
ALTERNATIVE PRACTICES: DESIGN

Bachelor in Architectural Studies BAS SEP-2023 APDE-AS.5.M.A

Area Architecture and Design

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IZASKUN CHINCHILLA MORENO

Dr. Izaskun Chinchilla. Phd Architect from Escuela Técnica Superior de Arquitectura, Universidad Politécnica de Madrid (Spain). International Fellow RIBA. She is driving her own office since 2001 in Madrid. She has a long and deep experience in research, education and public engagement. She is Professor of Architectural Practice at the Bartlett School of Architecture, University College of London. She has also teached at Hong Kong University, Ecole Special (Paris), HEAD University (Geneva), University of Alicante (Escuela de Arquitectura Universidad de Alicante), Madrid University (Escuela Técnica Superior de Arquitectura Universidad Politécnica de Madrid), CEU San Pablo University (Madrid) and IE (Segovia). Her designer activity is accompanied by a research project called "The Structure of the Ecological Revolution in Architecture" that has taken her as visiting scholar to Columbia University in New York, Ecole de Mines de Paris and Princeton University in New Jersey and also to the Institut d 'Arquitectura Avancada de Catalunya (Barcelona), in a Postgraduate Master. In 2012 she was awarded with a Public Engagement fellowship from University College of London.

As speaker she has participated in forum, lectures and debates in more than 80 international destinies and more than 100 different magazines and publications has talked about the proposals from her office. Her work has taken part of the exhibitions in Cité de l'architecture et du patrimoine, Plateforme de la création architecturale Paris, in SCI Arc Los Angeles, 8ª Biennale di Venezia, 10ª Biennale di Venezia, V Bienal de Arquitectura y Diseño de Sao Paulo, in traveling exhibitions as Panorama Emergente Iberoamericano or Europan 7 and in different museums and Galeries including Gallery "mad is mad" (Madrid), Arquerias de Nuevos Ministerios del Ministerio de la Vivienda (Madrid) , la Casa Encendida (Madrid), Museo de Teruel (Teruel) and several Profesional Associations for Architects in Spain and several Universities in the same Country.

Some of her recognized works has been Garcimúñoz Castle Media Library for the Spanish Ministry of Public Work (3.200.000€), Organic Growth Pavilion in NY, ARCOMadrid 2016 VIP Room, several co working spaces in Madrid and Barcelona for the company UTOPIC US, FITUR STAND FAIR for COMUNIDAD AND AYUNTAMIENTO DE MADRID, Fortuny's Lecture Hall, the temporary installation climbing the staircase with Gertrude Jekyll or MADE in MADRID the souvenir Shop for Madrid Council at Plaza Mayor.

The jury of Arc Vision Prize (composed of Shaikha Al Maskari, Vera Baboun, Odile Decq, Victoire de Margerie, Yvonne Farrell, Samia Nkrumah, Kazuyo Sejima, Benedetta Tagliabue and Martha Thorne) stated: 'The jury really admires the courage of Izaskun Chinchilla who tries to open unconventional paths through researches and architectural education while being deeply concerned by a particular combination between social engagement, aesthetics and techniques to reinvent a new vision for ecological environment in her projects. The realization of every project is transgressing architecture and art installation for embracing the social in public spaces. The jury wants to enhance her dynamism in breaking the limits and her strength to express it through drawings which have been influential on a new generation of young architects.'

She is the author of the book 'Caring City' published by Actar in english and Catarata in Spanish.

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SUBJECT DESCRIPTION

Students following this seminar are at the end of their degree. We want them to make a deep reflection on what they have learnt. Are there alternative practices their education has not covered? We also want them to choose an area of practice and try to bring a first professional outcome in that particular design arena. What do we need to change in the architectural training to improve the positioning of the university graduates in our digital, global world, facing new political and environmental challenges?. This will be a design seminar, in which students have to create and put together a proposal, but we will also ask students to find new strategic areas for new practice.

These are some of the practice shifts students will be trained on:

BUILD AN AGENDA FOR THIRD PARTIES. In many projects at the School of Architecture we prevail student's own initial ideas in the final scheme. In this subject the student will proceed first to an strategic analyse of the state of practice and will find first stakeholders for her or his project. Design intentions will be explicit, and will take shape in the form of an illustrated agenda. This agenda is intended to be part of the students portfolio, but should be designed having specific stakeholders in mind and introducing specific design objectives that can benefit them.

