DESIGN STUDIO 1: IDEA AND FORM

Bachelor in Architectural Studies BAS SEP-2023 DS1-AS.1.S.B

Area Architecture and Design
Number of sessions: 60
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Degree course: FIRST
Number of credits: 6.0
Semester: 1º
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Elena Pérez Garrigues is Master Architect by the Polytechnic School of Architecture of Madrid, ETSAM. Founder and Design Director of Ninom, an internationally awarded multidisciplinary architectural design practice founded in 2006, based in Madrid, with satellite offices in Shanghai and Kuala Lumpur.

Elena´s work spans from Architecture and Heritage Renovation to Interior Design and Scenography, including the refurbishment of Cvne Winery (Best of Wine Tourism Architecture 2010), Chen Yifei Museum in Zhu Jia Jiao, Shanghai, or Tussore scenography, performed in Teatro Real of Madrid. Her work has been widely published on international magazines including Detail, AIT, Formas de Proyectar or Philip Jodidio´s Taschen Books: Architecture Now! Eat, Shop, Drink, and has been exposed in several exhibitions as "Grandes vinos, Nueva Arquitectura" at COAM or "Arquitectura en Danza" at COAAvila. Her scenography work has been granted to be developed through several Artistic Residences of Casa Encendida and Alcalá de Henares University, or the Creation Grant of la Nave del Duende in Cáceres.

Currently Elena teaches first year Design Studio at IE School of Architecture and Design, and Interior Design at IED, Instituto Europeo di Design. She has been Honorary Lecturer at the Hong Kong University in the Shanghai Study Centre, HKU-SSC, teaching Urban and Architecture Design Studio. Previously she has been professor at the Master on Creative Intelligence, Design and Communication of the UPM, awarded with the Teaching Excellence. She has also been invited to share her work at several Universities and Institutions as Tongji University in Shanghai (Sino Spanish Dialogue on Contemporary Architecture), the Tel Aviv University (Tilanqiao: The future of the Jewish settlement in Shanghai) or Intermediae-Matadero. (Alterpolis Urban Lab).

Co-founder and Vice-president of SAS, Spanish Architects Society in China, Elena founded in 2012 this platform to foster connec-tion and knowledge transfer between the agents involved in the architectural process of China and Spain.

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SUBJECT DESCRIPTION

REIMAGI(NI)NG THE DOMESTIC SPACE

An anthropologically oriented approach to Design Studio 1

Ds1: Idea and Form, is the first year/first semester design studio, the initial in the Design Studio sequence in the Bachelor in Architectural Studies. Together with Design Studio 2: Form and Material in the second semester, lays out the FUNDAMENTALS of Design. They should be seen as a unit, but each emphasizes different aspects of the learning and design process.

In Design Studio 1, students begin their process of understanding what architecture is, how it relates to the human body, space, and the world, what and how architectural meaning is constructed, and what it means to design precisely by designing.

Students will begin by actively turning their senses to the minimal acts of everyday life. The immersion in an environment that the students know (or think they know) in a very intimate and detailed way, the domestic environment and the meaning of what domesticity is, will allow them to design from the first moment of the studio.

The studio proposes a sequence that moves from a simple object of daily use, to the body that perceives and manipulates it, to the embodied actions that result from this relationship with the object, to the spatial relations and definition of space that result from this entangled relationship. The goal is to allow students to begin the process of design as a process of discovery in a very intuitive way. Instead of giving a definition of what architecture is and, above all, creating an authoritative voice by showing what architecture looks like, the point is to start with the minimal acts that constitute the spatial engagement between us and the world, in order to arrive at architecture as a built object at the end.

The key to this is to examine how objects, bodies, and space interact to create architectural meaning.

Space is not (or not only) a homogeneous continuum that can be described geometrically and mathematically. It is defined and influenced by the way we humans perceive it and by the objects we interact with. A simple everyday object, let's say a toothbrush (or comb, or a pan, or a book, or a jewel, or a pair of trousers or…), establishes different types of relationships with the space in which it is placed, producing different sets of meanings and types of knowledge. In purely geometric/mathematical terms, its position can be defined by a reference coordinate system as a set of points in abstract space. Thus, there are mathematical relations between the object and space in general that can be objectively measured. This is a scientific kind of knowledge.

