DESIGN STUDIO 5: TECHNIQUE

IE University
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Academic year: 22-23
Degree course: THIRD
Semester: 1º
Category: COMPULSORY
Number of credits: 9.0
Language: English

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

SUBJECT DESCRIPTION
Design Studio 6 is based on the skills and concepts acquired in the previous courses of Design Studio 1, 2, 3, and 4 and very importantly, Design Studio 5.

Third year Design Studio 5 and Design Studio 6 are framed by the theme of "encounters". Generically, encounters refer to the meeting of two or more conditions with a certain degree of conflict or unexpectedness. Both courses take on that definition as a trigger for studying and questioning the conditions under which architecture is produced, materially as well as conceptually. While in Design Studio 5 encounters were studied through the lens of material organization and assemblies, Design Studio 6 will look at encounters through the rules and particularities of an existing urban condition. While Design Studio 5 studied encounters from the scale of the detail to the scale of a building assembly, Design Studio 6 will investigate encounters through the multiple and across the scales conditions which model or drive an architectural strategy.

In addition to the general theme, Design Studio 6 is specifically focused on the topic of “the existing”. “The existing” always offers a certain resistance made of its own, established rules that imprint what at first might seem an imposed and almost unavoidable condition. We will take that resistance as an opportunity for radical transformation to re-write the rules of the existing through an architectural intervention. Within this context, the main goal of this Studio will consist of exploring two aspects of the existing: first, the exploration of an urban and building condition charged with a particular social, formal and functional conception, and second the exploration of a program that requires an understanding of the new and pressing conditions that drives urban, cultural and social relationships.
Since the beginning of the semester we will engage issues of sustainability from a comprehensive, non-exclusive approach. This means that rather than touching on this topic as something specific, we will integrate it as part of our daily conversations and as a fundamental condition within the design process. Due to the nature of this semester, and the pedagogical principles that will guide our work, we will pay special attention to passive and building systems. These topics, partially touched on the previous semester, will be studied through a more complex program and within the environment of “the existing”. Questions of adaptability, reutilization of resources, re-forming of existing infrastructures, relationship between program, materials and livability and some other issues will be some of the drivers for the development of our work.

The overlapping of these pedagogical and research principles, establishes the guidelines for the development of the 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.

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

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.
- CB4: Students can transmit information, ideas, problems, and solutions to both specialized and non-specialized audiences.
- CB5: Students have developed the necessary learning skills to continue their studies with a high degree of autonomy.
- CG2: Knowledge of the role of the fine arts as a factor that can influence the quality of architectural creation.
- 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

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 (CE34-62) (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).

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 in an international context.

2.2 SPECIFIC OBJECTIVES AND SKILLS

In this course we will emphasize:

1. Ability to categorize built and urban heritage and plan conservation efforts.
2. Ability to intervene in, preserve, restore, and rehabilitate built heritage sites.
3. Adequate knowledge of the relationship between cultural patterns and the social responsibilities of the architect.
4. Adequate knowledge of sustainability measures and how they get integrated within the design process.
5. Adequate knowledge of general building codes, and the ability to develop projects with basic building codes.

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.

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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 agreement from the architecture department and only under the most urgent circumstances.

All the sessions will be live on-site, where students and professors coincide in time and place. Below, an explanation of the tools that will be utilized during this course.

**Workshops**

The workshop is an opportunity to work with “hands on” production. This particular way of working focuses on the idea of producing as a way of “testing” rather than producing as a way of getting results out of mere intellectual speculation. It is fundamental that the students engage in the workshop as a means for material and conceptual production. GIVEN ITS CONTENT, THIS WILL BE THE MOST USED LEARNING-PEDAGOGICAL METHOD FOR THIS COURSE.

**Assignments**

Within the format of the workshops, the instructors will introduce the assignments or exercises thoroughly, appointing a delivery date and describing the required material for the eventual discussion and grading. Sufficient time will be devoted to answer any questions the students may have. Assignments throughout the semester will be individual or in groups.

