ALTERNATIVE PRACTICES: DESIGN

IE University
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Academic year: 22-23
Degree course: FIFTH
Semester: 1º
Category: COMPULSORY
Number of credits: 6.0
Language: English

PREREQUISITES

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 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 analityc capacity will be train 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 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 relete their work with situations in which accepted principles have shifted. Companies in which the workers dont 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.
OBJECTIVES AND SKILLS

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:
METHODOLOGY
To achieve these goals, students would be offered several possible arenas of development. Each student 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.

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.

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.

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.

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.

ARCHITECTURE FOR PERFORMING ARTS AND INDUSTRY. There is a long tradition of architects designing stages for theather, opera and ballet, although the specific neccesities of this type of comissions -like those dealing with light, acoustics or costume- usually requires extra specialization. But in the last decades many new types of perfoming arts and events have raised. Youtube chanels, tv programs, netflix series, video games, amusement parks do also require 'stages designers'. Students choosing this arena will be asked to desing a detail model for and stage for any of the previously listed performative events or an equivalent.

MUSEOGRAPHY AND CURATORSHIP. A wave of innovative exhibition design has appeared in our museums in recent years. Exhibition designers many times select the actual contain 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 desing and exhibition with pedagogic interest in a National Museum selected by the student or in an equivalent institution.

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 contains.
<table>
<thead>
<tr>
<th>Teaching methodology</th>
<th>Weighting</th>
<th>Estimated time a student should dedicate to prepare for and participate in</th>
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<tbody>
<tr>
<td>Lectures</td>
<td>6.67 %</td>
<td>10 hours</td>
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<tr>
<td>Discussions</td>
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<td>20 hours</td>
</tr>
<tr>
<td>Exercises</td>
<td>60.0 %</td>
<td>90 hours</td>
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<tr>
<td>Group work</td>
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<tr>
<td>Other individual studying</td>
<td>6.67 %</td>
<td>10 hours</td>
</tr>
<tr>
<td>TOTAL</td>
<td>100.0 %</td>
<td>150 hours</td>
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</tbody>
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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. Students will be given time to briefly research on them, choose one and propose a particular action in this area.

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 roll within the group creating and explicit list of deliverables developed by each member and a conceptual perspectiva 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 deriverables and objects to make in the workshop and include in their portfolio.

SESSIONS 7 - 8 (ASYNCHRONOUS)

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 (ASYNCRONOUS)**

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)**

5th August 2022
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 organized 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 organized 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.

SESSIONS 25 - 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 (ASYNCHRONOUS)

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.

SESSIONS 28 - 30 (LIVE ONLINE)

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.

<table>
<thead>
<tr>
<th>Criteria</th>
<th>Percentage</th>
<th>Comments</th>
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<tbody>
<tr>
<td>Individual Work</td>
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<tr>
<td>Class Participation</td>
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<td></td>
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<tr>
<td>Final Exam</td>
<td>30 %</td>
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PROFESSOR BIO

Professor: IZASKUN CHINCHILLA MORENO
E-mail: ichinchilla@faculty.ie.edu

05th August 2022
Dr. Izaskun Chinchilla is Phd Architect from Escuela Técnica Superior de Arquitectura, Universidad Politécnica de Madrid (Spain) where she got her Master level and where her Doctorte Thesis Project “The Structure of the Ecological Revolution in Architecture” was awarded with a Magna Cum Laude in February 2016. Dr. Chinchilla is Honor International Fellow from Royal Institute of British Architects from February 2017. She is driving her own office since 2001. She has a long and deep experience in research, education and public engagement. She is Professor in Architectural Practice at Barlett School of Architecture (UCL London). She has also taught in École 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 dedication that has taken her as visiting scholar to Columbia University in New York, École 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 120 international destinies and more than 150 different magazines and publications has talked about the proposals from her office. Her work has taken part of the exhibitions in 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.

She has won the following awards among others:

1996: Highest Academic Performance Award from the Universidad Politécnica de Madrid (Best Mark in the first half of the Degree).
2001: Best Student Record. Universidad Politécnica de Madrid.
2004: Second Prize, Javier Morales Competition, organized by RECESA, 112 Social Houses in Guadalajara.


2006: Second Prize, “Competition for Temporary Equipment for Asturian Beaches”, organized by: Gobierno del Principado de Asturias, Ministry of Environment, Territory Department of Planning and Infrastructure.

2006: Third Prize, “Contemporary Art Centre Competition, ARCO Collection, Matadero of Madrid”, for the permanent exhibition of ARCO Collection, organized by IFEMA, ARCO Foundation, Colegio Oficial de Arquitectos de Madrid.

2006: Honorable Mention in the International Competition, “ENVISIONING THE POSTINDUSTRIAL LANDSCAPE. AN INTERNATIONAL URBAN DESIGN IDEAS COMPETITION” organized by City of Somerville's Mayor's Office of Strategic Planning and Community Development in partnership with Boston Society of Architects (American Institute of Architects).

2007: Second Prize in the Competition “Pavilion of Spain at the Shanghai Expo 2010”. UTE (Euroestudios SL e Izaskun Chinchilla).


2008: Runner Up in the Competition for the Revitalization of High and Low Neighborhoods of Sanlúcar de Barrameda (Cádiz).


2012: Sir Andrew Taylor Prize together with Unit 22 from the Bartlett for the best set of Technical Drawings.

2013: Honourable Mention Arc Vision Prize recognizing women contribution to architecture worldwide.

2013: Nominated to Yakov Chernikov Prize recognizing innovative practices worldwide.

2014: Honourable Mention Dalseong Citizen Gymnasium (South Korea).

2014: Iberflora prize for projects that contribute to landscape preservation together with Adriana Cabello.

2014: First Prize in the second Stage of the Competition for the City of Dreams (NY) organized by Figment.

2015: First Prize in the International Competition to Design the ARCOmadrid 2016 VIP room.
2016: Honorable Mention in the Public Competition for the Refurbishment of La Tejera, Palencia, Ministry of Fomento.


2017: Third Prize for Lounge Centro Centro, Madrid City hall.

2017: International Honor Fellow from Royal Institute of British Architects.

2017: Castillo de Garcimuñoz nominee for Best Building 2017 Plataforma Arquitectura.

2017: First Mention for the Best Original Design in CasaDecor 2017 for the Fortuny Conference Hall.

2017: First Prize for the construction of the Stand of Community of Madrid in the International Tourism Fair in Madrid (FITUR 2018).


2018: First Prize for the Competition in the Camping “El Chorro – Caminito del Rey in Álora, Málaga.

OTHER INFORMATION