However, we humans do not perceive space (and the world) in mathematical terms, this is an abstraction of our mind. We perceive the world through our senses, all the senses, not just sight. Senses that are embedded in a body configuration that determines how these senses work and that produces a specifically human set of spatial boundaries or relations. Perception is always embodied perception, because we perceive the world through our bodies (we are not, or not yet, an AI application running on a machine). Therefore, space is always embodied space, and the knowledge that results from this embodied perception is always situated, has a location, a place, and a moment in time in which it occurs.

"Embodied space," according to anthropologist Setha M. Low, "is the place where human experience and consciousness take on material and spatial form." (Embodied Space(s): Anthropological Theories of Body, Space, and Culture, Space and Culture, Volume 6, Issue 1). This means that instead of a purely abstract space, we encounter a much richer and more complex understanding of space, one that links material, body, and culture (in the broadest sense) into a unified perception. Embodied space links body, space and culture in a way that moves from the simple experiential and material aspects of objects and bodies to the symbolic and the broader social, cultural, political, economic forces in which that body is placed or situated at any given moment.

Understanding this is key to understanding how we design architecture, because what architecture is, is essentially a complex manipulation or articulation of space into built structures in which people live. Therefore, knowing what space is, how it is limited and experienced, and how it can be manipulated is key.

Let's return to the toothbrush example (or fill it with the domestic object your prefer: there are infinite). As said, since we perceive through our senses and our bodies, there are a number of meanings or relationships that arise from this fact. For example, our eyes are placed in front of us (and in fact the very idea of 'front' and 'back' is determined by our body structure), so we assign a position to the toothbrush that we see as 'in front of us'. Our body also makes a difference between 'one side' (like 'left') or 'the other side' (like 'right'), and between 'up' and 'down', and between what can be reached by our hand and what cannot, and so on and so forth. So, we can say that the toothbrush in the example is in front of us, to the left and above us, and perhaps resting in a glass on a shelf. In this way, its position can be defined in relation to our physical experience of it, beyond the abstract coordinate number (x, y, z) provided by the mathematical definition. Because the object affects us and is affected by us.

Moreover, this object, the toothbrush, is precisely a "toothbrush" because we experience it within a symbolic/cultural framework in which toothbrushes exist and have a meaning and say something to us. Both at the level of society and at our own individual level. From my subjective, individual point of view, "my" toothbrush is fundamentally different from "your" toothbrush. Not only in terms of property, but also because I have memories of it, the bristles themselves have been deformed according to my way of brushing, I may prefer a harder or softer one, my hand recognizes the exact shape of it, my eyes tell me about its color or aging, etc. From a broader, collective point of view, it is also connected to the society in which toothbrushes are used to keep dental hygiene and/or are produced as commodities in a market economy, are manual or electric, etc.

Moreover, the toothbrush is not isolated in the world. It is placed, for example, in a jar that rests on a shelf or in a cupboard, and it is contained by a larger type of space called a bathroom, which may be in a house, or in a hotel, or in some other type of building that may be part of a larger aggregate of buildings, like a village or a city. And within this space that we call bathroom, it also creates another set of relations with other objects that are in the same place, like toothpaste, dental floss, and so on.

These spatial relations are mediated not only by our embodied perception and the given spatial conditions, but also by the broader cultural, social, political, etc. frame in which we are situated when we perceive this toothbrush. We can say, for example, that a toothbrush has meaning only in a society in which toothbrushes exist. And that its meaning will change if it is perceived as a common and cheap object or as a luxury object.

On yet another level, when we use this object, we perform specific actions and movements with our bodies that involve the expanded scenery already mentioned (toothpaste, floss, mirror, sink, faucet, water...) in the creation of an inherent spatiality that is no longer static, but connected through movement to other spaces. Other spaces in which we will meet other bodies, which of course perceive the space as an embodied space, but from a different point of view.

The experience of this object is therefore linked to time and temporality. But not only as actions that unfold in time. Because this embodied experience happens at a particular moment in time, but it can also trigger meaningful memories of the past or desires for the future, disrupting the linear sequence of time in a productive way.

In summary, the studio will help students to navigate the architectural experience of space as embodied space, delving into its multi-layered complexity. By identifying three distinct but complementary types of meaning from which different spatial conditions emerge, students will explore the basic ingredients through which architectural space is designed and understood. By differentiating and reconfiguring the geometric/mathematical (objectively quantifiable), the experiential/sensual (embodied), and the social/cultural (symbolic) in the experience of the domestic environment, students will design a complex architectural space from within rather than from without.

