DESIGN STUDIO 1: IDEA AND FORM

IE University
Professor: LAURA MARTINEZ DE GUEREÑU ELORZA
E-mail: lguerenu@faculty.ie.edu

Academic year: 22-23
Degree course: FIRST
Semester: 1º
Category: BASIC
Number of credits: 6.0
Language: English

PREREQUISITES
The students should have presented all the necessary documentation to access the Bachelor in Architectural Studies degree following the policies of IE University.

SUBJECT DESCRIPTION
Design Studio 1: Idea and Form is a propaedeutic subject that interrogates how objects, buildings, cities, and landscapes are shaped. It focuses on the critical analysis of both the processes of creation and the generation of design works in real space and time. Existing architectural projects and their developed contexts are analyzed, through looking at what inspired the designs and the common practices of master architects. The content is studied in subsequent scales that move from domestic spaces to built artifacts spread across the landscape. A specific emphasis is made on understanding the idea of the architectural threshold, as a negotiation between two spatial conditions between an interior and an exterior, and as a change of tempo in the experience of architecture.

Design Studio I lays out the FUNDAMENTALS of design and is the cornerstone of the whole design studio sequence. Students learn architectural design through the development of individual projects and are trained to analyze and react to a set of architectural problems, always underpinned by a series of theoretical classes. The course is based on a rational framework that structures the learning process of the students and organizes their acquired skills and abilities, underlying the logic of design exercises with the analysis of specific case studies.

The goal of Design Studio 1: Idea and Form is not only to show the students the tools that architects rely on in order to formalize the ideas and concepts in which the discipline is based, but also to open the way towards different interpretation systems that may foster the processes of exchange with other artistic media.

Any work of art is the outcome of merging imaginary mental experiences and physical demands of natural laws. Architecture is also born out of the mental activity developed in the imaginary space of architects, a space that is constituted by those references, motives, and themes that concern them as a consequence of the time in which they live. Architects work in a concrete way by mixing imagination and physical reality, a way of proceeding that is impossible to disengage with, and clearly relates to representation. Architects need to be able to communicate ideas in all their complexity and with any and all means of graphic expression, not only to be understood by those who have to materialize the projects and by the society as a whole, but also as part of the personal evolution of their own creative process.
Perception and representation need to follow a parallel learning process in the training of the architect, which will contribute to the learning process of how to transform ideas into form. In this abstract transit it is not possible to apply a universal theory of design, valid for every case and situation. Design demands a dialectical process that relates thinking and action, which needs to be always open and in permanent transformation. Thus, the goal of a theory of design is not to find formulas that will try to solve problems, but to be able to propose the instruments that will allow us to pose the adequate questions.

The following aphorism is attributed to Antonio Gaudí: “Science is learnt by principles and art by examples.” As Gaudí pointed out, artists cannot rely on direct-application formulas. Instead, they must construct their own visual universe by means of observation, interpretation, and representation of the world around them, considering experiences, achievements, and findings as peculiar to them. In this sense, artists must be subjected to an accumulative process of learning that is born out of their own perception. Architects, both technicians and artists, must know how to interpret the built environment under a permanent critical view.

Design Studio 1: Idea and Form is the initial point of departure in the construction of the personal creative process and a key tool to activate the mechanisms of analysis and reflection around concepts. These are precisely the concepts that need to be mastered in order to materialize the ideas that architects imagine during the design process.

Critical analysis must re-produce the mental process that the author has followed when producing his/her work. The specific knowledge of architecture is placed on the works and projects, where it is accessible for our interpretation; it is hidden but not lost, it is coded but not indecipherable. A work of architecture differs from a mere construction artifact by means of its narrative quality, for its ability to show—in a very intelligible way—the process followed in creation. For this reason, in order to know the internal order of architecture, it is necessary to reverse the construction of each of the phases that constitute the process of materialization. The built work is the starting point and the definition of a hypothesis about the possible artistic and intellectual framework that originated its construction. To analyze is to subject the architectural work to a series of questions that will allow describing it with enough precision. It is a process of permanent distillation in which observing, imagining, and designing is necessary in order to be able to observe, imagine, and design again.

