

Analisi i Critica del Disseny

Sara Coscarelli Comas, Lara Garcia Diaz, Genis Senen Gilabert,
Jeffrey Swartz

Supervising Teacher: Lara Garcia Diaz

Content: 1,2,3,4

Code: 108063

Credits: 3 ECTS

Course: 4

Semester: 1

Typology: Obligatory

Subject:

Schedules:

Content	Schedules	Teacher
1	Dilluns 12:00 - 13:30	Lara Garcia Diaz
		Sara Coscarelli Comas
2	Dilluns 08:30 - 10:00	Genis Senen Gilabert
		Lara Garcia Diaz
3	Dijous 10:00 - 11:30	Lara Garcia Diaz
4	Dimarts 13:15 - 14:45	Lara Garcia Diaz
		Jeffrey Swartz

Subject Presentation

Analysis and Criticism of Design deepens the student's critical and analytical skills through the reflective examination of contemporary design projects, discourses and practices. The subject seeks to consolidate an autonomous, argumentative and committed perspective, capable of interpreting design not only as a project practice, but also as a cultural, social and political phenomenon. Tools of critical analysis are worked on from various perspectives and dialogue with other disciplinary languages such as philosophy, sociology, aesthetics or cultural studies is encouraged. Through case analyses, specialized readings and critical essays, students develop their own position in the face of current design challenges and acquire the necessary skills to generate rigorous discourses in academic and professional contexts. This subject is especially aimed at strengthening the student's ability to evaluate, contextualize and argue their own projects, as well as to intervene in the contemporary debate on the role of design in the transformation of the world.

Learning outcomes of the degree program

Knowledge

Respond to global issues related to the fields of design and art, cultural industries, their institutional environments, and the agents involved.

Correctly reference documentary sources, the necessary bibliography and knowledge of the heritage environment both for the projection and for the analysis and reasoned criticism of design and/or art.

Demonstrate a sufficient command of the English (level B1 of MCER), in both general communicative contexts and design-specific contexts, with particular attention to democratic, human, and fundamental rights.

Skills

Apply ethical and aesthetic criteria and values to design practice, taking into account the formal dimensions of environments and their diversity.

Make value judgments about design projects by interpreting data and justifying critical analysis using knowledge of graphic communication, space, objects, and reference texts.

Conduct research with a critical spirit in the field of design and related disciplines, considering innovation, experimentation, and the ongoing renewal of the cultural industries, while promoting equality and democratic values.

Synthesize knowledge from diverse sources—studies, fieldwork, literature, direct observation, or practical experience—in the field of design and related disciplines within the cultural industries.

Competencies

Produce academic and professional reports related to design, the arts, and their supporting disciplines.

Learning outcomes of the subject

Knowledge

Detail the common features and specificities of design disciplines through critical analysis of historical styles and current trends. (KT01)

Distinguish the characteristics and functions of the main institutions operating in the field of design culture and cultural industries. (KT06)

Content: 1

Brief Description:

Design Analysis and Criticism is an advanced subject, located in the final year of the EINA Design Degree, which deepens the student's critical and analytical skills through the reflective examination of contemporary design projects, discourses and practices. The subject seeks to consolidate an autonomous, argumentative and committed perspective, capable of interpreting design not only as a project practice, but also as a cultural, social and political phenomenon.

Tools of critical analysis are worked on from various perspectives and dialogue with other disciplinary languages such as philosophy, sociology, aesthetics or cultural studies is encouraged. Through seminars, case analyses, specialized readings and critical essays, students develop their own position in the face of current design challenges and acquire the necessary skills to generate rigorous discourses in academic and professional contexts.

This subject is especially aimed at strengthening the student's ability to evaluate, contextualize and argue their projects, as well as to intervene in the contemporary debate on the role of design in the transformation of the world.

Training Objectives:

Strengthen an autonomous critical capacity to analyze design projects, discourses and practices from an informed, reflective and argumentative perspective.