**Lectures**

The professors will conduct a series of lectures to convey concepts, procedures and theoretical frames. These lectures will be fundamental foundations of the work developed during this course, and as such, it is mandatory to view the lecture, react to its content and apply the concepts learned through it.

**Micro-learning**

Micro-learning consists in using very precise, short and pre-produced pieces of content (video, audio, graphic or written) to explain specific contents within the course. These “pills” might be produced by the professor or come from other sources and will be uploaded on campus for the students to watch them on their own time. Their goal is to serve for reinforcing some concepts or procedures for building a comprehensive library of issues surrounding this semester objectives.

**Pin-Ups**

Pin-ups are organized presentations/critical sessions addressing the students’ work. Students will be asked to present in front of their fellow classmates the progress made with their projects, 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.

**Peer to Peer Feedback and Evaluation**

Peer to peer feedback consists of involving students in articulating constructive critiques and suggestions to their peers about their work, acting as an effective tool of a somehow informal continuous evaluation within the group. Also, and as for making students more active participants of the course dynamics, the students will participate in evaluating the work of their peers.

**Desk-Crits**

At times, the students may work one-on-one with the professor at their desks. This desk-critique is the time for the students to work on the specifics of their projects that, for reasons of time, might not be addressed during the pin-up sessions.

**Group Work**

A large part of the work this semester will be done in groups, this simulates a real-life studio experience as well as allows for more ambitious projects in terms of combined deliverable production and resources. Although most assignments are collaborative students will be evaluated individually and as such each deliverable should note who contributed what to each part.

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<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>13.33 %</td>
<td>30 hours</td>
</tr>
<tr>
<td>Discussions</td>
<td>12.0 %</td>
<td>27 hours</td>
</tr>
<tr>
<td>Exercises</td>
<td>20.0 %</td>
<td>45 hours</td>
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<tr>
<td>Group work</td>
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<tr>
<td>Other individual studying</td>
<td>6.67 %</td>
<td>15 hours</td>
</tr>
<tr>
<td>TOTAL</td>
<td>100.0 %</td>
<td>225 hours</td>
</tr>
</tbody>
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**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. We will also introduce Workshop #1: "Wood Matter(s)" as a first approach on the exploration of wood as a material. The students will receive a case studies list to pick one and later to explore and to do research about the use of material, techniques, architectural strategy and site and program conditions. 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.

**Micro-learning presentation #1: “Cut Bend and Bind: Wood manipulation and its properties”** (available)

This micro-learning lecture revolves around use of machinery, traditional and innovative assemblies and wood performance. This lecture acts as a parenthesis within the development of the case studies for acquiring the technical tools and a better understanding of material performance.

**SESSIONS 5 - 6 (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 (the scale will be decided with the professors in relation to the scale and complexity of the chosen case study).

**SESSIONS 7 - 9 (LIVE IN-PERSON)**

Workshop #1: "Wood Matter(s)"

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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 10 - 11 (LIVE IN-PERSON)**

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

These two sessions will be devoted to the presentation of models and drawings as the final presentation for our Workshop #1: "WOOD MATTER(S)."

These sessions will also be the 25% review.

**SESSION 12 (LIVE IN-PERSON)**

**Introduction to Workshop #2: “On Notions of Recycling, Sustainability and Material Intelligence”**

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 workshop, and in its specific assignments, 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: Mapping A New Encounter.**

This assignment will be developed individually.

**SESSIONS 13 - 14 (LIVE IN-PERSON)**

**Workshop #2: “On Notions of Recycling, Sustainability and Material Intelligence”**

**Assignment #1: Mapping A New Encounter Final presentation**

During these sessions, each member of the team will present the mapping results of the given site and the relationship between site and the case study based on a new performance of the architectural object. 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. We will look at the findings of each student to trigger a conversation about site and its many dimensions.