The studio is framed by a set of theoretical references that help to understand the conceptual underpinnings of the work. At its core is the long tradition of phenomenology, and in particular the phenomenology of perception, which has been applied to architecture in various ways, from the seminal work of Christian Norberg-Schulz to, for example, the more recent work of Juhani Pallasmaa. The approach to architecture as an experience, as presented for example in the book Understanding Architecture by Rober MacCarter and Juhani Palasmaa, is another related area. So is the concept of 'embodied space' developed by Setha M. Low and others. 'Situated knowledge' as proposed by Donna Haraway and interpreted by Jane Renell as situated practice in the field of architecture, as well as Judith Butler's work on performance and the performative, both coming from feminist approaches to the production of knowledge, should also be mentioned here.

There is also a foundational approach that comes from anthropology, as developed in the work of Tim Ingold, who, for example in his book Making, specifically proposes the relevance of anthropology to architectural design. Anthropology is a different but closely related field to ethnography, from which this studio also benefits, as in the proposals of "architectural ethnography" by Momoyo Kajima of Atelier Bow-Wow and others.

Finally, a clear inspiration for this design studio comes from the writings of Georges Perec, especially his delicious text Species of Spaces (Espèces d'espaces), a quotation from which opens this syllabus.

COORDINATION WITH OTHER FIRST YEAR COURSES

-Design Studio 1: Idea and Form firstly coordinates with Design Studio 2: Form and Material, the second semester/first year design studio. DS2 follows the extended narrative already present in DS1 by moving from the domestic realm to the broader environment of the city. Starting from similar concerns of perception and embodied space, DS2 builds on extended narratives of architecture emphasizing its materiality but also other ways of perceiving.

If DS1 explores the ordinary and the everyday life, defining the minimum conditions of inhabitation and underlying the functional dimension of architecture, DS2 expands on the political dimension and its ability to convey meaning and to construct the conditions of inhabitation for a community.

Hence, DS1 and DS2 explore the relationship of the architectural work with space, body, site, function, form and materiality in complementary ways.

-DS1 is also coordinated with Architecture Histories and Context, which provides fundamental theoretical and historical knowledge of key architectural terms and elements. AHC offers a broader disciplinary context to the first-year students that complements the hands-on approach essayed in design studio.

-Graphic Communication provides the students with the fundamental graphic tools to represent and design the built environment. The tools learned will form the core of the students' design skills and as such will be used extensively in DS1. GC starts a week prior to the start of DS1 with an intensive workshop that immerses the students into the graphic world of architecture, and it will evolve in parallel with the studio along the semester.

LEARNING OBJECTIVES

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 in an international context.

2.4 SPECIFIC OBJECTIVES AND SKILLS

In this course we will emphasize:

1- Ability to apply graphic knowledge to the representation of spaces and objects.

2- Adequate knowledge of systems of spatial representation, as applied to architecture and urbanism.

3- Adequate knowledge of formal theory and analysis, and the laws of visual perception, as applied to architecture and urbanism.

4- Knowledge of the role of the fine arts as a factor that can influence the quality of architectural creation.

5- 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.

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:

3.1. Teaching methodology

The methodology used in DS1 helps the student to start designing from the first day of the course. Students are guided in a process of discovery that begins with the selection and representation of a simple everyday object and leads them, step by step, through the complexity of the embodied experience of space and the emotional, social and cultural layers of architecture, to the multilayered design of architectural spaces. It is essentially a process of individual discovery that, although closely supervised by the professors, emphasizes the autonomous learning of the student in the process of doing.

The subject is organized in a series of design proposals of additive and increasing complexity, accompanied by theoretical lectures and constant critical discussion with the professors and their peers. The material will be learned through the development of the design proposals, the content of which will be properly explained and reviewed in class through a series of critical sessions.

The different assignments will be introduced by the professors through a detailed description of the limits of the intervention and the basic objectives of each particular assignment. On a weekly or bi-weekly basis, the different cumulative parts of the designs will be explained, analyzed and discussed together. The evolution of the different parts of the work will be critically addressed in each subsequent brief.

Lectures will provide the students with the necessary information to critically develop their design analysis and proposals, and will also help to build a solid architectural culture through the introduction of selected examples. Therefore, the lectures will help to explain, through theory and architectural examples, the basics of the different briefs and the main competencies developed in the curriculum. The lectures will also prepare students for historical research and for research into the material, technical, social, environmental and economic foundations of architecture.

Group work will help students learn to work collaboratively, for example, in site analysis and programmatic definition. They will also create a physical collaborative library of domestic examples.

