DESIGN STUDIO III

IE University
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Degree course: THIRD
Semester: 1º
Category: COMPULSORY
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Language: English

PREREQUISITES
Design Studio I and Design Studio II.

SUBJECT DESCRIPTION
The third-year design studio of IE University's Bachelor in Design will focus on spatial design. This studio will use the Luxury Industry of Madrid as an alibi to establish a spatial design methodology and tackle basic and advanced procedures of spatial design understanding, representation and communication.

The Design Studio Luxury Problems will first establish a research methodology reliant on architectural representation. Students will learn, over the first month and a half of the semester, standard drawings of space, materials, media, services and MEPs, by drawing a luxury store or space of their choosing in Madrid in axonometric view. In it, students will trace a concrete urban situation as it engages its users, objects, technologies, energies, and behaviors that manage its existence. These standard representations will also underscore the broader economic, energetic, industrial, trend, technical, bodily, social, or political impact that Madrid's luxury stores mobilize both in the online and the offline arenas.

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. In the process, students will pay particular attention to technology and tectonics. By applying a quasi-journalistic investigative research approach, students will become experts on a single luxury store of Madrid by representing it and will detect sites of spatial design opportunity. The method will be to systematically and obsessively consider the seriousness of even the most ordinary or subcultural of the events. Second, the studio will look at the different traditions and disciplinary tools to intervene through design on that uncovered reality.

The luxury industry has not been chosen for this studio because it is likable or desirable. On the contrary, students will be advised against researching on areas of the industry which already have heavily invested on design, and they'll be encouraged to look at realities and design opportunities of the "B-side" of the industry, areas which might have been so far hidden to designers and architects. The premise being that "you don't have to like something to learn from it" (Scott Brown and Venturi).

Luxury Problems capitalizes on the expertise acquired during the first and second year of the Bachelor in Design on product design, furniture design, visual design, ethnography, apps, and technology. It marshals precisely that knowledge towards the production of space, operating under the premise that Spatial Design today is the coordination of objects, bodies, and media, towards their performance between offline and online platforms. This studio will also operate on those scales and sites and will analyze how they interact and operate as channels for spatial 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.

Luxury Problems 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.

OBJECTIVES AND SKILLS

The purpose of this studio is for each student to develop a design thesis around a single hyper-specific event of Madrid's luxury industry, 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 organization of a drawing file, students will trace a niche situation as it engages its users, objects, technologies, energies and behaviors that manages its existence.

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

Having completed this course, students should be able to immediately and meaningfully engage any new research subject with a suite of tools of spatial production, and they will be able to understand and imagine spatial design in its omnichannel condition. 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 a "situation" with spatial implications; How an architectural drawing 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 architectural representation toward the construction of a comprehensive documentary analysis.

METHODOLOGY

The journalistic approach towards the representation of a niche industry such as the one within the luxury culture 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 with spatial implications.

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

J) Conspiracy theories

These worlds will produce radical situations ripe for documentation, reassessment, and design intervention.

Students will produce their interrogation as a complex drawing 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. 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 event and an aspect of the world in which it operates in order to identify a situation primed for design intervention.

IMPORTANT TIPS ON HOW TO SOURCE MATERIAL:

When looking for information about a case or a store, avoid at all costs blog type of posts with little in-depth research and no sources. Try to always go to the original sources, if possible, interview those with first-hand information. For individual experiences: Instagram, Tik-tok, Twitter, and Facebook posts. For brands, industries, or technologies: company websites, brochures, and patents. When/if that is not available, get in-depth secondary sources: books and/or academic articles. When/if that is not available then go to secondary sources which are credible: United Nations reports, prominent in-depth media analysis (The Guardian, NYT, The New Yorker, Der Spiegel, Le Monde, The Economist, Time, National Geographic, ABC, El País, El Mundo...)

The weekly schedule is contingent on whether it pertains to a synchronous or asynchronous class. Most synchronous classes, however, will develop as follows:

Monday:

- Presentation by each group's research on prior week's assignment.

- 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.

- Team-by-team desk crits on prior week's assignment.

Wednesday:
- Team-by-team desk crits on prior week's assignment.

Teaching methodology	Weighting	Estimated time a student should dedicate to prepare for and participate in
Lectures	9.78 %	22 hours
Discussions	9.78 %	22 hours
Exercises	40.0 %	90 hours
Group work	24.89 %	56 hours
Other individual studying	15.56 %	35 hours
TOTAL	100.0 %	225 hours

PROGRAM

PART 1: ACCOUNTING FOR A HYPER SPECIFIC REALITY IN THE LUXURY INDUSTRY THROUGH ARCHITECTURAL REPRESENTATION.

Sessions 1-32.

SESSIONS 1 - 2 (LIVE IN-PERSON)

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 space and events with architectural disciplinary design tools: File Structure and Organization, Modes of Research.

Selection of case studies and conflicts; how to choose sources of information. Students will account for the typological DNA of their chosen case or culture 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 conflictive events occurring in luxury stores of Madrid of your choosing. 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 (LIVE IN-PERSON)

Class discussion on chosen cases and found events. More on class methodology:

- Presentation on students' events.
- Class Methodology and Case Studies. Class discussion on readings assigned by professor.