WORKING ON ETHICS AS PART OF THE IDENTITY OF YOUR BRAND. Corporate social responsibility is affecting most of the companies, brands and institutions that can be your clients. Developing your one ethics, and letting people now about it, can help you practice in the field you want if there are overlaps and coincidences among your ethical ethos and the corporate social responsibility of your stakeholders.

HYBRID CRITICAL REFERENCES. The subject will help to bring references coming from different disciplines and from innovative practice in different fields but, but, besides and probably more important, students analytical capacity will be trained so that he or she is critical with the reference understanding that behind a picture, there are historical, financial, ecological or social conditions that are different from the context of the reference to the context of the student's work.

LOOKING AT ANOMALIES WITH CARE. Alternative practices happen, many times, when some general rules applying a way of doing do not occur. Students will relate their work with situations in which accepted principles have shifted. Companies in which the workers don't have an office, playgrounds in which children are not segregated by ages or brands that are promoting insects as sustainable food are some of the anomalies students have worked with in previous years.

COMBINING THE ROLES OF VISUAL IMAGINATION AND SOCIAL IMAGINATION. Architects tend to take decisions with their visual imagination and they think later how to promote their product. The subject will be intended to anticipate the role of social imagination: who will use my design?, which difficulties users might encounter?, how could be my design promoted?...

Applying this new perspective students will develop a model, a magazine, a prototype...or other professional products and at least 3 introductory pages for their professional portfolio, as described later.

LEARNING OBJECTIVES

The subject will take place in the form of an intense workshop lasting three weeks. It is very important to attend the class, to work in the class, to share your findings with your classmates and to review your work all class days.

The subject will be intended to:

- Make the students aware of strategic opportunities architectural international market opens for young architects.
- Help students discover different ways of practicing architecture and help them start taking decisions about what could be the best choices for them.
- Start the strategic definition of the student's career with advice and feedback from the tutor and with the feedback of relevant experts attending the final jury.
- Identify the new knowledge and skills that each student would require to develop her or his interest including the new areas of professional practice discovered in the workshop.
- Produce a highly professional and intentional piece of portfolio intended to 'open the doors' of working opportunities the students might be interested in.
- Allow the student to produce a first professional product or portfolio chapter intended to facilitate professional opportunities for the student matching her or his interest.

COMPETENCES

Per the Decree EDU/2075/2010, 29 of July

Basic Competencies:

- CB1: Students have demonstrated knowledge and an understanding of a given area of study, building upon the foundation of secondary education, supported by advanced texts, and including aspects that engage the latest advances in their area of study.

- CB2: Students know how to apply their knowledge professionally to their work or vocation and possess the competencies that are often demonstrated through elaboration and defense of arguments and the resolution of problems within their area of study.
- CB3: Students can gather and interpret relevant facts (usually within their area of study) in order to make judgments that include reflection on relevant social, scientific, and ethical topics.
- CB4: Students can transmit information, ideas, problems, and solutions to both specialized and non-specialized audiences.
- CB5: Students have developed the necessary learning skills to continue their studies with a high degree of autonomy.

General Competencies:

- CG1: Knowledge of the history and theories of architecture, as well as that of the arts, technologies and human sciences related to the field.

Specific Competencies:

- CE48: Adequate knowledge of the general theories of form, composition, and architectural typologies.
- CE54: Adequate knowledge of aesthetics, and the history and theory of fine and applied arts.

Crossed Competencies:

- CT1: Ability to identify the main characteristics of cultural identities that characterize the contemporary world through the knowledge of central ideological currents.
- CT2: Ability to exercise professional behavior in accordance with constitutional principles and ethical values of the respective profession.
- CT3: Manage unforeseen situations with the capacity to respond to changes within organizations.
- CT4: Use disciplinary knowledge to analyze and evaluate current situations.
- CT5: Integrate oneself into interdisciplinary and multicultural teams to achieve common goals in a context of diversity
- CT6: Work actively at in an international context.

TEACHING METHODOLOGY

IE University teaching method is defined by its collaborative, active, and applied nature. Students actively participate in the whole process to build their knowledge and sharpen their skills. Professor's main role is to lead and guide students to achieve the learning objectives of the course. This is done by engaging in a diverse range of teaching techniques and different types of learning activities such as the following:

To achieve previously mentioned goals, students would be offered several possible arenas of development. Each group of students will choose just one although the development of all answers will happen in parallel. The selection of a possible arena implies the accomplishment of one specific product. This year, to make the workshop as efficient as possible we are offering specific cases studies for specific clients.

