DESIGN STUDIO 5: TECHNIQUE

Bachelor in Architectural Studies BAS SEP-2023 DS5-AS.3.S.A

Area Architecture and Design

Number of sessions: 60

Academic year: 23-24

Degree course: THIRD

Number of credits: 9.0

Semester: 1º

Category: COMPULSORY

Language: English

Professor: **ROMINA MARTA CANNA**

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Romina Canna holds a Ph.D. in Urbanism from the Barcelona Superior Technical School of Architecture (ETSAB) of the Polytechnic University of Catalunya (UPC) in Spain. She received the UPC Extraordinary Doctoral Prize for her dissertation "Expressway Ends: Construction and Evolution of Urban Highways in the United States - 1900-1967". She holds an Architecture degree from the National University of Rosario (UNR) in Argentina.

Prior to joining IE University, she has taught at the Illinois Institute of Technology in Chicago at Graduate and Undergraduate Levels and at the Universidad Nacional de Rosario in her native Argentina. From 2015 to 2022 she was also a Guest Professor at the MAAPUD, Master an Arquitectura Avanzada, Paisaje, Urbanismo y Diseño in the Polytechnic University of Valencia (UPV) in Spain.

Since 2013 she has been directing the d-Lab, a design laboratory within IE University. The d-Lab explores the different fields of operation within architecture, developing projects at different scales and conditions interacting with very diverse stakeholders. The d-Lab explores the relationship between the academic production and public institutions for the collaboration on the realization of real projects engaging the community. This year the d-Lab has been invited to participate in the Chicago Architectural Biennial which explore alternative ways of making the city through non-conventional agents. The d-Llab will be the only representative of Spain in the Biennial.

She loves books and could recommend you a good one.

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SUBJECT DESCRIPTION

Design Studio 5 is based on the skills and concepts acquired in the previous courses of Design Studio 1, 2, 3, and 4.

Third year Design Studio 5 and Design Studio 6 are framed by the theme of **"ENCOUNTERS"**. In its generic definition, encounters refer to the meeting of two or more conditions with a certain degree of conflict, or at least, unexpectedness. Both courses will take on that definition as a trigger for studying and questioning the “encounters” conditions under which architecture is produced, materially, spatially, as well as conceptually. While in Design Studio 5 encounters will be studied through the lens of material research, organization, and assemblies, Design Studio 6 will look at encounters through the rules and particularities of the urban condition. While Design Studio 5 will study encounters ranging from the scale of the detail to the scale of a building assembly, Design Studio 6 will investigate encounters through the multiple conditions which model or influence an architectural strategy such as the building, the street, the block, the neighborhood, and the city.

In addition to the general theme, “Encounters”, Design Studio 5 is focused on the topic of **“TECHNIQUE¨**. Technology and technique in architecture are often seen as synonyms that describe the material composition of a project, ultimately reflected in its construction details and visual appearance. However, there is a fundamental difference between both terms. While technology refers to the description of a material organization, technique refers to a material manipulation capable of delivering an effect or producing a material specific performance. In this context materials are, therefore, much more than just elements for an assembly but rather triggers for testing properties, re-defining strengths, and producing an impression through the development of a technique. Materiality and technique, when questioned and re-evaluated in their relationship and modes of production, are capable of modeling spatial experience and challenging material performance. **This course aims to investigate the capabilities of materials and technique, not as a mere act of construction but rather, as a tool of design and research.**

The overlapping of these two pedagogical and research principles, **ENCOUNTERS AND TECHNIQUE**, establishes the guidelines for the development of this course, proposing a series of goals to be reached, abilities to be developed, and tools to be used as fundamental steps in the progression established in the architecture degree.

LEARNING OBJECTIVES

OBJECTIVES AND SKILLS
Per the Decree EDU/2075/2010, 29 of July

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.
CB6: 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.

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.

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.

2.2 SPECIFIC OBJECTIVES AND SKILLS

In this course we will emphasize:

- Adequate knowledge of ecology, sustainability, and the principles of conservation of energy and environmental resources.
- 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.
- 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.