In **pin-ups** or **critical sessions**, students present their exercises to the rest of the class, using drawings, models, PowerPoint presentations, or a simple written text. This is followed by a public, open discussion and feedback from the professors and peers. Relevant aspects of each presentation will be highlighted in order to guide the students towards the different potential lines of development and research of the design projects.

Finally, the progress of the design is constantly monitored through **desk crits**, where the work is discussed with the professor sitting at the desk as the student develops it one-on-one.

By the end of the semester, students are expected to have a high degree of control over the design process and be able to work independently.

The various materials (assignments, lectures, presentations, readings, etc.) will be made available to the students in digital format through the online campus facilities. The communication with the students will be done equally through Blackboard Ultra and the institutional platform Goggle Drive. The course folder will serve as a complete repository of the work produced throughout the semester.

The nature of this subject is primarily practical, which requires students to work consistently in class and outside of class. Individual work in the studio space is required during class hours that are not devoted to lectures or other collective learning activities.

The design projects will be assessed during in-class sessions and the mid-term and final reviews. External jurors will be invited to the reviews.

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

Class electronic requirements:

The use of a laptop in class is necessary to adequately follow the classes. However, the use of Wi-Fi in class for any activities not related to this course will hinder the grade in participation. Absolutely no messaging or texting or videocalling is allowed during the class.

ECTS subjects: (150 hours are required = 6ECTS x 25h)

The subject of DS1 consists of 6 ECTS units, equivalent to 60 IE sessions (or 90 hours of f2f classes). There will be usually 3 sessions per day of class on Fridays and 2 sessions on Tuesdays during the semester.

PROGRAM

The work along the semester is divided into two parts. The first part will explore the domestic space in an inductive way, starting from the detailed study of an everyday object and its interaction with the body and the different spaces it creates/inhabits to create a complex spatial aggregate. The second part will explore how the specificities of an existing site interact with and transform the previous spatial aggregate to produce a complex domestic design. To do this, the students will create their own domestic narratives, triggered by memory or desire, which will produce the framework for their explorations and design materializations.

The process can be summarized as follows:

PART 1. FROM THE REAL TO THE REMEMBERED OR DESIRED (by mid-term): Building spatial narratives triggered by everyday objects inhabiting domestic environments in their engagement with bodies and spaces to produce a catalogue of situated domestic spatial aggregates.

PART 2. AND BACK TO THE REAL (until final): Returning from the remembered/imagined domestic spatial aggregates to a physical, real, present site in Segovia to articulate these domestic settings according to spatial strategies and architectural operations prompted by the selected plots/sites.

The architectural object or construction that will be produced by the end of the semester will thus be the result of a process that moves from the particular to the general, from the individual to the communal and collective, and from the minimal units of architectural meaning to the construction of larger ensembles, in a bottom-up sequence.

PART 1:

Students will begin by selecting a set of everyday objects, as directed by the professors, with which they will work during this first part of the semester. At the same time, each student will create a narrative setting (in writing and/or drawing) for a remembered or desired domestic environment. They should draw inspiration from their own experiences of domestic environments, from their own homes, from the homes of relatives or friends, from their geographical, cultural and temporal contexts, from films, literature, television series, documentaries, or whatever the source. However, they should critically engage with the 'domesticity' of these remembered/desired spaces, attempting to question precisely what their own regular or usual experiences are (for example, in terms of gender, race, or decolonial discourses).

The selected objects would be relevant elements in the narrative setting, as they will help to identify body-object interactions, spaces and actions triggered by these and other interactions.

From this point, the process will proceed in several steps through continuous drawing and modeling in a sequence: object/body/action/sequence/space/spaces/assemblage.

By representing and analyzing first each object, then its interaction with the space in which it stands and the body that uses it, then the actions and movements that the object (and other possible ones) provokes, then the spaces and their connections in which these actions take place, as well as the interactions with other objects and inhabitants of the dreamed/desired domestic space, different spatial, temporal, and bodily/material narratives will be worked out.

The student will explore how these tiny and seemingly insignificant objects can trigger complex sequences of interactions at multiple levels, both spatial and temporal, that are part of and contribute to the construction of the built environment.

PART 2:

The second part will begin with the identification, visit and analysis of a series of plots/sites in the city of Segovia and its surroundings. According to the domestic narratives created and the different aggregates proposed, a catalogue of "spatial situations" will be created according to the selected sites. These spatial situations will prompt different architectural operations in which materiality, construction and the elements of architecture, together with a detailed programmatic definition, will reconfigure the medium-term spatial aggregate into a workable architectural construction.