Architecture has a poetic dimension that transcends the resolution of the most immediate needs. It is a dimension that goes beyond the rational thinking and that can only be responded to by means of a sound knowledge acquired by personal experience. It is a dimension that can only be achieved when the architect builds up his/her knowledge through his/her own analysis and experience.

The learning process associated with design is thus based in the analysis and discovery—with very precise examples—of how a work of architecture was conceived in order to satisfy specific demands, how it was adapted to the ideas and circumstances of a concrete time and how it retains its validity today. The main objective of this process is to develop ability for critical analysis and for tracing the inverse path of the architectural design.

Combining the teaching of design and theory, this propaedeutic subject avails students with the fundamental knowledge to continue their architectural studies curriculum. It is the necessary base to conceive and to formalize the architectural work and it is the first step to enhance students’ social responsibility for the construction of our commonly shared built environment.

*COORDINATION BETWEEN DS1 AND DS2*

Design Studio 1: Idea and Form (THRESHOLDS) and Design Studio 2: Form and Material (CONNECTIONS) address the FUNDAMENTALS that make up the base of the entire Design Studio sequence for the Bachelor in Architectural Studies. DS1 makes a special emphasis on questions of representation and the definition of architectural acts, while DS2 focuses on materiality and the phenomenological experience of architecture.
DS1 explores the ordinary and the everyday life, defining the minimum conditions of inhabitation and underlying the functional dimension of architecture; while DS2 foregrounds the poetical dimension of architecture, its ability to convey a certain meaning and to define the conditions of inhabitation in an extraordinary way. Hence, DS1 and DS2 explore the relationship of the architectural work with site and function in two opposed and complementary ways. In DS1 the site condition is usually fictional and abstractly defined, and relationships between a specific view and an architectural threshold are usually established through the understanding of how space is used. In DS2 the site condition is usually concrete and given and provides the necessary context in which the project is developed. DS1 primarily focuses on the exploration of the activities of the everyday life in the domestic scale, while DS2 explores the extraordinary activities that take place in a city and examines the contextual relationship AND connections between public and private spaces.

In DS1 we explore the question of “architecture as frame” (its ability to create a relationship with the landscape in which it is inserted); in DS2 we explore the question of “architecture as language” (its ability to create a relationship with society and culture).

*COORDINATION BETWEEN DS1 AND AHC (ARCHITECTURE HISTORIES AND CONTEXTS)*

The concepts and terms discussed in Architecture Histories and Contexts (AHC), which are considered fundamentals of architectural vocabulary, will be related to the themes analyzed and discussed during the two parts in which the program of DS1 is divided: Thresholds and Retreats.

The 3 keywords/topics featured in each weekly AHC class will be present during the particular steps of the development of the design project of DS1. By this means, students, besides gaining exposure with historical examples to the introduced concepts (i.e. wall/ window/ door; column/ roof/ ceiling; threshold/ corner/ thickness-poche), will be able to see how these concepts are present and form part of the projects they are analyzing or designing in DS1.

*COORDINATION BETWEEN DS1 AND GC (GRAPHIC COMMUNICATION)*

Students will learn the basic principles of architectural representation in the subject of Graphic Communication (GC). A good proportion of the sessions of GC will be imparted before the start of DS1, so that students are availed with the basic graphic communication skills as soon as possible. As the semester advances, and by the time students start with the design part of the project, they will be knowledgeable about the language of architecture.

OBJECTIVES AND SKILLS

2.1 BASIC AND GENERAL COMPETENCIES

Per Ministerial Decree EDU/2075/2010, 29 of July; and the official accreditation request for the Bachelor in Architectural Studies, July 2015; see BOCYL, 14 March 2018: p. 10477-10481)

- **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 state of the art 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.
- **CG2:** Knowledge of the role of the fine arts as a factor that can influence the quality of architectural creation.
- **CG7:** An understanding of the relationship between people and buildings, and between
buildings and their contexts, as well as the need to relate buildings and adjacent spaces to needs and to the human scale.

