning of the 'corporeal' as it has been applied to art and design, focussing on work that is created substantially in the ceramic medium and is connected to that theme. Select the work of 3 contemporary artists or designers to research and write a critical, illustrated case study comparing their work.
The information from one of the artists or designers should be derived from an exhibition you visit. You should also cite a minimum 3 relevant references from the content of set course readings .
Your writing should address aspects of concept, aesthetic and technique found in your research and conclude with a discussion of aspect/s of 'corporeality' that interest you, so that you can use the research portfolio to inform your own concept for the Assessment Task 3 'Corporeal Motives' project.

TASK 3 - Corporeal Motives

This extended project explores the relationship between materiality, purpose and body in the ceramic medium. 'Corporeal Motives' describes ideas of 'humanness' embodied in ceramic form, and how an artist or designers' intentions can express these through conceptual and utilitarian interplay, the latter of which may operate at a physical or psychological level.

Why do we become emotionally attached to certain inanimate objects that surround us? Relationships between materials, form, function and our own memories inexplicably linked. The way we think about objects, encounter, use and viscerally respond to them provides us with insights to ourselves, other people, societies and culture. We build relationships with the objects we live with. When we design and/or create objects we can determine certain conditions that influence such relationships: we build the foundations of interaction.

Beginning with the results of 'Probes and Filters' research, you will conceive and create a work or works that interprets the 'Corporeal Motives' theme, using the 'container', the 'figure' or the 'frame' as a form metaphor. The completed works should show a progressive development and refinement of hand formed ceramics incorporating two and three dimensional studio techniques explored in ' Studio Studies'.

Exhibit your work in the nominated assessment space accompanied by the following:

• A 6 x A4page printed catalogue summarising your project, which should also be uploaded to Moodle before the presentation date.

• A journal documenting your studio progress including a 500 word coursework reflection statement should accompany your exhibition.

• A completed elective research task studio that has contributed towards the realisation of your chosen concept.

TASK 1 - Reciprocating vessels

HOLD ON// Holding on to people who are meant to walk away and grow. Glazed hand-formed by coiled technique, earthenware ceramics.

Corporeal (adj)
1. of the nature of the physical body; bodily.
2. able to be touched or felt; material, tangible.

'Corporeal' has two different meanings. The first meaning can be seen as more specific, as it is referring to an actual physical body. The second meaning is much more broad, referring to anything that's actually tangible, and thus, has a material body.
This means that the relationship between 'corporeal' and 'art&design' can be studied in two different ways too: we could look for actual resemblances and metaphors between ceramics (in our specific case) and an actual physical body (human or not); or a much more wide research aiming anything tangible.

We could say that most kinds of 'art&design' are corporeal, as they are usually tangible (specially if we think about sculpture or design involving products or spaces). Nevertheless, we would have to decide if things such as paintings or photography could actually be considered as tangible, as their 'support' is tangible but not the actual image or message; we would also be trapped in the same dilemma if we think about music or dance as forms of art. Would these be tangible? Are they corporeal?

In order to trim our field of study, we will focus on the ways that art&design have been and are related to actual physical bodies. As pointed out in '*The symbolism of form*' by Rawson, the use of anthropomorphic terms to designate the parts of a pot or vessel are the first sign about this relationship, remarking a symbolic analogue with parts of the human body.

There has also been a metaphorical relationship between pottery and bodies since ancient times, specially female bodies. Females were considered as the family nourisher, and so were pots and vessels. Coincidentally or not, we can see resemblances between pottery shapes and women's curvy bodies.

The world's oldest clay fired sculpture is '*The Venus of Dolni Vestonice*' (26000 BC) *[figure 1]*, not even having to read through a metaphor to see the relation with the corporeal. It is outstanding how far apart in time this clay sculpture is from the first forms of pottery used in Europe: it wasn't until around 7000 BC that Greek pottery appeared.
Apparently, pottery appeared long before Stone Age humans established in communities, but the use of functional pottery was definitely more spread around 9000 and 10000 BC, used by the first established communities in Mesopotamia and India. These communities used vessels for storing water and food, and also used ceramic for constructing tiles and bricks.
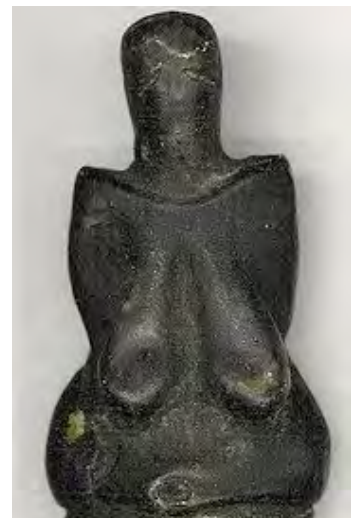
figure 1

figure 2

With this vessels we start to see the mentioned metaphors to the corporeal. Not only did vessels imitate body forms, but they actually gave forms to unknown bodies. As an example the so-called Li, which are a type of ritual cauldron that stand over three hollow legs and that are thought to be associated with the Chinese fire god Zhurong. The forms really resemble to real leg thighs *[figure 2]*. The piece develops from cauldron to ewer, having a 'head', the corporeal sensation builds up, giving a very clear image of a real animal-kind of body *[figure 3]*.

