

## DESIGN STUDIO 3: EXPERIENCE

### Bachelor in Architectural Studies BAS SEP-2023 DS3- AS.2.S.A

Area Architecture and Design

Number of sessions: 60

Academic year: 23-24

Degree course: SECOND

Number of credits: 9.0

Semester: 1<sup>o</sup>

Category: COMPULSORY

Language: English

Professor: **WESAM AL ASALI**

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Wesam is an architect, educator and researcher with experience in building crafts, structural design, and local building materials. His work explores and emphasizes the role of culture and society in rethinking how cities are grown and consumed in the context of climate challenges. Focusing on the Middle East and Latin America, Wesam's practice engages with the role of "Scarcity" as a heuristic process rooted in the situated production and inhabitation of the built environment. He received my PhD in 2021 from the University of Cambridge, where he worked on design strategies for thin-tile vaults for low-carbon ceiling systems. Wesam was the Global Fund fellow at Princeton University in 2021-2022, where he worked on his manuscript "Cultures of Making," which examines selected case studies of vernacular crafts and construction from the Middle East. Wesam is the co-founder of IWlab, his architectural practice, and CERCAA, his school of building crafts for architects and architecture students in Valencia, Spain.

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### SUBJECT DESCRIPTION

Design Studio 3 delves into the realm of architectural experience. It builds upon DS1's focus on the theoretical and contextual understanding of architectural ideas and forms, as well as DS2's exploration of the social and psychological aspects of architecture. DS3 seamlessly weaves together the threads of form and material to create a tapestry of immersive experiences.

The concept of experience raises intriguing questions: experiences of what? By whom? And how can they be narrated? These questions propel us beyond our individual perspectives as designers, urging us to consider the experiences of others: users, buildings, supplies, and materials. DS3 embarks on an exploration, delving into the study, research, and communication of these diverse experiences.

To unravel these experiences, the studio first focuses on experiencing existing spaces as static entities (building as a noun) and the design process of creating new spaces (building as a verb). We closely examine the vernacular architectural elements in Segovia, engaging in thought-provoking discussions about their use, materials, and scale. Building upon this knowledge, we then embark on the design of a house and studio for a craftsman in Segovia. By drawing inspiration from the vernacular architecture and exploring connections with non-architectural forms of making, we aim to establish innovative methods of design that embrace resource consciousness and sustainability.

The studio unfolds through Four transformative workshops:

1. Elements: This workshop focuses on constructing narratives of existing conditions using architectural drawing tools. We will work in group to extract architectural and urban elements from the city of Segovia. Axonometric diagrams serve as crucial tools, but we encourage the use of additional expressive mediums such as text, animation, or performances. The outcome of this workshop will be an architectural lexicon that forms the foundation for our design explorations.

2. Moments: In this workshop, we delve deeper into the elements studied and explore their potential narratives through experimental compositions. We will select elements from the previous workshop. Through physical modeling we will multiply, join, and deconstruct vernacular elements to create moments of experience tied to human activities. The model should be understood as a material, yet abstract testbed to explore and it should be considered a dynamic representation. Change, therefore, will have to be recorded in some manner as in a series of snapshots; however, scaled drawings derived from the images will be necessary in order to describe this dynamic over time and to insert other quantitative information as the project develops.

3. Stories: The third workshop aims to design a new space where artisans can live, work, and showcase their creations to the public. Building upon the moments derived in Workshop 2, we incorporate site conditions and project requirements provided by the instructors. Through architectural projections such as sections, plans, and elevations, we give shape and form to our designs.

4. Confections: The "confections" workshop could be understood not only as the elaboration of new documents but also as an opportunity to reassemble the course work in a final search for coherence. Bringing together the visual precedents studies and the stories will necessitate the creation of a confection. A confection is an assembly of many visual and experience-based events, selected from various streams of a story, they are brought together and juxtaposed on the paper. Confections illustrate an argument, present and enforce visual comparisons, combine the real and the imagined, and tell us yet another story. The confection will be based upon the visual material derived from the model. This is an opportunity to elaborate and to populate the site with architecture, people, and the events. Techniques such as montage and collage will be extremely useful in developing the confection as a plethora of outside information will be required in order to visualize the proposals.

Throughout the studio, we focus on developing skills in compositional thinking, tectonics, and understanding building rules. We navigate the challenges of transitioning between architectural elements and the experiences they evoke, exploring the interplay of form and function. We also delve into the realm of scale, examining concepts of materiality and modularity. Additionally, we learn how to design with a mindful awareness of program requirements, building codes, and construction techniques.

