DESIGN STUDIO 3: EXPERIENCE

IE University
Professor: WESAM AL ASALI
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Academic year: 22-23
Degree course: SECOND
Semester: 1º
Category: COMPULSORY
Number of credits: 9.0
Language: English

PREREQUISITES
The student should have completed and passed the courses Design Studio 1 and Design Studio 2, or be registered for the third enrollment. Students may not enroll in more than one design studio course per semester.

SUBJECT DESCRIPTION
Design studio 3 examines the notion of experience. It follows DS1’s emphasis on how architectural ideas and forms (DS1) need a solid theoretical and contextual understanding of the problem they need to solve. Similarly, it builds on DS2’s exercises with architectural form and material in lieu of social and psychological conditions of users and communities. DS3 will braid the three threads of architectural form, idea, and material into our central theme: Experience.

The term experience is broad and allows for many questions, the experience of what? And by whom? Who can narrate an experience and how? These questions push us outside our individual visions as designers to start thinking of the experience of the others: users, buildings, supplies, and materials. In DS3, we will examine, research, and communicate each of these experiences.

To unpack these experiences, the studio will engage with how to experience existing spaces (building as a noun) and how to experience the design of new spaces (building as a verb). The studio will examine craft workshops in Segovia and facilitate a discussion with craftspeople using these workshops as well as visitors, workers, suppliers..etc. After that, we will design a studio and an exhibition space for one of the crafts we studied. By looking at craft as a source of study, the design projects will be dialoguing with forms of making of the built environment that are outside the profession of architecture to find useful connections between the two toward finding new methods of building with awareness of resources and sustainability.

The studio has three workshops: 1- Spaces, 2- Making, and 3- Making Spaces.

The first workshop “Spaces” focuses on how to construct a narrative of an existing condition (a craft workshop in Segovia which we will be visiting) using architectural and non-architectural tools. Drawings and diagrams will be essential, but additional forms of expressions are allowed and encouraged such as text (animation, texts, performances…etc). This Workshop will be 20% of our Studio. The workshop is made through group work (3 students per group).
The second workshop “Making” focuses on how to construct a geometrical language based on the craft we are observing and analyzing. We will use physical modeling as the principal tool of inquiry and start to work with geometrical operations such as subtraction, addition, section, and repetition. We will use these operations consistently in establishing our geometrical language based on our interpretation of the craft we are studying. This workshop will be 20% of our Studio. The workshop is made through individual work.

The last workshop “Spaces of Making” combines geometry and narratives to design a new space for our artisans to work and exhibit their work to the public. We will use the language from workshop 2 to design the space but with input from the site condition and program of the project which will be given by the instructors. We will be working on projections such as sections, plans, and elevations at an architectural scale. This workshop will be 60% of our Studio time. The workshop is made through individual work.

In this studio, the main learning objectives concern how to discuss and work with ideas related to compositions, tectonics, and shape grammars. Some of the challenges that the studio will respond to are:

1. Operations: how to move between craft rules to form-making rules? Here to move between carving and subtracting, lathing and revolving, coiling and adding.
2. Scale: how to move from artifact to building scale? Here we will examine ideas of materiality and modularity.
3. Function: how to design with a rooted awareness of the requirements of the program, building codes, and construction techniques?

At the end of the Studio, students will be able to understand, and challenge, design approaches that are based on formal rules, and be able to translate these rules within a given context, culture, program, and scale. The studio relies principally on manual model making, hand-drawing and diagramming.

**OBJECTIVES AND SKILLS**

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

METHODOLOGY

This course is a design studio led by instructors. It consists of 60 IE sessions or 90 hours of classes. You will have classes twice a week with two or three sessions per class. Check the program regularly to see our schedule.

Learning in any design studio is a made through a mix of methodologies to help you take and defend your design decisions. However, arriving to these discissions relies on your efforts inside and outside class hours to develop your project. Here is a list of methodological tools that we will be working with during this course:

**Workshops and Laboratories**
Instructors will lead work sessions with individual and group learning with review, debate, and personalized tutorials. Workshops may use the digital platform, while laboratories will be held in spaces equipped for that purpose.

**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**

20th July 2022
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**

Preparation of architectural projects, drawings, models, brief texts, analysis and critiques of texts read in class, as well the development of essays on a topic proposed by the professor and chosen by the student, with the supervision of a professor, in relation to the material developed in class, and the study of assigned texts, with the aim of integrating theoretical knowledge with reality. Includes research.