Going through ancient ceramics, focusing in 'decorative sculpture' rather than functional pottery, the female body is the most recurrent topic no matter what civilization around the world we are looking at. In each civilization they had their own different specific ceramics: Egyptians giving animal bodies to their gods *[figure 4]*; Chinese representing small animal figurines which they interred with the dead in their tombs *[figure 5]*. Although around religion or spiritual themes, these always had very different outcomes or forms of expression. Whereas, when representing the female body, it was always represented in the same way giving it a very similar visual style.

figure 3

figure 4

figure 5

Representing fertility goddesses with big fat bodies, exaggerated breasts and buttocks. We compare different female sculptures, going back to *'The Venus of Dolni Vestonice'* [figure 1] (26000BC), found in the Czech Republic; *'The Enthroned Goddess of Çatalhöyük'* [figure 6] (6000BC), found in Turkey ; and a a terracotta figure found in Egypt *[figure 7]* (3700BC). Even though hugely apart in time and space, they all follow similar shapes and, probably carry similar messages.

Referenced in *'Women and Ceramics: Gendered Vessels'* by Moira Vincentelli, in 1861 Bachofen published *'Das Mutterecht'.* Basing his ideas on the study of classical mythology and the frequency of female figurines in the archaeological material, he noted a society where women had great power, where descent was traced through females and in which female goddesses were the supreme deities. All this was undermined with time.
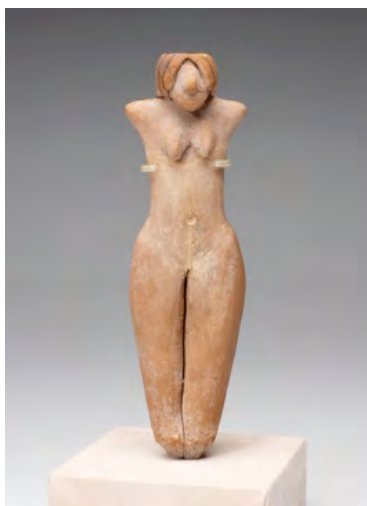

figure 6

figure 7

Vincentelli remarks that the female body is an archetypal image in many cultures. Also seen, as we said, in the cross-cultural symbolism of the female body as a vessel, recurrent in myths, rites, legends and visual imagery. According to one Greek tradition, the first bowl was modeled on Helen's breasts.

It is more difficult to relate design with the corporeal, as design involves a very huge range of different meanings. Anything that has been previously planned iss designed. In the "proper" field of Design, it has a much more deep meaning. Art involves design, as it follows aesthetics, although the 'functional' characteristic, essential in 'good design', can be excluded.

Noting once again Vincentelli: *'Design history, however, predominantly addresses itself to industrial production and culture in the western world. Hand craft production, whilst not excluded from design history, had hardly had a central place, with the exception of a few key topics such as the Arts and Crafts Movement and key figures such as William Morris'*

In *'Bernard's Orphans: Searching for Neo in Classical'* by Garth Clark, he notes that functionalism in ceramics is at risk whether one is a classical potter or a contemporary one. And even though it would seem that classical pottery would have a bigger chance of survival due to its functionality, the reality is that this is not true. Apparently, interest in this kind of ware is disappearing, and it's only salvation comes within the prefix 'neo'. But this leads to a whole other matter.

Nowadays, ceramics are everywhere around us. Despite being made industrially, and sold very cheap, the handmade ceramics still survive. We have even broaden the use of ceramics to other fields that aren't just the classic functional pottery or artistic ceramics.

As an example, we have Joe Mullins who is a forensic sculptor. Mullins uses clay to rebuild the faces of people who've met a mysterious end. He can reconstruct a person's face by layering clay onto a replica of their skull. His sculptures are then photographed and distributed to police and media, in order to try and name the remains of a 'skeletal corpse' that's untraceable. After different ways of trying to identify them, the Medical Examiner's office will try one last-ditch, giving the job to someone like Joe Mullins.

The outcome aren't perfect reproductions of the real people, as the sculpture can't tell what sort of expression a person had, or whether they had any distinctive features like scars. Nevertheless, the basic details of someone's face are written into their skull, and even though the look of the sculpture is slightly generic, it will catch the eye of someone who knew the person.

Moving along, a more traditional use of ceramics can be found in the handmade porcelain's of Lladró. Lladró is a Spanish company started by three brothers in 1953. The brothers developed their artistic interests while working in a tile and crockery factory. As years went by, they started making sculptures and became more and more popular, evoking the works of former porcelain artists such as Meissen or Sèvres. The demand of their work grew unexpectedly.

Nowadays, Lladró is very successful. All of their pieces are handmade, although no credit is given to the sculptors. When reading through their website, they do give great importance to their pieces being the result of 'a laborious artistic process' in which sculp-

tors are said to follow their own inspiration, however there is no credit for them.

The brand has a super wide range of offered products (traditional ,new trends, homeware, furniture...). They do give credit to well known designers who participate in specific collections, (like Jaime Hayon's colab in a contemporary line). Other designers like Inma Bermúdez have collaborated with Lladró in collections like *'Parrot Party'*, which could probably be qualified as neo-classical pieces.