By the end of the studio, students will possess the ability to critically evaluate and challenge rigid design approaches, adapting them to specific contexts, cultures, programs, and scales. The studio relies primarily on manual model-making, hand-drawing, and diagramming techniques, fostering a deep connection between the designer and the creative process.

## **LEARNING OBJECTIVES**

### **2.1-BASIC AND GENERAL OBJECTIVES**

- 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.
- CB5: 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.
- CG4: An understanding of the fundamental issues in structural design, construction, and engineering as related to building projects, as well as the techniques used to address these issues.
- CG5: Knowledge of the issues related to building physics, technologies, and programmatic uses, in order to create buildings that provide internal comfort and protection from the elements.
- CG6: Knowledge of the industries, organizations, regulations, and procedures needed in order to transform projects into buildings, and to integrate drawings into the planning process.
- 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 the Decree EDU/2075/2010, 29 of July PREPARATORY MODULE (CE1-11) (W: Workshop Format)

- CE12: Ability to devise, calculate, design and implement foundation solutions, and to integrate them into buildings and urban assemblies (W).
- CE17: Capacity to develop, calculate, design, and execute building structures, and to integrate them into buildings and urban complexes (W).
- CE18: Capacity to develop, calculate, design, and execute interior partitions, carpentry, stairs and other finished work, and to integrate them into buildings and urban complexes (W).
- CE19: Capacity to develop, calculate, design, and execute enclosure systems, roofs/coverings, and other structural work, and to integrate them into buildings and urban complexes (W).

### **DESIGN MODULE (CE 34-62)**

(W: Workshop Format)

- CE34: Ability to eliminate architectural barriers (W).
- CE35: Ability to resolve passive environmental control, including thermal and acoustic insulation, climate control, energy efficiency, and natural lighting (W).
- CE36: Ability to categorize built and urban heritage and plan conservation efforts.
- CE37: Ability to conceive, execute and develop projects at the level of sketches, schematic design, design development, and construction documentation (W).
- CE39: Ability to conceive, execute and develop a plan of construction management (W) CE40: Ability to develop functional programming for buildings and urban spaces.
- CE41: Ability to intervene in, preserve, restore, and rehabilitate built heritage sites (W). CE43: Ability to develop projects for safety, evacuation, and building protection (W).
- CE44: Ability to develop projects for public works (W).
- CE48: Adequate knowledge of the general theories of form, composition, and architectural typologies.
- CE50: Adequate knowledge of the methods of study of processes of symbolization, practical functions, and ergonomics.
- CE51: Adequate knowledge of social needs, quality of life, habitability, and the basic programmatic requirements for housing.
- CE52: Adequate knowledge of ecology, sustainability, and the principles of conservation of energy and environmental resources.
- CE55: Adequate knowledge of the relationship between cultural patterns and the social responsibilities of the architect.
- CE60: Knowledge of feasibility studies and the supervision and coordination of integrated projects.

### **2.3-TRANSVERSE COMPETENCIES OF THE UNIVERSITY**

- CT1: Ability to identify the main characteristics of cultural identities that characterize the contemporary world through the knowledge of central ideological currents.
- CT2: Ability to exercise professional behavior in accordance with constitutional principles and ethical values of the respective profession.
- CT3: Manage unforeseen situations with the capacity to respond to changes within organizations.

- CT4: Use disciplinary knowledge to analyze and evaluate current situations.
- CT5: Integrate oneself into interdisciplinary and multicultural teams to achieve common goals in a context of diversity.
- CT6: Work actively at in an international context.

#### **2.4-SPECIFIC OBJECTIVES AND SKILLS**

Generally speaking, at the end of Studio 3, you will be able to understand, and challenge, design approaches that are based on formal rules, be able to translate these rules within a given context, culture, program, and scale.

In specific you the objectives and skills of this Studio is

1. Strategy: Ability to design and devise a strategy from observation of an existing function and program.
2. Research: Adequate knowledge of tools to narrate and critique an existing condition, program, and function.
3. Connection: Ability to move between geometrical compositions and functions.

In addition this course will focus on:

- 1- Adequate knowledge of the general theories of form, composition, and architectural typologies.
- 2- Adequate knowledge of the methods of study of processes of symbolization, practical functions, and ergonomics.
- 3- Adequate knowledge of systems of spatial representation, 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.

### **TEACHING METHODOLOGY**

This course is a design studio led by instructors. It consists of 60 IE sessions or 90 hours of classes. 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:

#### **Lectures**

Instructors, guest lecturers and panels will introduce new concepts and case studies related to the theme and learning of each workshop.

#### **Case studies and Site visit**

Site and workshop visits are essential methodological tools, you will discuss collectively themes and design ideas during and after the visit. Visits are opportunity to practice ways to observe, listen, see, and document an architectural or urban phenomena in its social settings.