Students might propose alternative arenas of interest during sessions 1 and 2 and alternative case studies during sessions 3 and 4. After this students will only be able to choose among the offered below.

Some of the arenas and their associated exercise will be:

- FABRICATION. Design your material. Digital fabrication, light industry and the rise of a more innovative craftsmanship is allowing architects and designers to redefine materiality. Students choosing this arena will be asked to build samples of a material or material component design by them and a professional catalogue of applications. PROPOSED CASE STUDY. Propose a facade system to be produced by Nagami Design

- CIRCULAR ECONOMY. Design a pavilion with discarded materials. Looking beyond the current "take, make and dispose" extractive industrial model, the circular economy is restorative and regenerative by design. Relying on system-wide innovation, it aims to redefine products and services to design waste out, while minimising negative impacts. Several NGO's and associations all over the world are asking for designs with discarded materials. Students will be invited to develop a highly professional model for their own pavilion design. PROPOSED CASE STUDY. Propose a pavilion for a future Expo for Fundación Biodiversidad.

- INDUSTRIAL TRANSFER. Lounge a hybrid design company. Architecture has important relations today with computing, graphic design, ecology, tourism, product design, fashion, sport, culture, cinema, playgrounds...Students will be asked to choose another discipline and to develop the identity, the branding, the ethos and the first work of a company joining architecture with other activity. PROPOSED CASE STUDY use the technology by the bicyclebrand Veloretti to create a collection of outdoor movable playground facilities.

- POP UP OR EVENT BASED ARCHITECTURE. Pop up architecture has largely gained in importance in the last decade. Today, we can visit pop-up amusement parks, shop at pop-up stores, eat at pop-up restaurants, and stay at pop-up hotels. Pop-up architecture offers something rare: design that is undiluted since it usually doesn't need to incorporate all regulations, real state pressure or others. Pop-ups can also precipitate economic development and community engagement, sometimes in underserved or undeveloped areas. Temporary themselves, pop-up structures can be a catalyst for lasting change (Marni Epstein-Mervis). Students choosing this arena will be asked to choose an event and create the architecture that helps hosting it. PROPOSED CASE STUDY. Create a Stand at Milano Design Festival for present the work of the Spanish Association of Ceramic Producers (ASCE)

- ARCHITECTURE FOR PERFORMING ARTS AND INDUSTRY. There is a long tradition of architects designing stages for theater, opera and ballet, although the specific necessities of this type of commissions -like those dealing with light, acoustics or costume- usually requires extra specialization. But in the last decades many new types of performing arts and events have raised. YouTube channels, TV programs, Netflix series, video games, amusement parks do also require 'stages designers'. Students choosing this arena will be asked to design a detail model for and stage for any of the previously listed performative events or an equivalent. PROPOSED CASE STUDY. Design your own scenography for the Opera 'The Rake's Progress' at Teatro Real de Madrid.

- MUSEOGRAPHY AND CURATORSHIP. A wave of innovative exhibition design has appeared in our museums in recent years. Exhibition designers many times select the actual content of the exhibition, they determine the structure, the narrative, the pedagogy and cultural intention behind, they also create a communication and media logic as well as they design the framework and the actual material support. Students choosing this arena will be asked to design an exhibition with pedagogic interest in a National Museum selected by the student or in an equivalent institution. PROPOSED CASE STUDY. Design an exhibition about Korean Pop at Fundacion Telefonica in Madrid

Besides these particular products associated with each research line, the students will be asked to compose at least 3 introductory pages for their professional portfolio with particular contents.

Learning Activity	Weighting	Estimated time a student should dedicate to prepare for and participate in
Lectures	6.67 %	10.0 hours
Discussions	13.33 %	20.0 hours
Exercises in class, Asynchronous sessions, Field Work	60.0 %	90.0 hours
Group work	13.33 %	20.0 hours
Individual studying	6.67 %	10.0 hours
TOTAL	100.0 %	150.0 hours

PROGRAM

SESSIONS 1 - 2 (LIVE IN-PERSON)

ELECTION OF THE AREA OF INTEREST, BRIEFING OF THE PRACTICE AND PORTFOLIO STRATEGY DESIGN.

Tutor will present the different arenas of interest and case studies. Students will be given time to briefly research on them, choose one and propose a particular action in this area.

The work of the subject will be done in groups of between 2 and 4 students.

SESSIONS 3 - 4 (LIVE IN-PERSON)

CONFIGURATION OF WORKING GROUPS.

