

DESIGN HISTORY I

IE University

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Degree course: FIRST

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Category: BASIC

Number of credits: 6.0

Language: English

PREREQUISITES

SUBJECT DESCRIPTION

This course aims for students to acquire a familiarity with the most relevant movements, concepts, and styles in the history of design and the social, philosophical, and technical factors that contributed to the

rise of design as the practice it is today. Thus, Design History is based on the principle that researching, analysing and communicating history through artefacts and visual culture is the basis for understanding

and practicing design. We will examine, study, and discuss how design can be understood, described, and developed as a process of inquiry, thought, and action that allows future designers to understand

the origin of the discipline and the problems that affect contemporary practices.

The first part of the course, Design History I, will explore and question the limits, evolution, and relevance of the history of design as a central area of study. At the same time, the course will provide essential

knowledge about the development of artistic expression and contemporary visual culture from a historical perspective, touching upon examples of art, architecture, and design. Through the study of critical design concepts, the course comprises an introduction and three main sections covering the design's field inception until the advent of modernity, including the rise of radical design pedagogies after WW1.

OBJECTIVES AND SKILLS

Throughout thirty sessions divided into an Introduction + Sections 1, 2, 3, the Program aims to pursue the following objectives that will forge correspondent skills.

Objectives:

- To acquire the foundations concerning crucial issues of visual culture and design history.
- To articulate and trace the development of important debates within the primary literature of design history and theory.
- To learn about the history of Design, from the Renaissance, industrial revolution and Arts & Crafts movement to modernity and its precedents.
- To learn about the main historiographic tendencies in Design and explore the development of ideas in a critical context.
- To understand the importance of critical design thinking in the contemporary design practice.
- To learn how to develop critical ideas about Design into a consistent argument.

Skills:

- Use and sensitivity towards relevant sources and primary texts in Design, Architecture, Art history, theory, and criticism.
- The analysis and critical assessment of arguments and theories.
- Development of an understanding of historical perspective.
- The ability to formulate and express a persuasive argument or position both orally and in written assignments.
- The use of the discipline's basic knowledge as a tool to analyse and interpret present issues.

METHODOLOGY

The course consists of learning methodologies that complement each other according to different indepth focuses, including weekly discussions, lecture-based seminars, engagement with readings and audiovisual materials, tests, written assignments, group work, and in-class discussion tasks. The professor will tailor each session with a specific format according to the contents to be discussed, enhancing an ever-growing learning curve.

Consequently, students are expected to read and view the pertinent materials before each session and take tests or prepare specific tasks in response to them. Curiosity, interactivity and engagement are critical to the learning process, and therefore students will be encouraged to share their thoughts and ideas concerning issues presented in each seminar.

Teaching methodology	Weighting	Estimated time a student should dedicate to prepare for and participate in
Lectures	16.67 %	25 hours
Discussions	6.67 %	10 hours
Exercises	3.33 %	5 hours
Group work	10.0 %	15 hours
Other individual studying	63.33 %	95 hours
TOTAL	100.0 %	150 hours

PROGRAM

INTRODUCTION: A DESIGNERS' TOOLKIT

“Take Your Pleasure Seriously” – Ray & Charles Eames.

The Design History 1 program consists of several knowledge areas, organised in the following sections:

- Introduction: A Designer's Toolkit (S1-S4)
- Section 1: Material Culture History (S5-S10)
- Section 2: Western Design's origins and precedents (S11-S20)
- Section 3: Producing New Models (S21-S28)
- Final Exam (S29-S30)

The students are invited to challenge and expand the knowledge acquired during the course through a variety of formats: Tasks (10), Thought Pieces (10) and Assignments (2). Besides, for the learning to root, a Bookclub will be established, students will create a personal Design Dictionary (DD) of keywords and concepts, and finally, after every class, they will be asked to fill in a Daily Thought Form (DTF).

The introductory section, Introduction: A Designer's Toolkit, will provide a concise overview of concepts and ideas that will be constantly referred to in the following three sections and, most importantly, in the rest of the student's design career. We will focus on understanding history as a tool to better understand the present and project the future. In addition, the importance of fostering curiosity and the connection between different disciplines - interdisciplinary thinking - will be one of the vectors that will accompany us throughout the course.

These four sessions (S1-S4) will seek to provide a solid conceptual base through reflections, theoretical content, readings and the creation of a contemporary glossary. Our main goal is to explore the meaning of Design, its role in society and how the designer's profession intertwines the notion of culture and its links with other disciplines.

SESSION 1 (LIVE IN-PERSON)

INTRODUCTION: Landing in the Design Field

Lecture + Discussion

This introductory seminar will question and explore what we understand as design. The professor will present the structure, the main topics, and the goals of the course, together with other practical aspects concerning the evaluation system and the functioning of the class. Our main goal is to accumulate and integrate all the knowledge that history provides into our everyday design thinking.

Watching assignment for next week:

Four episodes of John Berger's Ways of Seeing, BBC, 1972
(See Campus Online > Additional Documentation)

TASK 1: X-Ray

The professor will invite students to share their design interests and background throughout a resonated concept list. The aim is to include them throughout the course. Curiosity, interactivity and engagement will be the primary vectors for the learning process, enhancing all of them from Session 1 until the end.

SESSION 2 (LIVE IN-PERSON)

TOOLS AND WORDS: Design Language

Lecture + Discussion

What is design? The word design has an endless variety of meanings, both as a verb and a noun. We will explore how the designer's activity is not only reduced to finished products but to a whole process in which material culture, design factors and technology will play a fundamental role. This session will give us a grammatical and conceptual basis to be able to face questions that will follow us throughout the course: What is the role of the designer in today's world? What can we contribute to society through our work? What is society expecting from us?

Design Dictionary (DD)

Students are invited to elaborate a personal design dictionary in class, which will be filled and nurtured throughout the semester. The Design Dictionary (DD) aims to be a helpful tool that may change, vary and update during the course and in your future design career.

Some hints:

- The more interdisciplinary, the better
- It is possibly composed of various knowledge formats: keywords, diagrams and definitions
- Include any term you think of interest from other subjects or readings.

The DD will be reviewed in Session 14 and submitted at the end of the course.

SESSION 3 (LIVE IN-PERSON)

FRAMING CONCEPTS: Culture, Society and Civilisation

Lecture + Discussion

Society demands objects, but at the same time, those objects are shaping society and the way humans interact amongst themselves. We will reflect upon the notion of culture as a critical concept for understanding our relationships with the material world and how this world structures knowledge and behaviours. Understanding culture is thus key to understanding design and the history of design as a constructed narrative. The session will consist of a comparative analysis of different cultures around the globe, inviting students to reflect on their personal cultural backgrounds.