By working with different strategies in an iterative manner, students will understand how to implement sound conceptual proposals to reconfigure their programs, sites, and materialities.

The result of the iterative process will help students understand that architecture is not a formal phenomenon that exists outside of us, but is the result of the complex interaction of our embodied minds with the material structures of construction, the spatial and other determining site conditions, and the individual and collective social and cultural structures that produce its meaning.

Various scales will be explored in a seamless movement along the term, from the tiny scale of the everyday object, to the scale of the body parts and the body itself, to the spaces in which this body moves and actually produces, to the larger scale of the summatory of these different spaces to produce a unified aggregate. Drawings and models will range from the 1:1 scale of the object to the 1:100 scale of the aggregate to the 1:1000 scale of the site.

One of the goals of the process is to understand that the domestic space is not something that is given to the human condition, but is constructed by society (or the powers in society) at each moment in history as a space of inequalities (basically gender and "class"). And as such, it is constantly changing and should be rethought and transformed in search of an egalitarian one. A private space, something that probably each of us understands at first glance as the core of any domestic space, is a very modern and indeed Western cultural construction, linked to modern ideas of individuality and intimacy, and certainly to gender (Virginia Woolf).

All drawings and models are made by hand. Detailed instructions about drawing tools, paper, materials for models and other details will be given for each of the assignments.

Collaborative Library

A collective library of relevant domestic spaces will be produced by the students. It will be created physically, on paper, by researching the physical collection of architectural journals and magazines available in the university library and by photocopying / scanning.

MAIN AIMS

STRATEGY DEFINITION (Disciplinary skill)

-Understanding perception as embodied perception, the body as the center of a network of relations that are always situated, and that it is not static but I constant movement in time.

PROGRAMMING (Disciplinary skill)

-Understanding 'programs' or 'uses' as actions or verbs and not as given nouns. Activities and not 'spaces'. Understand of the basic concepts of domestic space and the different domesticities involved, beyond the traditional and normalized ones.

SITE ANALYSIS (Disciplinary skill)

-Understanding the intimate connections between architecture and site or place. There is no architecture in abstract mathematical or geometric space, but always in real lived space, which is concrete and sited.

DIAGRAMMING (Practical skill)

-Understanding the basic spatial and material operations that bring the elements of architecture together and determine its form and relationship to other architectures from within.

ORTOGRAPHIC PROJECTIONS (Practical skill)

-Plans and sections as basic design tools. They are not only ways of 'representing' architecture, but mainly ways of analyzing and designing. In that sense, they are the core of any architectural design education.

ENGAGEMENT

-Design studio 1 proposes the student to engage with the contemporary problems of our society through the understanding and redefinition of the assumed concepts of what 'domestic space' means. In that sense, it will critically challenge the 'normalized' ways of living and ask the students to research on and to propose different ways of inhabiting the domestic environment.

REMEMBER: The studio is not a passive classroom, but the primary space for working and developing your ideas, both alone and with your classmates (and professors).

Learning Activity	Weighting	Estimated time a student should dedicate to prepare for and participate in
Lectures	10.0 %	15.0 hours
Discussions	10.0 %	15.0 hours
Exercises in class, Asynchronous sessions, Field Work	60.0 %	90.0 hours
Group work	10.0 %	15.0 hours
Individual studying	10.0 %	15.0 hours
TOTAL	100.0 %	150.0 hours

PROGRAM

SESSION 1 (LIVE IN-PERSON)

Presentation of the semester: REIMAGI(NI)NG THE DOMESTIC SPACE

An anthropologically oriented approach to Design Studio

Preliminary assignment introduced: short reading on a domestic space

SESSIONS 2 - 4 (LIVE IN-PERSON)

Pin-up of domestic objects

Introduction of First Part assignment: FROM THE REAL TO THE REMEMBERED OR DESIRED. Domestic Narrative and everyday objects

Mini-lecture: Introducing domesticity. Everyday objects, uses and spaces

In-class development.

SESSIONS 5 - 6 (LIVE IN-PERSON)

Drawing everyday objects.

Desk-crits and In-class development.

SESSIONS 7 - 9 (LIVE IN-PERSON)

Introduction of next phase: Bodies, actions, performance

Mini-lecture: Programs as actions

Desk-crits and In-class development.

SESSIONS 10 - 11 (LIVE IN-PERSON)

Pin-up of catalog of actions

Desk-crits and In-class development.