Students will team up in groups following their selection of arenas of interest and will compromise with a role within the group creating and explicit list of deliverables developed by each member and a conceptual perspective of the type of work that will enhance cooperation

SESSIONS 5 - 6 (LIVE IN-PERSON)

DEFINITION OF ALTERNATIVE METHODOLOGY AND EVALUATION TOOLS FOR THE NEW PRACTICE, DEFINITION OF THE ELEMENTS AND OBJECTS TO BE INSERTED IN THE PORTFOLIO.

Tutor will present with examples the alternative methodologies that are applied to the different arenas of interest with examples. Students will define what will be the deliverables and objects to make in the workshop and include in their portfolio.

SESSIONS 7 - 8 (LIVE IN-PERSON)

PROFESSIONAL PORTFOLIO.

Students will choose references for professional portfolios from different fields and predesign own one intended to meet the practice area chosen and other professional interests. Progression will be uploaded to a forum and will be commented by tutor.

SESSIONS 9 - 10 (LIVE IN-PERSON)

DEFINITION OF ALTERNATIVE METHODOLOGY AND EVALUATION TOOLS FOR THE NEW PRACTICE, DEFINITION OF THE ELEMENTS AND OBJECTS TO BE INSERTED IN THE PORTFOLIO II.

Tutor will present with examples the alternative methodologies that are applied to the different arenas of interest with examples. Students will define what will be the deliverables and objects to make in the workshop and include in their portfolio. In this second round of methodological attention students will be leading discussion bringing their own propositions.

SESSIONS 11 - 12 (LIVE IN-PERSON)

DEFINITION OF ALTERNATIVE METHODOLOGY AND EVALUATION TOOLS FOR THE NEW PRACTICE, DEFINITION OF THE ELEMENTS AND OBJECTS TO BE INSERTED IN THE PORTFOLIO II.

Tutor will present with examples the alternative methodologies that are applied to the different arenas of interest with examples. Students will define what will be the deliverables and objects to make in the workshop and include in their portfolio. In this second round of methodological attention students will be leading discussion bringing their own propositions. This work might require several tutorials and or common sessions

SESSIONS 13 - 14 (LIVE IN-PERSON)

CONTEXTUALIZING THE PRACTICE. TWO DIAGRAMS.

Students will get familiar with the Blue Ocean <https://www.blueoceanstrategy.com/what-is-blue-ocean-strategy/> and will produce two diagrams showing how architectural practice or, a particular aspect of it works as a red ocean and, on contrast, how their own vision of the practice would work as a blue ocean. Progression will be presented in class in the form of group discussion where tutor will provide feedback.

SESSIONS 15 - 16 (LIVE IN-PERSON)

DEFINITION OF ALTERNATIVE METHODOLOGY AND EVALUATION TOOLS FOR THE NEW PRACTICE, DEFINITION OF THE ELEMENTS AND OBJECTS TO BE INSERTED IN THE PORTFOLIO III.

Tutor will present with examples the alternative methodologies that are applied to the different arenas of interest with examples. Students will define what will be the deliverables and objects to make in the workshop and include in their portfolio. In this third round of methodological attention students will bring samples of the fundamental deliverables.

SESSIONS 17 - 18 (LIVE IN-PERSON)

CONFIGURATION OF A WIN AND WIN STAKEHOLDER DIAGRAM

Students will be asked to develop a win and win strategy to promote the participation of each stakeholder in the project. Throughout the design of this strategy students would encourage partnership among stakeholders. This strategy must be uploaded to the specific assignment online in the form of a diagram. During the session students will be asked to describe the diagram and Izaskun would make suggestions on how to:

- Create more significant benefits for stakeholders.
 - Help them share those benefits.
 - Promote the association of different stakeholders through the project.
- *****

SESSIONS 19 - 20 (LIVE IN-PERSON)

CONTEXTUALIZING AND GETTING ADVICE. ETHICS AND VALUES ABOUT THE NEW PRACTICES.

Tutor will help establish connections among the students and professional practices, brands and alternative industries so that students can run a parallel track and compare her or his work with existing products. The group will organize a debate, with short presentations, on the ethics and values of alternative practices.

SESSIONS 21 - 22 (LIVE IN-PERSON)

CONTEXTUALIZING AND GETTING ADVICE. ETHICS AND VALUES ABOUT THE NEW PRACTICES II.

Tutor will help establish connections among the students and professional practices, brands and alternative industries so that students can run a parallel track and compare her or his work with existing products. The group will organize a debate, with short presentations, on the ethics and values of alternative practices.