Historically, culturally and politically contextualize design practices, understanding their relationship with social, economic, ecological and technological systems.

Master tools and methodologies of analysis and criticism from different fields of knowledge, such as philosophy, aesthetics, sociology or cultural studies.

Develop an ethical and committed view of the designer's role as a cultural and social agent, capable of influencing the transformation of their environment.

To foster the ability to express oneself in written and oral form through the production of critical texts, argumentative essays and rigorous presentations in academic and professional contexts.

Establish connections between theory and practice, strengthening the student's ability to interpret, justify and position their projects within the framework of contemporary design thinking.

Promote debate and active participation as a means of contrasting points of view, enriching critical thinking and consolidating a learning community committed to reflection on design.

Recommendations

Adopt an open and reflective attitude towards the ideas, discourses and points of view that will be worked on in class. This subject does not seek to offer closed answers, but rather to encourage critical thinking and constructive questioning.

Maintain a constant and active reading of the proposed materials. Theoretical texts are a fundamental tool for understanding current debates about design and developing an informed perspective.

Participate actively in debates, seminars and presentations, as the collective construction of knowledge and the exchange of arguments are key to critical learning.

Take care of the writing of texts and essays, both in content and form. Written expression is an essential tool for the analysis and construction of thought.

Relate the theoretical content to your own projects, looking for ways to apply critical thinking to design practice.

Be rigorous with your sources: cite correctly, contrast information and build solid and well-founded arguments.

Organize your time well: the subject requires regular dedication, especially in reading texts and completing written exercises.

Contents and Methodology

Brief Description:

The subject addresses the theoretical and methodological foundations of the analysis and criticism of contemporary design, placing special emphasis on the development of an autonomous and argumentative perspective. Frameworks of thought from philosophy, aesthetics, sociology or cultural studies are worked on, and are applied to the study of specific cases, projects and design discourses. The contents include reflection on the role of the designer as a cultural agent, the ethical and political dimension of design, the processes of legitimizing the symbolic value of objects and the construction of critical narratives. Emphasis is also placed on written and oral expression techniques for the formulation of argumentative texts and participation in specialized debates.

Teaching methodology:

1. Content capsules offered by the teacher

The teacher offers short, focused content capsules to introduce theoretical frameworks, schools of thought, key references, or specific methodological tools. These capsules serve to contextualize debates, guide the reading of texts, and support the processes of analysis and critical writing. They can be offered in person or as accessible online resources for asynchronous consultation.

2. Reading seminars and collective debate

Theoretical and critical readings are proposed and actively worked on in the classroom through participatory seminars. The aim is to foster a deep understanding of the texts, stimulate critical thinking and generate spaces for dialogue between students. Each session can be facilitated by students who assume the role of moderators or presenters.

3. Case analysis and critical writing practices

Based on contemporary design projects, objects or situations, it is proposed to make written analyses that integrate the theoretical frameworks worked on in class. These practices favor the application of the knowledge acquired and enhance the argumentative and communicative capacity of the students.

Training activities:

Reading and analysis of theoretical and critical texts

Students read selected texts weekly and prepare analysis sheets or brief critical comments to prepare for seminars. This exercise promotes understanding of key concepts and familiarization with different voices of contemporary thought.

Debates and guided seminars

Session by session, the contents are worked on collectively through debates and seminars, often moderated by the students themselves. This activity encourages active participation, argumentative ability and the exchange of ideas.

Case analysis and production of written exercises

Critical analyses of contemporary design cases are assigned, relating them to the theoretical frameworks worked on. These practices can be brief or extensive and are done both individually and in groups.

Writing and presenting an essay

Each student writes a critical essay on a chosen topic in coordination with the teacher. The activity includes a bibliographic search, definition of the structure, progressive writing of the text and oral presentation of the results.

Follow-up tutorials

Individual or small group tutorials are scheduled throughout the course to guide reading, writing exercises and preparing the final essay, promoting personalized and progressive learning.