SESSIONS 12 - 14 (LIVE IN-PERSON)

Introduction of next phase: Drawing actions, drawing spaces

Mini-lecture: one space / multiple spaces / Above, below, in front, behind, at one side, at the other…

Desk-crits and In-class development.

SESSIONS 15 - 17 (LIVE IN-PERSON)

Introduction of next phase: Spatial conditions and connections

Mini-lecture: From one space to another

Desk-crits and In-class development.

SESSIONS 18 - 19 (LIVE IN-PERSON)

Pin-up: actions and spatial conditions

Desk-crits and In-class development.

SESSIONS 20 - 22 (LIVE IN-PERSON)

Introduction of next phase: Assemblage, first iteration

Mini-lecture: strategies of connection (2) / Programmatic connections

Desk-crits and In-class development.

SESSIONS 23 - 24 (LIVE IN-PERSON)

Pin-up: spatial connections

Introduction of next phase: Assemblage, second iteration

Desk-crits and In-class development

SESSIONS 25 - 27 (LIVE IN-PERSON)

Introduction of next phase: Midterm preparation

Desk-crits and In-class development.

SESSIONS 28 - 30 (LIVE IN-PERSON)

MIDTERM REVIEW

SESSIONS 31 - 32 (LIVE IN-PERSON)

Introduction of Second Part assignment: BACK TO REAL. Sites and site conditions
In-class development.

SESSIONS 33 - 35 (LIVE IN-PERSON)

Site visit and site visit assignment: site conditions and site strategies

SESSIONS 36 - 37 (LIVE IN-PERSON)

Mini-lecture: Architectural Strategies 1
Pin-up: site conditions, site strategies

SESSIONS 38 - 40 (LIVE IN-PERSON)

Assemblage, site conditions and strategy: first iteration
Introduction of next phase: design proposal 1
Desk-crits and In-class development

SESSIONS 41 - 42 (LIVE IN-PERSON)

Design proposal 1
Desk-crits and In-class development

SESSIONS 43 - 45 (LIVE IN-PERSON)

Mini lecture: Field operations (Architectural Strategies 2) Phenomenological strategies
Introduction of next phase: design proposal 2
Desk-crits and In-class development

SESSIONS 46 - 47 (LIVE IN-PERSON)

Design proposal 2
Desk-crits and In-class development

SESSIONS 48 - 50 (LIVE IN-PERSON)

Mini lecture: Materiality and Architectural elements
Introduction to Code regulations on accessibility
Introduction of next phase: design proposal 3
Desk-crits and In-class development.

SESSIONS 51 - 52 (LIVE IN-PERSON)

Desk-crits and In-class development.

SESSION 53 (LIVE IN-PERSON)

Mini lecture: Materiality and Architectural elements 2.

Introduction of next phase: design proposal 4

Desk-crits and In-class development.

SESSION 56 (LIVE IN-PERSON)

Introduction of next phase: Final Review preparation

Desk-crits and In-class development.

SESSION 58 (LIVE IN-PERSON)

FINAL REVIEW

EVALUATION CRITERIA

6.1. GENERAL DESIGN STUDIO SEQUENCE OBSERVATIONS

Student progress is monitored via regular individual and group tutorials, pin-ups as well as through other activities proposed during the course. There will be two critiques (midterm and final reviews) corresponding to the 50% and 100% progress over the semester project proposed, in which students are expected to produce a coherent visual and verbal presentation of their design proposal following the minimum requirements listed by the professors 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.

6.2 MIDTERM EVALUATION

Midterm evaluation refers to the grade obtained after the first half of the semester, and not merely to the midterm review. 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. Continuous and sustained development of the work is expected during the considered period. Short-term efforts will be downgraded.

-**CONCEPT/DESIGN**, which evaluates the architectural ideas embedded in the design and the adequacy of the design produced to those ideas. The two, concept and design, should go hand in hand.

-**CRAFT**, which evaluates the material and graphic quality of the work presented (models, drawings, etc.). It is especially important for first-year students to demonstrate their ability to develop accurate orthographic projections of their designs.

FAILURE 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.

6.3 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 three areas:

-PROCESS, which will encompass work habits, production, development, and ability to evaluate and incorporate the received criticism. Continuous and sustained development of the work is expected during the considered period. Short-term efforts will be downgraded.

-CONCEPT/DESIGN, which evaluates the architectural ideas embedded in the design and the adequacy of the design produced to those ideas. The two, concept and design, should go hand in hand.