<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>8.89 %</td>
<td>20 hours</td>
</tr>
<tr>
<td>Discussions</td>
<td>15.56 %</td>
<td>35 hours</td>
</tr>
<tr>
<td>Exercises</td>
<td>33.33 %</td>
<td>75 hours</td>
</tr>
<tr>
<td>Group work</td>
<td>13.33 %</td>
<td>30 hours</td>
</tr>
<tr>
<td>Other individual studying</td>
<td>28.89 %</td>
<td>65 hours</td>
</tr>
<tr>
<td>TOTAL</td>
<td>100.0 %</td>
<td>225 hours</td>
</tr>
</tbody>
</table>

**PROGRAM**

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

**DESIGN STUDIO III INTRODUCTION**

During this session, we will introduce the content of the course. The sessions will also introduce the first workshop #1 “SPACES”

**SESSIONS 2 - 3 (LIVE IN-PERSON)**

Workshop #1: SPACES (workshop visit 1)

During these sessions we will visit a craft workshop in Segovia and hear from the craftsperson’s about their craft and spaces of making. We will hear about and observe their experiences in their workshops and their craft as a system of production that associated with materials, tools, and senses.

Tips: listen carefully, take photos, make sketches, make notes of spatial qualities of workshops (if applicable), make notes of the craft process.

**SESSIONS 4 - 5 (LIVE IN-PERSON)**

Workshop #1: SPACES (workshop visit 2)

During these sessions we will visit a craft workshop in Segovia and hear from the craftsperson’s about their craft and spaces of making. We will hear about and observe their experiences in their workshops and their craft as a system of production that associated with materials, tools, and senses.

Tips: listen carefully, take photos, make sketches, make notes of spatial qualities of workshops (if applicable), make notes of the craft process.
SESSIONS 6 - 7 (LIVE IN-PERSON)
Workshop #1: SPACES (Pin-ups)
During these sessions groups will present the initial notes, findings from the workshops visit. We will all try to convey the topic of how the workshop can be experienced by different actors: the artisan, the visitors, the materials, the artefacts...etc.
Tips: Use your fieldwork notes and photos, (maybe also physical models?), construct a story or multiple stories of experience and try to resemble them in a sketch of a diagram of the space.

SESSIONS 8 - 9 (LIVE IN-PERSON)
Workshop #1: SPACES
During these sessions we will work on individual or group desk-crits.
Tips: Attend your colleagues crits and participate in the discussion.

SESSIONS 10 - 11 (LIVE IN-PERSON)
Workshop #1: SPACES (Lecture)
During these sessions we will hear from a panel or a guest lecturer about the relations between architecture and craft, designing and making, buildings and cultures. We will then have a discussion about why architecture matter in designing sustainable built environment and how we can find fruitful engagement with local builders and makers.
Tips: Focus on the terms, language, and ways of presentation in the lecture, they will be useful for your presentation too. Bring your own experience to the discussion by mentioning how buildings are manifested and experienced in your hometown/country…etc.

SESSIONS 12 - 13 (LIVE IN-PERSON)
Workshop #1: SPACES (Pin-up: Presentation)
During these sessions we will present our final notes, narrative, and the final axonometric diagrams of the workshops we are analyzing.

SESSIONS 14 - 15 (LIVE IN-PERSON)
Workshop #2: MAKING (Lecture)
During these sessions, we will introduce in the second workshop in our course (Making). We will hear from a guest lecturer or a panel about the relationship between geometry operation in architecture.
Tips: Focus on the terms, language, and ways of presentation in the lecture, they will be useful for your presentation too. Bring your own experience to the discussion.

SESSIONS 16 - 17 (LIVE IN-PERSON)
Workshop #2: MAKING
During these sessions we will work on individual or group desk-crits.
Tips: Attend your colleagues crits and participate in the discussion.

SESSIONS 18 - 19 (LIVE IN-PERSON)
Workshop #2: MAKING Workshop #2: MAKING
During these sessions we will work on individual or group desk-crits.
Tips: Attend your colleagues crits and participate in the discussion.

SESSIONS 20 - 22 (LIVE IN-PERSON)
Workshop #2: MAKING
During these sessions we will work on individual or group desk-crits.
Tips: Attend your colleagues crits and participate in the discussion.

SESSIONS 23 - 24 (LIVE IN-PERSON)
Workshop #2: MAKING (Pin-ups)
During these sessions groups will present the progress of workshop 2. We will all try to convey the topic of how to compose a spatial and geometrical language and how to perform different design operations.
Tips: Use physical models of cardboard layers, styrofoam carving, clay…etc. Construct a composition or multiple compositions and try to resemble them in a sketch plan, elevation, and section.

SESSIONS 25 - 27 (LIVE IN-PERSON)
Workshop #2: MAKING
During these sessions we will work on individual or group desk-crits.
Tips: Attend your colleagues crits and participate in the discussion.

SESSIONS 28 - 30 (LIVE IN-PERSON)
Midterm Presentations
In this session you will present your results from workshop 1 and 2

SESSIONS 31 - 33 (LIVE IN-PERSON)
Workshop #3: SPACES OF MAKING (Site visit)
During these sessions we will visit project sites and discuss their natural and typological properties.
Tips: touch see and take samples from the site, take photos, make sketches, make notes about the types of trees, soil, animals (if applicable), make notes about how supplies can to access the site, where to have an exhibition/selling room (if needed).