Evaluation

General evaluation regulations

A student will be considered "Not Assessable" (NA) if they have not submitted all the learning evidences or have not attended 80% of the classes without justifying their absences. In case of a justified absence, the student must contact the teacher at the time of rejoining to determine the recovery of the activities they missed.

If the student commits any irregularity that may lead to a significant variation in the grade of an evaluation act, that evaluation act will be graded with 0, regardless of the disciplinary process that may be initiated. If several irregularities occur in the evaluation acts of the same subject, the final grade for that subject will be 0.

Continuous evaluation system

The evaluation system of EINA and UAB is a continuous assessment system, the objective of which is for the student to know their academic progress throughout their educational process to allow them to improve it.

The continuous assessment process must include a minimum of three evaluative activities, of two different types, distributed throughout the course, none of which can represent more than 50% of the final grade.

The subject cannot be passed if all assignments are not approved.

Review process

The assessment of the subject is based on continuous monitoring of the student's learning process, taking into account both active participation in class and the quality of the written work presented. Regular attendance and involvement in debates and seminars are fundamental elements for the development of a critical and argumentative perspective. Written exercises must demonstrate the ability to interpret, conceptual solidity and a critical position towards the discourses and practices of contemporary design. Argumentative coherence, expository clarity and rigor in the use of bibliographical sources will be particularly valued.

In this way, the evaluation system will be as follows:

Class attendance and participation_10%

Reading analysis and group debate_30%

Case analysis and production of written exercises_30%

Writing and presenting an essay_30%

Bibliography and Resources

Alexander, C.; Ishikawa, S; Silverstein, M, 1977, *A pattern language: towns, buildings, construction*, Oxford University Press.

Alexander, C., A, 1979, *Timeless way of building*, Oxford University Press.

Certeau, M. de, (1945), 2007. *The invention of the everyday*. 1 *Arts of making*, col. *The craft of history*, Mexico DC: Iberoamerican University.

Certeau, M. D' et al. (1945) 2011, *La Invention Du Quotidien*. 2. *Habiter, Cusiner*, col. *Foli Essais*, Paris: Gallimard.

Dols, José A., 1974. *Function of modern architecture*, Barcelona: Salvat.

Basombrío, MA, (2008), *From the philosophy of the self to the hermeneutics of the self. A journey through the work of Paul Ricoeur*, col. *Studies and Essays no. 115*, University of Malaga.

Frampton, K. (1980) 2009, *Modern Architecture: A Critical History* (World of Art), London: Thames & Hudson (4th ed., rev. & ext.).

Frampton, K., 1983 "Towards a Critical Regionalism: Six Points for Architecture of Resistance", Foster H., (ed.), *The Anti-Aesthetic. Essays on postmodern culture*. Seattle: Bay Press.

Heidegger, M., (1923) 2008, *Introduction to phenomenological research*, Madrid: Editorial Síntesi.

Heidegger, M., (1947) 2000, *Letter on humanism*, Madrid: Aliança Editorial.

Heidegger, M., (1950) 1968, *What is a thing?*, Chicago: Henry Regnery, Co.

Heidegger, M., (1951) "Build, inhabit, think". In De Barañano, KM, 1990, *Chillida-Heidegger-Husserl. The concept of space in the philosophy and plastic arts of the 20th century. IX Summer Courses, II European Courses*, University of the Basque Country.

Heidegger, M., (1969) 1999, *Time and Being*, Madrid: Editorial Tecnos.

Heidegger, M., (1975) 2000. *The fundamental problems of phenomenology*. Madrid: Ed. Trotta.

Homans, G., 1958, "Social behavior as exchange", in *The American Journal of Sociology*, 63, The University of Chicago.

Jacobs, J., (1961), 2011, *Death and life of great (American) cities*, Madrid: Captain Swing.

Mumford, L., (1924), 1955, *Sticks & Stones*, in *study of American architecture and civilization*, New York: Dover Publications, Inc., (2nd ed. rev.).