-CRAFT, which evaluates the material and graphic quality of the work presented (models, drawings, etc.). It is especially important for first-year students to demonstrate their ability to develop accurate orthographic projections of their designs.

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.

For the final review, the students would be requested to present or submit the material in a given time and location. No late submissions will be accepted.

6.4 ATTENDANCE

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.

The behavior of the students during the sessions must comply with IE University's standards on education, respect for peers and professors, and commitment to joint learning. Promptness is a requirement, and the students are expected to be in class (physical or virtual) on time. More than 5 minutes delay will translate to an absence in the first session, and more than an hour in a whole class.

Students that have failed the subject in first enrollment pass to the second enrollment, except those who do not meet the minimum attendance percentage. The maximum grade a student may achieve in second enrollment is 8.

6.5 SECOND ENROLLMENT (EXTRAORDINARY):

Students that have failed the subject in first enrollment pass to the second enrollment. 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 maximum grade that a student may achieve in second enrollment is an 8.

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 IS LIVE IN-PERSON AND IT WILL TAKE PLACE IN THE CAMPUS WHERE THE STUDENTS TOOK THE COURSE (SEGOVIA) IN THE ASSIGNED DAY THAT YOU WILL FIND IN THE BLACKBOARD CALENDAR.

6.6 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.

criteria	percentage	Learning Objectives	Comments
PROCESS Development of the proposed exercise	30 %		Analytical and synthetic abilities/ Development of the design idea
CONCEPT Ideas, narratives, and argumentation	30 %		Proposal's rigorousness, coherence, and character/ Appropriated and well-structured presentation
CRAFT/DESIGN Formal presentation of the developed ideas	30 %		Ability to graphically express the ideas /Ability to formally materialize ideas according to the required representation systems
PARTICIPATION Attendance and active participation in class	10 %		Active participation in class /Research beyond the class

RE-SIT / RE-TAKE POLICY

??ATTENDANCE

?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.
?

?SECOND ENROLLMENT

?Students that have failed the subject in first enrollment during the ordinary period will pass to the second enrollment. As explained, those who do not meet the minimum attendance percentage according to IE University policies during the ordinary period 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 will consist of the presentation of the project originally produced during the ordinary period with a further development of those areas that were underdeveloped for the final review. The professor in charge of the course will explain to the student the areas to improve in order to obtain a passing grade.

?Part II will consist of 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 maximum grade that a student may achieve in second enrollment is an 8
?

?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 second enrollment will take place in person and at the campus where the student enrolled during the ordinary period.
?

?GRADING STANDARDS

?According to IE University policies, the students will be evaluated on 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.

6.7 GRADING, ATTENDANCE AND PUNCTUALITY NOTES:

1. Students have access to a total of four enrollments, in two consecutive academic years.

2. Students must attend at least 70% of all class sessions to pass the class. Class attendance will be carefully controlled by the professor. Students who do not meet this minimum percentage automatically fail both first and second enrollments, and are placed directly in the third enrollment.

3. Regular and punctual attendance is fundamental for the fulfillment of the continuous evaluation requirements. Any student who arrives more than 10 minutes late to the beginning of the class will lose the attendance of that class.

4. Grading of students in the extraordinary enrollments will follow these guidelines: Students that have failed the subject in first enrollment pass to the second enrollment, except those who do not meet the minimum attendance percentage and therefore pass directly to the third enrollment.

5. The maximum grade that a student may achieve in second enrollment is an 8.

6. All extraordinary exams and evaluations must be held on-campus. Should a student be unable or unwilling to return for a make-up exam for the 2nd enrollment, the school can only offer the advice to enroll again in the class in 3rd enrollment in the following year.

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Recommended

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- Christian Norberg-Schulz.. (1968). *Intentions in Architecture.* MIT Press. ISBN 9780262640022 (Printed)

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- Setha M. Low. (2016). *Spatializing Culture. The Ethnography of Space and Place.* 1st edition. Routledge. ISBN 9781138945616 (Printed)

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- Geoffrey H. Baker. (1996). *Design Strategies in Architecture. An Approach to the Analysis of Form.* 1st edition. Routledge. ISBN 9780419161301 (Printed)

- DOGMA. (2017). *A room of one's own.* Black Square. ISBN 9788894030662 (Digital)

   Available at:

BEHAVIOR RULES

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

??All members of the IE Community, whether students, faculty, administrators or staff, have the obligation to uphold the high standards of academic integrity and professional responsibility which form the ethical pillars of IE. Through IE Code of Ethical Conduct, the IE community affirms the importance of academic honesty, respect for other community members, and the expectation that students will conduct themselves in accordance with the highest standards of professionalism.