2.2 SPECIFIC COMPETENCIES
Per Ministerial Decree EDU/2075/2010, 29 of July; and the official accreditation request for the Bachelor in Architectural Studies, July 2015; see BOCYL, 14 March 2018: p. 10477-10481

PREPARATORY MODULE (CE1-11) (W: Workshop Format)
- CE1: Ability to apply graphic knowledge to the representation of spaces and objects.
- CE3: Adequate knowledge of systems of spatial representation, as applied to architecture and urbanism.
- CE4: Adequate knowledge of the analysis and theory of form and the laws of visual perception, as applied to architecture and urbanism.
- CE5: Adequate knowledge of metric and projective geometry, as applied to architecture and urbanism.
- CE6: Adequate knowledge of graphic surveying techniques in all phases, from sketching to scientific restitution, as applied to architecture and urbanism.
- CE10: Adequate knowledge of the fundamentals of topography, hypsometry, cartography and site grading, as applied to architecture and urbanism.

2.3 TRANSVERSE COMPETENCIES OF THE UNIVERSITY
- 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.

2.4. SPECIFIC OBJECTIVES AND SKILLS
In this course, we will emphasize the fundamentals of architecture, understanding it as an open productive frame that can engage the world transformatively. A play between the internal and external components of architecture, those related with the interior space and those others with the environment will be constantly fostered in order to develop engaged spaces in-between. The students will need to develop a critical understanding of the idea of the threshold, as well as its potential, to be able to enhance the experience of domestic spaces.

We will place special emphasis on the specific competencies CG7, CE1, CE3, as described above.

METHODOLOGY
Although we live in uncertain times, we expect that the semester will develop in its traditional format, that is on-site and in Studio. For that reason, students are only permitted to attend online with prior arrangements with the architecture department and only under the most urgent circumstances.

All sessions will be live on-site, where students and professors coincide in time and place.

3.1 TEACHING METHODOLOGY
The methodological system of DS1 will make students aware of the fact that the knowledge they are going to acquire in this subject is, broadly stated, a consequence of the personal experience and critical self-reflection that they accumulate on the topics that are proposed in the program.

The course is distributed in two broad categories: Thresholds and Retreats.
Each category will be learnt through the development of different (but connected) exercises that will be properly explained and reviewed in class in the format of a workshop.

The workshops (usually live in-person) will consist on the continuous development of both the formal analysis (1st half of the semester - Thresholds) and the proposal of design (2nd half of the semester - Retreats) of a project. These design projects will be underpinned by lectures and discussion seminars. The series of different approaches to a design project by means of a rigorous sequence of workshops and lectures and seminars will help the students acquiring a high degree of control over the process of design.

**Development of design projects:**

The instructor will always introduce the design project giving a brief description of the limits of the intervention and the basic objectives that will need to be pursued. The work will be always developed at least in two iterations, so that students have the opportunity to review the work while it is still in progress and respond to the received feedback accordingly. Drawings, photographs, texts, and references will be brought to class in digital format, and students will also be able to download these documents from the IE Campus. Students will always be encouraged to broaden and complete this documentation either individually or in group, relying on the resources of the library and different databases.

Students will work on their design projects individually and will be able to pose their questions or comments in the IE Campus Forum during the entire development of the project. Over the workshop sessions, students will present their project sometimes individually, sometimes collectively, but most of the times in front of the rest of the class. The different steps of the process will be developed by means of drawings, models, or simple written texts. Corrections will follow both the desk-crit method (that consists in correcting the work while being developed by the student), and the pin-up system (a more formal method that consists in hanging up all the work in a vertical wall). The professor will comment on and correct, publicly, the most outstanding aspects of each presentation in order to lead the students towards the different potential lines of development and research of the design projects.

**3.2. LEARNING METHOD FOR THE STUDENTS/ ECTS LOAD**

**Class development and students’ dedication:**

The subject of DS1 consists of 6 ECTS units, equivalent to 60 IE sessions or 90 hours of classes. During the first half of the semester (7 weeks), there will be usually 2 or 3 sessions per day of class, having 2 days of class per week, Tuesday and Friday. During the second half of the semester (6 weeks), there will be also 2 classes per week, with 3 sessions.