TEACHING METHODOLOGY

The course will be conducted by the instructors, whom will lead the activities listed below, and will require the active participation of the students in all activities in order to acquire not only the skills required to pass this course, and clearly explained in this document, but also to develop a critical sense in relation to the work of others, theoretical contents and Studio discussions.

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

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:

Workshops
In an educational setting, a workshop is inherently designed to facilitate both intensive practical and conceptual production. This course works under the premise of a “hands on” approach, where conceptual speculations are tested and conceptually manipulated through practical engagement with the project’s material condition. Throughout the semester, the instructor will introduce a series of assignments that will serve as a guidance for the workshop’s production format, ensuring that the course requirements are met.

Assignments
As mentioned, the instructors will introduce the assignments or exercises thoroughly, appoint a delivery date, and describe the required material for the eventual discussion and grading of submissions. Sufficient time will be devoted to answer any questions the students may have. Excellent level of cratsmanship as well as the meeting of the minimum requirements is expected.

Lectures
The professors will conduct a series of lectures to convey concepts, procedures, and theoretical framework. These lectures will be fundamental foundations of the work developed during this course, and as such, it is mandatory to pay attention to the lecture, react to its content, and apply the concepts learned through it. The lectures will be uploaded on Blackboard for the students to revisit them, which is highly encouraged to have a better understanding of the concepts explained through them.

Micro-learning presentations
Micro-learning presentations involve concise, pre-produced pieces of content that provide specific information. These brief "pills" can be created by the professors or come from other sources to offer additional support to the topics developed during our course. They serve to reinforce key concepts and procedures. They will be uploaded un Blackboard for the students to access when indicated in the syllabus and whenever they decide to revisit it. It is fundamental that thestudents watch them and critically analyze the information provided to apply them to the development of their projects.

Pin-Ups
Pin-ups are organized presentations/critical sessions addressing the students’ work. Students will be responsible for developing material, and will be asked to present it in front of their fellow classmates, outlining their intentions and results. This is both instructive for the presenting students, who must organize their thoughts and representative material, as well as for the rest of their classmates, who may compare, contrast and learn from a wide range of approaches to the assignment and their eventual critique. Excellent level of cratsmanship as well as the meeting of the minimum requirements is expected.

Peer-to-Peer Feedback and Evaluation
Peer-to-peer feedback involves engaging students in providing constructive critique about their peers regarding their work and performance. This tool encourages students to become active participants in the course dynamics and very especially, in the teams tasks distribution and work development. It is expected the students fill the peer reviews with a good critical sense but also with a high degree of fairness and respect.

Desk-Crits
The students will receive periodical “desk-crits.” These crits will sometimes be in relation to the teams work and other times about individual work. It is fundamental that the students come to class prepared--that means with all the material requested for each assignment in the right format to be discussed with the professor.

Teamwork
This semester will emphasize teamwork, simulating a real-life studio experience and enabling us to pursue more ambitious projects in terms of combined deliverable production and resources utilization.

Individual work
While this semester primarily emphasizes teamwork to accommodate the scale and ambition of the projects to be developed, individual assignments will also be introduced throughout the semester. These individual assignments, together with the in-class performance will allow the professors to grade the students individually and distinctly (when needed) from the teamwork.

Learning Activity	Weighting	Estimated time a student should dedicate to prepare for and participate in
Lectures	6.67 %	15.0 hours
Discussions	11.11 %	25.0 hours
Exercises in class, Asynchronous sessions, Field Work	20.0 %	45.0 hours
Group work	44.44 %	100.0 hours
Individual studying	17.78 %	40.0 hours
TOTAL	100.0 %	225.0 hours

PROGRAM

SESSION 1 (LIVE IN-PERSON)

During this session, we will introduce the content of the course and the theoretical frame for the topics of this semester: **ENCOUNTERS and TECHNIQUE**.