Pre-class reading assignments:

Eliot, T. S. Christianity and Culture. The Idea of a Christian Society and Notes towards the Definition of Culture, Harvest Books, Nueva York, cop. 1976 (1948), pp. 85, 93-94 and 103-104.

Sudjic, Deyan. 2009 'Chapter: Language' in The Language of Things. London: Penguin Books. pp 10- 51

(See Campus Online > Additional Documentation)

TASK 2: Design language and Culture

Based on the reading assignments, the students must bring 20 keywords englobing Eliot's and Sudjic's concepts to class, which will be shared and discussed in a debate curated by the professor. Prepare answers to the following questions and be ready to discuss them in groups:

- What shapes our culture, and what role does design play in it?
- How does design defines who we think we are?
- What are the main ideas can we extract from Sudjic's text?
- What is Sudjic's argument about the nature of design?

SESSION 4 (LIVE IN-PERSON)

POLYPHONIES: Understanding multiple Design 'Histories'

Lecture + Discussion

As a branch within the traditional western discipline of History, Design History has inherited many of its virtues and flaws. In this seminar, we will problematise the idea of History versus histories and its link to Art History and the History of Architecture. We will explore how specialisations within the design discipline have evolved, their current role, and, more importantly, what contemporary society expects out of them. Furthermore, we will question the subject of study: should a history of Design be a history of doers or artefacts?

The session includes a debate, based on the mandatory readings, where we will analyse different methods and approaches to constructing a design history.

Pre-class reading assignments:

Buchanan, Richard, et al. "Introduction: Telling the History of Design." *Design Issues*, vol. 11, no. 1, 1995, pp. 1–3

(See Campus Online > Additional Documentation)

BOOKCLUB: An introduction

The professor will randomly assign the course's bibliography among the students —one book per student. This assignment aims to generate an extensive shared knowledge network, sharing contents through an standardised format. Students will follow the guidelines in Campus Online/Additional Documentation to elaborate summary sheets with the book's fundamental concepts.

SECTION 1: MATERIAL CULTURE THEORY

Once we have reviewed the fundamental concepts of the Designer's Toolkit, we will move on to the study of Material Culture. We will work on various notions that will help us confront in the subsequent modules the historical background that led to the birth of industrial society and design that has an impact on us today. Based on the reflections of leading figures who have tackled the study of Material Culture such as design theorists (Sudjic, Campi and Gaskett) and anthropologists (Miller and Harris), we will deal with the relationship between human beings and the objects that surround them.

The four main sessions in this section will be closely related to the ethnography of objects and the perception of design in everyday life. Through a series of parameters such as utility and materiality, we will approach to understand the formation of meanings and identities in particular contexts and environments. To conclude the module, students will present the first group assignment to their peers, focused on objectification analysis and applying all the reflections and critical knowledge developed throughout the first half of the course.

SESSION 5 (LIVE IN-PERSON)

HUMAN-OBJECTS INTERACTIONS (1): The extended-self

Lecture + Discussion

In Euro-American cultures, material possessions are occasionally perceived as part of oneself, connected to our memories and experiences. Recent material culture studies reveal how possessions are often understood as extensions of self. In this seminar, we will explore the dynamic process by which objects make and give us meaning as much as we create and give meaning to them.

Pre-class reading assignments:

Belk, Russell W. (1988), 'Possessions and the Extended Self', *Journal of Consumer Research*, 15 (2), 139-68.

(See Campus Online > Additional Documentation)

TASK 3: My object

Drawing from the reading and viewing materials for this session, define the concept of "the extended self" and choose an object that is meaningful to you. Bring the object or image to class, together with your answers to the following questions:

- Why is it a loved object?
- For how long have you had this object?
- What kind of ideas, memories or meanings does it have for you?
- Was it given to you, or did you buy it? What would be the price of it?
- Is your object's value for you related to a real economic value in today's market?
- If you lost it, could you replace it?
- Has this object been modified? Has it changed throughout time?
- Is it an object in use or treasured?

Be prepared to discuss them with your classmates in an open debate curated by the professor. We will try to compare and classify them, looking for unearthed connections.

SESSION 6 (LIVE IN-PERSON)

HUMAN-OBJECTS INTERACTIONS (2): Material and Humanity

Lecture + Discussion

Even before speaking or understanding who we are, we already interact with the material world through a learning process that will gradually expand our cognitive capacities. Visual information and objects play a role in how we learn, trade, shop, fashion ourselves, express our feelings or preserve our memories. Whether it is a trendy pair of jeans, the latest technology item, an exotic souvenir, or scientific curiosity, objects seem to entangle us with the surrounding world. But, how can we make sense of our relationship with things? What makes them desirable? How are objects able to affect us?

This seminar will provide a critical study of our material world and its role in sociability. We extract key contents from the study of ethnography and incorporate it as an additional design thinking tool.

Pre-class reading assignments:

Miller, Daniel, *Stuff*. Cambridge: Polity Press, 2010, pp. 1-11 and 42-54
(See Campus Online > Additional Documentation)

TASK 4: Stuff

After reading Miller's article, focus on the following main conceptual aspects:

- His opinion about the theories or explanations that exist so far: evolutionary explanation/ representational or symbolic explanation
- Miller's research question is about individuals and items.
- Miller's proposal of two concepts that help us understand that stuff affects people and not just the other way around (Frame and The Humility of Things)

Prepare your answers to the following questions and bring them to class:

- What central paradox in the relationship between people and things that Miller identifies as key to his argument?
- What are the qualities traditionally assigned to humanity versus materiality?
- Define the concepts of 'Frame' and 'The Humility of Things' in Miller's terms and relate them to Eliot's notion of 'culture'.

SESSION 7 (LIVE IN-PERSON)

HUMAN-OBJECTS INTERACTIONS (3): What artifacts do

Lecture + Discussion

This session will explore the dynamic process in which objects provide meaning and how we give meaning to them. Blending some of the concepts developed in previous sessions, we will examine the notions of anthropologist Marvin Harris' cultural materialism and design critic Deyan Sudjics's critical design texts. The seminar will compare artefacts' different effects, depending on the culture and context, so that students can unearth their own criteria.