Lladró's sculptors do a great job when giving motion to their figures. Pieces like *'Let's Swing'* give a very clear feeling of moving bodies.

designed by Jaime Hayon   *Parrot Party*   *Let's Swing*

Other contemporary uses of ceramics are seen in Greg Sugden's work. I saw some of his works in the Craft NSW gallery. Greg is an Australian ceramist who works in a small studio in Canberra along with his wife. They work on several ranges products: ceramic jewelery, platters or pots, sculpture works... In the gallery, the sculpture of a lobster drew my attetion with its form and colors. The shiny colours had great contrast, and the weird looking animal made a clear difference, standing in between the other more classical-look like, dull colored horses figures.

Other little colored pieces that drew my attention were part of his work too. They were little coloured animals brooches with abstract prints on them.

Giving it a use or not, abstract or realist, the corporeality in ceramics is still alive, carrying messages or being functional as in the ancient times. I'd like to explore deeper the ways of actually fitting ceramics to real bodies, instead of giving bodies to unknown forms or imitating already known bodies. Abstract pieces that, although not clear at the beginning, come from or interact with the corporeal.

TASK 3 - Corporeal Motives

THE GOLD NIPPLE// Protests against
the censorship of female nipples.
Wheel thrown vases, hand-formed
lids, glazed earthenware ceramics.

Catalogue

HEY,
     CALM DOWN.
IT'S __JUST__ A
MALE NIPPLE.

TOTALLY
ACCEPTABLE!

BUT
LET'S
NEVER
NEVER
EVER!

SHOW A
FEMALE
NIPPLE

G*D
NO!

THEY ARE GROSS!
SO OFFENSIVE!
DISGUSTING!

THEY MAKE US
HORNY
DANGEROUS

PLUS,
THEY ARE SO
DIFFERENT TO
MALE NIPPLES.

WHY ARE THEY EVEN
CALLED THE SAME WAY?

!?

FIND THE 7 DIFFERENCES.

THEY ARE
TOO EXPLICIT

IMAGINE THESE
SHOWED NIPS...
UNACCEPTABLE!!

WOMAN,
YOU
CANNOT
SHOW
YOUR
NIPPLES
FOR

FREE!

REAL NIPPLES
AIN'T GOLD
GET OVER IT.

THANK YOU
VERY MUCH.

BY:
SUSANA VALBUENA

THE VIRGIN// Handformed earthenware ceramic with incrusted pieces of old tiles found in archeological excavations, bisqued fired and glazed as a unique piece.

TYPOGRAPHY
& PUBLICATION DESIGN

COURSE OUTLINE

This course involves cultural, historical, and practical exploration of typographic and publication design. The relationship between typography as an expressive medium and its technological development is explored through a series of studio workshops. Publications such as books and magazines in print and screen media are developed to gain an advanced understanding of dynamic typography, print and screen architecture, and information layout for publication.

Assessment in this course includes studio research tasks and projects that engage with image generation and typography, publication design for online delivery and publication style-guides.

ASSIGNMENTS BRIEFS

TASK 1 - Letterpress Postcards

Assessment 1 provides you with the opportunity to design a series of four letterpress postcards with printing types. The project explores the conventions of typographic design in relation to historical production, and experiments with typographic image making, print techniques and materials. Letterpress design and printing fosters a range of transferable skills, which apply to digital type composition later in the following assessments in the course.

In this task you will engage with notions of 'typographic voice' and specialist type history. The postcards shall present four newspaper headlines or from an alternative medium in discussion with your tutor. You are asked to modify and layout to express an aspect of contemporary media experiences. Each postcard will be printed on two sides using a limited colour palette, which demonstrates an advanced knowledge of display typography, and an understanding of the history of the design surrounding your chosen types.

TASK 2 - Magazine Style-guide

Assessment 2 invites students to work in small groups to develop a three-page specification guide (Style Guide) for the layout of page grid, headings, sub-headings, body copy, image captions, and folios for an online publication. The style-guide will subsequently be deployed as the architecture for Assessment 3: Online Magazine Design. Style Guides ensure accuracy and consistency in the use of typography, layout, visual identity and other design elements in many kinds of publications.

TASK 3 - Online Magazine Design

Publications are increasingly published for online access and distribution. Typically, publications rely on a team of writers, editors, designers, image editors, project managers/expediters, technical staff, advertising sales people, and a publisher. Assessment 3 asks you to collaborate in teams and work as a design studio for the development of a downloadable online publication.

Each of you will undertake a role within a team to develop, design and publish an online publication. Discussion about individual design strengths and interests will assist each of you nominating roles and developing a set of tasks you regard as appropriate for each role. The objective is to get the publication ready for online distribution in Week 13!

The focus of the publication content is up to the group to decide but is located within the scale and scope of typographic practice. You/the team could consider including issues derived from current affairs, sustainability, design issues, etc. This is up to the group to decide but you are encouraged to explore application of letterpress type within the digital publication design.

The publication will be published as a new emerging online publication/web magazine dedicated to typography and run by teams of designers from this specific course.

LIKE A GIRL // These series of post-cards are based in a commercial by the company Always. It shouts out against using the expression "To do something like a girl" with a negative connotation. It shows how women can do extraordinary things too, making them like a girl, because they are girls.

NOTA: Para la realización de las tareas 2 & 3 (Task 2 & 3) de la asignatura Tipografía y Publicaciones, tuvimos que trabajar en grupo con algunos compañeros. En mi caso, trabajé junto a Filip Jovceski y Tarana Purohit. Debíamos elegir un tema para la publicación que realizaríamos juntos. Cada uno realizamos nuestra propia investigación y tras poner las distintas ideas en conjunto y tras un pequeño debate, decimidos realizar una publicación sobre cervecerías llamada "Brewd".