Introduction of **Workshop #1: "Wood Matter(s)l."** Through selected case studies provided by the professors, the students will reproduce the documentation and build a detailed model for understanding the design and technical conditions of the chosen project. Through this “replica” and the act of producing it through drawing and modeling, we will understand the processes involved in the specific techniques needed for achieving that particular outcome. The technique or techniques developed in each project are not a mere vehicle to resolve its material composition but rather, and very importantly, the result of very powerful and specific design intentions we will discover and understand in their full complexity.

This workshop will be made in groups with some individually developed components.

SESSIONS 2 - 4 (LIVE IN-PERSON)

Workshop #1: "Wood Matter(s)"

During these sessions we will explore the drawings produced after the research made of the case studies proposed by the professors. The students will present the re-drafting of the projects selected as a way of developing an understanding on the multifaceted material, technical and spatial complexities of the projects. Along with the re-drafting of the case studies, the students will develop a list of the techniques utilized in each specific case, explaining its role within the project.

Microlearning presentation: **“Cut Bend and Bind: Wood manipulation and its properties”** is available. This amicro-learning presentation revolves around the use of machinery, traditional and innovative assemblies, and wood performance. This presentation acts as a parenthesis within the development of the case studies for acquiring first notions of technical tools and a better understanding of material performance.

SESSIONS 5 - 7 (LIVE IN-PERSON)

Workshop #1: "Wood Matter(s)"

During these sessions we will hold a collective conversation around the selected case studies, wood techniques, and material development through the construction of models at a specific scale to understand the processes, design objectives, and techniques involved in the projects. The scale of these models will be decided with the professors in relation to the scale and complexity of the chosen case study.

SESSIONS 8 - 10 (LIVE IN-PERSON)

Workshop #1: "Wood Matter(s)"

During these sessions we will work on troubleshooting in relation to the construction of models and the understanding of detailing, material manipulation, and material scaling. At this point models and drawings will be at a good level of development.

SESSIONS 11 - 12 (LIVE IN-PERSON)

Workshop #1: "Wood Matter(s)" FINAL PRESENTATION

These two sessions will be devoted to the presentation of models (at two different scales) and drawings as the **final presentation for our Workshop #1: "WOOD MATTER(S)."** In the handout of this workshop delivered the first dy of classes, the students will have a complete list of the deliverables expected in order to fulfill the requirements of this workshop. Excellent level of craftsmanship is expected.

These sessions will also be the **25% REVIEW.**

SESSION 13 (LIVE IN-PERSON)

During this session we will introduce **Workshop #2: "On Notions of Recycling, Sustainability, and Material Intelligence."** This workshop will be developed during the rest of the semester through a series of assignment and other activities.

Architecture, as a discipline and as a practice, is continuously revolving around, and evolving, through processes triggered by internal and/or external factors. The development of a project is not a linear sequence of ordered steps, but rather the result of the intelligent acceptance and manipulation of given and changing conditions for producing an architectural strategy capable of assuming its unstable nature.

Site, program, material, and techniques are project data often subject to change during the development of a strategy, questioning decisions and enriching the capacity of the architect to adjust and respond. In this session we will talk about process as a fundamental driver for this semester, and for presenting the steps ahead. This workshop will be made in groups, with some individually developed components.

Introduction to Assignment #1: "A new performance: Mapping A New Encounter." This assignment will be developed in teams.

Microlearning presentation: **"Learning through Mapping"** is available. This micro-learning presentation revolves around the importance of learning how to read the nature and conditions of a site as triggers for a project development. This presentation highly emphasizes the use of graphic representation as tools for inquiry, rather than just for displaying conditions.

SESSIONS 14 - 16 (LIVE IN-PERSON)

Workshop #2: “On Notions of Recycling, Sustainability, and Material Intelligence”
Assignment #1: “A new performance: Mapping A New Encounter”

During these sessions the teams will present to the professors the mappings produced though observation of the selected site and the initial strategies born out of the understanding and manipulation of the project through its new performance. Mapping is NOT an act of merely representing the existing, but rather a vehicle to escape mundane objectivity and reveal new territories driven by a specific understanding of a place.