Pre-class reading assignments:

Sudjic, Deyan. 2015. "Chapter: C is for Critical Design", "Chapter: D is for Design" and "Chapter: D is for Design Art" in B is for Bauhaus. An A-Z of the Modern World. London: Penguin pp 121-136, 137-150, 151-168

Harris, Marvin. 1974. "Chapter: Potlatch" in Cows, Pigs, Wars and witches. The Riddles of Culture. New York: Random House

(See Campus Online > Additional Documentation)

THOUGHT PIECE 1: Western / Non western

The professor will provide an image, object or text to debate in class around the implications of the confrontations between Sudjics's western criteria and Harris' non-western explorations. How can we apply critical design in a culture detached from the 'extended self' notion? Based on the reading assignments, be ready to write a short argumentative text (100-150 words) to provide your point of view in this field.

SESSION 8 (LIVE IN-PERSON)

HUMAN-OBJECTS INTERACTIONS (4): Frame and objectification analysis

Lecture + Discussion

This seminar will apply the theoretical concepts studied concerning people and things to a specific case study and will explore how particular objects and settings shape individuals experiences and behaviours. We will also explore the notion of evolution in design, together with the genealogies and archetypes. Lastly, we will review critical questions and issues concerning the first part of the course, "Material Culture Theory".

Pre-class reading assignments:

Sudjic, Deyan. 'Chapter 2: Design and its Archetypes' in The Language of Things, London: Penguin Books, 2009, pp 52 - 89
(See Campus Online > Additional Documentation)

ASSIGNMENT 1: Archetypes - Part 1 introduction

The professor will provide explain the Assignment and provide the guidelines in the Campus Online > Additional Documentation.

Students will work in groups to analyse a "frame" and specific objects within it and will start building their argumentative structures, choosing a family of objects to analyse its archetypes. The group presentations will focus on the concepts of stuff, the power of artefacts as historical and social agents, cultural materialism and critical design.

SESSION 9 (LIVE IN-PERSON)

REVIEW AND PRESENTATIONS (1): Archetypes - Part 1

Sessions 9 and 10 are dedicated to group presentations regarding Archetypes - Part 1 assignment. Following the methodological and stylistic guidelines provided by the professor, each group must present the results of their "Case Analysis" in the form of an Oral Presentation to their peers.

See Campus Online > Additional Documentation for:

- Guidelines for Oral Presentations (TED Talks)
- Evaluation Criteria

SESSION 10 (LIVE IN-PERSON)

REVIEW AND PRESENTATIONS (2): Archetypes - Part 1

Student Presentations and Feedback

ASSIGNMENT 1: Archetypes - Part 2 introduction

The professor will provide further feedback on your oral presentations and work with you to help you develop the material from your case study into your first written assignment. Each student must compose an "Argumentative Essay" based on an aspect of their case study, submitting it through Turnitin before the provided deadline. The Argumentative essay must be between 800-1000 words and should follow all guidelines for written assignments in terms of style, structure, citation and content. As an individual task, former group members must ensure that their work is not similar to their peers.

See Campus Online > Additional Documentation for:

- Guidelines for Written Argumentative Reports
- Guidelines for References
- When to Reference
- Evaluation Criteria

The professor will provide a deadline for the Argumentative Essay.

SECTION 2: ORIGINS AND PRECEDENTS OF WESTERN DESIGN CULTURE

After covering essential design concepts, we will delve into different historical settings in the following Sections. We will discover how humanity, especially designers, was confronted with the emergence of new technology, new paradigms, and the industrial revolutions that still impact our contemporary society. We will trace the evolution of the artisans until they become a figure in which we can begin to recognise the ancestor of today's designers.

The time frame in this section runs from the Renaissance to the dynamic culmination of the 19th century. By choosing the key historical turning points in almost five centuries of history, we will observe how, in Western culture, a capitalist model of goods, consumerism and production became the predominant economic status.

SESSION 11 (LIVE IN-PERSON)

FROM CRAFTSMEN TO DESIGNERS (1): Artisans and the Renaissance

Lecture + Discussion

This first session of Section 2 explores the division process between arts and crafts during the Renaissance that gave way to complex debates about manual and intellectual ability, functionality and creativity. These factors are crucial to understanding the birth of Design as a discipline and the inception of romanticist and modernist notions of artistic genius, originality, inspiration and innovation. We will overview how the guild structure is based on the craftsman, who passes his knowledge from generation to generation and the interactions created throughout the group design methodologies.

Pre-class reading assignments:

Sennett, Richard. *The Craftsman*. Johanneshov: MTM, 2013, pp. 19 -52.
(See Campus Online > Additional Documentation)

TASK 5: Craftsmen and guilds

After reading the selection of Sennett's excerpt, prepare answers to the following questions:

- What fundamental changes took place in the Renaissance, and how have they impacted our understanding of art and design?
- What qualities does Sennett attribute to the craftsman? What are the problems he finds in our contemporary understanding or role of craftsmen ("the moral imperative", the issue with collaboration vs. competition and the separation of "hand and head")?

In class, we will debate how to apply Sennett's ideas to the concept of craftsmen and artisans we have today.

SESSION 12 (LIVE IN-PERSON)

FROM CRAFTSMEN TO DESIGNERS (2): Guttenberg, Humanism and Enlightenment

Lecture + Discussion

In this session, we will explore how the development of new technology and the advent of Humanism and Enlightenment started to speed up the rapid transformations that affected the preindustrial society and the development of visual design culture, together with the genesis of the notion of art. The arrival of Guttenberg's movable-type printing press circa 1440 opened up unsuspected possibilities for disseminating ideas and culture. The resulting new product, the book, also began to define the methodological bases of what was to become 'graphic design', implying new craft practices with the development of new image production techniques. At the same time as the printing press, Humanism, a philosophical stance born in Italy, altered the conception of culture and the universe. Later, in the second half of the 18th Century, the Enlightenment and the rise of the bourgeoisie started to define new paradigms that would expand human beings' social potential and agency.

Pre-class reading assignments:

Kant, Immanuel "What is Enlightenment?" and in Harrison, Charles (ed). Art in theory 1648 -1815. Malden, Mass: Blackwell, 2008, pp. 771 - 788
(See Campus Online > Additional Documentation)

THOUGHT PIECE 2: The power of books

The professor will provide an image, object or text to debate in class around the implications of the advent of the book as an agency of knowledge dissemination. Based on the reading assignment and the debate in class, be ready to write a short argumentative text (100-150 words) providing your point of view of today's discussion.

