DESIGN STUDIO III

IE University
Professor: IGOR BRAGADO FERNANDEZ
E-mail: ibragado@faculty.ie.edu

Academic year: 19-20
Degree course: THIRD
Semester: 1º
Category: COMPULSORY
Number of credits: 9.0
Language: English

PREREQUISITES
Design Studio I and Design Studio II.
SUBJECT DESCRIPTION

Madrid Omnichannel is the third-year design studio of IE University’s Bachelor in Design, which will focus on spatial design.

This studio establishes a spatial design methodology.

First and second year studios have provided students with the skills to operate on a wide range of scales that span from product to furniture design, with an eye on bodies and media. This studio will also operate on those scales and sites and will analyze how they interact and operate as channels for space design. The amalgam of scales and media, and the reflexive mode in which they affect each other to construct space will be called, in a word, omnichannel.

First, this studio aims to provide students with complex graphical representation skills to be able to dissect, understand, and produce a rigorous account of a contemporary omnichannel episode, situation or event. By applying a quasi-journalistic investigative research approach, students will become experts on a single niche subculture or industry of Madrid and detect sites of spatial design opportunity. Second, the studio will look at the different traditions and disciplinary tools to intervene through design on that reality.

Madrid Omnichannel operates under the assumption that space is episodic rather than universal, in fluctuation between different platforms rather than typological, and reflexive rather than medium-specific. By taking this stance students will be able to unveil urban realities and design opportunities that might have been so far hidden to designers and architects.
OBJECTIVES AND SKILLS

The purpose of this studio is for each student to develop a design thesis around a single niche event of Madrid currently under the radar of design, and for which they can apply design knowledge towards the application of a particular agenda. Working week-by-week through the actual layer organization of a 3D-modeling, drawing file, and physical model, students will trace a niche urban situation as it engages its users, objects, technologies, energies, behavior, and the administrative super-strata that manages its existence.

The class will engage the disciplinary traditions of obsession-, history-, journalism-, and representation-based inquiry to articulate a composite mode of research-driven design in areas where spatial design has traditionally not entered.

Projects will first articulate a spatial design —understanding its broader economic, energetic, industrial, trend, technical, bodily, social, and political impact that it can mobilize both in the online and the offline arenas— and second, projects will emerge by raising polemical hypothesis towards the establishment of a thesis around each design —understanding a design thesis as a statement that is able to pair an urgent question for the discipline with an urgent question for the world at large.

Having completed this course, students should be able to immediately and meaningfully engage a new research subject with a suite of tools of production. To that end the class will focus its first half in the production of a series of representations that might engender a thorough understanding of an urban situation; How a drawing/model can account for an assembly of simultaneous, interrelated conditions; and how will design thinking enter these fertile areas? Each week demands journalistic work and the elaboration of a detailed representation toward the construction of a comprehensive documentary analysis.
METHODOLOGY
The journalistic approach towards the representation of a niche industry is a methodological one, rather than one of style. It promotes that students will not take any a-priory positions towards each event and they will gather as many first-hand perspectives and voices as possible, emphasizing on putting together contradictory accounts and points of view of a single event.

In groups of two people (exceptionally three people), students will first explore through representation a single recent event in Madrid within one of the following industries:

1. Health Industry
2. Luxury Industry
3. Art Business Industry
4. Sport Spectacle
5. Political Campaign
6. Private Transportation
7. Shipping Industry
8. Food Industry
9. Fashion
10. Tourism
11. Event Management
12. Finance
13. Pre-School Education
14. Military/Army

And will intersect it with a series of subtopics:

A. Waste Management
B. Surveillance
C. Supply Chain
D. Maintenance
E. V-logging
F. Energy and Resources
G. Crisis Management
H. DIY
I. Weaponization

These worlds will produce radical metropolitan situations ripe for documentation, reassessment, and intervention. In some cases, these enactments constitute transformative urban interventions and prompt the formation of niche tribes and subcultures that might have passed under the radar of design.

This studio will have each student adopt a sphere of daily urban life in Madrid. Students will produce their interrogation as a complex drawing accompanied by models accounting for the myriad subjects, technologies, conditions, and regulations that manage their day-to-day operation.

Assignments are designed to produce a thorough understanding of their event in relation to a specific series of conditions organized week-by-week as ‘layers’ modeled on the organization of a Rhinoceros file and analogous production of a physical model. Each week requires students to collect and translate a minimum of five new sources of information drawn from personal accounts, social media, institutional archives, contracts and administrative documents, patents, and news media. Students’ weekly drawings will continuously contribute to their primary representational document such that the product becomes layered, complex, and complete in its account. Students will focus their attention on a moment of conflict between their niche industry and an aspect of the world in which it operates in order to identify a situation primed for design intervention.