SESSIONS 34 - 36 (LIVE IN-PERSON)
Workshop #3: SPACES OF MAKING
During these sessions we will work on individual or group desk-crits.
Tips: Attend your colleagues crits and participate in the discussion.

SESSIONS 37 - 39 (LIVE IN-PERSON)
Workshop #3: SPACES OF MAKING (Pin-ups)
During these sessions groups will present the progress of workshop 3. We will all try to convey the topic of how to materialize the design language into a building scale.
Tip: Thoughtful and detailed plans, sections, and elevation are essential in this phase.

SESSIONS 40 - 42 (LIVE IN-PERSON)
Workshop #3: SPACES OF MAKING
During these sessions we will work on individual or group desk-crits.
Tips: Attend your colleagues crits and participate in the discussion.

SESSIONS 43 - 45 (LIVE IN-PERSON)
During these sessions we will work on individual or group desk-crits.
Tips: Attend your colleagues crits and participate in the discussion.

SESSIONS 46 - 48 (LIVE IN-PERSON)
Workshop #3: SPACES OF MAKING
During these sessions we will work on individual or group desk-crits.
Tips: Attend your colleagues crits and participate in the discussion.

SESSIONS 49 - 51 (LIVE IN-PERSON)
Workshop #3: SPACES OF MAKING (Make it right: Pin-ups)
This session is dedicated to inspecting and assist with the deliverance of the project. This include giving feedback on: errors in drawings and problems of projections, essential building codes of (circulation), building details, supporting diagrams.

SESSIONS 52 - 54 (LIVE IN-PERSON)
Workshop #3: SPACES OF MAKING
During these sessions we will work on individual or group desk-crits.
Tips: Attend your colleagues crits and participate in the discussion.

SESSIONS 55 - 57 (LIVE IN-PERSON)
Workshop #3: SPACES OF MAKING
During these sessions we will work on individual or group desk-crits.
Tips: Attend your colleagues crits and participate in the discussion.

SESSIONS 58 - 60 (LIVE IN-PERSON)
Final Evaluation

BIBLIOGRAPHY
Recommended
  ISBN 9783959050890 (Digital)
  All times reading
  null

20th July 2022
  Read only: I. The First Tradition + III.6 Interpretation and Measurement + III.9 Composing and Connecting + III.10 Craft and Material. Read this when workshop 1 is about to start
null
  Read this when workshop 2 is about to start
null
  Read this when workshop 2 is about to start
null
  Read only: Piling it On: Vanna Venturi House (P66-102). Read it when workshop 3 is about to start
null
  Read only: Force (p7-42). Read this when workshop 3 is about to start
null

**EVALUATION CRITERIA**

**6.1 General Observations**

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

In Midterm Evaluation you will show the result of workshop 1 (Spaces) and 2 (Making) and an initial strategy of workshop 3. (Spaces of Making).

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

- PROCESS, which will encompass work habits, production, development, and ability to evaluate and incorporate the received criticism.
- DELIVERABLES, which will evaluate the relation quality-quantity of the production presented,
considering the work of the semester and with special emphasis on the work presented for the midterm review. 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 the 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 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.

**6.1.2 Final Evaluation**

In the Final Evaluation you will show the result of your work for Workshop 3 (Spaces of Making), you will also show a summary of workshop 1 and 2.

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

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

**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 grades are described below:

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

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

In order to be able to present a project in the final review, students must present in the midterm review as well. Failure to present a project in the midreview will prevent the student from presenting in the final review.

6.3 SECOND ENROLLMENT
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 5:00.

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 OR MADRID.

<table>
<thead>
<tr>
<th>Criteria</th>
<th>Percentage</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Class Participation</td>
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</tr>
<tr>
<td>Concept Grade</td>
<td>30 %</td>
<td></td>
</tr>
<tr>
<td>Process Grade</td>
<td>30 %</td>
<td></td>
</tr>
<tr>
<td>Craft Grade</td>
<td>30 %</td>
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PROFESSOR BIO

Professor: WESAM AL ASALI
E-mail: walasali@faculty.ie.edu

20th July 2022
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.

ADDITIONAL MATERIALS
Some videos to watch:

- [1] Eugenio Monesma:
  - Documentales, Colorful and decorative pottery. Craftsmanship of pieces. Available: https://www.youtube.com/watch?v=yKQY9bWK08g
  - Documentales, Handmade leather. Tanning and processing of animal skins into pieces of leather. Available: https://www.youtube.com/watch?v=ohLnvV8T5Pk
  - Documentales, The handmade gabel. 6 years to develop this tool for use in the field. Available: https://www.youtube.com/watch?v=BmNnRjhv4XY
  - Documentales, The artisan basket. Making containers (balayos and taños) with reeds and cattails. Available: https://www.youtube.com/watch?v=5-8lVv1rWSO