La tarea 2 (Task 2) la debíamos realizar de manera individual. Cada miembro del grupo debía realizar una propuesta de guía de estilo. La mejor propuesta sería la que dictaría el estilo visual de la publicación a desarrollar en la tarea 3 (Task 3).

BREWD

HEADING

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SUBHEADING

"THIS IS A CAPTION"

~ name date ~

BREWD

Crimson Text Typeface

·Heading - Bold 48pt

·Body - Roman 12pt

·Bullet point • at end of article

Raleway Typeface

·Subheading - Medium

·Caption - Light Italic

·Details - Thin , in between wavy dash ~

·Paragraph's first character - Bold 48pt

·Page header&footer - Light, in between 0,50pt lines in 40% black

~ stout ~ c=0 m=0 y= 0 k=100	●	**BREWD**
~ grey ~ c=0 m=0 y= 0 k=50	●	**BREWD**
~ lager ~ c=23 m=63 y= 100 k=9	●	**BREWD**
~ pale ~ c=6 m=45 y= 86 k=0	●	**BREWD**
~ saison ~ c=1 m=36 y= 96 k=0	●	**BREWD**
~ wheat ~ c=0 m=23 y= 87 k=0	●	**BREWD**
~ red ~ c=6 m=78 y= 91 k=0	●	**BREWD**

~ The colours not applied in the style example widen the colour combinations for further pages ~

HEADING   ~ grey ~

SUBHEADING   ~ saison ~

"THIS IS A CAPTION" ~ red ~

~ name date ~   ~ red ~

L ~ pale ~
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A felis morbi neque. Tellus id posuere eros placerat, est per arcu, dictum aenean ut orci pede mauris, tristique montes vehicula in diam, ut purus nonummy quis orci lobortis bibendum. Phasellus integer nulla velit nam, curabitur eget justo ligula vel donec est, libero sed, in pellentesque in consectetuer per et at, magna vitae nulla condimentum odio. •

CRAFT BEER FIGHT CLUB

~ 17/04 by S. Valbuena ~

TWO BREWERS BATTLING TO WIN THE GOLDEN GROWLER, ALSO KNOWN AS THE BEER GLORY

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"THIS IS A CAPTION"

TASK 3

La revista digital realizada para la tarea 3 (Task 3) de esta asignatura se incluye adjunta en un fichero aparte llamado Anexo I.

GRAPHICS MEDIA: **VISUAL IDENTITY**

COURSE OUTLINE

This subject explores the design of visual identity and branding strategies across different media used to connect producers and consumers. Visual identity and branding are considered within a range of graphic studio models in which designers work. A client brief provides you with the opportunity to explore how design strategically addresses the branding issues of local small to medium enterprises, national and international organisations, audiences and contexts.
Reflecting on a range of contemporary models of design practice provides you with the opportunity to develop a portfolio that showcases your design approach in relation to industry practice and possible futures.

Assessment in this course includes weekly studio and online research tasks and activities that engage with visual identity design and portfolio design for print and online contexts.

ASSIGNMENTS BRIEFS

TASK 1 - Piaggio Project

The UNSW Piaggio Project is a design-oriented student-project created in order to bring to life new interpretations of contemporary culture and lifestyles applied to one of the Piaggio company's iconic brands - Vespa.
In the context of Graphics Media Visual Identity The UNSW Piaggio Project is a unique opportunity for students to work with a historically significant and internationally recognised visual identity system. You must work within the visual identity system guidelines supplied by the client Piaggio Asia Pacific and develop design concepts that interpret the Vespa brand story for the Australian market. The goal is to maximise the brand exposure and improve relevance towards different target audiences.

You will develop your design interpretations through deliverables for print and screen that include the following:

1. An 8-page showroom publication (Due: Week 7) for a system of designs that can be selected and applied by the customer. The content will respond to the conceptual themes you develop and relevant target markets. The publication will be prepared for print and digital output in a format that you specify.

2. Two x A2 presentation boards (Due: Week 7) demonstrating the application of your interpretive designs applied to:
- The "Primavera Vespa 150cc" vehicle/accessories - a bus shelter poster OR a point of sale device.
- A branded social media or digital presence.

TASK 2 - Portfolio

You are asked to develop a visual identity and portfolio design that promotes your own practice. You are asked to conduct a review of print and online/digital portfolios to identify their purpose, context, professional language, and how they function to position the designer in the market. This will involve iteratively developing portfolio concepts that are articulated through visual identity, a template for format using grids and appropriate consideration of hierarchy, typeface, colour, photography and placement of content, format and layout (grids, type, architecture). Using a range of techniques generate and evidence a process of iterative conceptual and design development that could represent and promote your own design practice.

You are required to engage with the brief to:
1. Select instances of your work to include in your portfolio.
2. Identify appropriate reproduction processes, approaches to photography, and developing copy that describes and provides information about your work,
3. Explore physical forms/production and materials and production considerations for print and digital output and presentation.
4. Consider how social media might be used to promote design practice in innovative ways in the context of your portfolio development.
5. Documentation of visual research (typography, photography, copy and materials) and printouts of iterative stages of the design development in an A4 plastic sleeve folder.