SESSION 13 (LIVE IN-PERSON)

FROM CRAFTSMEN TO DESIGNERS (3): Creativity versus Technique

Lecture + Discussion

In the same context as the Enlightenment in the previous session, this session will study the effects (Rococó) and counter-effects (Romanticism) of the establishment of the Neoclassic canon during the 18th century. The institutionalisation of art and sciences through Royal Academies' 'canons' established their aesthetics, structured knowledge networks and the artist's role in this time. In the rapid transformations powered by the emerging industrialisation and against the background of the French Revolution and Napoleonic Wars, European Romantic artists, together with poets and composers, initiated their rebellion against the dominant political, religious and social ethos. Their quest was for personal expression and individual liberation, and in the process, the Romantics transformed the idea of art and the value of unique expression versus ability and virtuosity. We will explore the role of the artists, artisans and craftsmen in this rapidly changing era of the pre-industrial revolution.

Pre-class reading assignment:

Brown, David Blayney. 2001. "Chapter 1: The Voice within you. A Portrait of the Artist" in Romanticism. Art & Ideas. London: Phaidon: pp. 17- 69
(See Campus Online > Additional Documentation)

TASK 6: The power of 'canons'

Make sure you understand the following aspects of the reading assignment, and bring your own answers to the following questions:

- What are the principles of 'good design'? Is this applicable to today?
- What is Romanticism? Which ideals or ways of seeing the world were promoted by Romantic artists and thinkers?
- How was the understanding of the artist's figure changed throughout history?
- Why was Neoclassicism seen as the best style to represent Enlightenment ideals?
- What is the Enlightenment? How did it influence our understanding of society and art?
- How does Kant's notion of "judgement" and "taste" justify the neoclassical canon? Can you find an inner contradiction in his argument?

The professor will curate topic groups, where you will debate with your peers. In the end, each group will share the key points of their discussion with the others.

SESSION 14 (LIVE IN-PERSON)

MID-TERM REVIEW

The aim of this session is helping to consolidate the knowledge acquired in the first half of the course through the revisions of the Bookclub exercise, the Design Dictionary and the Daily Thought Forms.

The professor will deepen on specific content or readings assignments based on the student's feedback and needs.

Pre-class assignments:

- Prepare a draft version of the Bookclub Form and an updated version of your Design Dictionary
- Prepare a selection of topics you would like to review

SESSION 15 (LIVE IN-PERSON)

INDUSTRIAL REVOLUTIONS (1): New productive systems

Lecture + Discussion

The sum of scientific and technological discoveries of the 18th and 19th centuries gave rise to what is known as the Industrial Revolution, which marks the most significant economic and technological transformation since the Neolithic period. Over the subsequent sessions, we will deploy the different aspects of the tremendous impact of the Industrial Revolution in many fields, but especially in the design production domain.

Between 1750 and 1850, first in the United Kingdom and then in much of Western Europe and the United States, two major transitions took place: from an agricultural and artisanal economy to one marked by industry and mechanised production; and from a traditional, class-based society to a modern, urban, class-based society.

Pre-class reading assignments:

Gideon, Sigfried. 1948. "Part II: The Springs of Mechanization" in *Mechanization takes Command*. A contribution to anonymous History. Oxford:Oxford University Press pp 14-43
(See Campus Online > Additional Documentation)

THOUGHT PIECE 3: The rural/urban shift

The professor will provide an image, object or text to debate in class around the implications of the change from a traditional, class-based society to a modern, urban, class-based society. Based on the reading assignment and the debate in class, be ready to write a short argumentative text (100-150 words) on chosen aspects of today's discussion.

SESSION 16 (LIVE IN-PERSON)

INDUSTRIAL REVOLUTIONS (2): Capitalism and society

Lecture + Discussion

This session will explore the enormous economic consequences of the Industrial Revolution: the birth of capitalism and the development of economic liberalism. 'Capitalism' is a controversial concept, often avoided by scholars as the term mainly emerged as a critique. Although there is an array of definitions, it is frequently not defined. However, understanding this concept and the critical moments in the history of capitalism is essential to understanding Design and the current role of the designer.

The so-called 'Capitalist Era' can also be identified as when Design takes its first steps as a discipline and an independent practice. Studying this crucial moment will help understand how the context conditioned the perception of Design in the way it was linked to consumer goods.

Pre-class reading assignments:

Kocka, Jürgen. "The Capitalist Era." In *Capitalism: A Short History*, 95-161. Princeton; Princeton University
(See Campus Online > Additional Documentation)

THOUGHT PIECE 4: Labour and division

The professor will provide an image, object or text to debate in class around the implications of the concept of labour and division, linking the reading assignment to fuel discussion and debate.

SESSION 17 (LIVE IN-PERSON)

INDUSTRIAL REVOLUTIONS (3): Embracing new materials, technology and inventions

Lecture + Discussion

This session will focus on how between 1750 and 1850, industrialists, engineers and technologists were mainly concerned with creating infrastructures (roads, canals, railway lines, etc.), capital goods, machinery and production tools. From the mid-19th century onwards, their main objective was to manufacture consumer goods and commercialise. Within a matter of decades, an unprecedented explosion of inventions and the development of new technologies took place. The iron and steel industry, cast iron, the railway, steam engines, and sewing machines gradually shaped a new lifestyle.

The Industrial Revolution could not have prospered without the development of transport, which brought the goods produced in the factory to the markets that consumed them. Communications underwent a tremendous qualitative leap with the application of the steam engine to land transport (railways) and maritime transport (steamships). The new transportation systems allowed the development of long-distance trade, motivating exports and imports and connecting different economies around the world. We will explore how gradually, industrial capitalism gave way to the development of financial capitalism.

Pre-class reading assignments:

Forty, Adrian "Images of Progress", "The first Industrial Designers" in *Objects of desire: design and society since 1750*. London: Thames and Hudson, 2014.
(See Campus Online > Additional Documentation)

THOUGHT PIECE 5: Inventions

The professor will provide an image, object or text to debate in class around the implications of how inventions -objects- can embody the idea of progress. Based on the reading assignment and the debate in class, be ready to write a short argumentative text (100-150 words) on a recent 'invention' that impacted your daily life.