Norberg-Schulz, C., (1965) 1998, *Intentions in architecture*, Barcelona: Gustavo Gili.

Norberg-Schulz, C., (1971) 1975, *Existence, space and architecture*, Madrid: Blume.

Norberg-Schulz, C., (1974) 1999, *Western Architecture*, Barcelona: Gustavo Gili.

Norberg-Schulz, C., (1979) 1980, *Genius Loci: Towards a Phenomenology of Architecture*, Milan: Rizzoli

Relph, E., (1976), 2022, *Place and Placelessness (Research in Planning and Design)*, New York: SAGE Publications Ltd.

Ricoeur, P., (1969) *The conflict of interpretations. Essais d'hermeneutique*, Paris: Seuil.

Rogers, EN, (1954) "Continuità", in *Casabella-Continuità*, no. 199, Milan: January

Rogers, EN, (1954) "He held him responsible for tradition", in *Casabella-Continuità*, no. 202, Milan: August.

Rogers, EN, (1955) "Li preesistenze ambientali el tema practi contemporanei", in *Casabella-Continuità*, no. 204, Milan: February 1955.

Rogers, EN, 1957, "Continuity or crisis?", in Casabella-Continuity, no. 215, Milan: April-May.

Rogers, EN, (1958) 2002, Experience of Architecture, Milan: Skira.

Rogers, EN, (1968) 2009, Editorial d'architettura, Terni: Zandonai.

Rogers, EN, (1981) The element of the architectural phenomenon, Milan: Guia.

Rudofsky, B., (1964) 1987, Architecture without architects, a short introduction to non-pedigree architecture, University of New Mexico Press.

Ponty, M., (1945), 1975, Phenomenology of perception. Barcelona: Península.

Sharr, A., (2022) Heidegger on architecture (Thinkers on architecture), Barcelona: Reverte.

Tuan, YF, (1996), 2005, Cosmos and Home: A Cosmopolitan Viewpoint, Santa Creu de Tenerife: Melusina.

Tuan, YF, (1977) Space and Place: Perspective of Experience, Minneapolis: University of Minnesota Press.

Tuan, YF, (1974), 1990, Topophilia: a study of environmental perception, attitudes, and values, New York: Columbia University Press.

Unwin, S., (1997) 2003, Analysing architecture, London: Routledge.

Zumthor, P., (2004) 2014, Pensar l'arquitectura, Barcelona: Gustavo Gili.

Content: 2

Brief Description:

Analysis and Criticism is conceived as a workshop on contemporary thought in art and design. It is not a strictly theoretical subject, but rather an experimental one: the subject generates an approach to aspects of contemporary thought and philosophy and experiments with their transfer to practice and research in art and design. At the same time, the subject addresses art and design as vehicles for the development of complex thought.

Training Objectives:

1. Develop close reading skills, especially focusing on the development of concepts and theoretical frameworks of a certain complexity.
2. Acquire presentation and discussion habits typical of academic debate and, therefore, different from those that characterize the presentation of commercially oriented design projects.
3. Establish links between critical approaches to current design and those originating in other academic environments in the humanities and social sciences.

Recommendations

It is recommended to take the subject in connection with the TFG courses related to the Design Culture and Visual Creation specializations.

Contents and Methodology

Brief Description:

The course is formatted as a seminar program: sessions are generally based on the analysis and discussion of texts.

The first part of the seminar program will be led by the professor based on a reading that will be mandatory for the entire group. The main book for this part of the course is chosen based on the quality of its contribution to contemporary thought and the relevance of its arguments for the development of a discussion from the perspective of current design and art.

The second part of the program will consist of seminars that will be led by the students: a search will be made for readings that respond to the areas of interest that each student in particular has defined in relation to their own research. Each student will select a reading in order to lead a seminar session on it, with which the reading will be established as mandatory and will be analyzed collectively with the entire group.