El apartado "8-page showroom publication" se incluye adjunto en un fichero aparte llamado Anexo II.

PLAY

HARD
GO FAR.

LOUD
BE PROUD

NEW COLOURS,
NEW GOALS

Be there with the new Primavera Play.
The australian line introduces new colours and
matching accessories exclusively made for you.
Go as far as you want, go as loud as you can.
Do you want to Primavera Play?

ACCESORIES
CARRY THE BASICS

Grab your board or your
guitar, bring some
refreshments and... What
else do you need to play?
There's only one answer:
a Primavera Play.

Vespa®

A2 Presentation boards.

PLAY

STREET SIGNS

SOCIAL MEDIA

TOO SLOW?

BE THERE,
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TASK 2 - Portfolio

La versión digital del portfolio para la tarea 2 (Task 2) se incluye adjunto en un fichero aparte llamado Anexo III.

HOLA // HELLO

I'm Sugu Fu and I'm a design student from the sunny south-east coast of Spain. This is my [yet to grow] portfolio.

Throughout my career, my studies have mainly been focused in product and graphic design, but currently I'm mostly experimenting with video editing and analogic photography.

I believe in perfection with flaws. Take glitter, so messy yet so shiny and beautiful. Isn't real life like this? I embrace the usefulness of technologies, but love the essence of outdated tools.

I want to explore and learn forever.

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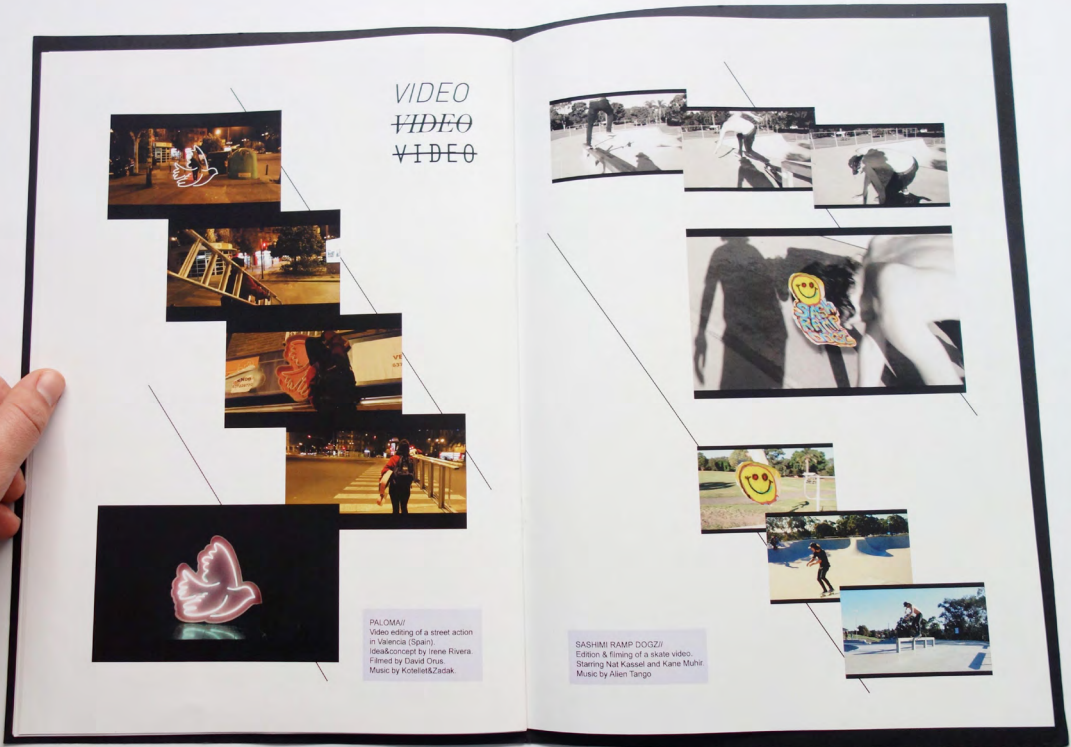technologies, but love the essence of
outdated tools.

I want to explore and learn forever!

GRAPHIC

STOP NOMOFOBIA

I HAVE NO BATTERY

I CAN'T TALK NOW

STOP NOMOPHOBIA/
Fictitious campaign against the overuse of smartphone
devices and the increased use of technology that is leading to
less social, real life interactions between humans.
Collective project done with Clara Díaz and Guillem Sarrià in
Valencia (Spain)

No tienes batería. No memoria. Se te acaban los megas
¿Estás ahí? Siempre conectado. El móvil te saca de paseo
Todo el día con el móvil, todo con el móvil.
No hablas, no contestas. Ya no te queda batería.

PRODUCT

MONTE//
Combines light, reflection and storage.
It brings light and serenity, evoking the feeling
of being in the Mountains, which is actually the
meaning of *monte* in spanish.

The product design and development was
realised in collaboration with Clara Diaz, in
Valencia (Spain).

MISCELLANEA

*What a beautiful word

CERAMICS
CERAMICS
CERAMICS

HOLD ON!!
White earthenware ceramic pieces. Coiling technique. Glazed.
A metaphor about holding on to feelings or people that are ready to grow and walk away, causing damage specially to oneself.
Done in Sydney.

ANALOGIC
Photographies taken with an analogic Olympus Superzip.
In Spain Murcia, Valencia, Galicia and Portugal.