22th August 2019
The first quarter of classes each week will be dedicated to a presentation by the professor on the weekly topic, then a collective discussion and critique of the research of each group, followed by team-by-team desk-crits.

The weekly schedule will develop as follows:

**Monday:**
Presentation by the professor on the weekly topic (to be developed by students on the following week).
Collective discussion on professor’s presentation and pre-assigned readings.
Presentation by each group’s research on prior week’s assignment.
Team-by-team desk crits on prior week’s assignment.

**Wednesday:**
Team-by-team desk crits on prior week’s assignment.
<table>
<thead>
<tr>
<th>Teaching methodology</th>
<th>Weighting</th>
<th>Estimated time a student should dedicate to prepare for and participate in</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lectures</td>
<td>9.78 %</td>
<td>22 hours</td>
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<tr>
<td>Discussions</td>
<td>9.78 %</td>
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<tr>
<td>Exercises</td>
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<tr>
<td>Group work</td>
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<td>Other individual studying</td>
<td>15.56 %</td>
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</tr>
<tr>
<td>TOTAL</td>
<td>100.0 %</td>
<td>225 hours</td>
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</tbody>
</table>
PART 1: ACCOUNTING FOR A HYPER SPECIFIC REALITY THROUGH REPRESENTATION.

SESSIONS 1 - 2
WEEK 1
Introduction to class and methodology:
- Lecture on methodology of work, capitalizing on the anecdotal and episodic cases and scaling up to larger scale trends, providing arguments for the relevance of the rarefied and the niche in the internet era. Lecture on modes of accounting for an event through disciplinary design tools: File Structure and Organization, Modes of Research.
- Selection of niche industries; how to choose sources of information. Students will account for the typological DNA of your niche industry across its various instantiations. When it shifts form, locations, and contexts, what is the architectural essence that persists? We will not be interested in large, whole, or universal entities. Recent political ecologist would argue that such elements do not exist, but only a choreography of interconnected hyper specific micro-entities.
- Classwork: Choose three niche industries. For each of the three niche industries, bring two conflictive events where Madrid is relevant to session 2. For each case clearly identify characters involved, confrontational points of view on that event, identify in which spaces they operate, in which scales, and identify all the technologies involved.

SESSIONS 3 - 4
WEEK 1
Class discussion on chosen cases and found events. More on class methodology:
R.A.: To the Internet, Your Body
R.A.: The Great Gizmo
- Presentation on students’ events.
- Class Methodology and Case Studies.
- Class discussion on readings.

SESSIONS 5 - 6
WEEK 2
Introduction to the class and methodology Part II, Lecture on representation (model-making and graphic):
- Second class presentation by students of events. Choose a single event to keep working.
- Desk Cuts of half of the class on weekly layer and inputs.
- Lecture on next week’s layer: Typologies and Sites

SESSIONS 7 - 8
WEEK 2
Introduction to the class and methodology Part II:

- Lecture on representation techniques with case studies and references. Graphic production vs graphic representation. Instagram and Blog culture in architectural representation. How to represent the non-spatial through disciplinary means.
- Desk Crits of missing half of the class on last week’s layer and inputs on how to develop current week’s layer.

SESSIONS 9 - 10

WEEK 3

Weekly layer: Typologies and Sites.
What objects facilitate your event’s engagement with the world around it? How are objects shaped by your event, and how do those objects shape your event in return? What is unique to the objects in the orbit of the subjects identified in the previous week and how are they instrumentalized toward the sustenance or destruction of your event and its counterpart agents?
- Class presentation by students of weekly layer: Typologies and Sites.
- Lecture on next week’s layer: Instruments and technologies.
- Desk Crits of half of the class on last week’s layer and inputs on how to develop current week’s layer.

SESSIONS 11 - 12

WEEK 3

Weekly layer: Typologies and Sites.
- Desk Crits of missing half of the class on last week’s layer and inputs on how to develop current week’s layer.
Additional assignment for Week 4:
- Using the class Fab-lab, create a model of the sites and typologies chosen as a site.

SESSIONS 13 - 14

WEEK 4

Weekly layer: Instruments and technologies.
- Class presentation by students of weekly layer: Instruments and technologies.
- Lecture on next week’s layer: Users and Conflicts.
- Desk Crits of half of the class on last week’s layer and inputs on how to develop current week’s layer.