Teaching methodology:

Part of the sessions will correspond to a seminar led by the teacher. It will be based on a mandatory reading and exercises will be proposed in its environment, with which to establish links between the reflections that are raised with the text and processes related to contemporary creation and design.

Part of the sessions will be a seminar program led by students. In this sense, exercises will be proposed regarding the selection of readings, their analysis and the preparation of class presentations, for which creative methodologies will also be used.

Training activities:

1. Creative exercises related to the mandatory reading of the course, which will be carried out in relation to the different seminar sessions of the course.
2. Conducting a seminar session based on reading proposed by the student himself.
3. Final written test: an essay approach that relates aspects of contemporary thought to reflections on art and design.

Evaluation

General evaluation regulations

A student will be considered "Not Assessable" (NA) if they have not submitted all the learning evidences or have not attended 80% of the classes without justifying their absences. In case of a justified absence, the student must contact the teacher at the time of rejoining to determine the recovery of the activities they missed.

If the student commits any irregularity that may lead to a significant variation in the grade of an evaluation act, that evaluation act will be graded with 0, regardless of the disciplinary process that may be initiated. If several irregularities occur in the evaluation acts of the same subject, the final grade for that subject will be 0.

Continuous evaluation system

The evaluation system of EINA and UAB is a continuous assessment system, the objective of which is for the student to know their academic progress throughout their educational process to allow them to improve it.

The continuous assessment process must include a minimum of three evaluative activities, of two different types, distributed throughout the course, none of which can represent more than 50% of the final grade.

1. Creative exercises related to the mandatory reading of the course: 20%
2. Conducting a seminar session based on reading proposed by the student: 30%
3. Final written test: 30%
4. Attendance and active participation in seminars: 20%.

Review process

A date and time for the review will be set once the provisional grades have been given.

Bibliography and Resources

Antonelli, Paola (2011). Critical Design, Domus

Bierut, Michael (1989). Why Designers Can't Think. Online at: <https://risd.generic.cx/why.html>

Judith Butler (2001). What is criticism? An essay on the virtue of Foucault

Joost, Gesche (2007). Design as Rhetoric

McCarthy, Steven (2012). Designer as Author Activist

Pelta, Raquel (2012), Design and activism. A bit of history, Monograph

Prado, Luiza (2014). Questioning the Critical in Critical Design, Medium

Twemlow, Alice (2017). Sifting the Trash History of Design Criticism, Ch 5, pp. 234-252

Manifestos on design / Design Manifestos

Designers Against Monoculture (2001). ENG+CAT

Engenström, Ulla (2005). Draft Craft Manifesto, On Making and Consuming Things

Jongerius H. and Schouwenberg, L. (2015). Beyond the New A Search for Ideals in Design

Mari, Enzo (1999). Barcelona Manifesto ENG

Content: 3

Brief Description:

This Analysis and Criticism subject aims to foster among students an interest in exploring and strengthening critical capacities in relation to the design of spaces and their link with society. A main objective is to refine knowledge of the theoretical and critical parameters that intervene in the development of space design.

The subject is presented as an analytical and critical seminar, with the prominent presence of reading, debate and group discussion, with the aim of delving into current issues.

The subject focuses on the theoretical trends that distinguish current design, in order to identify and frame the dominant postulates and ideologies, as well as introduce the practical techniques of criticism. The subject aims to serve as a stimulus and provides experimental situations for the development of the TFG research.

Training Objectives:

The subject is designed to promote techniques, methodologies and approaches that favor critical positions related to the design of spaces. The aim is to encourage students to develop their own reflections and analyses from experimental scenarios. Situations and work processes will be generated that serve to test the relevant research for the TFG, as well as stimulate its development for each student.

Recommendations

Students of this subject will have the following skills and knowledge as prerequisites for their adequate development: Ability to observe and describe visually Ability to analyze and synthesize Cultural concerns Knowledge of the antecedents of Universal History Ability to manage information, communication and discourse Ability to communicate orally and in writing. Ability to relate between ideologies, movements, trends, periods and cultures.