Each group will present its findings with drawings and model/s. While drawings will present certain dimensions of the strategy, such as exploring possible relationships, the model/s will explore issues such as material manipulation as a tool for adapting, negotiating with, and transforming the new site conditions.

Introduction to **Assignment #2: “One Encounter, Three Approaches.”** This assignment will be developed individually.

SESSIONS 17 - 19 (LIVE IN-PERSON)

Workshop #2: “On Notions of Recycling, Sustainability, and Material Intelligence”
Assignment #2: “One Encounter, Three Approaches”

During these sessions each member of the team will present a further development of the previous assignment, this time through individual work. The aim of this assignment is to trigger a follow up of the conversations maintained before, but this time bringing individual perspectives and a more sophisticated and comprehensive approach. These approaches might be developed though different lens aiming to explore what is at stake, such as the notion of recycling the existing material though some specific reading of site conditions, to exploring material intelligence as a way to react to the project’s new performance among many other possible options. The aim of this objective is to create a collective construction and discussion about the multiple possible iterations for the project.

While the encounter in terms of site and performance selected might be already in the teams conversations, this assignment will bring specific nuances on these issues and how to manipulate them in order to arrive to the very first steps of an architectural strategy.

Introduction to **Assignment #3: “Synthesis”** This assignment will be developed in teams.

Micro-learning presentation **“On Fire!"** (available). This micro-learning presentation makes a brief summary of some specific regulations of the building code, focusing on fire prevention and material usage. The presentation will be uploaded on campus and the students will watch this presentation on their own time.

SESSIONS 20 - 21 (LIVE IN-PERSON)

Workshop #2: “On Notions of Recycling, Sustainability, and Material Intelligence”
Assignment #3: “Synthesis”

Revisit the previous approaches we will produce a synthesis through the intentional reading of the iterations elaborated until this point. This synthesis will work as a platform to consider the necessary steps to produce an architectural strategy. This synthesis is also a key moment to revisit the notion of technique, and for having a comprehensive understanding of what is at stake.

SESSION 22 (LIVE IN-PERSON)

Workshop #2: “On Notions of Recycling, Sustainability, and Material Intelligence”
Assignment #4: An Architectural Strategy” This assignment will be developed in teams.

Until this point, the students have been developing a first approach to the notion of technique and encounters through the analysis, understanding, and reproduction of a case study through Workshop #1. Later, through Workshop #2, they have been working on the process of understanding the implications of moving and adapting the case study to new conditions especially influenced by a new performative capacity and a new site. For Workshop #3, the students will compile the knowledge developed until this point to produce a first architectural strategy.

This architectural strategy will be produced by taking into account the key issues of the semester such as technique and encounters but also material intelligence and recycling. This Workshop will lead us to the midterm review and due to this reason, represent a fundamental keystone in the development of the semester.

Micro-learning presentation **“Diagramming”** (available). This micro-learning presentation focuses on the role and the craft of diagrams as means for communication and synthesis of conditions. The presentation will be uploaded on campus and the students will watch this presentation on their own time.

SESSIONS 23 - 25 (LIVE IN-PERSON)

Workshop #2: “On Notions of Recycling, Sustainability, and Material Intelligence”
Assignment #4: “An Architectural Strategy”

For these sessions the students will bring a series of study models and diagrams-drawings to display a set of iterations for an architectural strategy. The notion of iteration inherently involved the idea of process rather than the search for definitive responses. It is fundamental that students understand these notion and applied, wisely, this idea to this part of semester.

SESSIONS 26 - 28 (LIVE IN-PERSON)

Workshop #2: “On Notions of Recycling, Sustainability, and Material Intelligence”
Assignment #4: “An Architectural Strategy”

In these sessions, we will take the time to review the work that has been accomplished thus far and engage in a meaningful discussion about the subsequent steps leading up to the midterm review. Half desk-crits/half rehearsal, these sessions will be a fundamental milestone to reach the level expected for a Midterm Review.