SESSIONS 15 - 16

WEEK 4

Weekly layer: Instruments and technologies.
- Desk Crits of missing half of the class on last week’s layer and inputs on how to develop current week’s layer.
Additional assignment for Week 5: Using the class Fab-lab, add up to the sites and typologies model the layer of instruments and technologies.

SESSIONS 17 - 18
WEEK 5
Weekly layer: Users and Conflicts.
Elaborate the conflicts in which your event is enmeshed with particular attention to intensities, agendas, means, and spaces of conflict. What threatens the status quo for your laundromat around the corner? What oppositions does gentrification present to the hot dog vendor up the street? Who’s mobilized against new landmark designations in Central Park? Much of this material will have already begun to emerge in previous weeks’ work. Use this week as an opportunity to more fully expand a viewer’s comprehension of these narratives.

Who are the primary subjects—the populations, users, clients, controllers, designers, and disruptors—who engage your niche industry? Add to your complex representational document material that accounts for these groups and individuals with which your niche industry and chosen event interacts with special attention to the nature of those engagements. In what ways does your event operate? In what way does it shape behavioral relations with the world around it? You may well ask, if its behavior or the behavior of its counterpart subjects and objects were adjusted, would it operate differently? Does its environment influence its behavior, or exert a behavior outright?

- Class presentation by students of weekly layer: Users and Conflicts.
- Lecture on next week’s layer: Energies.
- Desk Crits of half of the class on last week’s layer and inputs on how to develop current week’s layer.

SESSIONS 19 - 20
WEEK 5
Weekly layer: Uses and Conflicts.
- Desk Crits of missing half of the class on last week’s layer and inputs on how to develop current week’s layer.

SESSIONS 21 - 22
WEEK 6
Weekly layer: Energies.
Understood in terms both literal and abstract, account for the energies that facilitate your event’s operation.
- Class presentation by students of weekly layer: Energies.
- Lecture on next week’s layer: Documents.
- Desk Crits of half of the class on last week’s layer and inputs on how to develop current week’s layer.

SESSIONS 23 - 24
WEEK 6
Weekly layer: Energies.
- Desk Crits of missing half of the class on last week’s layer and inputs on how to develop current week’s layer.

SESSIONS 25 - 26
Week 7 (Sessions 25-26): Weekly layer: Documents.
Design can and should also be injected in the bureaucratic layers that underpin any industry and space. Unpack the bureaucratic, economic, and political superstructure of the city as it pertains to this episode: use architectural tools to convey the extra-architectural restrictions, permissions, and regulations—and their transformations and consequent effects through time and political agitation—that manage your chosen event. By now, the visual material organized in your primary document bears the responsibility of communicating a multitudinous cosmos of narratives in material, virtual, and less clearly defined contingent and situational domains. This week asks that you engage the full capacity of annotation to equip your drawing with a layer of documents and elucidation. Pay special attention to classification, reference material, historical commentary, critical and alternative narratives, glossaries of terms, and sequence of information perception.

- Class presentation by students of weekly layer: Documents.
- Desk Crits of half of the class on weekly layer and inputs.

SESSIONS 27 - 28
WEEK 7
Weekly layer: Documents.
- Desk Crits of missing half of the class on weekly layer and inputs.

SESSIONS 29 - 32
WEEK 8
Midterm reviews.
The midterm review will be a presentation in front of an external jury of the work done in the first half of the semester. The material to be presented in the midterm review will be a model and a complex drawing in the form of a “panel.”
Midterm review grading will be individually revealed. Those students not fully engaging with the class will be notified at this point.

PART 2: INTERVENING THROUGH DESIGN IN THE REPRESENTED REALITY.
Sessions 33-60.

SESSIONS 33 - 36
WEEK 9
Developing an agenda, producing a thesis.
Lecture on types of speculative design intervention covering a variety of theoretical approaches, case studies, and references:
- Conflict driven project intervention.
- Transparency-based project intervention.
- Enhancing-based project intervention.
- Editing in/out project intervention.
- Obsession-based project intervention.
- Irony-based project intervention.
- History driven project intervention.
Week 9 (Sessions 33-36): Developing an agenda, developing a thesis.
Students will choose at least one 1000 m² site and one site smaller than 50m² and keep developing the already started:
- Complex Model, Collapsing Different Sites, Scales, and Media.
- Complex Drawing, To be Printed in a Panel Format.

SESSIONS 37 - 40
WEEK 10
Spatial interventions at the scale of and as it intersects with Typologies.
- Group student presentations of weekly work.
- Class discussion.
- Desk crits.

SESSIONS 41 - 44
WEEK 11
Spatial interventions at the scale of and as it intersects with Instruments and Technologies.
- Group student presentations of weekly work.
- Class discussion.
- Desk crits.