Contents and Methodology

Brief Description:

1. Introduction. Analysis versus Criticism.
 - 1.1. Expository observation and description.
 - 1.2. Content and continent in the analysis of space.
 - 1.3. Symbolism and critical judgment.
2. The crisis of modernity
 - 2.1. Preambles on modernity
 - 2.2. Alternatives to Germanic Orthodoxy
 - 2.3. Postmodernity: utopias and speculations
 - 2.4. Contemporaneity: paradigm shift and retrospective
3. The critical philosophical model.
 - 3.1. Introduction to the problem of criticism. The beginnings.
 - 3.2. Critical judgment.
 - 3.3. The objectives of criticism.
 - 3.4. The critical exercise.
4. Variables in the perception of space
 - 4.1. Symbolic variables
 - 4.2. Sensory variables
 - 4.3. Ethical-moral variables
 - 4.4. Contextual variables
5. The importance of context in project identification
 - 5.1. Project identity.
 - 5.2. Space as a finite place. Being-in-place.
 - 5.3. Critical regionalism.
 - 5.4. Conclusions and final reflections.

Teaching methodology:

Lectures by the teacher.

Support material and documentation: readings, visual documentation, library resources (documentaries, magazines)

Practical-theoretical work in classes: group work, debates, practical exercises.

Oral presentations to promote knowledge of topics and collaborative work.

External visits when possible.

Independent work through written and practical work.

Training activities:

Attendance, participation and involvement in the subject: 10%

Descriptive report of a space: 20%

Critical essay: 35%

Review of a reading: 35%

Evaluation

General evaluation regulations

A student will be considered "Not Assessable" (NA) if they have not submitted all the learning evidences or have not attended 80% of the classes without justifying their absences. In case of a justified absence, the student must contact the teacher at the time of rejoining to determine the recovery of the activities they missed.

If the student commits any irregularity that may lead to a significant variation in the grade of an evaluation act, that evaluation act will be graded with 0, regardless of the disciplinary process that may be initiated. If several irregularities occur in the evaluation acts of the same subject, the final grade for that subject will be 0.

Continuous evaluation system

The evaluation system of EINA and UAB is a continuous assessment system, the objective of which is for the student to know their academic progress throughout their educational process to allow them to improve it.

The continuous assessment process must include a minimum of three evaluative activities, of two different types, distributed throughout the course, none of which can represent more than 50% of the final grade.

Attendance, participation and involvement in the subject: 10%

Descriptive report of a space: 20%

Critical essay: 35%

Review of a reading: 35%

Review process

The subject cannot be passed if all assignments are not approved.

Bibliography and Resources

Alexander, C.; Ishikawa, S; Silverstein, M, 1977, *A pattern language: towns, buildings, construction*, Oxford University Press.

Alexander, C., A, 1979, *The timeless way of building*, Oxford University Press.

Certeau, M. De, (1945), 2007, *The invention of the everyday*. 1 *Artes del hacer*, col. The Office of History, México DC: Universidad Iberoamericana.

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Homans, G., 1958, "Social behavior as exchange", in *The American Journal of Sociology*, nº63, The University of Chicago.

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Mumford, L., (1924), 1955, *Sticks & Stones, a study of American architecture and civilization*, New York: Dover Publications, Inc., (2^a ed. rev.).

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Norberg-Schulz, C., (1971) 1975, *Existencia, espacio y arquitectura*, Madrid: Blume.

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Rogers, EN, (1954) "Continuità", in *Casabella-Continuità*, nº 199, Milan: enero

Rogers, EN, (1954) "Le responsabilità verso la tradizione", in *Casabella-Continuità*, nº 202, Milan: agosto.

Rogers, EN, (1955) "Le preesistenze ambientali ei temi pratici contemporanei", in *Casabella-Continuità*, nº 204, Milan: February 1955.

Rogers, EN, 1957, "Continuity or crisis?", in Casabella-Continuità, n° 215, Milan: April-May.