SESSIONS 23 - 24 (LIVE IN-PERSON)

DEFINING THE ENVIRONMENTAL POLICY OF THE PRACTICE.

Environmental policy will be presented not only as a necessary social, political and cultural compromise but also as a way to add value to alternative work. Students will present their personal environmental policy and discuss how they can contribute to global objective as circular economy, reduction of carbons or weather change control.

SESSION 25 (LIVE IN-PERSON)

PORTFOLIO SPEED DATE

Students and tutor will run a portfolio speed date in which students will received plural feedback on the best expression of their interest in their portfolio

SESSION 26 (LIVE IN-PERSON)

PORTFOLIO SPEED DATE

Students and tutor will run a portfolio speed date in which students will received plural feedback on the best expression of their interest in their portfolio

SESSION 27 (LIVE IN-PERSON)

PORTFOLIO SPEED DATE

Students and tutor will run a portfolio speed date in which students will received plural feedback on the best expression of their interest in their portfolio

SESSION 28 (LIVE IN-PERSON)

REVIEW OF THE WORK

With a multidisciplinary panel.

SESSION 29 (LIVE IN-PERSON)

REVIEW OF THE WORK

With a multidisciplinary panel.

SESSION 30 (LIVE IN-PERSON)

REVIEW OF THE WORK

With a multidisciplinary panel.

EVALUATION CRITERIA

Student progress is monitored via regular individual and group tutorials, and pin-ups. There will be one critique (final review) in which students are expected to produce a coherent visual and verbal presentation of their design proposal and to communicate and debate their work with others. Grading will be based on the completion of periodic assignments, attendance and punctuality, student-instructor dialogue, participation in class-wide critiques and discussion, and the individual development of the design process. All these factors are equally important in the final evaluation and neither will take precedence over the others.

After the final review, students will be evaluated based on two items:

PROCESS, which will encompass work habits, attendance and participation, production, development, and ability to evaluate and incorporate the received criticism.

DELIVERABLES, which will evaluate the quality and quantity of the project material presented, considering the work of the semester, and with special emphasis on the work presented for the midterm review.

For the Final Review the students will receive a grade on a scale from 0 to 10, with a minimum passing grade of 5.0.

Failure to participate in the final review, in terms of deliverables or in terms of attendance, will automatically translate into failing the whole course with a grade not higher than 4.5. No late submissions will be accepted.

The minimum attendance allowed will be that established in the IE University regulations: those students that do not attend at least 70% of all sessions will fail the course with a 0,0 and will proceed directly to third enrollment.

Students that have failed the subject in first enrollment pass to the second enrollment, except those who do not meet the minimum attendance percentage. For those attending the second extraordinary exam period, the exam will have two parts: a corrected and expanded presentation of the project as developed in the first enrollment period, and a design exercise to be administered in Campus. The maximum grade a student may achieve in second enrollment is 8.

Grading Standards According to IE University policies, the students will be evaluated in a scale from 1 to 10. The standards of each grades are described below:

- 1, 2, 3, 4: Not passing level of work -- significant areas needing improvement and/or not enough deliverables to properly represent the project strategy.
- 5: Passing level of work with a few areas needing critical improvement, and/or the need for developing minimum required deliverables to properly represent the project strategy.
- 6: Fair level of work with some areas needing critical improvement.
- 7: Consistent, solid work during the whole semester. Solid grade, student producing what is expected at that year level.
- 8: Advanced level of work for what can be expected at that year level.
- 9: Exceptional level of work, within the standards of a slightly higher year-level of studio. Starting on a 9, the student could (according to the necessary consensus among professors) receive a MH as a recognition of an exceptional work.
- 10: Beyond exceptional level of work, within the standards of a much higher level of studio.

It is fundamental for the students to understand that the work should be in their totality original, this means that any reference to other authors must be correctly cited. Any attempt to omit references to other authors will be considered an act of plagiarism, and as such will have serious academic consequences. The student will pass the course when his or her final grade is equal or superior to 5 over 10 points.

criteria	percentage	Learning Objectives	Comments
Final Exam	30 %		
Individual Work	60 %		
Class Participation	10 %		

RE-SIT / RE-TAKE POLICY

BEHAVIOR RULES

Please, check the University's Code of Conduct [here](#). The Program Director may provide further indications.

ATTENDANCE POLICY

Please, check the University's Attendance Policy [here](#). The Program Director may provide further indications.

ETHICAL POLICY

Please, check the University's Ethics Code [here](#). The Program Director may provide further indications.