#### **Presentations of work and Pin-Ups**

Groups or individuals will be presenting their work to the whole class. We will use this method to examine common themes, concerns, and ideas in our class. Fellow students and instructors will comment on the materials.

### **Desk-crit**

This is a one-to-one supervision session where you will be able to talk with your instructor about your project and hear their feedback, comments, and directions. While desk-crit examines one project at a time, you are strongly encouraged to attend all desk-crits and hear feedback about your colleagues' projects.

### **Preparation of Projects and final exhibition**

Preparation of architectural projects, drawings, models, brief texts, analysis and critiques to be presented and exhibited to external and internal reviewers.

<b>Learning Activity</b>	<b>Weighting</b>	<b>Estimated time a student should dedicate to prepare for and participate in</b>
Lectures	8.89 %	20.0 hours
Discussions	11.11 %	25.0 hours
Exercises in class, Asynchronous sessions, Field Work	26.67 %	60.0 hours
Group work	26.67 %	60.0 hours
Individual studying	26.67 %	60.0 hours
<b>TOTAL</b>	<b>100.0 %</b>	<b>225.0 hours</b>

## **PROGRAM**

### **SESSION 1 (LIVE IN-PERSON)**

Workshop 1: Elements

Lecture (Introduction to DS3 and Workshop 1)

During this session, we will introduce the content of the course and the tasks for the first workshop.

### **SESSIONS 2 - 4 (LIVE IN-PERSON)**

Workshop 1: Elements

Site visit and disk Crit

During these sessions we will visit several locations in Segovia to talk about the city, its urban spaces, and the architectural elements we are looking at.

Tips: listen carefully, take good photos, make sketches, make notes.

Deliverables: Bring photos of your initial element exploration that you collected after the introduction

### **SESSIONS 5 - 7 (LIVE IN-PERSON)**

Workshop 1: Elements

Pin ups

During these sessions groups will present the initial notes, findings from the visit and analysis of elements. We will all try to convey the topic of how the elements can be experienced by different actors: from inside, by the visitors, the materials...etc

Tips: Use your fieldwork notes and photos, show you initial isometric drawing

Deliverables: prints or drawings of 1st draft of the isometric studies of the elements

## **SESSIONS 8 - 10 (LIVE IN-PERSON)**

Workshop 1: Elements

Session 8 and 9: Workshop 1 Final Pin ups

During these sessions groups will present the final notes, findings from the visit and analysis of elements.

Session 10: Lecture (Introduction to Workshop 2: Moments)

Deliverables: Printed final submission of workshop 1 deliverable: Isometric + text + photos (layouts will be provided by the instructors)

## **SESSIONS 11 - 13 (LIVE IN-PERSON)**

Workshop 2: Moments

Session 11 and 12: Desk Crit

Session 13: Lecture (How to make an architecture model)

Deliverables: Models of the selected elements + photos of iterations of moments

## **SESSIONS 14 - 16 (LIVE IN-PERSON)**

Workshop 2: Moments

Desk Crit

Review your work with your professor.

Deliverables: Selected photos of your iteration + first draft of drawings of the iteration (Axon, Section, Plan)

## **SESSIONS 17 - 19 (LIVE IN-PERSON)**

Workshop 2: Moments

Desk Crit

Review your work with your professor.

Deliverables: Selected photos of your iteration + first draft of drawings of the iteration (Axon, Section, Plan)

## **SESSIONS 20 - 22 (LIVE IN-PERSON)**

Workshop 2: Moments

Session 17 and 18: Workshop 2 Final Pin ups

During these sessions groups will present the final drawings of the moments you designed.

Session 19: Lecture (Introduction to Workshop 3 Story)

Deliverables: Isometrics + Plan + Section of moments

## **SESSIONS 23 - 25 (LIVE IN-PERSON)**

Workshop 3: Story

Desk Crit

Review your work with your professor.

Deliverables:

(Groupwork) Site analysis

(Individual work) Photos of models of Story iterations + plan and section of the project strategy

### **SESSIONS 26 - 28 (LIVE IN-PERSON)**

Workshop 3: Story

Desk Crit

Review your work with your professor.

Deliverables: Midterm Materials

### **SESSIONS 29 - 31 (LIVE IN-PERSON)**

#### **MID TERM REVIEW**

**Instruction will be sent by your instructors during the course.**

### **SESSIONS 32 - 33 (LIVE IN-PERSON)**

Project Development

Desk Crit: Post Midterm Discussion

Deliverable: A short text about the feedback you got from the reviewers.

### **SESSIONS 34 - 36 (LIVE IN-PERSON)**

Workshop 4: Confections

Session 34 and 35: Disk Crit

Review your work with your professor.