SESSIONS 5 - 6 (LIVE IN-PERSON)

Lecture on representation + Introduction to the class and methodology Part II:

Representation techniques with case studies and references. Graphic production vs graphic representation. Instagram and v-log culture in architectural representation. How to represent the spatial and non-spatial through architectural conventions and means.

- Second class presentation by students of events. Choose a single event to keep working.

SESSIONS 7 - 8 (LIVE IN-PERSON)

- Desk Crits and inputs on how to develop current week's layer.

SESSIONS 9 - 10 (LIVE IN-PERSON)

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.

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SESSIONS 11 - 12 (LIVE IN-PERSON)

Weekly layer: Typologies and Sites.

SESSIONS 13 - 14 (LIVE IN-PERSON)

(Miro board with student presentations pinned-up for professor to respond)

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 (LIVE IN-PERSON)

Weekly layer: Instruments and technologies.

Also,

Developing an agenda, producing a thesis.

Types of AGENDAS for design: Enablers, Iconographers and Agitators.

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.

SESSIONS 17 - 18 (LIVE IN-PERSON)

Individual MIRO representational feedback.

SESSIONS 19 - 20 (LIVE IN-PERSON)

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. 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.

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Who are the primary subjects—the populations, users, clients, controllers, designers, and disruptors? Add to your complex representational document material that accounts for these groups and individuals with which your 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 behavorial 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 21 - 22 (LIVE IN-PERSON)

PRINT THE PANEL DRAWING IN A1 FORMAT.

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 (LIVE IN-PERSON)

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 (LIVE IN-PERSON)

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 (ASYNCHRONOUS)

Individual MIRO representational feedback.

SESSIONS 29 - 30 (LIVE IN-PERSON)

Mid term presentation Trials. Feedback on your delivery, research and thesis statement.

SESSIONS 31 - 34 (LIVE IN-PERSON)

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 complex drawing in the form of a "panel."

Midterm review grading will be individually reveled. Those students not fully engaging with the class will be notified at this point.

PART 2: INTERVENING THROUGH DESIGN IN THE REPRESENTED REALITY.
Sessions 35-60.

SESSIONS 35 - 36 (LIVE IN-PERSON)

Refresher lecture on how to developing an agenda, producing a thesis.

Lecture on types of speculative design intervention covering a variety of theoretical approaches, case studies, and references. Students will choose at least two sites and develop 1 COMPLEX DRAWING, TO BE PRINTED IN A PANEL FORMAT.

SESSIONS 37 - 38 (LIVE IN-PERSON)

Spatial interventions at the scale of and as it intersects with Typologies.

- Group student presentations of weekly work.

- Class discussion.
- Desk crits.

SESSIONS 39 - 40 (LIVE IN-PERSON)

Individual MIRO representational feedback.

SESSIONS 41 - 42 (LIVE IN-PERSON)

Lecture on medium scale formal strategies for spatial design.

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 43 - 44 (LIVE IN-PERSON)

 (Miro board with student presentations pinned-up for professor to respond)

SESSIONS 45 - 46 (LIVE IN-PERSON)

(Miro board with student presentations pinned-up for professor to respond)

SESSIONS 47 - 48 (LIVE IN-PERSON)

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 - 50 (LIVE IN-PERSON)

(Miro board with student presentations pinned-up for professor to respond)

SESSIONS 51 - 52 (ASYNCHRONOUS)

- Group student presentations of design work and feedback.

SESSIONS 53 - 54 (LIVE IN-PERSON)

Internal final Pin-ups and presentation rehearsals.

SESSIONS 55 - 56 (LIVE IN-PERSON)

Internal final Pin-ups and presentation rehearsals. Part II.
Printed panel review.

SESSIONS 57 - 60 (LIVE IN-PERSON)

FINAL REVIEW

EVALUATION CRITERIA

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

Criteria	Percentage	Comments
Class Group Discussions	15 %	
Desk-Crit Discussions	15 %	
Weekly Assignment, Communication	20 %	
Weekly Assignment, Production	25 %	
Semester-long Design Assignment	25 %	

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 his/her/their 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/her/their 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 not 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/her/their 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:

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- 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 case. The student engages with industry agents and experts to discuss particulars of the project.

PROFESSOR BIO

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

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. He has lectured at Harvard University, the University of Tokyo, Alserkal Avenue in Dubai, Cornell University, and Princeton University among others. Bragado is a recipient of the Suzanne K. Underwood Prize from Princeton University, the Writing Prize from the Design History Society and a Rome Prize recipient from the Spanish Academy in Rome.

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 the "Don't Let Me Be Lonely" house in Canada, the 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. Common Accounts has contributed to publications such as Pin-Up, Yale University's Perspecta, e-flux, Room One Thousand, The Avery Review, and FRAME Magazine, and their essays have been included in books Imminent Commons: The Expanded City, and Superhumanity: Post-Labor, Psychopathology, Plasticity.

Bragado 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
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