An important part of each class will be devoted to review the evolution of the design projects during the workshop session. Lectures will introduce the theoretical theme from which the students will need to draw the basic foundations to develop the projects in and outside the classroom. Seminars will complement the theoretical classes discussing several concepts extracted from one or several texts previously assigned to the students.

Public corrections of the design projects will represent the intermediate moment in which the instrumentality of the general concepts explained during the lectures can be tested. These tutorials will try to follow the evolution of the learning process of the students and will help the students getting used to show their work in public, both graphically and verbally, from the initial stages of their analytic and design work.

The character of this subject is primarily practical, which demands students to work outside the class consistently. The design projects will be assessed during the workshop sessions and the midterm and final reviews with external juries.

**Communication and supporting tools:**

DS1 will take advantage of the Blackboard IE. Although the professor will be present in class every day, students will rely on the different tools of the Blackboard IE in order to download and upload documents, the different steps of their exercises, leave comments on their own work—or that of their classmates—and formulate different questions. Personal communication between the professor and the students, besides the office hours and classes, will also happen through email in a fluent way.

27th June 2022
Class electronic requirements:
Although we highly recommend the use of a laptop in class, the use of WiFi in class for any activities not related to this course will hinder the grade in participation. Absolutely no messaging or texting is allowed during the class.

Distribution of the ECTS load:
The analytical and design proposal exercises are the basis of the evaluation of the students’ work and will be necessarily completed and submitted. The development of these exercises is accumulative and the assessment is continuous.

<table>
<thead>
<tr>
<th>Teaching methodology</th>
<th>Weighting</th>
<th>Estimated time a student should dedicate to prepare for and participate in</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lectures</td>
<td>20.0 %</td>
<td>30 hours</td>
</tr>
<tr>
<td>Discussions</td>
<td>6.0 %</td>
<td>9 hours</td>
</tr>
<tr>
<td>Exercises</td>
<td>60.0 %</td>
<td>90 hours</td>
</tr>
<tr>
<td>Group work</td>
<td>6.0 %</td>
<td>9 hours</td>
</tr>
<tr>
<td>Other individual studying</td>
<td>8.0 %</td>
<td>12 hours</td>
</tr>
<tr>
<td>TOTAL</td>
<td>100.0 %</td>
<td>150 hours</td>
</tr>
</tbody>
</table>

PROGRAM

4.1. GENERAL CONTENTS
The program is divided in two parts, an analytical one and a creative one, both dealing with two different scales of the experience of the everyday life: Thresholds and Retreats.

The overall project—in its two scalar dimensions—will invite students to think about the experience of inhabitation, the influence of the immediate environment of a house and the symbolic weight of the elements that compose it: matter, geometry, structure, form, program, etc. The goal is to study the way life is incorporated into architecture, paying attention to the signs of occupation of a space, the different elements that compose an atmosphere, the disposition of furniture, as well as the spatial boundaries and thresholds (windows, balconies, pergolas, etc) that relate the interior space with its context.

A single project, with discrete analytical and design phases, is developed over the course of the semester.