**SESSION 15 (LIVE IN-PERSON)**

**Workshop #2: “On Notions of Recycling, Sustainability and Material Intelligence”**

**Introduction to Assignment #2: Three Encounters- One Approach**

After working on individual iterations, the students will have to work on merging the potentials of each individual approach into a single iteration as for developing a first strategy of the project.

This assignment will be developed in teams.

**SESSIONS 16 - 18 (LIVE IN-PERSON)**

**Workshop #2: “On Notions of Recycling, Sustainability and Material Intelligence”**

**Assignment #2: Three Encounters- One Approach**

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During these sessions, we will check on the initial strategies born out of the understanding and manipulation of the site and the observations made by each team member. 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 to site conditions.

For this session is fundamental the students present study models reflecting different iterations following the strategy as a way of testing and inquiring the relation between the architecture and the new site.

SESSIONS 19 - 21 (LIVE IN-PERSON)

Workshop #2: “On Notions of Recycling, Sustainability and Material Intelligence”
Assignment #2: Three Encounters- One Approach

During these sessions, the students will be required to develop a first comprehensive design strategy that addresses the new site conditions and the transformations produced in the process of transferring the initial architecture to a new condition. This will be a collective conversation.

Also, the students will receive the minimum requirements for the midterm review.

SESSIONS 22 - 24 (LIVE IN-PERSON)

Workshop #2: “On Notions of Recycling, Sustainability and Material Intelligence”
Assignment #2: Three Encounters- One Approach –Final Presentation

During these sessions, the students will present the strategy and how it addresses different scales and conditions.

Introduction to Assignment #3: A Multi-scalar Strategy

This assignment will be developed in teams.

SESSIONS 25 - 27 (LIVE IN-PERSON)

Workshop #2: “On Notions of Recycling, Sustainability and Material Intelligence”
Assignment #3: A Multi-scalar Strategy

During these sessions, the students will present the documentation being produced for the midterm review addressing the multi-scalar condition of the project. At this point models and drawings requested for the midterm review must be in a very good state of progress.

Micro-learning presentation #3: “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 28 - 30 (LIVE IN-PERSON)

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

MIDTERM REVIEW

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. The students will present the work to a jury which will offer feedback about the work presented.

Introduction to Assignment #4: Post-Midterm Reaction
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 in order to move forward. However, each feedback received open new alternatives, and this assignment will explore those options as a way to prepare the path for moving forward. For this assignment, each member of the team, individually, will produce at least one study model with its corresponding drawings, to engage in a team conversation about the steps to follow. This assignment will be developed individually.

SECTIONS 31 - 32 (LIVE IN-PERSON)

Workshop #2: “On Notions of Recycling, Sustainability and Material Intelligence”  
Assignment #4: Pos-Midterm Reaction Final Presentation  
During these sessions the students will present, individually, through models and drawings, a critical reaction to the feedback received on the midterm review. Each student will be in charge of proposing a new iteration of the strategy for moving forward.

SESSION 33 (LIVE IN-PERSON)

Workshop #2: “On Notions of Recycling, Sustainability and Material Intelligence”  
Introduction to Assignment #5: Material Strategy  
Decisions around materiality involve numerous factors. Transformations on issues like scale pushes us to make decisions about the use and amount of material required. This assignment will investigate the drivers to make those decisions and how the design process assumes a new turn. This assignment will be developed in teams.

SECTIONS 34 - 36 (LIVE IN-PERSON)

Workshop #2: “On Notions of Recycling, Sustainability and Material Intelligence”  
Assignment #5: Material Strategy  
During these sessions, we will study the smart use of materials and its translation into design decisions.

SECTIONS 37 - 39 (LIVE IN-PERSON)

Workshop #2: “On Notions of Recycling, Sustainability and Material Intelligence”  
Assignment #5: Material Strategy  
During these sessions, we will study the smart use of materials and its translation into design decisions.
The students will receive the list of materials required for the 75% review.