SESSION 18 (LIVE IN-PERSON)

INDUSTRIAL REVOLUTIONS (4): The Great Exhibition of 1851

Lecture + Discussion

During this session, we will explore the active role of the Great Exhibition of 1851 in the technological swift described in Session 17, certifying how faith in progress was replaced by faith in production. In honour of the new production ethos and to showcase the extraordinary amount of new 'inventions', the first international exhibitions took place in the second half of the 19th century. The pioneer was the Great Exhibition of 1851 in London, the buoyant capital of the British Empire. This extraordinary event has entered the history of design for its pioneering spirit, for setting an organisational precedent, and most importantly, its impact on public opinion concerning the design of the immense pavilion that housed it, Joseph Paxton's Crystal Palace, 'the first public building to omit references to the past'.

Pre-class reading assignments:

Sudjic, Deyan. 2015. "Chapter: E is for Expo" in *B is for Bauhaus. An A-Z of the Modern World*. London: Penguin pp 170 - 177
(See Campus Online > Additional Documentation)

TASK 7: Travel to the Future

Based on the reading assignment, prepare answers to the following question: what elements would you imagine if there was the same exhibition concept taking place today?

We will then debate the confluences of styles, countries, inventions, visions, and meanings in one single place. Based on the answers provided during a debate, the professor will organise the students into groups: pro- Great Exhibitions, anti - Great Exhibitions, to extract each position's pros and cons.

SESSION 19 (LIVE IN-PERSON)

ALTERNATIVES TO INDUSTRIALISATION: Arts + Crafts

Lecture + Discussion

The Great Exhibition of 1851 was the first significant manifestation of the cultural contradictions caused by the shift from craft to machine production. One of its organisers, Henry Cole, was deeply concerned about the aesthetic problems that mechanisation seemed to bring, together with the lack of taste in Victorian society. After the Exhibition, members of the British government and leading intellectuals orchestrated a crusade against bad taste through various initiatives (principles of 'good design') and newly formed institutions.

At the same time, a more ideological movement emerged from the artistic and intellectual circles, led by two important figures who inspired the Arts and Crafts movement: John Ruskin and William Morris. This session will look in-depth at how this movement proposed a return to craft production and the medieval spirit as an alternative to recover the balance between arts and crafts, a balance broken due to the new system of industrial manufacturing. Drawing on Ruskin's writings, Morris entered the domain of social criticism to propose new ways of understanding life, work and art.

Pre-class reading assignments:

Crawford, Alan. "Ideas and Objects: The Arts and Crafts Movement in Britain." *Design Issues*, vol. 13, no. 1, 1997, pp. 15–26.

(See Campus Online > Additional Documentation)

THOUGHT PIECE 6: Hauling the machine

The professor will provide an image, object or text to debate in class around the connections between the Arts & Crafts movement and previous historical stages, driving comparisons into today's design trends. Based on the reading assignment and the debate in class, be ready to participate and provide examples of current objects that promote similar thinking intending to write a short argumentative text (100-150) about one of those objects.

SESSION 20 (LIVE IN-PERSON)

BY-PRODUCTS OF INDUSTRIALISATION: The emerging Design professions

Lecture + Discussion

During the prior sessions devoted to the Industrial Revolution and its consequences, we have analysed how the advent of mechanised production brought a profound social revolution and a major cultural upheaval. The aesthetic criteria that had controlled craft and artistic production in previous eras became obsolete. For centuries, artisans had given identity and dignity to objects and were now out of the game, supplanted by the first industrial designers.

This last session of the Origins and Precedents of Western Design Culture focuses on understanding how the origins of our contemporary notion of design and innovation are linked to the production systems created during the Industrial Revolution and the emergence of the designer as an agent for change.

Pre-class reading assignments:

Heskett, John. 1980 "Chapter 2: Industrialisation and the search for Harmony" in *Industrial Design*. New York and Toronto: Oxford University Press pp - 27 - 48
(See Campus Online > Additional Documentation)

THOUGHT PIECE 7: Agencies and group design methodologies

The professor will provide an image, object or text to debate in class about the birth of the actual design professions. Based on the reading assignment and the debate in class, be ready to reflect on the possibilities of understanding the designer's role as a positive agent for change, providing an example of it with a short argumentative text (100-150 words).

SECTION 3: PRODUCING NEW MODELS

The structures arising from the shocking transformations produced by the industrial revolution in the previous century led to an interconnected world and, thus, a profound change in the design field. The designer's role gradually became more specialized and adaptable to the constant paradigm shifts. Mechanization, pluralism and consumption led to new models that varied according to the social, political and military context of the hectic first decades of the 20th century.

We will review the first global styles in which, in many cases, design became a way of life, such as Art Nouveau and Art Deco. The avant-garde will be the prelude to radical modernity that will become one of the predominant currents of the new consumer society. We will see how the figure of the designer is consolidated based on new technologies, tools and experimental pedagogies that explore the links between art, production and industry.

The last section consists of the final exercise of the course, the creation of a Warburg Mapping, in which we will link visual culture - through images - with the concepts and reflections developed throughout the course.

SESSION 21 (LIVE IN-PERSON)

NEW PERSPECTIVES 1: Art Nouveau and domesticity

Lecture + Discussion

The new perspectives we will explore in this session are the product of updating and applying Arts+Crafts ethos in the continental European context. The passage from the nineteenth to the twentieth century coincided with a spectacular revival of crafts and a strong will to integrate the arts and nature. With the arrival of art nouveau, a new kind of total designer-artist emerged, similar to what the great Renaissance geniuses had been. Art Nouveau created a new language for home furnishings, graphic arts, clothing and jewellery, crossing the borders of several European countries.

We will examine Art Nouveau's role in the shift in the locus of modernity in fin-de-siècle France, Belgium, Austria, and Spain from technological monuments to domestic settings. With a highly innovative conception of creative work, architects and designers joined the artistic crafts to supply a domain beyond the strict area of spaces.

Pre-class reading assignments:

Silverman, Debora. 'Introduction. The Transformation of Art Nouveau, 1889-1900' and 'Amazone, Femme Nouvelle and the Threat to the Bourgeois Family' *Art Nouveau in Fin-De-Siècle France: Politics, Psychology, and Style*. Berkeley: University of California Press, 1992, pp 1-13 and 63-74. (See Campus Online > Additional Documentation)

TASK 8: Nature and domesticity

Based on the reading assignments, list the differences and similarities between Arts & Crafts and Art Nouveau. You will be asked to look for the connections of artistic movements that get inspiration from nature, studying the role of the artisans in that process. You will debate in groups and share the main key points with your colleagues at the end of the session.