ANALOGIC
ANALOGIC
ANALOGIC

VIDEO
VIDEO
~~VIDEO~~

PALOMA//
Video editing of a street action
in Valencia (Spain).
Idea&concept by Irene Rivera.
Filmed by David Orus.
Music by Kotellet&Zadak.
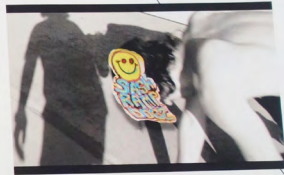
SASHIMI RAMP DOGZ//
Edition & filming of a skate video.
Starring Nat Kassel and Kane Muhir
Music by Alien Tango

THANK YOU // GRACIAS

INTRO TO **WEB DESIGN**

COURSE OUTLINE

This course focuses on the processes involved in the creation, design and development of content for the web. It provides an introduction to the basic underlying technologies and operational methodologies of client side web design and development.
It covers basic web page composition using HTML, CSS and JavaScript as the underlying mechanism for realising creative, online content. Prior introductory level of knowledge of Photoshop and Illustrator is assumed.

Initially, lectures will focus on the practical and technical aspects of web authoring. Languages such as HTML, CSS and JavaScript will be introduced. The aim is to give all students a thorough grounding in the technologies and methodologies that underpin the web. Design and project development for the web will then be covered. Later lectures will locate these technologies in the broader context of the history and emerging trends of the field.
The focus of the main assignment will be on producing an appropriately designed site with a high degree of finish for a clearly identified audience. This, as well as the overall structure of the course, will prepare students for managing their own projects, co-operating with others and communicating with an audience through the medium of the web.

ASSIGNMENTS BRIEFS

TASK 1 - Magazine Web

For this assessment students must take a print magazine and design a website homepage for the magazine. Once you have completed the design, you will build the webpage as a semantic HTML document using HTML & CSS.
Overall assignment is worth 35% of your final grade. Marks will be divided through a process: design & build.
[1]Design - 15% - Due Week 4
[2] Build - 20% - Due Week 7

What you need to do for this assessment:
1. Select a print magazine.
2. Do some research into other magazines' homepages.
3. Design a website homepage for your chosen magazine in your design program of choice (Illustrator, Photoshop, Fireworks).
4. Once you have completed the design, re-create the content in HTML and CSS. Concentrate on the structure of the document, and the semantics of the code you are using. Remember, semantic HTML means using the correct tags to accurately describe the type of content.
5. Most or all of your text should be HTML, not images.
6. You should validate your code using the W3C validator. You should also validate your CSS. If you get validation errors, look at the errors and use it as a tool to fix problems in your code. By the end of this process you should have a valid HTML & CSS document.
7. You should also consider the size (width and height as well as file size in KB) and image formats of your images.
8. Do not use tables.
9. Don't forget to include your doctype. You should use the Basic Document structure HTML.
10. All images should be in a folder called "images". Keep image names simple & descriptive with no spaces (use dashes or underscores if you like).
11. All CSS should be in an external .cssfile called style.css which is linked to your main file index.html. Do not put any css in your HTML page, do not use the internal <style> tags within your header or use inline styles throughout your code.
12. Keep your css & html tidy, use the same structure to keep it easy to read e.g is easier to read.

TASK 2 & 3 - Static Website

For assignments 2 & 3 you will be planning and building a static website. This is an open brief, the subject/topic of your site can be anything, i.e. it could be a portfolio, or a 'concept' site (tell a story, or be a site for a film), or an online resource, anything.

However, the site must have:
1. 5 pages (an index.html, which is your homepage + 4 other pages). If your site requires more pages than this do not go over 8 pages.
2. One CSS files for all the pages.
You should have one main CSS file for the sites main styles. You can link to more than one external style sheet on a page - for example if your pages had some differences (i.e. a different background image for the body) you might link to the main style sheet but also to another individual stylesheet for the page where you set its individual styles.
3. Javascript should be included.
You should use Javascript in some way in your site. This should be a necessary and practical use of Javascript i.e. a gallery, a slideshow, a pop-up or drop down. You can use open source Javascript resource (i.e. SlimBox or LightBox).

For the first part of this assessment you will be creating a blueprint for your website. A blueprint is a document that describes what you are intending to make, it defines what the site is, its intended audience, its structure and design. This document will be a multi-page portrait A4 size with one mock-up or wireframe image per page.

 Assessment 3 follows on from Assessment 2.
You will be making the website outlined in your blueprint in HTML & CSS. Note: changes can be made to the structure / content / design outlined in your original blueprint based upon the verbal feedback given to you in the compulsory consultations.

TASK 1

smith
JOURNAL

the big bang

EVERYTHING YOU WANTED TO KNOW ABOUT DINOSAUR SEX (BUT WERE TOO AFRAID TO ASK)

AT A BRITISH SCIENCE CONFERENCE IN 1987, A PALEONTOLOGIST NAMES DR BEV HALSTEAD INVITED A WOMAN ON STAGE AND POLITELY ASKED HER TO DROP HER SKIRT.

A tense, collective breath echoed around the auditorium as the garment hit the ground. Halstead had a reputation as an eccentric, but the stunt seemed uncouth, even for him. What on earth was he up to?

Halstead explained that the woman was his partner, Dr Helen Haste. She had graciously agreed to help him demonstrate an aspect of brontosaur behaviour that he was studying: sex.