SESSIONS 29 - 31 (LIVE IN-PERSON)

Workshop #2: "On Notions of Recycling, Sustainability, and Material Intelligence"
MIDTERM REVIEW

Midterm, both as an event and as time, is the most important part of the semester to critically address what has been developed and to receive the feedback from others. The student will be requested to develop a complete set of documents capable of conveying the process of the project and the design strategy proposed. With enough time in advance the students will receive a list on minimum mandatory requirements that will need to be met for the review.

The students will present the work to a jury of internal professors and external guests which will offer feedback about the work presented.

Introduction to A**ssignment #5: "Strategy iterations"** Midterm marks a milestone in terms of development, it is the time where a solid strategy is tested and presented to others to receive feedback. Right after the review the students will have a series of external perspectives to move forward. However, each feedback received open new alternatives, and this assignment will explore those options to prepare the path for moving forward. This assignment will be developed individually.

SESSIONS 32 - 34 (LIVE IN-PERSON)

Workshop #2: "On Notions of Recycling, Sustainability, and Material Intelligence"
Assignment #5: "Strategy iterations"

During the midterm review, the student would have received valuable feedback that addresses various issues, thereby presenting a range of possible paths for further project development. Emphasizing the importance of the "process" as a key aspect of this semester, we will delve into exploring different approaches to move forward.

In these sessions, each student will have the opportunity to present their individual crticial response to the feedback received during the midterm review. Using drawings, but very especially a well crafted, complete model, each member of the team will showcase their proposed new iteration of the strategy for further project development.

Introduction to **Assignment #6: "Material Strategy"** This assignment will be developed in teams.

SESSIONS 35 - 37 (LIVE IN-PERSON)

Workshop #2: "On Notions of Recycling, Sustainability, and Material Intelligence"
Assignment #6: "Material Strategy"

Decisions around materiality involve numerous factors. Transformations on issues like scale, among many others, pushes us to make decisions about the use and performance of material required. Although from the beginning the students have been exploring materiality as an integral part of the design process, we will focus on this condition more specifically.

This assignment will investigate the drivers to make material decisions and how the design process assumes a new turn.

Micro-learning presentation **"Graphics and Narratives"** (available). This micro-learning presentation focuses on the the use of graphic representation as a key tool for organizing the projects' narrative. The presentation will be uploaded on campus and the students will watch this presentation on their own time.

SESSIONS 38 - 39 (LIVE IN-PERSON)

Workshop #2: "On Notions of Recycling, Sustainability, and Material Intelligence"
Assignment #6: "Material Strategy"

During these sessions, we will study the smart use of materials and its translation into design decisions. For this session the students will demonstrate to have drawings and model at a good level of development.

Introduction to **Assignment #7: "Joining Macro and Micro."** Architecture happens across scales. The Macro and Micro scales of a project are inextricably intertwined and defined by decisions throughout the process of design. Those decisions are organically informing one another to produce a coherent and cohesive architectural object. This assignment will focus on how we join macro and micro decisions and what role they play in refining our architectural strategy. This assignment will be developed in teams.

SESSIONS 40 - 42 (LIVE IN-PERSON)

Workshop #2: "On Notions of Recycling, Sustainability and Material Intelligence"
Assignment #7: Joining Macro and Micro

During these sessions, we will re-evaluate the decisions made throughout the process until this point and how they have shaped the current strategy through the production of a complete set of drawings and a first draft model.

These session will also correspond to the **75% REVIEW.**

SESSIONS 43 - 45 (LIVE IN-PERSON)

Workshop #2: "On Notions of Recycling, Sustainability and Material Intelligence"
Assignment #7: Joining Macro and Micro

Entering the last weeks of the semester, will focus on further developing the strategy, joining material, formal, spatial, and programmatic conditions through an exploration of technique and encounters as guiding principles.

SESSION 46 (LIVE IN-PERSON)

Workshop #2: "On Notions of Recycling, Sustainability and Material Intelligence"
Assignment #7: Joining Macro and Micro

Models-crits and desk-crits. Approaching the final review the students will be working simultaneously in drawings and models which will work in tandem as for showing the multifaceted dimensions of the project.