SECTIONS 40 - 41 (LIVE IN-PERSON)

Workshop #2: “On Notions of Recycling, Sustainability and Material Intelligence”  
Assignment #5: Material Strategy  
These sessions will be the before the 75% review, therefore, the strategy as well as some material decisions should be already in place. During this session we will review the material produced and its capacity for establishing a narrative for the project.

SESSION 42 (LIVE IN-PERSON)

Workshop #2: “On Notions of Recycling, Sustainability and Material Intelligence”
Introduction to Assignment #6: 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 how they produce our architectural strategy.

This assignment will be developed in teams.

SESSIONS 43 - 45 (LIVE IN-PERSON)

Workshop #2: “On Notions of Recycling, Sustainability and Material Intelligence”
Assignment #6: 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 sessions will also be the 75% review.

Micro-learning presentation #4: “Presentation and Representation” (available).

SESSIONS 46 - 47 (LIVE IN-PERSON)

Workshop #2: “On Notions of Recycling, Sustainability and Material Intelligence”
Assignment #6: Joining Macro and Micro

Collective desk-crits.

SESSION 48 (LIVE IN-PERSON)

Workshop #2: “On Notions of Recycling, Sustainability and Material Intelligence”
Introduction Assignment #7: A Comprehensive Strategy

Entering the last weeks of the semester, this assignment will focus on developing a comprehensive strategy that joins material, formal, spatial and programmatic conditions through an exploration of technique and encounters as guiding principles.

This assignment will be developed in teams.

SESSIONS 49 - 51 (LIVE IN-PERSON)

Workshop #2: “On Notions of Recycling, Sustainability and Material Intelligence”
Assignment #7: A Comprehensive Strategy

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.

SESSIONS 52 - 54 (LIVE IN-PERSON)

Workshop #2: “On Notions of Recycling, Sustainability and Material Intelligence”
Assignment #7: A Comprehensive Strategy

Models-crits and desk-crits.

SESSIONS 55 - 57 (LIVE IN-PERSON)

Workshop #2: “On Notions of Recycling, Sustainability and Material Intelligence”
Assignment #7: A Comprehensive Strategy
SESSIONS 58 - 60 (LIVE IN-PERSON)

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

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 review will have individually and collectively produced material.

BIBLIOGRAPHY

Recommended


EVALUATION CRITERIA

6.1 GENERAL OBSERVATIONS

Student progress is monitored via regular individual and group tutorials as well as through other activities proposed during the course.

There will be four group 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.

Although much of the class will be composed of work done in groups, your grade will be individual. For this reason we will ask each student to be able to specifically identify their individual contribution to each document.

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.

6.2 EVALUATION

6.2.1 MIDTERM EVALUATION

Models-crits and desk-crits.

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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.**

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.

6.2.2 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, considering synchronous and asynchronous activities with equal weight.

- **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.**

6.2.3 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.

6.2.4 INDIVIDUAL AND GROUP EVALUATION

Although the project will 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 students will receive a specific grade that is the average between her or his individual and group performance.

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

6.4 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.

6.5 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.

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<thead>
<tr>
<th>Criteria</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>Process</td>
<td>60 %</td>
<td>Encompasses work habits, production, development, and ability to evaluate and incorporate the received criticism.</td>
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<tr>
<td>Deliverables</td>
<td>40 %</td>
<td>Relation quality-quantity of the production presented in relationship to what is meant to be communicated and what it is requested.</td>
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PROFESSOR BIO

Professor: ROMINA MARTA CANNA
E-mail: rmcanna@faculty.ie.edu

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. She has also been invited as a guest professor, guest critic, and lecturer in several universities in Europe and the United States. Since 2015 she is also a Guest Professor at the MAAPUD, Master an Arquitectura Avanzada, Paisaje, Urbanismo y Diseño in the Polytechnic University of Valencia (UPV) in Spain.

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