SESSIONS 45 - 48
WEEK 12
Spatial interventions at the scale of and as it intersects with Conflicts and Energy.
- Group student presentations of weekly work.
- Class discussion.
- Desk crits.

SESSIONS 49 - 52
WEEK 13
Spatial interventions at the scale of and as it intersects with Documents.
- Group student presentations of weekly work.
- Class discussion.
- Desk crits.

SESSIONS 53 - 56
WEEK 14
Internal final Pin-ups and presentation rehearsals.

SESSIONS 57 - 60
WEEK 15
FINAL REVIEW
Tentatively exhibited at the Paper Pavilion.

22th August 2019
BIBLIOGRAPHY

Week 1 (Sessions 3-4): Class discussion on chosen cases and found events. More on class methodology.

Mandatory movie for the class:

Mandatory readings for the class:

Secondary readings for the class:

Week 2 (Sessions 5-6): Introduction to the class and methodology Part II, Lecture on representation (model-making and graphic).

Mandatory movie for the class:

Mandatory readings for the class:

Week 5 (Sessions 17-18): Weekly layer: Users and Conflicts.

Mandatory readings for the class:
Link to article: [http://www.dextersinister.org/MEDIA/PDF/-NetworkFever.pdf](http://www.dextersinister.org/MEDIA/PDF/-NetworkFever.pdf)

Secondary readings for the class:

Week 6 (Sessions 21-22): Weekly layer: Energies.

Mandatory readings for the class:

Secondary readings for the class:

22th August 2019

**Week 7 (Sessions 25-26): Weekly layer: Documents.**

Mandatory lecture for the class:
Link to lecture: https://vimeo.com/165150928

**Week 9 (Sessions 33-36): Developing an agenda, producing a thesis.**

Mandatory readings for the class:
EVALUATION CRITERIA

Design Studio III will be evaluated in a continuous manner, being the criteria as follows:

<table>
<thead>
<tr>
<th>Criteria</th>
<th>Percentage</th>
<th>Comments</th>
</tr>
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<tbody>
<tr>
<td>Class Group Discussions</td>
<td>15 %</td>
<td></td>
</tr>
<tr>
<td>Desk-Crit Discussions</td>
<td>15 %</td>
<td></td>
</tr>
<tr>
<td>Weekly Assignment, Communication</td>
<td>20 %</td>
<td></td>
</tr>
<tr>
<td>Weekly Assignment, Production</td>
<td>25 %</td>
<td></td>
</tr>
<tr>
<td>Semester-long Design Assignment</td>
<td>25 %</td>
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</tbody>
</table>

**Class Group Discussions:**

*Items that will contribute to lowering the grade for class group discussions:*
- The student dismisses peers’ arguments with no factual or argumentative support.
- The student does not participate or show interest in the weekly class discussions and/or topics.
- The student does not read the weekly assignments.
- The student does not follow the class code of conduct (read below).

*Items that will contribute to a higher grade for class group discussions:*
- The student makes relevant, consistent and concise arguments.
- The student makes insightful and rigorous comments, applying knowledge and arguments from the class reading and her or his own disciplinary and non-disciplinary references.
- The student is able to pick up on her or his peers’ comments and build up an argument.
- The student is able to develop self-criticism.

**Desk-Crit Discussions:**

*Items that will contribute to lowering the grade for desk-crit discussions:*
- The student does not show progress in the ability to use graphic language to represent complex spatial conditions.
- The student does not participate or show interest in the weekly assignments and/or topics.
- The student does not follow the class code of conduct (read below).

*Items that will contribute to a higher grade for desk-crit discussions:*
- The student is able to communicate orally and graphically complex arguments and findings of his or her research and design.
- The student picks up on the professor’s criticism and is able to build up from that.

**Weekly assignments:**

*Items that will contribute to lowering the grade for the weekly assignments:*
- The student does bring knowledge from readings, class discussions, own references to the project.
- The student does not communicate the progress shown in the research, representation or assignment.
- The student does not show development from prior class.
- The student does not follow the class code of conduct (read below).
- Deadlines are not met.
Items that will contribute to a higher grade for the weekly assignments:
- The student is able to show a meaningful and complex evolution from the prior class, sometimes this means to pivot in terms of arguments.
- The student is able to communicate orally and graphically complex arguments and findings of his or her research and design.
- The student picks up on the professor’s criticism and is able to build up from that.