SESSION 49 (LIVE IN-PERSON)

Workshop #2: "On Notions of Recycling, Sustainability and Material Intelligence"
Assignment #7: Joining Macro and Micro

Models-crits and desk-crits.

SESSION 52 (LIVE IN-PERSON)

Workshop #2: “On Notions of Recycling, Sustainability and Material Intelligence”
Assignment #7: Joining Macro and Micro

Models-crits and desk-crits.

SESSION 55 (LIVE IN-PERSON)

Workshop #2: “On Notions of Recycling, Sustainability and Material Intelligence”
Assignment #7: Joining Macro and Micro

Models-crits and desk-crits.

SESSION 58 (LIVE IN-PERSON)

FINAL REVIEW

Final presentation of the project developed during the semester The final review will consist of the verbal and graphic presentation of the individual projects elaborated by the students during the semester. The students will receive with enough time in advance the list of the minimum mandatory requirements to be presented at the review. **EXCELLENT LEVEL OF CRAFTSMANSHIP IS EXPECTED.**

EVALUATION CRITERIA

GENERAL OBSERVATIONS

Student progress is monitored via regular individual and group tutorials as well as through other activities proposed during the course. Process is a fundamental component of this course and as such will be carefully evaluated at all times during the semester.

There will be **four critiques**, the usual and formal **midterm and final review**, corresponding to the 50% and 100% progress over the project proposed, and the **25% and 75% internal reviews**. For all of them, 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 to debate their work with others.

While a significant portion of the class will involve group work, it is important to note that grades will be assigned individually. Therefore, we will request each student to clearly identify their specific contributions to each document. Additionally, several individual assignments will be assigned to acknowledge and evaluate each student's unique contributions and allocate appropriate grades accordingly.

Grading will be based on the completion of the different activities proposed, 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.

EVALUATION

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 two items:

- **PROCESS**, which will encompass work habits, production, development, and ability to evaluate and incorporate the received criticism. Active participation in group and individual conversations is key to develop a critical sense, and fundamental to develop a design process that is rooted in the students own ability to make their own decisions.

- **DELIVERABLES**, which will evaluate the relation quality-quantity of the production presented in relationship to what is meant to be communicated and the progress made until that point, considering the work of the whole first part of the semester. Excellent level of craftsmanship is expected in every step of the semester.

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.

For the midterm review, the students would be requested to present or submit the material in a given time and location. **NO LATE SUBMISSIONS WILL BE ACCEPTED**.

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.

FINAL EVALUATION
For the Final Evaluation 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 development of 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, but considering synchronous and asynchronous activities with equal weight.

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**.

25% AND 75% REVIEW
These reviews are evaluated as milestones within the design process and won't result in a specific grade delivered to the students. However, the 25% and 75% will have a significant impact on the design process evaluation at the end of the term.

INDIVIDUAL AND GROUP EVALUATION
Although the project will be develop in groups, there will be several instances where the students

will be asked to produce individual assignments which will be individually graded and will become part of the final grade. Therefore, each student will receive a specific grade that is the average between her or his individual and group performance.

criteria	percentage	Learning Objectives	Comments
Process	60 %		Encompasses work habits, production, development, and ability to evaluate and incorporate the received criticism.
Deliverables	40 %		Relation quality-quantity of the production presented in relationship to what is meant to be communicated and what it is requested.

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. For the students that, under extremely extraordinary circumstances and with 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 and with their cameras turned on.

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 tnslate to an absence in the first session, and more than an hour in a whole class.

?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. ?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.

?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 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.

BIBLIOGRAPHY

Recommended

- Thomas Herzog, Julius Natterer, Roland Schweitzer, Michael Volz, Wolfgang Winter. (2012). *Timber Construction Manual.* Birkhäuser. ISBN 3034614632 (Digital)
- Andrea Deplazes. (2008). *Constructing Architecture: Materials, Processes, Structures: A Handbook.* Birkhäuser. ISBN 3764371900 (Printed)
- Joseph Mayo. (2015). *Solid Wood: Case Studies in Mass Timber Architecture,*

Technology and Design. Routledge. ISBN 0415725291 (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.

?- 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.