SESSION 22 (LIVE IN-PERSON)

NEW PERSPECTIVES 2: Connecting Art with Industry

Lecture + Discussion

This session will explore which other debates took place in Europe and the emerging ideas that coexisted with Art Nouveau's decline and one of its fiercest detractors against ornament, Adolf Loos. In the Central European context, a debate began on whether industrial products should be brought closer to culture by an exclusive and individualistic concept of creation or whether it was necessary to design items in series by purely rational and standardised criteria.

One of the more active institutions in this debate was the Deutscher Werkbund, a mixed association of architects, artists, and industrialists founded in Munich in 1907. By encouraging contact between artists and manufacturers, Werkbund pragmatically solved the problem of the difficult reconciliation between culture and industry. We will explore an excellent example of a very fruitful client-designer kinship with the work of Peter Behrens for AEG.

Pre-class reading assignment:

Loos, Adolf. 1913 *Ornament and Crime* (1908). Paris: Les Cahiers d'aujourd'hui (See Campus Online > Additional Documentation)

THOUGHT PIECE 8: Client-designer kinship

The professor will provide an image, object or text to debate in class around the client-designer relation. Based on the reading assignment and the debate in class, be ready to write a short argumentative text (100-150 words) summing up your point of view.

SESSION 23 (LIVE IN-PERSON)

AVANT-GARDE MOVEMENTS: Towards abstraction

Lecture + Discussion

This session will explore the inter-war period, one of the most politically, socially, and culturally turbulent decades the Western world has ever known. Using Alfred Barr's diagram, we will examine the variety of artistic movements advocating radical modernity that complicates this period's synthetic and linear description. We will attempt to synthesise how the new form of art and design making, mainly inherited from a range of late nineteenth-century sources, tried to create a modern visual and material language that could stand alongside the achievements of the classical tradition.

Some avant-garde movements, such as Cubism and Futurism, or Neo-Plasticism and Constructivism, revolutionised art by detaching it from figurative art and shifting it towards abstraction and impersonal expression. We will analyse how visual arts acted as a laboratory providing a new forms - geometric and abstract - and new techniques of artistic creation (collage, photography, photomontage), which are still relevant today.

Pre-class reading assignments:

Tzara, Tristan. 'Dada Manifesto' (1918) in Ralph Mannheim, Motherwell, pp.252- 257
(See Campus Online > Additional Documentation)

TASK 9: Disruptions

Prepare yourself to debate how the new creative attitude was the concept of 'expression' and 'play' as a substitute for the notion of virtuosity. Additionally, you will bring class an image of an artwork that defines the concept of 'abstraction', comparing it with your peer's selection. Are there similarities amongst each other, and how can we group them?

We will discuss how most of the features attributed to the figure of the artist and the designer today are cemented in modern notions of purity and originality. Each student will be asked to provide a keyword that will be listed, confronted and grouped with the others provided by their peers.

SESSION 24 (LIVE IN-PERSON)

AVANT-GARDE PEDAGOGIES: Bauhaus and Vkhutemas

Lecture + Discussion

The avant-garde movements revolutionised the traditional principles of the visual arts when industrialisation had already revolutionised all conventional production principles. This session will highlight the influence of two schools, the German Bauhaus and the Soviet Vkhutemas, which played a fundamental role in design pedagogy with radical proposals for experimental teaching.

Founded in 1919 by Walter Gropius, the Bauhaus School expanded the kinship of art and industry. Considered the School of the New Man, the Bauhaus explored materiality, objectivity and the relation in which the industry was meant to produce products for a new kind of consumer embedded with modernity. At the same time, the Moscow Vkhutemas was a pioneering institution in the training of designers and architects, founded in 1920. They shared the idea that it was possible to change society by regenerating its products and environments, developing an even radical pedagogy to shape the designers, artists and artisans that the new growing industry required.

Pre-class reading assignments:

Feininger, T. Lux. "The Bauhaus: Evolution of an Idea." *Criticism*, vol. 2, no. 3, 1960, pp. 260–277
Sudjic, Deyan. 2015. "Chapter: B is for Bauhaus" in *B is for Bauhaus. An A-Z of the Modern World*. London: Penguin pp 21-39

(See Campus Online > Additional Documentation)

THOUGHT PIECE 9: Barr Pedagogies

The professor will provide a series of images and questions on pedagogies that need to be solved by creating a Barr diagram. Lastly, we will debate the role of women in design and its positioning in the different design fields, comparing the difficulties in the 1920s with today's context.

ASSIGNMENT 2 (Part 1) introduction: Warburg Mapping

We will review the guidelines for the first part of Assignment 2. In groups, the first part of this assignment consists of creating visual and intellectual connections of an image repertoire selected by the professor, grouping them in the tradition of Aby Warburg's Mnemosyne Atlas. Check Campus Online > Additional Documentation.

SESSION 25 (LIVE IN-PERSON)

DESIGN AND MODERNITY: New processes, new outcomes

Lecture + Discussion

While the avant-garde movements were predominant in Europe, the North American industry was expanding immensely due to their massive industrialisation processes on the other side of the Atlantic. This session will explore the most genuine American contributions to industrialisation, the assembly line's study and development, which allowed the production of vast quantities of products with low skilled labour. Additionally, an 'American system of manufactures' was successfully developed based on interchangeability. We will examine the Colt revolver and the Ford-T assembly line as case studies.

According to design theorist Penny Sparke, the emergence of the product designer, independent from architecture and the fine arts, was determined by the economic situation in the United States in the 1920s. Additionally, we will explore the connections between graphic design and publicity through the work of Walter Dorwin Teague.

Pre-class reading assignments:

Sparke, Penny. 2004 "Chapter 1: Design and Modernity.1900-1945" in *Introduction to Design and Culture*. London: Routledge

Benjamin, Walter. *The Work of Art in the Age of Mechanical Reproduction*, 1935

(See Campus Online > Additional Documentation)

TASK 10: Mechanisation

Students are asked to choose and analyse a familiar object based on the readings to explore how it could have been produced in an assembly line or factory system. Identify which kinds of materials and estimate their amounts and their provenance. Estimate how much time and energy was needed to create it, and extract the designers' specialisation behind its design.

Prepare for a debate around Sparke's notion of Design and Modernity, exploring the start of the changing relationships between design and culture through the lens of innovation, consumption, technology and identities. Students will be asked to compare Sparke's text with the cross-disciplinary view of writer and philosopher Walter Benjamin.