Wearing a pair of skin-hugging tights, Haste walked over to a box near the podium. She rested her hands on it, leaned over and extended her left leg up into the air. "Imagine this is the female brontosaur's tail," Halstead said grandly. He then stepped in closer, lifted his own leg and curled it around Haste's.

The pair stood swaying for a moment so that the image could sink in. Then, Halstead offered an explanation. He said the strange formation showed how brontosaurs could have had rear-mounting sex: by intertwining their tails in order to connect their genitals.

The crowd squirmed. But that didn't bother Halstead. He wanted to make a stir. He also wanted to make a point. Halstead thought the mating habits of dinosaurs were a vital part of paleontology. And yet only a handful of his peers bothered to write about the subject. A combination of prudishness and a lack of evidence seemed to stand in the way. Halstead was trying to change that. He was trying to open the door for a new discussion.

Unfortunately, though, it didn't really work. Very few followed Halstead's lead, and even today dinosaur sex is still a relatively obscure field of research.

Those who did pick up the torch are still stuck on the same few basic questions. Did male dinosaurs have external penises? What position did dinosaurs mate in? How could a gargantuan female sustain the weight of a male, or vice versa? How did long-necked dinosaurs have sex without fainting from loss of blood pressure to their tiny brains?

There's no obvious hurdle in the way of finding answers to these mysteries. No one has ever unearthed a dinosaur's reproductive organs - the soft tissue is simply too delicate to endure the ravages of time. And without knowing what dinosaur genitals look like, it's tough to know how they were used. The only thing that is certain about dinosaurs and sex is that they did it, and they did it well enough to roam the earth for more that 150 million years.

When pushed, most palaeontologists will tell you that dinosaur coitus probably involved 'cloacal kissing': the matching of slit-like openings that were used for both sex and excretion. When the stars (and the cloacae) aligned, the male would deploy an internal penis-like organ to deposit sperm into the female. It's a similar method to the one used by a lot of birds and reptiles. The only difference is that male dinosaurs had to make sure they kept one foot on the ground so that they didn't crush their mates.

There is another theory, though. Some people believe male dinosaurs did indeed have bulking, big external penises. These experts point to the fact that a few very old species of birds (ones that are evolutionarily close to dinosaurs) are, ahem, well endowed.

Penis or no penis, it's safe to assume that dinosaur mating sessions were a sight to behold. "Trying to imagine two 30-tonne-plus animals with telephone pole-sized tails getting down and dirty? It's difficult," says Dr Stephen Poropat, a paleontologist at Uppsala University in Sweden. "Dinosaurs ranged greatly in size - some were the size of chickens, others were as tall as five storey buildings and weighted tens of tonnes. The smaller ones would've had to go about things pretty quickly - taking any time to enjoy it would have been dangerous. But sauropods like Argentinosaurus were huge and would have probably been quite leisurely; I think they could've takes as much time as they wanted or needed to."

Poropat also points out that pre-mating rituals such as strutting, dancing, and fighting, probably differed from species to species. "A dinosaur's physical characteristics would have greatly influenced how it went about attracting a mate. Some dinosaurs like

Velociraptor and Ornithomimus had feather, and they probably used them for courtship and display, like many birds do today."

Of the all the dinosaurs that have been identified, one species' sex life is debated more than any other: the Stegosaurus. The spikes along its hips and spine were effective at repelling attacks, but presumably didn't lend themselves to rear-mounting.

So how did they do it? Some think mating stegosaurs angled themselves to face each other belly to belly. The other view is that the male turned away from a standing female and backed up, kind of like reversing a car.

Ken Carpenter, from the Utah State University Eastern Prehistoric Museum, doesn't buy this. He insists the female squatted on her forelimbs and raised her rear and tail into the air, like a cat. The male then positioned himself behind her, slightly off-centre. He rested his forearms on a non-spiky section of her back, aligned his cloaca with hers and...you know.

The image is enough to make you blush. In fact, for some people it's so exotic and strange that it's kind of arousing. Over the past few years, an unlikely subgenre of literature has arisen around the idea of dinosaurs going at it. It's called dinosaur erotica. Titles including *Taken by the T-Rex*, *Ravished by the Triceratops* and *Running from the Raptor* leave little to the imagination, but sell well - at least, enough for some writers to quit their day jobs.

Of course, these texts are pretty liberal when it comes to science (they usually involve a lot of human-on-dinosaur-action), so they don't offer much when it comes to understanding the truth about sex in the Mesozoic period. For that task palaeontologists continue to rely predominantly on the study of exhumed skeletons. Every year, new fragments of information are unearthed, which help fill in the blanks. One of the most significant discoveries of recent times is the concept of 'medullary bones'. They're bits of calcium-rich tissue that are only present in the skeletons of pregnant female dinosaurs. Why is that interesting? It allows experts to start deducing more about what everyday life was like as a knocked-up dinosaur.

For example, not too long ago a group of palaeontologists noticed something unusual about three T-Rex skeletons that contained medullary bones (meaning they were pregnant when they died): they were each surprisingly small. In human terms, they were teenage mothers. Why would the dinosaurs be sexually active at such a young age? The most popular theory is they were desperate to pass their genes on as quickly as possible. After all, they lived short and dangerous lives, and their window for breeding could be cut short at any time.