?The complete IE Code of Ethical Conduct should be read by all the students as their obligation as part of the IE community and it is available on Blackboard. Below, we listed the section related to Academic Standards applicable to all the courses.

?As members of the IE community, students share responsibility for the implementation of the Code. In particular, students have an obligation to work with other community members to foster and promote an environment consistent with the academic and community values set forth in the Code.

?This responsibility may entail:
?• Asking the Academic Director, the Committee, a professor, or a fellow student for advice and clarification when unsure about how the Code applies in a given situation.
•Helping other students understand and adhere by the rules set forth in the Code.
•Informing the Academic Director, the Committee, or a professor of circumstances that may constitute an infraction of academic or community standards.
?• Suggesting improvements of IE rules and procedures pertaining to academic and community standards.
•Serving as a student representative on the Committee.

?**ACADEMIC STANDARDS**
?
The following academic standards apply to all individual or group academic work performed or submitted as part of an IE course.
?
?- Plagiarism
?Plagiarism, defined as the dishonest and unethical practice of presenting someone else's ideas or words as if they were one's own, is explicitly forbidden to all IE students.
?
?- Cheating and Academic Dishonesty
?Students shall refrain from all forms of cheating and academic dishonesty, defined as conduct intended to obtain an unfair academic advantage over one's classmates or colleagues.
?
?- Forgery
?Students shall not forge, falsify or make improper use of any degree certificate or document attesting to academic achievement.
?
?An infraction to the code will result in a call for an Ethics Committee to study the suspected misconduct. The Ethics Committee is composed of appointed faculty members and elected students representatives. It is called into session as deemed necessary to hear cases referred by the program director of the respective program. The committee will decide, after a careful study of the situation, the procedure to follow.
?

?For more information, please refer to IE Code of Ethical Conduct.

Please, check the University's Ethics Code here.

As per IE University regulations

ATTENDANCE POLICY

Please, check the University's Attendance Policy here. The Program Director may provide further indications.

?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 (Please check the Evaluation Method section for specific information regarding this issue).
?
?- For the students that, exceptionally and under the previous approval of the School of Architecture and Design, attend classes online, the policy remains the same and will have to be connected at all times during the Studio hours and with their cameras turned on.
?
?- All Design Studio classes are in-person unless they are indicated as online sessions in the calendar of every specific year.
?
?- Promptness is fundamental. A student that is late to Studio will be marked as absent for at least the first session.
?
?- For Midterm and Final Reviews the attendance in person is mandatory. Online attendance to a review will be allowed only when the student have received the previous approval of the School of Architecture and Design with enough time in advance.
?
?- An absence during the midterm review will translate into the deduction of 2 (two) points from the final grade.
?
?- An absence during the final review will translate into failing the whole course with a grade not higher than 4.5.

ETHICAL POLICY

Please, check the University's Ethics Code here. The Program Director may provide further indications.

The students have the obligation of reading and knowing the Ethics Code in order to be well informed of the Ethics Policies of IE University. The Code is available to ALL students through their campus on Blackboard.

CODE OF CONDUCT

All members of the IE Community, whether students, faculty, administrators or staff, have the obligation to uphold the high standards of academic integrity and professional responsibility which form the ethical pillars of IE. Through IE Code of Ethical Conduct, the IE community affirms the importance of academic honesty, respect for other community members, and the expectation that students will conduct themselves in accordance with the highest standards of professionalism.

The complete IE Code of Ethical Conduct should be read by all the students as their obligation as part of the IE community and it is available on Blackboard. Below, we listed the section related to Academic Standards applicable to all the courses.

As members of the IE community, students share responsibility for the implementation of the Code. In particular, students have an obligation to work with other community members to foster and promote an environment consistent with the academic and community values set forth in the Code.

This responsibility may entail:

• Asking the Academic Director, the Committee, a professor, or a fellow student for advice and clarification when unsure about how the Code applies in a given situation.
• Helping other students understand and adhere by the rules set forth in the Code.
• Informing the Academic Director, the Committee, or a professor of circumstances that may constitute an infraction of academic or community standards.

• Suggesting improvements of IE rules and procedures pertaining to academic and community standards.
• Serving as a student representative on the Committee.