THRESHOLDS: The analytical phase of the project involves the study of several iconic, modern houses. A series of houses designed by modern masters—examples of the best 20th century architecture—will be selected to be used as a starting point. Photographs, plans, sections and elevations of these houses will conform the genetic material on which all the activities will rely on. Beyond architectural drawings, students will look at films, sketches, models, furniture pieces and texts that will help analyzing geometry, matter, and program—the activities that are developed in any architectural structure—, in a thorough way. Special attention will be placed to the treatment of spatial boundaries and the different mechanisms that these master architects employed to bring the exterior into the interior of the domestic space.
Based on a series of given photographs of each particular house, (1) each student will choose one threshold and will construct an experimental model out of that photograph. It will be relevant to “measure” and to focus on the different architectural elements and spatial hierarchies that shape the atmosphere of the interior and the exterior of the architectural space, and to understand from the very beginning the negotiation between two spatial conditions. Then, (2) students will graphically analyze the sensitive perception of the inhabitants of the house, beyond the purely visual or formal aspects. In order to do so, they will explore the interior-exterior elements and everyday objects, to be able to reveal a fragment of life. Special attention will be placed on the different architectural elements, objects, and pieces of furniture: their disposition, order, typology and importance in the definition of the character and personality of the house. The following step (3) will be to zoom-out to be able to understand each single-family house at length. Based on scaled graphic documents, students will synthetize the main ideas of these houses and draw diagrams that can capture their real nature while describing the possible habits of the inhabitants of the house in a clear and condensed way. (4) Once students have an overall understanding of each house, we will return to the threshold drawings, to be able to re-expand this plane into a model of a “thickened threshold,” which will be a sectioned cardboard model originated from the original spatial fragment. The new thickness will be provided out of newly found relationships—and by exchanging elements—between parts of the domestic sphere and others belonging to the exterior landscape. (5) Finally, relying on contemporary photographs of different landscapes of Iberia we will construct a new abstract site for each thickened threshold model. Students will actively participate in the generation of a landscape that is concrete and specific, but not geo-locatable.

In parallel to the development of the five steps of the analytical phase, students will build VISUAL MAPS, out of a series of thresholds they will find over a sequence of five weeks. It will be a cooperative game where every student is invited to participate in the construction of a big universe of visual references. Students will organize themselves in two different teams that will compete with each other in creating the most clear and compelling thresholds, by observing, extracting, analyzing, interpreting, and finally, representing them.

RETREATS: The second part of the project will consist on the creation of a domestic space. The students will start from the “thresholds” they have generated on the analytical part (and for which they have also constructed a new site) and which have a particular series of spatial relationships and will confront them with program.

The program for the project will not be given as a set of rooms and square meters, but as a description of the activities performed by two inhabitants, both over the course of a regular day and during particular times of celebration. Students will need to unfold a series of inhabiting conditions (a place to sleep, a place to bathe, a place to cook, a place to wash, a place to contain belongings, etc.) in the domestic space they are creating. The description of the activities will allow a high degree of analysis and interpretation, so that students can study and collectively discuss the specificities of different cultural understandings of uses of assigned spaces. Additionally, analyzing which parts of the activities need to be performed outside and inside the retreat, students will be invited to think how the unfolding and the overlapping of different particular routines inform the construction of specific architectural boundaries.

The site for the project will not be given as a plot of land (so that it is not taken for granted as a passive background for the work of architecture). Instead, students will continue with the two views they had chosen out of a particular selection of photographs and with the site they have constructed during the last step of the analytical part. Having the activities of the retreat in mind, they will re-contextualize their original thickened threshold model and subsequent articulation of elements in relation to these two views, anticipating the unfolding of the activities of the house across the architectural frame. The project will actually be developed through the negotiation of the relationships of architectural elements/furniture – landscape elements.

SESSONS 1 - 2 (LIVE IN-PERSON)

GENERAL INTRODUCTION: ARCHITECTURAL THRESHOLDS

[presentation] ANALYTICAL STEP 1: MODELS FROM A PHOTOGRAPH

27th June 2022
SESSIONS 3 - 4 (LIVE IN-PERSON)
[in class development, 1st iteration] ANALYTICAL STEP 1: MODELS FROM A PHOTOGRAPH

SESSIONS 5 - 7 (LIVE IN-PERSON)
VISUAL MAPS 1: DISCOVERING ARCHITECTURAL THRESHOLDS
[submission, 2nd iteration] ANALYTICAL STEP 1: MODELS FROM A PHOTOGRAPH
[presentation, in class development] ANALYTICAL STEP 2: THRESHOLD DRAWINGS

SESSIONS 8 - 9 (LIVE IN-PERSON)
[in class development, 1st iteration] ANALYTICAL STEP 2: THRESHOLD DRAWINGS