This explanation doesn't exactly gel with Halstead's somewhat romantic view of dinosaur sex. When he started thinking about the subject in the swinging '70s, he envisaged courting and playfulness. He saw something...tender.

"Tropical reptiles spend an awful lot of energy just flirting. They just live happy lives," he once told an interviewer. 'That's how I like to envision dinosaurs. It must have been...well, charming is the word."-
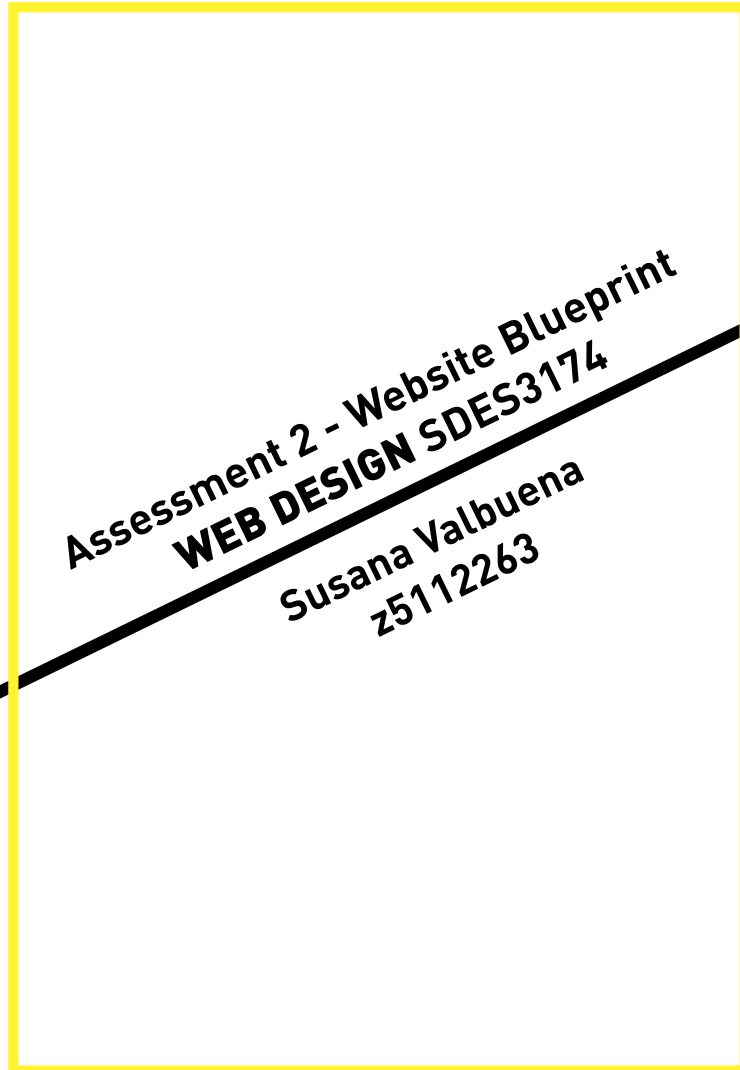
[1] Design

[2] Build - La siguiente dirección corresponde al desarrollo web de la página estática realizada para la segunda parte de la tarea 1 (Task 1).
Los ficheros con el código html y css se incluyen adjuntos a este documento.

http://sites.artdesign.unsw.edu.au/~z5112263/assessment1/

TASK 2

La primera parte de la tarea 2 (Task 2) se incluye adjunta en un fichero aparte llamado Anexo IV

Assessment 2 - Website Blueprint
WEB DESIGN SDES3174
Susana Valbuena
z5112263

La siguiente dirección corresponde al desarrollo web de la página web realizada para la segunda parte de la tarea 2 (Task 2).
Los ficheros con el código html, css y javascript se incluyen adjuntos a este documento.

http://sites.artdesign.unsw.edu.au/~z5112263/assessment2/part_2/index.html

CONCLUSIONES

El intercambio académico ha sido una gran experiencia tanto académica como personal. La oportunidad de estudiar en una universidad extranjera me ha dado herramientas curriculares y extracurriculares.

En un principio, la adaptación a otros métodos de enseñanza fue difícil; el seguimiento del trabajo individual de los estudiantes por parte de los profesores es mucho más intenso en la UNSW que en en la UPV, probablemente debido a clases con un menor número de estudiantes.
Por otro lado, además de tener que adaptarme a un nuevo sistema educativo, la adaptación a un lugar completamente distinto, muy lejano y con una lengua distinta al español también fue un reto.

Las asignaturas escogidas fueron muy variadas pero creo que la selección ha sido tremendamente adecuada. He conseguido añadir nuevas herramientas y recursos a mis conocimientos. El equilibrio entre una parte más artística, correspondiente a las asignaturas de Cerámica y Tipografía, y una parte más técnica correspondiente a las asignaturas de Programación Web e Identidad Visual ha sido muy nivelada. Estas últimas me han dado la oportunidad de integrar conocimientos casi esenciales hoy día para un diseñador, mientras que desarrollar proyectos en Cerámica y Tipografía me ha dado nuevos métodos creativos y nuevas experiencias visuales y volumétricas.

Por último, añadir como a lo largo del semestre ha quedado reflejado en mis notas mi progreso en la adaptación al tipo de educación, pues mis notas finales son mejores que las notas de los primeros proyectos realizados en los que aun estaba en proceso de adaptación.