Session 36: Lecture (Architecture in Practice)

Deliverables: Project Plans + Sections + Models

### **SESSIONS 37 - 39 (LIVE IN-PERSON)**

Workshop 4: Confections

Disk Crit

Review your work with your professor.

Deliverables: Project Plans + Sections + Models + Elevations

### **SESSIONS 40 - 42 (LIVE IN-PERSON)**

Workshop 4: Confections

Disk Crit

Review your work with your professor.

Deliverables: Project Plans + Sections + Models + Elevations

### **SESSIONS 43 - 45 (LIVE IN-PERSON)**

Workshop 4: Confections

Session 43 and 44: Disk Crit

Review your work with your professor.

Session 45: Lecture (Architecture in Practice)

Deliverables: Project Plans + Sections + Models + Elevations + One detail

## **SESSIONS 46 - 47 (LIVE IN-PERSON)**

SESSIONS 46, 47, 48

Workshop 4: Confections

Disk Crit

Review your work with your professor.

Deliverables: Project Plans + Sections + Models + Elevations + One detail

## **SESSION 49 (LIVE IN-PERSON)**

SESSIONS 49, 50, 51

Project Revision

Session 49 and 50: Disk Crit

Review your work with your professor.

Session 51: Lecture (Architecture in Practice)

Deliverables: All projects' deliverables

## **SESSION 52 (LIVE IN-PERSON)**

SESSIONS 52, 53, 54

Project Revision

Disk Crit

Review your work with your professor.

Deliverables: All projects' deliverables

## **SESSION 55 (LIVE IN-PERSON)**

SESSIONS 55, 56, 57

Project Revision

Submission for Final review

Drawings for the project should be submitted by the end of session 57.

## **SESSION 58 (LIVE IN-PERSON)**

**Final review**

**Instruction will be sent to you by your instructors before the final review week.**

## **EVALUATION CRITERIA**

Student progress is monitored via regular individual and group tutorials and pin-ups. There will be two critiques (midterm and final reviews). 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 discussions, 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.

### Midterm Evaluation

In Midterm Evaluation, you will show the result of workshops 1 and 2 and an initial strategy of your project. Failing to present verbally as well as graphically or with an absence during the midterm review will translate into the deduction of 2 (two) points from the final grade.

After the Midterm Review, the student will receive a non-binding grade indicating their progress at that point of the semester. This grade will be based on the following scale:

Check: the student has reached the goals established for the first part of the semester.

Check +: the student has surpassed the goals established for the first part of the semester.

Check -: the student has not met the minimum goals established for the first part of the semester. This grade will not determine the final grade and should be taken only as an indication of progress.

### Final Evaluation

In the Final Evaluation, you will show the result of your work for Workshop 4 and a summary of Workshop 1 and 2, and 3. For the Final Review, the students will receive a grade on a scale from 0 to 10, with a minimum passing grade 5.0. Failure to participate in the final review, in terms of deliverables or attendance, will automatically translate into failing the whole course with a grade not higher than 4.5. No late submissions will be accepted.

After the Final review, and considering the totality of the work developed over the course of the semester, students will be evaluated in four areas:

Concept - One's ability to clearly express a solid idea through the design of architectural space.

Process - One's ability to follow through with a meaningful design process, where architectural expression is developed through a series of consistent iterations.

Craft - One's ability to clearly and precisely express design intent through graphic representation (correct drawing technique, diagramming, layout of information) and physical modelling.

Class participation - One's attendance rate and participation in discussions, feedback and tasks during the course.

criteria	percentage	Learning Objectives	Comments
Class Participation	10 %		The ability to Ideate and sustain a Design Strategy.
Concept	30 %		The ability to process and develop the design idea into a project.
Process	30 %		The ability to express the design concept and process using correct architectural representation.
Craft	30 %		Attendance rate and participation in discussions, feedback and tasks during the course.

## **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 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.

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

### **?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.

## **BIBLIOGRAPHY**

### **Recommended**

- Avermaete, Tom, and Hans Teerds. (2019). *Zürich Urban Elements. A Lexicon*.

ETH Zurich, Institute for the History and Theory o. ISBN ethzb000390 (Digital)

Available at:

<https://www.research-collection.ethz.ch/handle/20.500.11850/390629>

- Tufte, Edward R.. (1997). *Visual Explanations?: Images and Quantities, Evidence and Narrative..* Graphics Press. ISBN 9781930824157 (Digital)

- Feduchi, Luis M.. *Spanish folk architecture.* Editorial Blume. ISBN 9788470310201 (Digital)

## **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.

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#### **?- 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.

## 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.