SESSION 26 (LIVE IN-PERSON)

GLOBAL IMPACTS: Art-Decó and Machine-Age

Lecture + Discussion

The last session of Design History 1 will focus on one of the movements that also reached its peak during the inter-war period, Art Decó. It accumulated many diverse styles and movements of the early 20th century, having influences from the avant-garde (Constructivism, Cubism, Futurism), Art Nouveau, and the Bauhaus school's rationalist style. It was also sensitive to archaeological discoveries, making this style one of the first to draw on a variety of international references and to have a global impact.

The 1925 International Exhibition of Modern Decorative and Industrial Arts in Paris standardised a narrative that lasted until another Great Exhibition, the 1939 New York World's Fair. There, on the verge of streamlining and the new machine age, we will study the kinship between modernity, design and consumerism by analysing the role of Freud's american nephew, Edward Bernays.

Pre-class reading and viewing assignments:

Banham, Reyner. Theory and Design in the First Machine Age, The Architecture Press, London, 1960 pp 9-22

Curtis, Adam. 'Part 1: Happiness Machines', The Century of the Self, BBC, 2002

(See Campus Online > Additional Documentation)

THOUGHT PIECE 10: From Banham to Curtis

After reading and viewing the assignments, prepare to debate about *Machine Age* and *Happiness Machines* in class. Prepare answers to the following questions:

- What does Banham mean by the First Machine Age? And, for how long did it last?
- In which Machine Age are we living now?
- How can psychoanalysis affect the way we consume?
- How can products enhance 'hidden' feelings?
- Do you see any connection between Edward Bernay's theories and how we relate to objects today?
- Why is it essential that designers understand Edward Bernay's theories?

Be ready to write a short argumentative text (100-150 words) on chosen aspects of today's discussion.

SESSION 27 (LIVE IN-PERSON)

FINAL PRESENTATIONS AND REVIEW 1: Warburg Mapping - Part 1

The students will present their work together with their working groups, receiving feedback from their peers and the professor.

SESSION 28 (LIVE IN-PERSON)

FINAL PRESENTATIONS AND REVIEW 2: Warburg Mapping - Part 1

Continuation of the previous Session.

ASSIGNMENT 2: Warburg Mapping - Part 2 introduction

The professor will also provide further feedback on your oral presentations and work with you to help you develop the material from your case study into your first written assignment. Each student must write an "Argumentative Essay" based on their case study, submitting it through Turnitin before the provided deadline. The Argumentative essay must be between 800-1000 words and should follow all guidelines for written assignments in terms of style, structure, citation and content.

PREPARING FOR THE FINAL EXAM

The professor will provide the deadlines for the following contents:

- Book Club Form
- Assignment 2: Argumentative essay.

The professor will provide students with their Daily Thoughts Forms and Thought Pieces before the exam.

SESSION 29 (LIVE IN-PERSON)

FINAL EXAM: Part 1

It is an open book exam including all mandatory readings and materials from the course. The first part consists on four test questions to answer in a short amount of time.

NOTE: The contents of the mandatory readings are likely to be included in the exam

SESSION 30 (LIVE IN-PERSON)

FINAL EXAM: Part 2

The Professor will provide three image/critical thinking questions about the course's contents.

BIBLIOGRAPHY

Compulsory

- The readings assigned for each seminar, as detailed above, are mandatory..
Some of these readings are provided as PDF document and some are in the library.. ISBN 0000000000 (Digital)

- Book Club. *On Session 4, each student will be assigned a book to read during the semester.* ISBN 0000000000 (Digital)

Recommended

- Sudjic, Deyan. (2009). *The Language of Things*. ISBN 9780141031170 (Printed)

- Sparke, Penny. (2012). *An Introduction to Design and Culture: 1900 to the Present*. ISBN 0415686199 (Printed)

- Rawsthorn, Alice. (2018). *Design as an Attitude*. ISBN 9783037645215 (Digital)

- Hollis, Richard. (2001). *Graphic Design. A Concise History*. ISBN 9780500202708 (Printed)

- Heskett, John. (2005). *Design: A Very Short Introduction*. ISBN 9780192854469 (Printed)

- Sennett, Richard. (2008). *The Craftsman*. ISBN 9788433962874 (Printed)

- Munari, Bruno. (1966). *Design as Art*. ISBN 9780141920801 (Digital)

- Tufte, Edward. (2004). *Visual Explanations: Images and Quantities, Evidence and Narrative*. Graphics Press. ISBN 9780961392123 (Printed)

- Walker, John A. and Atfield, Judy. (1989). *Design History and the History of Design*. ISBN 9780745305226 (Printed)

- Harris, Marvin. (1974). *Cows, Pigs, Wars, and Witches: The Riddles of Culture*. ISBN 9780006341116 (Printed)

- Harari, Yuval Noah. (2014). *Sapiens: A Brief History of Humankind*. ISBN 9780099590088 (Printed)

- Buchanan, Richard, Dennis P. Doordan, and Victor Margolin.. (2010). *The Designed World: Images, Objects, Environments*. ISBN 9781847885869 (Printed)

EVALUATION CRITERIA

Students will be evaluated continuously during the semester, taking into account attendance and student commitment and class participation, especially during discussions and debates, and the completion of assignments, tasks and other forms as assigned per the syllabus.

When the semester concludes, the final grade will be determined by the students' capacity to understand (comprehension) and integrate (knowledge and synthesis) the information read and discussed concerning the course's core issues, together with the construction of original thought (application and argumentation). The professor will evaluate the result of this learning process through the weekly assignments + tasks, and the final exam.

Special consideration will be made for students' commitment to and engagement with the material, their participation in the discussion and debate sessions, as well as their initiative and creativity in their research. The final grade combines both individual and group work in the following way:

Criteria	Percentage	Comments
CLASS ATTENDANCE, PARTICIPATION, TASKS (10) + THOUGHT PIECES (10):	30 %	
DAILY THOUGHT FORMS (22), BOOKCLUB FORM AND DESIGN DICTIONARY:	10 %	
ASSIGNMENT 1: Archetypes	15 %	
ASSIGNMENT 2: Warburg Mapping	15 %	
FINAL EXAM	30 %	

A. CLASS ATTENDANCE, PARTICIPATION, TASKS (10) + THOUGHT PIECES (10): 30%

There are three main criteria to oversee class participation and the work developed in class:

- Depth and Quality of Contribution to class discussions and activities: The most meaningful participation concerns what you express. A high-quality comment reveals an engagement with the mandatory weekly readings, depth of insight, rigorous use of case evidence, consistency of argument, and realism.
- Moving Your Peers' Understanding Forward: A poor presentation can lose exciting ideas. Properly presenting ideas must consider the relevance and timing of comments and the flow and content of the ensuing class discussion. It demands concise and clear words and is conveyed with a spirit of involvement in the debate at hand.
- Frequency: Frequency refers to the attainment of a threshold quantity of contributions sufficient for making a reliable assessment of comment quality. The logic is simple: if contributions are too few, one cannot reliably assess the quality of your remarks. However, once threshold quantity is achieved, simply increasing the number of times you talk does not automatically improve your evaluation. Beyond the threshold, the quality of your comments must improve. In particular, one must be especially careful that in claiming more than a fair share of "airtime", quality is not sacrificed for quantity. Finally, your attempts at participation should not be such that the instructor has to "go looking for you". It would help if you were attempting to get into the debate regularly.