Semester-long Design Assignment:
Items that will contribute to lowering the grade for the weekly assignments:
- The project does not show forms of meaningful evolution from week to week.
- The student is not able to convey the most basic ideas of the project in reviews and presentations.
- The student does not follow the class code of conduct (read below).
- Presentation and project deadlines are not met.
Items that will contribute to a higher grade for the weekly assignments:
- The project has incorporated coherently and meaningfully class discussions, weekly assignments, and desk-crit comments and leads.
- The project brings surprising and meaningful revelations towards the studied niche industry.
- The student engages with industry agents and experts to discuss particulars of the project.

PROFESSOR BIO
Igor Bragado is an architect, artist, a writer, and co-founder of the multidisciplinary research office Common Accounts with Miles Gertler.

Bragado has recently taught seminars, design studios, and design thesis at The Cooper Union School of Architecture and Cornell University, both in New York City.

Common Account’s work in academia and architectural inquiry, construction, and large-scale art installations examines intersections of the body with spaces both online and IRL*, and considers extra-architectural material that often passes below the radar of design. They are recognized for their work in the design of death, including "Three Ordinary Funerals: A Funeral Home for the Virtual Afterlife," produced for the 2017 Seoul International Biennial on Architecture and Urbanism, and now a part of the permanent collection of the National Museum of Modern and Contemporary Art of Korea (MMCA). Other large-scale installations include the “Refresh, Renew Pavilion,” at the Spanish Academy in Rome (2019), and "Going Fluid: The Cosmetic Protocols of Gangnam," first exhibited at the Third Istanbul Design Biennial (Are We Human? The Design of the Species, 2016), and later adapted for the show Aging World at the Seoul Museum of Art (2019).

Recent architectural work includes development of in-store broadcast platforms for LVMH in Shanghai, and their 2nd place proposal, "After Life," for the Canadian Pavilion at the 2020 Venice Biennale in Architecture. Recent lectures by Common Accounts include Wishful Tropics at Alserkal Avenue in Dubai, Max Out at the Harvard GSD, and Gangnam, Muscle, and Death at the MMCA. Common Accounts have contributed to publications such as e-flux, Room One Thousand, The Avery Review, and FRAME Magazine, and their essays have been included in books Imminent Commons: The Expanded City (Alejandro Zaera-Polo), and Superhumanity: Post-Labor, Psychopathology, Plasticity (Nick Axel, Beatriz Colomina, Nikolaus Hirsch, Jihoi Lee).

Bragado is a recipient of the Suzanne K. Underwood Prize from Princeton University, the Writing Prize from the Design History Society and the Rome Prize from the Spanish Academy in Rome. He regularly writes for Babelia in El País.

He holds a degree in architecture from the Barcelona School of Architecture (ETSAB) and a Masters in Architecture from Princeton University School of Architecture.

OTHER INFORMATION
OFFICE HOURS:
Arranged by prior appointment to the e-mail below. Faculty’s contact information will be provided on the first day of class.
ibragado@faculty.ie.edu
CODE OF CONDUCT IN CLASS

1. **Be on time**: Students arriving more than 5 minutes late will be marked as “Absent”. Only students that notify in advance in writing that they will be late for a specific session may be granted an exception (at the discretion of the professor).

2. **If applicable, bring your name card and strictly follow the seating chart.** It helps faculty members and fellow students learn your names.

3. **Do not leave the room during the lecture**: Students are not allowed to leave the room during lectures. If a student leaves the room during lectures, he/she will not be allowed to re-enter and, therefore, will be marked as “Absent”.

4. **Do not engage in side conversation.** As a sign of respect toward the person presenting the lecture (the teacher as well as fellow students), side conversations are not allowed. If you have a question, raise your hand and ask it. If you do not want to ask it during the lecture, feel free to approach your teacher after class.

5. **Use your laptop for course-related purposes only.** The use of laptops during lectures must be authorized by the professor. The use of Social Media or accessing any type of content not related to the lecture is penalized. The student will be asked to leave the room and, consequently, will be marked as “Absent”.

6. **No cellular phones**: IE University implements a “Phone-free Classroom” policy and, therefore, the use of phones, tablets, etc. is forbidden inside the classroom. Failing to abide by this rule entails expulsion from the room and will be counted as one absence.

7. **Escalation policy: 1/3/5.** Items 4, 5, and 6 above entail expulsion from the classroom and the consequent marking of the student as “Absent.” IE University implements an “escalation policy”: The first time a student is asked to leave the room for disciplinary reasons (as per items 4, 5, and 6 above), the student will incur one absence, the second time it will count as three absences, and from the third time onward, any expulsion from the classroom due to disciplinary issues will entail 5 absences.