Rogers, EN, (1958) 2002, Esperienza dell'architettura, Milan: Skira.

Rogers, EN, (1968) 2009, Editoriali di architettura, Terni: Zandonai.

Rogers, EN, (1981) The element of the architectural phenomenon, Milan: Guida.

Rudofsky, B., (1964) 1987, Architecture without architects, a short introduction to non-pedigree architecture, University of New Mexico Press.

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Tuan, YF, (1974), 1990, Topophilia: a study of environmental perception, attitudes, and values, New York: Columbia University Press.

Unwin, S., (1997) 2003, Analysing architecture, London: Routledge.

Zumthor, P., (2004) 2014, Thinking architecture, Barcelona: Gustavo Gili.

Content: 4

Brief Description:

Analysis and Criticism is a subject that aims to promote a critical attitude and critical and analytical discourse, as a general reality and more specifically in relation to the practice of design.

The subject is presented as an open seminar, with debate and exchange of ideas. This approach prepares students for the theoretical part of the final project, as well as setting the broader context of design practice.

Training Objectives:

Students will dedicate themselves to reading critical texts and generating discourse, textual, through the work, or with activist projects. Academic rigor, attention to the interpretation and understanding of concepts and discourses, in addition to the promotion of general culture, are formative objectives. In addition, group work and dialogue are components to be kept in mind throughout the duration of the subject.

Recommendations

The readings marked for this subject will be discussed in class, so it will be necessary to come prepared. An active and committed attitude and behavior is expected, as would be appropriate for a seminar subject of this nature.

Contents and Methodology

Brief Description:

Classes are held in the form of seminar sessions, with the presentation of concepts and the debate of concepts presented as the main methodological notions. Active participation and continuous attendance are expected from all students, as well as punctuality and commitment to the topics and group dynamics.

Teaching methodology:

Lectures by the teacher.

Support material and documentation: readings, visual documentation, library resources (documentaries, magazines)

Practical-theoretical work in classes: group work, debates, practical exercises.

Oral presentations to promote knowledge of topics and collaborative work.

External visits when possible.

Independent work through written and practical work.

Training activities:

Master classes, commentary on texts, reflection on the functioning and activation of criticism, oral group presentations, brief written and oral comments, the writing of both academic and less formal essays (literary, creative), in addition to the production of design proposals that correspond to critical modalities will be discussed in class.

Evaluation

General evaluation regulations

A student will be considered "Not Assessable" (NA) if they have not submitted all the learning evidences or have not attended 80% of the classes without justifying their absences. In case of a justified absence, the student must contact the teacher at the time of rejoining to determine the recovery of the activities they missed.

If the student commits any irregularity that may lead to a significant variation in the grade of an evaluation act, that evaluation act will be graded with 0, regardless of the disciplinary process that may be initiated. If several irregularities occur in the evaluation acts of the same subject, the final grade for that subject will be 0.

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The evaluation system of EINA and UAB is a continuous assessment system, the objective of which is for the student to know their academic progress throughout their educational process to allow them to improve it.

The continuous assessment process must include a minimum of three evaluative activities, of two different types, distributed throughout the course, none of which can represent more than 50% of the final grade.

The subject focuses on written and practical work. Written work will be done, as well as critical content work, focused towards a final project. A final test will evaluate the follow-up of the readings and the central content of the subject.

- Practices and exercises, written and visual format (40%).
- A critical genre (20%); a critical text (20%)
- Oral Presentation (20%). Group presentation on an aspect of the subject.
- Critical/speculative design work, or graphic activism (25%).
- Final check (15%).

Class attendance and participation (a variation of up to +- 3% on the final grade is allowed)

Review process

The review will be done during the stipulated period at the end of the subject.

As a general rule, all 4 assignments for the subject must be submitted within the evaluation period of 1 call.

Students who have not met the required attendance or active participation in class will have to respond to the review opportunity with added work.

Failure to attend 80% of classes could result in the loss of the right to a full review and/or the benefits of second calls.

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