B. DAILY THOUGHT FORMS (22), BOOKCLUB FORM AND DESIGN DICTIONARY: 10%

The evaluation of these formats are the following:

- Evidence of a good knowledge of the subject matter and, where appropriate, of having understood the proposed readings and the contents developed in class, making new connections and demonstrating an incipient critical design style.
- Knowing how to handle the lexicon being worked on in class, quickly adding new keywords and concepts in the Design Dictionary.
- Demonstrate self-reliance and ability to integrate the contents developed in class into the tasks set outside the classroom.
- Ability to synthesise and use a visual language that is understandable and attractive to other

users.

C. ASSIGNMENT 1: ARCHETYPES: 15%

Part 1: Group Oral Presentation

Part 2: Individual Written Argumentative Essay

Following the methodological and stylistic guidelines provided and explained in class, each group must choose an artefact produced after the Industrial revolution, research its origins, function, production and

use to analyse its historical and social power. The Professor will also provide a series of questions to guide the student's analysis. The students must present the results of their work in the form of both an Oral Presentation in class (6 min) and an "Individual Written Argumentative Essay" to be submitted through Turnitin before the class (800-1000 words).

D. ASSIGNMENT 2: WARBURG MAPPING: 15%

Part 1: Group Oral Presentation

Part 2: Individual Written Argumentative Essay

Following the methodological and stylistic guidelines provided and explained in class, each group must choose an artefact produced after the Industrial revolution, research its origins, function, production and use to analyse its historical and social power. The Professor will also provide a series of questions to guide the student's analysis. The students must present the results of their work in the form of both an Oral Presentation in class (6 min) and an "Individual Written Argumentative Essay" to be submitted through Turnitin before the class (800-1000 words).

E. FINAL EXAM: 30%

Achieve a minimum of 50/100 in the final exam. It is an open book exam including all mandatory readings and materials from the course. The Professor will provide four test questions to answer in a short amount of time and three image/critical thinking questions about the course's contents. The test questions will be specific or refer to a single concept and stand for 1/10 points each; the image/critical thinking questions will be more open, requiring the interrelations of texts and ideas discussed in class, and stand for 2/10 points.

FINAL GRADE BREAKDOWN:

Each student has four chances to pass any given course distributed in two consecutive academic years (Ordinary Period and Extraordinary Period). Students who fail to obtain a satisfactory result in the 1st Period (Ordinary) or 2nd Period (Extraordinary) will be required to retake the course.

- Excellent: 9.0-10.0 (A to A+)

Consistently produces work of the highest quality and craft; exhibits notable progress and development over the semester; meets all course objectives at the highest level; attendance is near-perfect, and contributions to course discussions are extremely valuable. Among those students with grades over 9, the student with the highest grade and who systematically enriched the course with his ideas and comments will be awarded an "Excellent with Honours" mention.

- Very Good: 7.0-8.9 (B to B+)

Completes all assignments with work of above-average quality and craft; exhibits significant progress and development; meets most course objectives; excellent attendance and participation.

- Satisfactory: 6.0-7.0 (C to C+)

Completes all assignments with work of acceptable quality and craft; exhibits some progress

and development; meets most course objectives. Attendance and participation are fair.

- **Satisfactory: 5.0-6.0 (D)**

Assignments are delivered but are incomplete and/or of low quality and craft; the student exhibits little progress and development; meets few course objectives. Attendance and participation are poor, but absences do not total more than 30%.

- **Fail: 0-4.9 (F)**

Work is incomplete, missing, or does not meet course objectives. Attendance and participation are poor.

- **Automatic Failure/Fail: 0 (F)**

Please note that a student who misses 30% or more of the scheduled sessions receives an automatic 0.0, and loses their right to the retake exam (Extraordinary Period).

PROFESSOR BIO

Professor: **GABRIEL HERNÁNDEZ RODRÍGUEZ**

E-mail: gbernandezr@faculty.ie.edu

Gabriel Hernández (Gran Canaria, Spain) is an architect, researcher and educator. His work pivots on graphic tools and creative processes, focusing on the interrelations between architecture, art, design and landscape on a global scale. Gabriel is a qualified Architect by the ETSAM and a Master in Editorial Design by IED Madrid, with additional international research stays at ENSA Paris La Villette, CUJAE in Havana and CEPT in Ahmedabad. He develops extensive research on Norman Foster's archive as a PhD candidate in the Crossdisciplinary Doctoral Programme in Architecture and Urbanism at the Universidad Politécnica de Madrid. He has been awarded Fulbright pre-doctoral research for complementing his research at Yale School of Architecture and MIT's Department of Architecture. His articles have been published in The Cahiers de la Recherche Architecturale, Urbaine et Paysagere, and in RA Revista de Arquitectura.

Currently, he combines teaching and research. In 2020, he was appointed Adjunct Professor in the Department of Architectural Composition (UPM) and the Dean's Delegate for Doctoral Studies and Architecture Archive management at the ETSAM (UPM). More recently, an Adjunct Professor at IE School of Architecture & Design and an invited lecturer at the Manchester University and Architectural Association (AA). Winner of the Thyssen Museum Award in 2012, Gabriel was the founding Head of Education and Research Units at the Norman Foster Foundation (2015-2019) and Art Projects Coordinator at Ivorypress (2013-2015). In architectural practice, he has collaborated with Andrés Perea Arquitectos (Madrid), Salvador Pérez Arroyo (Madrid) and Atelier Cité Architecture (Paris).

gbernandezr@faculty.ie.edu

OTHER INFORMATION

* Office hours will be held by appointment on Thursdays. The professor will also establish a weekly hour for drop in videoconferences on Mondays.

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