SESSIONS 10 - 12 (LIVE IN-PERSON)
VISUAL MAPS 2: DISCOVERING ARCHITECTURAL THRESHOLDS
[submission, 2nd iteration]: ANALYTICAL STEP 2: THRESHOLD DRAWINGS
[presentation] ANALYTICAL STEP 3: ANALYTICAL DIAGRAMS

SESSIONS 13 - 14 (LIVE IN-PERSON)
[in class development, 1st iteration] ANALYTICAL STEP 3: ANALYTICAL DIAGRAMS
[workshop] REVEALING ELEMENTS INTO DIAGRAMS

SESSIONS 15 - 17 (LIVE IN-PERSON)
VISUAL MAPS 3: DISCOVERING ARCHITECTURAL THRESHOLDS
[field trip] MADRID, WALK, WATCH, AND CHOOSE

SESSIONS 18 - 19 (LIVE IN-PERSON)
[submission, 2nd iteration]: ANALYTICAL STEP 3: ANALYTICAL DIAGRAMS
[presentation] ANALYTICAL STEP 4: THICKENED THRESHOLD MODELS

SESSIONS 20 - 22 (LIVE IN-PERSON)
VISUAL MAPS 4: DISCOVERING ARCHITECTURAL THRESHOLDS
[in class development, 1st iteration] ANALYTICAL STEP 4: THICKENED THRESHOLD MODELS

SESSIONS 23 - 24 (LIVE IN-PERSON)
[submission, 2nd iteration] ANALYTICAL STEP 4: THICKENED THRESHOLD MODELS
[presentation]: IBERIAN LANDSCAPE SITE PHOTOGRAPHS

SESSIONS 25 - 27 (LIVE IN-PERSON)
VISUAL MAPS 5: DISCOVERING ARCHITECTURAL THRESHOLDS

27th June 2022
SESSIONS 28 - 30 (LIVE IN-PERSON)
MID-TERM REVIEW with external guest critics

SESSIONS 31 - 33 (LIVE IN-PERSON)

SESSIONS 34 - 36 (LIVE IN-PERSON)

SESSIONS 37 - 39 (LIVE IN-PERSON)

SESSIONS 40 - 42 (LIVE IN-PERSON)

SESSIONS 43 - 45 (LIVE IN-PERSON)

SESSIONS 46 - 48 (LIVE IN-PERSON)

SESSIONS 49 - 51 (LIVE IN-PERSON)

SESSIONS 52 - 54 (LIVE IN-PERSON)

SESSIONS 55 - 57 (LIVE IN-PERSON)
SESSIONS 58 - 60 (LIVE IN-PERSON)

FINAL REVIEW with external guest critics

[submission, FINAL iteration] THE DESIGN OF A SHELTER FOR A COUPLE

BIBLIOGRAPHY

Recommended


- Louis I. Kahn. (1986). What will be has always been. New York,. Access Press. ISBN 0847806073 (Printed)


EVALUATION CRITERIA

6.1. GENERAL DESIGN STUDIO SEQUENCE OBSERVATIONS
Student progress is monitored via regular individual and group tutorials, and pin-ups. There will be three critiques (midterm review, 75% review and final reviews) 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.

6.1.1 Midterm evaluation
After the Midterm Review, students will be evaluated based on three items:

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

- **CONCEPT**, which will evaluate the rigorousness, coherence, and character of the project developed, and well as the general quality of the presentation.

- **CRAFT**, which will evaluate the material and graphic quality of the work present (models, drawings, etc.)

**Failing to present, verbally as well as graphically, or an absence during the midterm review will translate into the deduction of 2 (two) points from the final grade.**

After the Midterm Review, students will receive a non-binding grade as an indication of her or his progress at that point of the semester. This grade will be based on the following scale:

**Check:** the student has reached the goals set up for the first part of the semester.

**Check +:** the student has surpassed the goals set up for the first part of the semester.

**Check -:** the student has not met the minimum goals set up for the first part of the semester.

This grade will not determine the final grade and should be taken as an indication of progress.

6.1.2 Final Evaluation
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.

After the Final Review, and considering the totality of the work developed over the course of the semester, students will be evaluated on two areas:

- **PROCESS**, as described above, applied to the entire semester. The number of iterations developed by the students will count significantly towards the final grade.

- **CONCEPT**, which will evaluate the rigorousness, consistency, and strenght of the project developed, and well as the general quality of the presentation (structure and appropriateness).

- **CRAFT**, considering the production in quality and quantity of the deliverables in daily basis, pin-ups, exercises, and reviews and with special emphasis in the production realized for the final review.

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 requirements to pass include the conceptual understanding of the architectural threshold (analytical phase), which will need to be implemented later in the design of the retreat (design phase). Students will need to produce a minimum of plans and sections that correspond to each other, as well as a site plan and a site section. The project will need to demonstrate consistently that the students have learnt how to navigate space in and out as well as vertically.

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.

27th June 2022
6.1.3 Grading Standards
According to IE University policies, the students will be evaluated in a scale from 1 to 10. The standards of each grade 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.

6.2. DSI EVALUATION CRITERIA AND WEIGHTENING
(Per Ministerial Decree EDU/2075/2010, 29 of July; and the official accreditation request for the Bachelor in Architectural Studies, July 2015; see BOCYL, 14 March 2018: p. 10477-10481)
This course will involve the following evaluation methods:

- SE1: Attendance and Active Participation.
- SE3: Submission and/or Presentation of Individual Projects.

The outcome of each design project will be evaluated based on Process, Concept, and Craft. Other complementary aspects such as the active participation in class will allow introducing nuances in the grade.

The final projects will be evaluated, with a grade number (from 0 to 10).

6.3. SECOND ENROLLMENT
Students that have failed the subject in first enrollment pass to the second enrollment. As explained, those who do not meet the minimum attendance percentage according to IE University policies will not have the option of attending the second enrollment and will automatically pass to the third enrollment.

For those attending the second extraordinary exam period, the exam will have two parts: Part I that will be a presentation of the project originally produced during the ordinary period with a further development of those areas that were underdeveloped for the final review, and Part II which consists on a design exercise to be presented and administered the day of the exam. The students will have to pass Part I to be able to pass to Part II. Those students that do not pass Part I will go to third enrollment.

Part I and Part II should obtain a passing grade for the student to be able to pass the second enrollment. The minimum grade to pass the second enrollment is 5.0.

The second enrollment conditions and requirements will be explained by the professors in a specific document handed out to the students that fail the class. The students attending the second enrollment have the right of requesting office hours to follow the progress made in the improvement of their projects.

**THE EXAM WILL BE LIVE IN-PERSON AND IT WILL TAKE PLACE IN THE CAMPUS WHERE THE STUDENTS TOOK THE COURSE, SEGOVIA OR MADRID.**

<table>
<thead>
<tr>
<th>Criteria</th>
<th>Percentage</th>
<th>Comments</th>
</tr>
</thead>
</table>

27th June 2022
Laura Martínez de Guereñu is an architect, design critic, and associate professor at IE University, Madrid-Segovia, Spain. She currently holds a Humboldt Research Fellowship for Experienced Researchers hosted by the TU Munich, Germany, and has also been a grantee of the first Lilly Reich Grant for Equality in Architecture (Mies van der Rohe Foundation) and a Leonardo Grant for Researchers and Cultural Creators (BBVA Foundation). She holds a Master in Design Studies with Distinction from Harvard University and a PhD in Architecture from the University of Navarra. Laura’s essays have been published in a number of books and periodicals, including Grey Room, Architectural Histories, Archivo Español de Arte, Massilia, Docomomo Journal, MAS Context, A+U, Architectural Record, and Arquitectura Viva. She is author of Re-enactment: Lilly Reich’s Work Occupies the Barcelona Pavilion (Fundació Mies van der Rohe, 2020; Finalist FAD Award 2021, Ephemeral Performances), editor of the journal issue “Who Designs Architecture? On Silenced and Superimposed Authorship” (RA, no. 23, 2021), and co-editor of Bauhaus In and Out: Perspectives from Spain (AhAU, 2019).